

UFPHONIA

by

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INT. ANDIE'S BEDROOM, NEWPORT, OREGON—EARLY MORNING

ANDIE's sleeping face falls through the frame, a pink spot between her eyes. She hits the bed, awakens. She's upside down on top of the covers, wearing sweat pants, and a t-shirt on backwards. Rain hits windows at 50 mph. Grey views of ocean, electrical lines, a clear-cut in the middle ground. Glass breaks offscreen.

DAIN

**(HILDUR's 13 year old son)
(o.s.)**

Oh shit!

CORD

**(ANDIE's 17 year old son)
(o.s.)**

Now you're going to die.

ANDIE hobbles to the toilet, starts peeing. The shower curtain is moving. She pushes it aside—her two dogs (ARFY the tiny and JUMBO the big) and two cats (fat tail-less tabby TONY, and SNOWBALL, the black kitten) are in the tub, freaked. They bare their fangs, bark, hiss. ANDIE notices her panties are on backwards. She's wearing one sock.

INT. MOLLY'S BEDROOM

ANDIE touches the pink spot between MOLLY's eyes. MOLLY is nine years old.

ANDIE

Molly? It's time to get up, angel.

MOLLY

What'd the boys do?

ANDIE

I don't know.

MOLLY

Probably Dain accidentally pushed Cord through the window again.

ANDIE

Did you fall down?

MOLLY

(shakes her head no)

I had a bad dream.

ANDIE spit-wipes a dried trickle of blood from under MOLLY's nose, and MOLLY puts a finger on the pink spot on the bridge of ANDIE's nose.

ANDIE

Do you remember what about?

MOLLY

Gross stuff. The future and scientific experiments. Hey, mom!

ANDIE

Yeah?

MOLLY grabs a catalog lying open on her covers.

MOLLY

I was wondering. If I spend my own money, can I get the official gross rubber human-alien hybrid babies scientific experiment in test tube 6-pack? Only 9.99. Please?

EXT. HIGHWAY 101, NEWPORT, OREGON—MORNING

ANDIE's beater car drives alongside ocean-cliff in a winter rainstorm.

INT. ANDIE'S CAR

The car is steamed up, stuffed with three kids. Snowball is frantic in a cardboard cat carrier. Road signs: Rough Road Ahead, Slow, Dip, Uneven Roadway, Sunken Grade, 25 mph, One Lane Traffic, Limit 4000 Lbs, Wreck Ahead. DAIN is trying to duct tape the cat box closed as MOLLY tries to stuff the cat back in. Snowball pushes the seams apart.

DAIN and MOLLY

He's out! He's out! He's out! He's out!

Snowball streaks around and around inside the car.

ANDIE

Goddammit, guys. You gotta keep Snowball in the goddamn box for his own goddamn good.

MOLLY

He won't stay!

DAIN

He busts out like some kind of crazed killing machine. Like he knows somehow he's going to get his balls cut off.

CORD

They don't cut 'em off. They just slice the skin open and pop 'em out.

MOLLY

Yew!

DAIN

Yew!

The huge pick-up truck in front of ANDIE—license plate IFSH4U—slams to a stop, as does ANDIE. Snowball goes flying.

ANDIE

Goddammit.

MOLLY

Four goddamn or goddammits at twenty-five cents each. I'll add it to your tab.

INT. VETERINARIAN'S OFFICE—MORNING

Barks, growls, mews. Snowball's box, covered with duct tape, sits on vet's counter. His paws/claws, mouth, and nose protrude from holes. He is maniacally chewing and ripping the box apart, while crying pathetically. ANDIE picks up a National Geographic, opens it to a picture of a tiger being impregnated by masked doctors in an operating room. Vet's clerk enters; glimpse of dog surgery through door that clangs shut.

VET'S CLERK

Two oh five ninety-nine.

ANDIE

That's a lot of money.

VET'S CLERK

You should see what we do!

She grabs ANDIE's check, snatches up the cat carrier and slides it down the concrete hallway. Poor yowling cat. The clerk pushes a receipt towards ANDIE.

VET'S CLERK

Who's next?

INT. ACUNPUNTURIST'S OFFICE—MORNING

ANDIE's striped gown is open on both sides. She looks through the slats of the blinds. It's stormy out. The long view shows ocean; midview is cars, electrical wires, Burger King. Foreground is a highway.

ANDIE

Your feng shui is so bad. I can't believe you live and prosper.

LUIS PICCOLO, whose long wiry hair is his defining feature, puts a tape into a boombox. Ocean sounds.

LUIS

I am so plugged in to the universal consciousness, it doesn't matter where I am.

A truck roars by. ANDIE drags her weary bones onto the padded table, lies down. She looks at the ceiling, where a poster of Buddha and chakras looks down. It's an amazing intricate poster, compelling, and she focuses on the 5th level, where dreams and reality become one.

ANDIE

Row, row, row your boat.

Luis sticks her with needles throughout the scene, throwing the detritus (little metal tappers and plastic needle wraps) towards -- almost never into -- wastebaskets. He freely moves his hands over ANDIE's entire body.

ANDIE

This hurts more every week.

LUIS

Oh well.

Luis sticks a needle in the top of her head. It springs out and spears a salmon in an "ocean ecology" poster on the wall.

LUIS

Mighty hunter.

ANDIE scoots her head up, hangs it off the table, needles bristling, to see.

ANDIE

Indeed. Things are weird, Louey.

LUIS

Say, that's news. What do you mean, exactly?

ANDIE

Nothing. I stopped smoking and now I'm getting fat and having hallucinations. Fix it please.

LUIS

Let me hypnotize you.

ANDIE

Why? Acupuncture not good enough for you?

LUIS

With hypnosis I can find out what it is that's weird, and maybe fix it.

(he makes a basket)

Yes! Qué bueno!

ANDIE

I don't want to find out what's weird. I want to be happy about not smoking and I want to lose weight.

LUIS

You've put on, what, ten pounds?

ANDIE

Not that much! Two maybe. Jesus.

LUIS

Hypnosis can help you, sure.

ANDIE

Would you be able to make me do things
I don't want to do?

LUIS

Possibly. We wouldn't know till we tried.

ANDIE

You're so funny. No thank you.

LUIS

Where'd you get this bruise?

ANDIE sits up to look at her belly, needles quivering. There's a huge brown and purple bruise down the middle of her abdomen.

ANDIE

Ow. You must have done that last time.

LUIS

Ha! Are you scared?

ANDIE

What?

LUIS

Of this bruise.

ANDIE

No, why would I be scared?

LUIS

You look scared. Have you been having
sex?

ANDIE

Not with sadists. Not with anybody, no...

LUIS

Your conception vessels are full...

ANDIE

So fucking what. I'm not pregnant.

LUIS

Okay.

ANDIE

It's not possible. And there's nothing immaculate going on in my life.

LUIS

Okay.

ANDIE

Believe me.

LUIS

Here ya go.

He sticks a needle in the top of her head, and it falls limply out. He picks it up, sets it in forcefully.

ANDIE

Ow!

LUIS

Relax. Cook. Groove.

Luis leaves. ANDIE closes her eyes; she sighs.

ANDIE'S INTERIOR POV

She hears a humming of bees, opens her eyes, closes them. A beam of light begins... She opens her eyes. She sees in her mind's eye a beam of light come through the outside wall of her bedroom. Five shadowy creatures with large black eyes surround her bed.

ANDIE pulls the needle from the top of her head and throws it hard, away. The shadowy creatures flicker and go. The needle spears her own foot, and she silently screams.

EXT. DECK OF THE NEW MESSIAH

A 70 year old 3-fingered hand throws a lit cigarette over the prow. Captain EDDIE pokes his oxygen hose into his nostrils and turns on the tank hanging from his shoulder. He breathes deep, rattles, coughs. His hair is white. His belly is huge in oilskin overalls. He hobbles, on arthritic knees, using a cane, into the wheelhouse.

The boat is in open ocean. A very large net, half-full, empties a ton of fish

onto the deck. Crew members throw some overboard, pile the keepers between partitions.

ANDIE slits open a fish.

She separates the fish stomach contents into piles with the edge of her knife blade – here a twist tie and fishing line; there animal parts, plant parts. A hand picks up the twist tie.

JINX
(o.s.)

I'll take this.

CLOSE-UP. JINX's HAND, also 3-fingered.

JINX tucks the twist tie in his pocket. He returns to sorting fish -- some go into bins, some go overboard. JINX is in his late 30s, good looking in a rough and flawed way. Wearing jeans, t-shirt, slicker, soft hat.

BACK TO SCENE

EDDIE
(o.s.)
(New England accent)

Where are all the goddamned fish?

ANDIE
In your bank account.

EDDIE
Goddamn godamn.

ANDIE types, a little awkward in gloves, into a small plastic-coated electronic logbook.

ANDIE
So who are you?

JINX
Oh, uh, Jinx.

ANDIE
I'm Andie.

JINX
I know. Is this what you trained for?

She slits another fish.

ANDIE

Slitting fish? No, I do this for fun. I trained in molecular biology and space geology.

JINX

Ooh, then you know about Kolchek's particles.

ANDIE
(puzzled)

No.

ANDIE scrapes a fish intestine of fish shit and spreads it on her specimen board.

JINX

You're also in marketing, I see. I hear.

ANDIE

Says who?

JINX
(gesturing to wheelhouse)

Uncle Eddie.

ANDIE

He's your uncle?

JINX

No. I mean, yes.

ANDIE

You're not very good at this. Whatever this is. So, what's your background?

JINX

Uh, could you ask that question more specifically?

ANDIE

Okay. What are you trained for?

JINX

Oh, lots of stuff. Pretty much everything.

ANDIE

Do you work?

JINX

Oh sure.

ANDIE

Where? ... do you work?

JINX

California.

ANDIE

Is that where you're from originally?

JINX

More or less.

ANDIE

Would you say you're a secretive person?

JINX

No, I think I'm very open.

ANDIE

About what?

JINX

I'm patiently answering all your many questions. I just want to hire a PR person. I thought you were going to be a man. I never counted on all these women questions. Look — I have a piece of work I want you to do. Here's some money. Will you do it please?

JINX fishes out a check from his pocket with fish-slimy gloves.

JINX

Here's your marketing budget.

ANDIE

What a weird looking check.

She wipes it off, but it's still weird.

ANDIE

No one's going to cash a personal check from you for thirty thousand dollars drawn on some fictional bank, probably Californian.

JINX

It's not fictional.

ANDIE

Ha! It is Californian. The Fifteenth International Repository of Personhood.

JINX

Your bank will cash it. See, it's not for thirty thousand. It's for thirty dollars.

The check holographically changes between the two amounts, 30, 30 thousand.

ANDIE

My marketing budget is \$30? What exactly do you want me to do?

JINX

I want you to encourage people up and down the Pacific Northwest Coast to evacuate.

ANDIE

Is this some kind of laxative thing, cause I'm not interested.

She stuffs the check into a pocket. She grabs a fish to slit and stops when she sees the electronic implant protruding from the fish's belly.

ANDIE
(flat)

What next.

ANDIE slits the fish, killing it, removes the tag, records data as the tag instructs.

ANDIE INTERIOR POV

... all the while having a flashback to the alien "dream" she had begun recalling during acupuncture. She remembers big bug eyes coming towards her, and something long and thin is jammed up her nose...

RETURN TO SCENE

JINX

They pay you for those implants, don't they?

ANDIE

What?

JINX

A reward for turning them in.

ANDIE

A thousand bucks. But by the time I buy Eddie drinks to celebrate, I'll be in the hole.

JINX

You do not seem to be jumping with joy. I love that expression.

ANDIE

I'm just not in the mood for implants. And it's so not fair. Not only did this fish have a life, and a bellyache during most of it, but that life was so interesting to someone that parts of that life were electronically monitored. Which is more than can be said for you or me. Nobody, but nobody, has that level of interest in us.

JINX

Hmmm. So it was a lucky fish.

ANDIE

Or not. See, everybody gets something—data or money or drinks. But what does the fish get? Nothing. Less than nothing.

JINX

The fish gets to make the ultimate sacrifice.

ANDIE

Oh how nice! Where do I sign up?

JINX puts his fish-gooey hands over his heart.

JINX

You can sign up with me. This evacuation is a blow for the good guys.

ANDIE

What do you mean by that?

JINX

I mean, the good guys will say "yay!"

ANDIE

'Cause what you said, was, "This evacuation is a blow for the good guys," which could mean they got beat down because of this thing. Or something worse.

JINX

You mean you can't tell if I'm good or bad?

ANDIE

(beat)

Is this about laxatives?

JINX

No, I want everybody to leave the coast. To head inland.

ANDIE

So you can loot all the shops...?

JINX

Like I need a lifetime supply of alien keychains and water wienies. A big earthquake is coming.

ANDIE

Oh, so we've heard. Again, and again.
Everyone's got an earthquake predictor
or an earthquake prediction method,
but, one little problem, none of them
work.

She prepares to slit another fish, decides not to, begins to clean up.

JINX

This one works.

ANDIE
(coughs)

Bsht.

JINX

There's going to be a 4.2 earthquake
near here today 3-15 at 3:43:12. Exact
location [longitude, latitude].

ANDIE peels back her glove and looks at her watch.

ANDIE

Today.

JINX nods yes.

ANDIE (continues)

In that case, shouldn't Del...

(considers a moment, gestures to Del, up on the mast)

Del, down!

JINX

So you do believe me.

ANDIE

Hell no. It just does, feel weird...

Everything suddenly gets very still. All bird noise, wind ceases. ANDIE looks at her watch. JINX shows his watch -- an amazing contraption; his watch is several seconds faster. The shaking begins right on time - JINX's time. The boat lurches, and JINX and ANDIE slide into a vat of fish— lurches, fish in the face, being buried under fish, sliding all over each other with fish,

getting cut by fish fins. The quake is not that long, 7 or 8 seconds. ANDIE and JINX stay in the fish afterwards to gather their senses.

ANDIE

That wasn't that big. My kids are probably fine.

JINX

They're fine. Listen, I'd like to invite you and your kids to come stay with me on my boat for a while.

ANDIE

Why would I do that?

JINX

You can't think of any reason?

ANDIE

And what do you know about my kids?

JINX

I wish you'd quit asking all these questions.

ANDIE

Has Eddie been talking to you about me?

JINX

No. Yes. About the boat, you come staying with me... There's a reason. And it's a good one. Uh, I need you to do this publicity. And I need you to do it from my boat, because, everything's going to be underwater.

ANDIE

You're kind of scary, in a creepy way. And, no thanks for the boat trip.

JINX

Well, it's an open invitation.

ANDIE

Thanks.

JINX

And so you'll do the publicity. Listen, I think you can get a lot of money for that check. See how it goes.

INT. ANDIE'S BEDROOM/OFFICE—5:30 PM

A messy room. ANDIE is frantically writing copy on her computer. Posters press releases, etc., all over the place. Big stacks of currency sit around her desk. She is holding on the phone. She talks to the computer:

ANDIE

C'mon. Do it. Fucking move. Don't you die.

Her computer dies. She tries pushing keys, flipping switches.

ANDIE

Damn you.

The phone goes off hold.

ANDIE

Piece of shit.

RACE

RACE Mandrake, Channel 5 News

ANDIE

Hello. Mr. Mandrake. My name is Andie Sanders, I'm a local molecular biologist.

RACE

Didn't you do the Bluebells Mortuary account? "Blue Times Are Better With Bluebells Mortuary."

ANDIE

Listen, today I saw a man predict this afternoon's earthquake, to the second. I was there, and it's not bogus. He says the big one is on for tomorrow.

ANDIE restarts the computer, restarts the monitor, the scanner, the printers.

RACE

Sure. What's his name?

ANDIE

Jinx.

RACE

Isn't that some kind of Pokemon card with big boobs?

ANDIE

That's a different guy. Girl. This guy is holding a news conference tomorrow morning 9 a.m. at the Oldtown docks. Meanwhile, he's telling everyone with any sense to evacuate and asking the media to help get the word out.

RACE

So why are you still here?

(beat)

You might do your little publicity campaign the most good by leaving town.

ANDIE

You know, it's people like you that give reporters a bad name. The imminent destruction of the Pacific Northwest Coast just seems like a good thing for a reporter to report, to me. My personal life is my personal life. You're the reporter. You decide whether an earthquake-predicting machine that's predicted 13 out of the last 13 quakes in this part of the world, and that says tomorrow everyone here's going to be underwater—permanently—you decide whether that's worth reporting, or not.

RACE

13 out of 13. Can you prove that?

ANDIE

(beat)

Sure. Tomorrow at 9, Oldtown docks.

RACE

We get a lot of crackpots, Ms. Sanders.
We've had 37 reports of UFOs in the past
21 hours.

ANDIE

All reported by crackpots?

RACE

Stay tuned to Channel 5 for the breaking
story.

ANDIE

I sure would if I thought there'd be
stories about giant earthquakes and
floods and how I should run for my life!

RACE

We'll see what we can do, ma'am.

She hangs up. The phone rings immediately. She jerks it up.

JINX

Can I invite myself for dinner?

ANDIE

No. Who is this?

JINX

Jinx.

ANDIE

It's beanie-weenie night. We don't allow
non-family adults. I'm sorry.

JINX

How about I just show up and you
politely invite me in?

ANDIE

Do you know where I live?

JINX

Not yet.

ANDIE

Okay.

She hangs up. Tony jumps into the outside window sill and meows again and again.

ANDIE

Right. You're too fat for the kitty door,
so it's my job. In, out. In out. In out in out
in out. In. Out.

She gets up and heads to the hallway; horizon of grey ocean, grey sky, electrical lines. The phone begins to ring, but she ignores it. An almost subliminal flash of the spectrum.

INT. ANDIE'S LIVING ROOM AND BALCONY – EARLY EVENING

She opens the door to the balcony to let Tony in, but he doesn't come. She sticks her head out, then goes out, underdressed, wearing flipper slippers, into a wind-driven rain. Tony's in the far corner of the balcony, sitting still, one paw upraised as if to move. The light is wild, storm clouds whipping in the noisy wind.

ANDIE

Come on. I'm not going to stand here all day.

She glimpses a traffic jam on Highway 101 far below, cars stopped and people getting out of them. The light is getting weirder, more intense. There's an amazing, and increasing, amount of sound of whirring, squealing, and deep, throbbing, bone-melting vibration.

A beam of light suffused with red mist shoots past ANDIE's face. Where it touches her, blisters form. She looks up, sees a metallic spacecraft, 100 feet across. Tony races down the stairs, but all ANDIE's escape paths are blocked with choking mist. She climbs over the balcony railing and jumps/falls into the bushes below. She sees a crewcut, uniformed man at the saucer controls who is clearly having fun. She scrambles for the front door of her house.

She is hit by a terrible wave force coming from the hovering ship. She tries to scream, but no sound comes out.

She falls to the gravel, paralyzed. She is lifted up by an apparent beam of light, a hatch door opens in the bottom of the spaceship, and in she goes.

INT. MI UFO

ANDIE comes to. She is lying on an examination table. The inside of the UFO is modernistic and sterile-looking, except for the occasional Coke or bag of cheez-puffs. The ship's crew is humanoid, with slight weirdnesses, but it's hard to tell if it's alien weird or U.S. Military Intelligence weird. Crew is mostly male, and dressed in tacky shiny jumpsuits.

MALCOLM SCHITZ
(o.s.)

You're going to like this.

The only part of ANDIE that can move is her eyes; they show her terror as SCHITZ moves into her viewing range and injects her with a shot of something in her arm. SCHITZ is the crew-cut, uniformed man (50s) ANDIE had seen at the UFO controls. The crew clumsily takes off her clothing. SCHITZ straps her legs into a gynecological exam position.

SCHITZ

Now, tell me everything you know about
this man JINX.

He puts on a pair of latex gloves designed to look space agey. He injects her with a hypodermic on each side of her mouth.

SCHITZ

Talk.

EXT. ANDIE'S FRONT YARD—EVENING

SCHITZ's UFO maneuvers above ANDIE's balcony, shoots a beam of light down to the balcony, but drops ANDIE into the bushes below. HILDUR's (ANDIE's roommate's) Audi Sedan peels into the driveway just as ANDIE falls out of the UFO into the bushes. Hildur and Luis and all the kids get out of the car and stare at the scene. Hildur is holding Snowball's cat carrier, which she drops.

INT. ANDIE AND HILDUR'S DINING ROOM—NIGHT

JINX, Hildur, Luis, CORD, DAIN, MOLLY are sitting around eating beanie-weenies off of paper plates and drinking cheap soda. ANDIE's roommate HILDUR is black, plump, sexy. ANDIE is not eating. She has showered, has wet hair, is wrapped in a blanket, staring into space. JINX has one arm around her, shovels beanie-weenies into his mouth with the other one.

JINX

Good beanie-weenies.

HILDUR

Thanks.

DAIN
(to JINX)

Do you think Andie will be able to do the beanie-weenies next week?

JINX

Ah yeah, she'll be okay. Just got a little bit shook up and cold up in that spaceship.

MOLLY

Was the UFO bad guys?

JINX

The UFO was your tax dollars at work, honey.

MOLLY

What do you mean, sweetie?

JINX

I mean, your mom was abducted by your own Uncle Sam.

MOLLY

What is he trying to say?

LUIS

It was the government!

MOLLY

So they were real aliens?

ANDIE

I feel really crappy.

MOLLY

Twenty-five cents, Mom.

LUIS

Let me stick you.

He takes a big packet of needles from his pocket.

ANDIE

Why are you here?

LUIS

I came to hypnotize you.

HILDUR

He called earlier and asked, and I said sure, that would be fun....

ANDIE

Go away.

LUIS

I can take your crappiness away. Really, let me.

JINX

Andie. It seems like you could use some of your crappiness taken away.

ANDIE just moans, as Luis and JINX stretch her out among the dishes on the dining room table. Luis begins placing fifty needles in her head and ears.

LUIS

Get rid of the lights.

Kids flip switches off. ANDIE's dining room has a lot of big windows showing a huge expanse of ocean in both directions. The moon rises over the water; it's usually muted behind clouds but sometimes it comes out to flood the room for an instant. Luis moves his hands freely over ANDIE's body.

LUIS

ANDIE. I want you to remember now a time you can't consciously recall. Remember the time I hypnotized you without your knowledge. Remember how far we got. Go to that place at the count of quatro. Uno, dos, three, four. There you are. Hey! You are standing at the bottom of a stairway. How about that? Up you go one step, up another, that makes two steps. Great. Now, Can you walk up the third? Of course you can. Do

it. Good. Now they're getting harder, but you don't care. You can walk up another one. There you go. You've gone four steps, amazing, so good.

Now this fifth step is your intention to see the truth. Oh, it's pretty hard. But no big deal. Go on up. Sure. What good is a lie? None. Up. Go up. Ay caramba! Now, only one more step and you will see what is behind the door....

ANDIE squirms miserably on the table.

CORD

(à la Let's Make a Deal)

Your brand new ... boat.

LUIS

So what if you don't want to go towards the door. It's no big deal, just do it. See what is up there. So what if it's hideous. Get over it. The only thing you have to fear is fear itself.

ANDIE gets glassy-eyed. Her head lolls.

Good. You're good and scared. Isn't that nice. Now. You're standing at the door. What does it look like? We don't know, we don't care. Turn the knob. Oh, come on. See if you can open this door. The truth is muy importante. Face it like a man.

(He runs his hands over her breasts.)

Engulf it like a woman. Turn the knob and open the door. Whatever is there, we will look at it together.

Hildur is making knob-turning motions in the background.

JINX

Andie! Just open the goddamned door.

She comes out of her stupor to glare at him, but before she knows it she's engulfed in a near-orgasmic wave of terrifying memory.

ANDIE—INTERIOR POV

ANDIE

Oh! Oh!....

She lies back down. She lies quietly for a while, then clasps her hand over her mouth....

ANDIE

Oh God, oh shit.

LUIS

What is behind the door?

ANDIE

(getting up)

I want to go home.

CORD

You live here, Mom.

LUIS

(pushing ANDIE back down)

Perhaps you are on the spaceship you were on earlier?

ANDIE

Not the second one.

HILDUR

Uh, which one is it, you tell us.

ANDIE

It's the real one. The one with no rivets.

The one with the regular aliens—big heads, little skinny bods, huge black....

MOLLY holds up her alien keychain. Hildur waits in anticipation while ANDIE is drawn into the memory of those eyes.

ANDIE

I think I've remembered enough.

She begins to sit up.

HILDUR

Aww, come on!

LUIS

Your hypnotist thinks otherwise. You are my servant and you will do as I say. Lie down.

**ANDIE
(coughs)**

Bsht.

She lies back down.

MOLLY

One quarter.

**HILDUR
(to Luis)**

My God, you're so powerful.

ANDIE

Why do I feel so nauseated?

LUIS

Andie, doer of what I suggest. Tell me—what do you see behind the door you just opened?

ANDIE

I'm not your goddamn slave! Let me go! I can't move! Oh shit no, not another shot in the stomach. Goddamn, that hhuurrtss! You assholes. You bug-eyed pricks. Why are you doing this to me? I never did anything to you!

Luis lifts ANDIE's shirt to show a bunch of bruises, old and new, on her belly, and a swell of breast.

ANDIE

The loss of control is so... To know they can do whatever they want, and there's nothing I can do about it. It's just the worst experience....

JINX

Okay, so, utter helplessness, total loss of control, what else? Did they show you a movie?

ANDIE—INTERIOR POV

She's watching a 360 degree wraparound screen inside the "real" alien spaceship. The scenes are of nuclear war, environmental pollution, earthquakes, volcanoes, floods, starvation, murder, suffering.

ANDIE
(o.s.)

Terrible suffering, the Earth destroyed....

JINX

Yeah okay. Anything else?

ANDIE

Newport underwater!

JINX

Good. Okay. So that's working. Okay, Andie's kids, pack a bag. We're going on a boat trip.

(to Hildur)

You live here? You need to go to Minnesota, right now.

HILDUR

I hear you've got a boat.

JINX

It's not that big.

HILDUR

Neither am I. I'm just the right size.

All three kids are packing bags of bizarre content. Luis is standing over an apparently sleeping ANDIE, running his hands over her breasts.

JINX

This is not what I signed up for. Wait. Yes it is.

MOLLY
(o.s.)

Snowball's never going back into a cat carrier.

JINX

Minnesota's really nice. And you know, why would you want to be in a boat during an earthquake anyway? Huh?

HILDUR

Because I'm not going to Minnesota.

JINX

I just don't have room. Here, take this credit card and buy yourself an airplane ticket to somewhere.

HILDUR

No one will take this.

JINX

It's a great card!

HILDUR

Why don't you give it to Andie and her kids instead of taking them on the boat?

JINX

I have wonderful reasons. You could go to Rio, anywhere. Anywhere far far away. Please. It's a small boat, and I don't mean anything about your size, no not at all!

HILDUR

If you think I would abandon Andie to you, you're out of your fucking mind.

CORD

Has anybody seen Arfy?

Arfy's in DAIN's bag. Jumbo the Big Mutt dashes around, jumping on things.

JINX

One small bag apiece! Very very small.

(to MOLLY, who is stuffing beanie babies into a backpack)
That's too many beanie babies!

MOLLY starts to cry.

MOLLY
Don't tell me what to pack!

She stuffs in a beanie baby jellyfish and a stuffed alien toy.

JINX
(to the room at large)
Everybody pack food.

(hypnotically)
(to ANDIE, who is in a trance on the table)
Bring your marketing materials, and
cannabis sativa, for time distortion
purposes, general relaxation, and
transformation of ... this particular
reality.

EXT. NEWPORT DOCK, THE HEART OF OLDTOWN NEWPORT

A huge blue fishing boat -- The UFO -- sits berthed at the end of one floating planked walkway. Many other boats at the dock, but the UFO is by far the biggest.

INT. CABIN OF THE UFO

ANDIE, Hildur, Luis, MOLLY, DAIN, CORD, plus dogs and cats, lie in piles and bunks, sleeping bags and blankets. A grey day outside. Shouting and general loudness outside. JINX is stringing electronics all over the cabin. He is exasperated by all the late sleepers in his way. The dogs and cats are awake, looking for food and a place to pee. They are a big presence in the small cabin, always.

ANDIE
What time is it?

She gets up and looks out the cabin window.

ANDIE'S POV

Three or four reporters on the dock. Fish processing plants, alien merchandise gift shop, docks with sea lions, swank restaurants, fish and chip places, underwater museum, Ripley's Believe It or Not, seagulls

everywhere.

JINX

8:32:42.

ANDIE

You have a news conference at 9 zero zero zero zero, remember.

JINX

I'm sorry! I'm not going outside of this cabin.

ANDIE

Don't start with me.

JINX

Everybody needs to

(whispers)

fucking

(stops whispering)

wake up so I can get to work, okay! Who are all these lazy people in my house?

ANDIE

We got to bed at like 5 a.m.!

JINX

So what. This could be the last day of the rest of your life. Get up!

People are waking up, looking for caffeine.

ANDIE

(opening a door)

Where's the bathroom?

JINX nods.

ANDIE

This?

INT. THE UFO CABIN BATHROOM

ANDIE sits on toilet, leaving door ajar to shout out to JINX.

ANDIE

You are going to have a press conference.

JINX walks to the bathroom, opens the door quite a bit, fills the space with his body, stands there, looking in.

JINX

Let's not yell.

ANDIE

What happened to your great humanitarian evacuation project?

JINX

If I leave this cabin I will be killed.

ANDIE

I'm concerned about your mental health. I looked you up in the [psychiatric index] on-line, and you have a lot of things wrong with you.

JINX

I'm really good, actually.

ANDIE

(sweetly)

So why does someone want to kill you?

JINX

They're bad guys, and I'm a good guy.

ANDIE

Who are bad guys? The media?

JINX

I don't think so... I mean, sure, but specifically in this instance...

ANDIE

Space aliens?

JINX

I hate that term "space aliens." I mean,

where else are aliens going to come from, except from other than the Earth, which means, duh, space. Although space is a stupid name for something so full of... everything.

ANDIE

Who gives a shit, JINX? Who wants to kill you, besides me?

JINX

M.I. Military Intelligence, yes, the ultimate oxymoron.

ANDIE

It makes me want to puke. I guess I should tell you, the guy who abducted me, he was wearing a military uniform and he had a crew-cut . . .

(grossing out)

and he had these rubber gloves?

JINX

Yeah, I heard about that.

ANDIE

How?

JINX

That would be SCHITZ. Major SCHITZ. He's so sick with that rubber glove thing. He's just a pervert.

ANDIE

SCHITZ?

JINX

Malcolm S-C-H-I-T-Z.

ANDIE

Maybe it's his Indian name?

JINX

He pronounces it Shites.

ANDIE

Malcolm shits.

JINX

He's calling himself Stone Ramrod for this project.

ANDIE

Gross. I really want to kill this guy.

JINX

No, we don't kill anyone. It's against the rules.

ANDIE

What rules?

JINX

The rules.

ANDIE

Well, I don't necessarily follow those.

JINX

Oh yes you do. Eventually, anyway. Maybe not this go-round, but darling I hope you will.

ANDIE

Don't call me darling. I'd like to get up off this toilet eventually.

JINX

You can do it. See, Schitz will kill me because he hates me. And because he knows I'm going to wreck his evil plans, or die trying.

ANDIE

Your dying isn't going to involve like this boat being blown up, or anything like that?

JINX

Nothing like that. Although that might happen, I wouldn't want to commit. But, uh, I'm not going to die that way. No.

(beat, suddenly heated)

And they'd better not blow my fucking boat up. This is a nice boat.

JINX notices Luis standing behind him.

JINX

Hey Luis. I've been meaning to ask you. What the hell are you doing here?

LUIS

I'm waiting for the bathroom.

JINX

I didn't invite you on my boat, man. There isn't room, and you must go.

LUIS

No man, Hildur and I got this groove goin'.

JINX

Getting a groove going with Hildur doesn't qualify you to be on my boat.

ANDIE

He doesn't have time to make it to Minnesota, and he wouldn't survive there anyway. Let him stay.

ANDIE pulls up her pants as discreetly as possible.

JINX

You're not wearing any panties.

ANDIE

Mind your own business. You weirdo. I was too busy getting you publicity for the press conference you're not going to, just so's you know.

ANDIE barrels out of the bathroom, shoving JINX out of the way.

INT. OUTSIDE THE UFO BATHROOM

Luis makes an end run for the bathroom, and JINX does some kind of Vulcan neck martial arts move to bring him to his knees.

JINX

Go piss off the deck.

LUIS

You piss off me, man.

Hildur takes him by the arm, helps him up.

HILDUR

Come on, Luis. We'll do it together. It'll be fun.

They put on slickers and go out.

ANDIE

It's [8:47], and I need to know what's going on.

JINX

I'm about to tell you.

JINX heads for the bathroom, and ANDIE follows him.

MOLLY

Are you going to watch him go pee like he watched you?

ANDIE turns away from bathroom, hugs her daughter.

ANDIE

Good morning, angel. Good morning Cord.

(an arm waves up limply)

Good morning Dain.

MOLLY points out a lump under covers next to her.

ANDIE

He's alive?

MOLLY makes a yeah pretty sure face. JINX comes up behind ANDIE, puts his arms around her, checks her blistered forehead for fever.

JINX

Feeling better this morning?

ANDIE

Where have your hands just been?

ANDIE INTERIOR POV

ANDIE has a flashback. She sees a shot of herself from above: She lies strapped to a table being examined by the classic bug-eyed aliens, and a human hand is comforting her brow. She shifts into an overhead view and sees herself now with JINX's hand on her brow. The hand and its position look exactly the same to her.

JINX

It's all right.

RETURN TO STANDARD POV

JINX

Can we talk privately?

JINX gestures towards the bathroom.

ANDIE

Oh no I don't think so.

INT. THE UFO BATHROOM

ANDIE and JINX crammed in the bathroom. Periodic bangings on door by people wanting to use the facilities.

JINX

Since you told M.I. every last thing you know about me last night, they have a pretty good idea of what I'm up to.

ANDIE

I don't know what you're up to, so how could I tell them.

JINX

The things you do know clue them in.

ANDIE

Oh bullshit. I don't know anything. And how did they even know I knew you?

JINX

These guys have remote viewers. Time travel. Okay wait, forget those. How about something simple, like super-powerful satellites. That's believable. These guys can know anything they want. MI, the government, can know anything they want to. The world's their peepshow.

ANDIE

I'd say you were crazy, but I work for the government, so I'm not real sure.... Paranoia may be the appropriate response.

JINX

That's right. And believe me, they've got a bead drawn on my temple at all times. From both sides.

ANDIE gets out of line of fire.

ANDIE

There is such a thing as too paranoid.... So why don't they just kill you?

JINX

Because there's a force field around this cabin.

ANDIE
(sighs)

A force field.

JINX

A protective shield. It's magnetic, works with the earth's magnetic forces.

ANDIE

You win the crazy client award.

JINX

Is that all I am to you, a client?

ANDIE

What are you supposed to be?

JINX

A friend. I'm trying. Am I really crazier than the Bluebell Mortuary folks?

ANDIE

Hard to say. Different kinds of crazy. I'd much rather hang with you.

They kiss, lightly on lips. She looks out the window.

ANDIE

I did a great job raising publicity. So now we have to tell those reporters something.

JINX

It's one of those self-solving problems. Dead reporters write no stories.

ANDIE

You're going to kill the reporters?

JINX

They're going to die! They're going to be under a hundred feet of water! If they hang around much longer, they're gonna be dead reporters.

ANDIE

I'm going to have to do this, aren't I?

JINX

Well, if you insist on having a press conference....

ANDIE

I'm going to look like such a crackpot.

JINX

Oh well. Look, you don't have to go out there.

ANDIE

You knew all along, you weren't going to do this press conference.

JINX

The press conference was your idea, and you never even asked me.

ANDIE

I did ask you...

JINX

You asked me what time I'd be ready to make a statement.

ANDIE

So...?

JINX

So, I was planning to have the electronics set up so I could broadcast worldwide by now, without leaving the force shield, but it's just been nothing but trouble. Dogs and cats and kids, and Hildur. And Luis. And you.

So if you want to do this press conference, Andie, you need to be very, very careful. Because the truth is a big ass weapon. And you don't want your shoulder next to the butt when the kickback comes.

ANDIE

That sounds fabulous.

EXT. THE UFO DECK, CROWD ON DOCKS

ANDIE comes out on deck of The UFO, half-expecting to be shot. The weather is grey, rainy, windy. She can't believe how high up the deck is. She throws a couple of duffel bags into a net and lowers it over the side using a mechanical switch; she accidentally dips it in the water before landing it on

the dock. A half dozen reporters scramble to unload it; the bags are full of posters and fliers, many of them wet.

She climbs over the hull and begins to descend via the metal rungs. She hates this. The rungs only go to about thirty feet over the dock. They can't lower The UFO's big ramp for fear of being invaded by reporters.

ANDIE shouts at the small crowd from the bottom rung of the ladder, The UFO painted logo on hull behind her.

ANDIE

Good morning.

RACE MANDRAKE

Where's the fortuneteller? Where's the evidence?

Reporter No. 2?

Is he on the boat?

ANDIE

He told me to tell you three things: One, everyone should evacuate. Head for high, high land, far away. There's going to be a huge earthquake, followed by a flood of biblical proportions, this afternoon, and you don't want to be here. It'll start at 3:43:12, not that you'll care if you're still here. Really.

A few onlookers act like they're anxious to bolt.

Reporter No. 3

Why are you on a boat?

ANDIE

Number two, in just a few minutes there'll be a short show here you won't want to miss. I don't know what kind of show, so I can't tell you. And three, there will be a telecommunications linkup at some point this morning and you can hear a lot more then. So keep flipping that remote, preferably on your way to Montana. Wait, that's not far enough. Whatever those states are past Montana,

will probably do. That's all, I need to go.
I really, really need to go.

She starts climbing up the ladder, but a heavy bank of fog rolls in immediately.

CUT TO

Some of the dockside crowd drop to their knees. Others hold their hands in prayer.

REPORTER #2

Holy shit!

Reporter #1

Jesus Christ!

Against the fog, a huge colorful Madonna and Child dominates the sky, 3-dimensional, completely realistic except for an occasional blip here and there. Wonderful, rich sound, celestial music. The Virgin teasingly starts to open her mouth to speak, then closes it. All eyes are riveted on her beautiful mouth.

ANDIE, on the boat ladder, engulfed by fog, seems to be surrounded by, in the midst of the visions.

ANDIE

Jesus fucking Christ.

The vision changes instantly, terrifyingly, to a dragon, its mouth moving to devour....

Screams from people on dock, ANDIE. At the last instant the creature stops, leers, and laughs. A commercial for a popular soft drink plays in its wide open mouth, inches from each person's nose.

INT. THE UFO CABIN

ANDIE comes into the cabin, breathing hard, terrified. TV monitors, computers, and video equipment everywhere. Satellite link-up. Luis has the camera.

JINX

This is what they're seeing.

It's Hildur's ass, clad only in skimpy panties. On the video screen, Luis's hand moves to caress it.

JINX

(to ANDIE)

Hey! You didn't get killed! Good job.

ANDIE jerks the camera away from Luis and sets it to 'off'.

ANDIE

What was that out there? Did you see....?

The kids are smiling, thumbs up, jazzed.

JINX

Holograms.

CORD

Duh. He's got his own fog machine!

JINX

Movies commissioned by Uncle Sam.
Done legally for a salary, by me. Pretty
good, huh? Did you pull up the net?
You've got to go pull up the net, right
now.

ANDIE

I'm beginning to really despise you.

JINX

Don't lie to me.

EXT. DECK OF THE UFO

ANDIE is reeling in the net using the hydraulic switch. She plops the net hard onto the deck, hears a moan. She grabs a big knife, pulls the switch, and the net slowly opens. It's Race Mandrake! She stares at his still, bleeding form for a minute, then runs back to the switch and starts closing the net again. He scrambles out of the net. She sprints to the cabin door.

INT. BOAT CABIN

ANDIE runs in, bolts the door behind her.

MOLLY

What we want is a nice question and
answer interview format that will tell the
viewer everything they need to know.

Banging on door.

ANDIE

It's nothing. Don't open it.

ANDIE takes off her slicker, looks at Luis, sitting in meditation position on an upper bunk, wearing Hildur's wrap skirt, completely zoned. Hildur's wearing a t-shirt and panties.

ANDIE

He's wearing your skirt.

HILDUR

He had a little pee accident.

JINX

Could he do something useful?

HILDUR

Not after what he ate for breakfast.

CORD

(looking at two monitors showing the same scene)

We're live.

JINX

(settling into interviewee position)

Okay here we go.

MOLLY

(aiming the videocamera at JINX)

Mr. Jinx. What makes you so sure there's going to be an earthquake today at 3:43:12 Pacific [standard] time?

CAMERA/MONITOR POV

We see JINX as filmed by MOLLY. In the background, there's a shape outside the window, banging on it, unintelligible yelling from outside. ANDIE piles stuff in front of all the windows.

JINX

Who's out there?

ANDIE

Nobody. Don't open the door.

**JINX
(to the camera)**

I used to work for the government, my bad, and I have this top secret classified machine that actually does predict earthquakes and it says there's going to be an 8.7 earthquake at 3:43:12, that's 3:43 this afternoon, Tuesday, uh, Wednesday 3-15? Today. Epicenter thirty miles west of Newport, Oregon.

**MOLLY
You're top secret classified?**

**JINX
No, but I have the top secret classified machine.**

**MOLLY
How did you get it?**

**JINX
It doesn't matter. These questions just get in the way! Women!**

Banging on door.

**JINX
Quiet!!!
(to camera)**

The point is: a big earthquake is happening at 3:43 this afternoon, and there's going to be a big-ass flood, and if you live west of Minnesota and know what's good for you you will get the fuck out of wherever you are, pardon my French missy.

A tussle over the camera has been occurring. DAIN now has it.

**DAIN
Just how far the fuck out of wherever**

they are, are you advising people to go,
Mr. Jinx?

JINX

The Rocky Mountains, the top of them,
might be good. Or, what's that other
mountain range?

DAIN

The Cascades?

JINX

No, those are too short. We need to make
a map. Molly, download a topo map of
Western North America.

MOLLY

Please?

JINX

Please.

(to the camera)

Or you can get on a boat.

CORD
(o.s.)

You think you'll be safe on a boat in an
earthquake and tidal wave of this
magnitude?

JINX

Yes.

MOLLY
(o.s.)

Unequivocally, without any kind of
qualification?

JINX

Without any kind of qualification.

ANDIE
(o.s.)

If this is the big one, there won't be a

tidal wave anywhere near here.

JINX

That's right.

ANDIE
(o.s.)

The sunken land will just fill in like an
empty basin. The tidal wave will hit....

JINX

Omaha. Would be good.

ANDIE's voice
(o.s.)

Let me have the camera.

She takes the camera from DAIN and aims it at JINX, right at his eyes.
Banging on window.

ANDIE

You suggest the government is behind
this earthquake?

JINX

Nnnnnnnnn, sure. Let's suggest that.

ANDIE

The truth.

JINX

No, they're not causing the earthquake,
but they're using the earthquake.

ANDIE

Why?

JINX

Why what?

ANDIE

How? How, why would the government
use an earthquake?

JINX

Oh it's just simpler. So the mindfuck people have a playground, a great big real-life game show to play with. Since there was going to be an earthquake anyway, might as well make good use of it ... you know. I'd do the same thing, if I was a bad guy, which I'm not.

He looks really ratty.

ANDIE

And you believe the government wants to kill you.

JINX

Pieces of it do, yes.

ANDIE

Thanks for inviting me on board to share your adventure.

JINX

It's just that I knew that your outcome would be worse if you stayed on land.

ANDIE

How did you know that?

JINX

Andie, the point is, people need to evacuate! Let's be clear: This is not a laxative commercial.

ANDIE

What if the government wants to silence you so badly they don't care if they destroy other people near you?

JINX

Well if the government does do that, you can be sure that, number one, it won't be the first time, and second, they'll make it look like someone else is responsible.

ANDIE

Are you shielding yourself with my family?

JINX

No! I'm trying to keep you all from dying. Geez, what does it take to get a pat on the back around here?

(to the camera)

Listen there's going to be some UFOs....

The video screens go black or snowy.

CORD

Our feed is fucked.

MOLLY

I'm sure our viewers at home are very fucking confused.

ANDIE

Why do my kids swear so blankety-blank much?

JINX

I'm surprised it took them this long. But now that we have their number...

(to CORD)

Let me show you how to gain valuable undetectable airtime when being pursued by the most advanced technology currently available.

CORD

Cool.

INT. BOAT CABIN - A LITTLE LATER

Hildur reads to Luis from a Dreamspell Calendar book.

HILDUR

I define in order to beautify. Measuring art. I seal the store of elegance with the self-existing tone of form. I am guided by the power of flowering. I am a

galactic activation portal ... enter me.

Hildur and Luis French kiss and make out vigorously.

CORD

We're live.

The marked-up topo map, and the following text is displayed on a video monitor as JINX reads it aloud (and ad libs):

JINX

The US government knows the Pacific Northwest is going to flood catastrophically as the result of an earthquake which will occur at 3:43 this afternoon. The government does not plan to mount any warning or rescue efforts about this major earthquake and massive FLOOD. We're talking hundreds of feet deep, people. Instead, the government plans to take over...

CORD

Feed fuck!

JINX

Fix it!

CORD

Fixed! We're live!

JINX

Where was I? They...

ANDIE

The government.

JINX

Oh wait, before I forget, you western Canadians, I forgot to mention you earlier, sorry. This affects you, too. Yeah, big flood.

The government has access to thousands of ships -- on water and in

air. They're going to take over the entire Northwest -- all of Ecotopia from Northern California to the border with B.C., and maybe beyond. They plan to use the earthquake and flood to turn the entire Northwest into a massive, pardon me ladies and wee ones, mindfuck experiment using fake aliens.

ANDIE
(coughs)

Bsht.

JINX

It's true.

LUIS

They're going to screw with your minds, mans! So turn the other cheeks!

Luis moons the camera!

LUIS

Get out of town, man!

JINX

The government has its own UFOs. They have real spaceships and they abduct people and do bad things to them. They want to see how you behave when aliens tell you what to do. They can push you around, by making you believe....

CORD

Feed fuck. Hey look you're on CNN.

It's a mug shot.

CNN REPORTER

...calling himself "Jinx," he is on the FBI's ten most wanted list, an escaped mental patient, a rabid conspiracy theorist, and a convicted rapist...

JINX

Now that's disinformation!

ANDIE

Which part?

CORD

We're live!

CNN continues in background, showing a picture of Jinx with fangs and a disreputable-looking monkey.

JINX

Photoshopped.

(beat)

The fangs.

CNN switches to scenes of evacuations, mass hysteria, UFOs, interviews with scientists, etc.

The camera is still propped up, trained on the map and statement.

JINX

The government spreads disinformation, which means they make up lies and tell them as if they were the truth. They spread wrong information.

So if you hear anything bad about me, it might not be true! Those visions some of you saw today....

CORD

Feed fuck.

ANDIE

Where oh where is the kitty litter?

Banging on window.

(to Jinx)

I'm truly scared, and I can't stand to think about what's going to happen next.

JINX kisses her.

JINX

That wasn't so bad, was it? You could have stood to think about it.

They kiss again.

**TV in background
(o.s.)**

Stewart "Stungun" Masterman, also known as Pinky, Mojo, and Jinx...

ANDIE

You're a good kisser. You can get away with a fair amount.

They kiss again as the TV roast continues.

**TV
(o.s.)**

He's described as paranoid and is said to be carrying advanced weapons, stolen from a US top-secret arsenal.

ANDIE pulls away amid massive banging on the cabin wall from outside.

JINX

What is that?

ANDIE

A reporter.

JINX

Don't let him in.

INT. THE UFO CABIN - LATER

A banging on the walls and windows from outside. Everyone goes about about their business.

ANDIE

I can't believe nobody brought any cat food.

CORD

There's nothing to fucking eat.

ANDIE

If this is how the end of civilization is going to be, I want to miss it.

CUT TO:

Luis accidentally knocks a pillow down that was blocking a window, and Race Mandrake's soggy bloody face plasters against the outside glass.

HILDUR

Oh my God! It's... Could that be...?

RACE holds up a press card to the window, and Hildur squeals in excitement.

HILDUR

It's Race Mandrake! I love him!

She runs to the door. RACE's face disappears from the window. Luis is playing with the videocamera, and the scenes he's getting look pretty psychedelic.

CORD

We're live!

JINX

No!

ANDIE

Don't let him in!

Hildur pushes them both aside, and lets RACE in; he's cold, drenched, bleeding.

HILDUR

Oh baby!

(to ANDIE and JINX)

Don't even think about trying to stop me!

She leads RACE towards a pile of sleeping bags, taking off his wet shirt as she goes, then starting on his fly. He opens his mouth several times to talk

but says nothing.

CORD

We're live live live.

MOLLY grabs the videocamera from Luis and points it at **JINX**.

JINX

Holograms! Fake UFOs! Run!

CORD

Feed fuck.

LUIS

Why does he keep saying that? What does it mean? Feed fuck.

CORD

We're live.

LUIS

Feed fuck.

JINX

Are we live?

CORD

Yes!

LUIS

Feed fuck.

JINX

Shut up. Throw him overboard.

LUIS

(freaking out)

Oh don't throw me overboard!

He starts to run about in paranoid fear, while Hildur chases after him. People are trying to eat messy food without any plates. Two phone lines are ringing; **DAIN**'s handling them.

JINX

(to the camera/**MOLLY**)

Andie, the web pages are up, right? Full

facts about the earthquake flood aliens
etc. are available for free at
www.bluebellmortuary.com.

ANDIE

It's the only ftp address I can remember.

HILDUR

Even if you did go overboard, the space
brothers would save you.

LUIS

Of course!

(to JINX)

I want you to throw me overboard.

JINX

No. I'm busy, you're going to have to do
it yourself.

CORD

We're live.

LUIS

Ah! I can throw myself overboard.

HILDUR

No! The space brothers won't rescue you
if you purposely put yourself in danger.

DAIN takes the video camera from MOLLY and aims it at ANDIE, who is not
looking her best. Dogs and cats are a big presence in the small cabin.

ANDIE

Where are the cats going to go pee?

RACE MANDRAKE

You're on.

JINX

Shut up.

ANDIE

What?

ANDIE realizes she's on camera, as JINX heads for RACE Mandrake.

JINX

You're not here. If you forget that, it will become actual.

**ANDIE
(to camera)**

Seriously, it's 10:45, and if you're west of at least Idaho, Montana, Nevada, whatever those states are, better get yourself a boat. If you are in those places, keep heading east.

This is real. I wouldn't be here in this insane situation if I didn't at least halfway believe it.

CORD

Our feed is no more.

LUIS

No more than what?

INT. THE UFO BATHROOM

Bathroom is full of smoke. JINX opens the door to look in. ANDIE is sitting on toilet smoking a joint.

ANDIE

Only kind of cigarette I have.

JINX takes the joint from her, comes in, closes door behind him. He takes a long drag on the cigarette, then gives the smoke to her in a kiss. They're practically on top of one another in the little bathroom.

JINX

You haven't been having enough fun.

ANDIE

Yeah. I'm trying.

She takes the joint back from him.

**ANDIE
(continues)**

So have you now told everybody pretty much everything, right?

JINX

Pretty much everything I'm going to tell. The networks are playing what we already did, over and over. It's a hypnotic trance they put people in, the same compelling pieces over and over.... Works great.

ANDIE

I guess they were compelling, in their own utterly unprofessional way. So we're done. Even though confusion reigns supreme, our marketing campaign is accomplished. Yay! There's either going to be an earthquake, or not, in which case I don't even want to think about the lawsuits. And also, just checking, you're safe now? They can't prevent you from telling it, since you already told it, so now they don't need to kill you.

JINX

Well, I can still cause a lot of trouble. And they don't really need to kill me right this minute, but I mean why not do it? I mean, they're pissed.

(beat)

Now, I was thinking. Or a part of me was.... What if this is our last day on Earth? If you knew, or even strongly suspected, that this was your last day on earth, wouldn't you have sex with me?

ANDIE

I guess we wouldn't want to die with an orgasm left over.

JINX

There's always one left over.

INT. THE UFO CABIN – QUITE A BIT LATER

JINX and ANDIE exit the bathroom to loud derision; people rush towards the john.

Helicopter noise. The phone keeps ringing. MOLLY answers it again and again, giving accurate information and adding message after message to the pile. Monitor showing CNN shows people evacuating by the thousands. Shows the Newport harbor with its many boats gearing up in anticipation of an earthquake and flood. Some are leaving.

JINX

How'd it get to be so late? Oh right I distorted my time perception. Okay everybody, say goodbye to Newport.

MOLLY

Don't destroy Newport!

JINX

I'm not going to destroy Newport! What are you thinking, little girl? The ocean is going to destroy Newport. We're going to leave it.

JINX sits himself at a wild-looking instrument panel; DAIN settles in alongside him. View of Newport, many ships. Beautiful. The Bridge. The UFO is hemmed in on all sides by docks and boats, including Coast Guard cutters. JINX sounds the horn almost continuously.

MOLLY

Not unless this thing flies.

JINX

I've got a titanium hull.

DAIN

Where are we headed?

JINX

Out. Open water. So we don't all make mincemeat of each other when the world goes weird. The *UFO*...

(He pronounces it "Oofo")

...is not going to end up plastered

against the wall of the Safeway in that next town down the road what's it called...

DAIN

Oofo?

JINX

No. That's the name of my boat.

MOLLY

Does it mean something, or is it just stupid?

JINX

It means: Unidentified Floating Object.

MOLLY

Are you some kind of alien?

JINX

I wouldn't say that. I feel pretty familiar.

CORD

We're live.

JINX

Okay. Point the camera at this.

He's still sounding the horn. He takes the wheel of the boat, starts the engines.

ANDIE

Oh Jesus Jinx. Mighty hammer of Thor.

He sounds his horn. Only a few of the boats budge.

JINX

Watch this.

The *UFO* is a big boat. JINX moves her forward, steadily pushing the other boats aside with an awful variety of sounds. CORD helps. They take turns sounding the horn, a lot.

JINX

I've got a titanium hull, and a big-ass

engine.

RACE Mandrake comes to stand beside him at the instrument panel. Instantly, the window shatters next to JINX's temple.

JINX is okay. Whatever was shot didn't make it in. JINX reaches for some duct tape, then slams RACE up against the wall. He duct tapes RACE's neck to the wall and steps far back.

RACE MANDRAKE

I'm a reporter, you can't do this.

JINX lunges forward, duct tapes RACE's mouth shut, lunges back.

JINX

He's a spy. Empty out his pockets.

ANDIE

No. I'm not going to forage around in there.

HILDUR

I'll do it!

RACE's sopping wet pockets contain an astonishing array. JINX picks up a minuscule speck and instantly hands it to ANDIE. He moves as far away from the speck as he can.

JINX
(to ANDIE)

Throw that overboard, now.

(Gesturing towards the door)

Get over there. Go.

JINX

Kids!

MOLLY and DAIN come running.

JINX

Give the reporter some more duct tape.

ANDIE

Is it going to blow up?

JINX

No, no. Go! Would I ask you to do this if it was going to blow up? Just get it as far away from here as possible. Hold it out in front of you. Just barely touch it. Go.

ANDIE

Tell me what it does. A story I'll believe.

JINX

It screws up my machines. Completely. Everything. You saw what it did to my shield.

ANDIE

This?

She raises the speck, and a beam of light cuts through the cabin wall right where her hand was an instant before, enflaming and vaporizing a napkin.

ANDIE

Okay.

She starts to open the door.

JINX

There's no force field where it is.

ANDIE

It's not going to blow up.

JINX

Right.

ANDIE

They're going to kill me.

JINX

They don't want to kill you.

ANDIE

What's one more to the military? They just tried to take my hand off.

JINX

Walk fast, uh, crouch low, uh...

(beat)

I won't let anything happen to you.

ANDIE
(coughs)

Bsht.

She slams the door.

EXT. ON DECK OF THE UFO

ANDIE goes out on deck, without a slicker. Boats everywhere, the *UFO* continues its scraping exit from the harbor. Helicopters overhead. She goes as fast as she can on the slippery, lurching deck.

It's grey and raining and windy. She rushes to the ship's stern, sticking close to cover. **EDDIE's** ship is in line behind the *UFO*, **EDDIE** in the wheelhouse, **Del** on deck. They both wave. Behind **EDDIE's** boat are a bunch of other boats, of every even marginal seagoing sort, other Newporters joining the exodus to deep water. Coast Guard cutters are nosing their way into the convoy, trying to reach The *UFO*. One in particular is duking it out with **EDDIE**, causing some damage to **EDDIE's** boat.

ANDIE grabs a handful of fish guts from a bucket, stuffs the force-field-destroying speck into a piece of intestine, ties it into a ball, and flings it, with the wind, towards the troublesome Coast Guard ship. It lands on the far deck, which promptly explodes!

ANDIE

Oh shit! Oh God! Someone could be...

Something fleshy plops onto the deck beside her. She looks with trepidation. It's a dying fish. She picks it up and heads back to the cabin, fast as she can.

They're just now getting out of the harbor into open ocean. Going through the harbor mouth is a tight spot, blocked with Coast Guard cutters. The *UFO* plows its way through, heaving this way and that, pushes boats onto land at harbor mouth. The deck tilts sharply, and **Andy** goes sprawling. Then it tilts sharply in the other direction. She falls down, slides; she's wet, has a fish in hand. As the boat levels itself, she stands up; she sees that the *UFO* is now in open water; many other boats are also in open water to the north and south.

She freezes at the deck railing as she sees, a mile off, a speck heading straight for her from out at sea, very fast, on a straight line. It soon shows itself to be a sleek airplane, black, beautiful, seamless, completely silent, graceful, and very very fast. It looks like a Blue Angels-type jet, but it apparently has no wings.

The plane races towards ANDIE, but she stays riveted, unafraid, awed, 'wow!'. The plane seems to have no windows, just sleek black elegance. When it gets to about 20 feet from ANDIE, it hovers for a moment as she stands there glowing with happiness, then makes a crisp right-angle turn -- still silently. As it turns, it tilts and she sees it shimmer silver as though it's a dream breaking up, and she sees it has wings after all. Then it streaks off instantaneously. She hears a sonic boom.

The wind kicks up. Out of the corner of her eye she sees movement, and whirls to see an ugly, malignant-looking saucer-shaped ship coming up out of the ocean! It's foggy out, but this one doesn't look like a hologram. She gets a bad vibe and runs back to the cabin as it rises overhead.

INT. THE UFO CABIN

ANDIE comes in; she's very wet.

ANDIE

There's a UFO.

JINX

(messing with the control console)

Did you ditch the magnet?

ANDIE

Yes, right before it blew up.

JINX

It blew up?

ANDIE pokes around in piles of stuff, trying to find something dry to wear. She turns her back, strips out of wet shirt, puts on one of JINX's t-shirts; it says "Rucking Fight." She peels off her bottoms and puts on a large pair of sweatpants. Weird activity beyond the cabin -- lights, instrument problems, etc.

ANDIE

There's a UFO out there.

JINX looks out the cabin windows.

JINX

What did it look like?

ANDIE

It came up out of the ocean. Sort of a
Dukes of Hazzard thing.

JINX

There was a sonic boom.

ANDIE

Yes. I have a fish.

She uses some of it for cat food/dog food, slitting at the sink. Cooks the
rest in a microwave.

JINX

What kind of plane?

ANDIE

A [Coho] salmon, about 8.8 pounds.
Stomach contents -- somewhere on
deck maybe.

JINX

Did you see a cool plane?

ANDIE

Yes I did. Really gorgeous.

MOLLY

(shutting off the microwave)

Yew!

JINX

Like this?

He draws her a picture. He quickly sketches an amazingly nice picture of
the ufo plane she'd seen.

ANDIE

(nodding)

You've drawn a few of these.

JINX

I love 'em.

(He slaps CORD on the back)

Keep the throttle up full, and just keep going. I need to uh, go to the bathroom, so I hope you will excuse me if I disappear for a while.

DAIN
(to JINX)

Are you a blue angel?

JINX

No.

MOLLY

A blue devil.

JINX

At least I'm not a pink angel, like somebody I could mention.

HILDUR
(looking out of various windows)

There's some weird shit happening out there.

ANDIE opens her mouth to speak to JINX, but he closes the bathroom door, and we hear the lock being engaged.

CORD

We have a live feed.

ANDIE looks at her watch. It's [an hour] till earthquake ground zero. She scribbles on paper: "Massive earthquake, huge flood scheduled for 3:43 this afternoon, Pacific Northwest. Evacuate!" She tapes it up and adjusts videocamera to show it.

ANDIE

Did anybody bring good music?

DAIN empties his backpack, full of CDs. ANDIE sorts through them dubiously. "hooray for boobies," etc. They all have explicit stickers.

DAIN

Play Deaf Danders.

ANDIE

Anybody else bring music?

DAIN

Mom, you're so prejudiced.

ANDIE

Some of the people who tune in only have an hour to live. I'm not going to play this stuff.

(reads song title)

"I Hope You Die."

She puts on David Byrne/Talking Heads, or a hot new music collection, and subsequent action takes place with the music as a background, and the camera live.

ANDIE sees a horrific shape reflected in the cabin window. She turns around to see a vomit-colored BLOB finish materializing in front of the cabin door, then jumps as she sees ANOTHER BLOB standing next to MOLLY, and really jumps and SCREAMS as she realizes A THIRD BLOB is standing right behind her shoulder. They're semi-transparent amorphous masses, like amoebas only much less attractive. They have eyes and internal organs that roll around inside them as they blob around.

Everybody has a good freak-out, except for Luis who accepts it as part of his trip. The alien Blobs roll around the cabin, terrifying and annoying, sending out blobs of protoplasm to poke at things and people.

HILDUR

(wails)

Ah-uh...!

LUIS

(to Hildur)

Just be cool, man! It's just a wild trip, man! Dig it!

ANDIE

Jinx!

She rattles the bathroom door, pounds. No answer.

DAIN

You want him out?

DAIN picks the lock.

HILDUR

Where'd you learn to do that?

ANDIE throws the door open. The aliens seem to watch the action. The bathroom is empty.

HILDUR

Hey, how dare he lock the bathroom when he's not going to be in there. I've needed to go for the longest time.

She heads into the bathroom, shuts the door.

Suddenly a ball of flame streaks into the cabin, ripping a big hole in the roof, and a big hole out the bottom of the floor as it exits -- exactly where Hildur had been standing. Through the roof hole ANDIE sees the MI UFO that earlier abducted her.

ANDIE

Take cover! These guys are assholes!

A beam comes down from the MI UFO, and suddenly JINX's ship is lifted 30 feet up in the air, held, moved sideways a bit, then dropped. The landing is hard, and there are a number of minor injuries. Moans, cries.

Hildur screams horrifically from the bathroom. The door opens, and out she runs.

JINX exits the bathroom.

Hildur screams horrifically as she bounces off one of the alien blobs. Then out of the bathroom comes JANDO, wearing not quite right clothes. Jando looks almost exactly like JINX, only more refined, more perfect. He has four fingers and a thumb, as opposed to JINX's three.

ANDIE

(speaking to JINX, then Jando)

You cloned yourself....

JINX

This is my little brother. Jando, meet Andie. Andie, Jando.

JANDO

Hello, Andie. Hello everybody.

VARIOUS PEOPLE

Hi, hi, hello....

Jando looks to JINX as though for approval.

JINX

Very nice.

He jerks his thumb towards the console. Jando goes to the instrument panel and starts doing things there. CORD and DAIN are at the console. Jando stands between them; he twines his left arm through CORD's in order to reach what he wants, and twines his right arm through DAIN's, leaving all three linked like a chain.

ANDIE

Where did he come from? Where have you been?

JINX

Man they messed up my boat.

He cases the alien blobs.

JINX

(continues)

These guys are going to want specimens. Let's see if they'll take the reporter and maybe Luis.

The smoke coming from the hole in the floor shifts suddenly, showing JINX he's suddenly standing in a focused beam of light coming in through the roof; he leaps aside, and pushes ANDIE aside, and pops an alien blob into the beam. The beam clumsily lifts the alien through the jagged hole in the cabin roof, slicing off bits of its protoplasm in the process. We see a hatch slide open on the underside of the MI UFO, and the alien enters. The hatch slides shut.

Everyone, including the two remaining blob aliens, comes to the hole in the roof to watch. We see some of what transpires on board the MI UFO. We see SCHITZ being thrown across the window of the ship, for instance. JINX points.

JINX

Schitz.

The hatch on the underside of the MI UFO opens, and MALCOLM SCHITZ

jumps out, into the hole in the roof of JINX's cabin. He crashes into the group watching from the *UFO*.

SCHITZ is hurt, and freaked to see two more blobby aliens here. JINX instantly grabs him and throws him up against the wall. He holds him by the neck. He opens a cabinet....

LUIS

You attract what you think about.

JINX

Then I should be attracting some fucking duct tape.

HILDUR

I hate duck-fucking jokes; they are just the lowest.

SCHITZ slugs JINX, a really good one, but JINX doesn't let go. MOLLY reaches up to duct tape SCHITZ's neck to the wall, not far from RACE Mandrake, skipping about to avoid SCHITZ's grasping arms. She tapes his wrists.

SCHITZ
(to JINX)

You're fired. You'll never get a government job again.

SCHITZ sees he's next to Race Mandrake.

SCHITZ

You're fired, too.

SCHITZ freaks as Jando tapes his mouth shut. Two JINXes?

JINX

You were a shitty boss. The shittiest.

RACE tries to nod his agreement. JINX helps tape the rest of SCHITZ up good, and even adds a little extra to RACE's tape-up.

ANDIE

Where'd we pack the rubber gloves?

SCHITZ

Mmm mm mm.

JINX
(to CORD)

I need a feed.

INT. THE UFO BOAT CABIN – A LITTLE LATER

ANDIE pans the inside of the cabin with the video camera, showing everyone who's there. [describe what all are doing.] Two JINXes!

JINX

Show the goon.

ANDIE gestures questioningly.

JINX

Schitz.

ANDIE focuses on SCHITZ.

JINX

This man calls himself Corporal Stone Ramrod; his real name is MALCOLM SCHITZ.

SCHITZ

Schiiiee.

JINX

He works for the US government dirty tricks department, but mostly he works for himself. He commissioned the holograms you've been seeing on TV, and he flies around in spaceships abducting and harming people. His idea is to be a modern-day king. You don't need a king, and you really don't need King SCHITZ.

One of the alien blobs comes up to JINX and tries to communicate, gesturing at SCHITZ. ANDIE films it.

JINX

You want to take this one for a specimen? I love it. By all means.

(gesturing to RACE)

Him, too.

The blob aliens and various people take the duct tape off of SCHITZ, which hurts him like crazy. Some of them go out of their way to make it hurt, coming off.

ALIEN BLOB
(subtitled)

This is such an amazing find!

OTHER ALIEN BLOB
(subtitled)

Just think, the very stuff that holds the universe together!

CORD

They don't seem to want SCHITZ; they just want the duct tape.

SCHITZ bursts through the remaining strips of duct tape restraining him (after a single failed try). SCHITZ demonstrates his superb fighting technique against JINX and Jando; JINX and Jando are excellent fighters, but SCHITZ is a marvel, and he throws them around the cabin, causing them, and several onlookers, pain. JINX and Jando try to make sure they stay out of the way of breaches in the force field (holes in the boat), just in case someone up on the MI UFO is still watching and ready to fire. All this action is broadcast live via satellite.

Meanwhile, alien Blobs are collecting duct tape from RACE Mandrake. One Blob then stands "around" him, encompassing him transparently, the Other Blob blobbles on over to MOLLY. It picks up several Beanie Babies, puts a blobby arm around MOLLY. The Blob, the Other Blob, MOLLY, and RACE Mandrake all disappear. ANDIE is in shock; she can't believe what she just saw. She SCREAMS, throws down the camera, runs out on deck.

EXT. DECK OF THE UFO

ANDIE watches the blobs' spaceship blast off from the deck and disappear, with her daughter on board. SCHITZ comes up behind her and holds a gun to her head. She's so beside herself with grief she's angry and powerful, plus she hates him for what he did to her on the MI UFO. And who knew, she knows capoeira, the Afro-Brazilian martial art. She GROWLS, twirls, leaps, spins, using elbows, to the neck, knocks the gun from his hand, kicks him in the nuts, etc.

It is foggy, and the government is broadcasting several holograms to help influence the boat flotilla to embrace the alien religion. All around,

holograms of hideous aliens of several varieties make threatening gestures and spout words designed to make people enslave themselves to the “alien gods.”

Each hologram has sabotage put in by JINX when he worked for SCHITZ. In many cases, the government has already discovered the bugs he inserted, and bleeped them, clumsily, but new problems keep appearing, programmed to kick in at the second playing, or 4th playing or 12th playing....

Horrifying alien face morphs down as though to devour ANDIE.

HOLOGRAM VOICE

If you want to live, you must do what we say.

Andie loses her concentration, slides on fish guts, allowing SCHITZ to get a chokehold on her throat.

HOLOGRAM VOICE

And if you believe that, I've got a bridge I want to sell you. Yuck yuck.

He ties a slip knot with a rope around her neck, tightens it. He drags and pulls her around as he searches for the gun in the fog.

EXT. NEAR THE UFO CABIN DOOR

SCHITZ, holding ANDIE by the rope, bangs on the door, which is locked. Rain, grey, wind. JINX's face looks out a window. The door opens.

INT. THE UFO CABIN

SCHITZ comes into the cabin, protecting himself with ANDIE. The noose is around her neck (which is bleeding), the gun to her head. JINX looks at a small video screen built into the boat's instrument panel.

ANDIE

MOLLY's gone.

JINX

We'll get her back.

SCHITZ

It doesn't matter about MOLLY. You're all going to die.

LUIS

Everyone dies.

SCHITZ

That's right, everyone except me.

LUIS

(looking at the console screen)

This right here showed everyone dies.

JANDO

(to JINX)

Number twelve, you didn't...

SCHITZ

If anybody moves, I'm going to kill this
poor excuse for a woman.

Everyone freezes except Luis who is not really "in reality"; he's fiddling with the screen. One of SCHITZ's hands still holds the noose rope, the other a gun at ANDIE's head.

JANDO

(to JINX)

You are going to be in so much trouble,
Number 12. I'll personally get you
thrown out of the Corps. Any
honorable...

JINX pretends to snore. Jando pretends to get angry and do a head-butt into JINX's stomach. JINX staggers forward as if in pain, then pops up with a kick under SCHITZ's jaw that lays him right out. Cord grabs the gun. ANDIE, out of her mind with grief and fear for MOLLY, is not noticing much.

DAIN

We're out of duck tape.

A beeping begins, continues.

JINX

It's 3:42.

(looking at the towers of stuff everywhere in the cabin)

Everybody in the bathroom!

HILDUR

Why the hell would we go in the

bathroom?

JINX

Go.

He removes the noose from her neck, uses it to truss SCHITZ.

Andie, go.

He throws a blanket atop Schitz, some misc. junk, too. Grabs Andie by the arm.

Come on, let's go.

INT. THE UFO BATHROOM

It's enormously crowded: JINX and Jando, ANDIE, Hildur, Luis, DAIN, and CORD, two dogs and two cats. They are stacked and braced.

LUIS

Mind if I smoke, man?

Luis has already lit a joint, and the smoke is immediately thick in the small space. CORD is gulping in as much of the smoky air as he can. There is no way Luis can pass the cigarette, so he holds it up to lips, hands it to people's hands who can pass it to others' lips. It's often not clear whose lips and other body parts/actions are whose. The cats and dogs are getting high.

JANDO

Here it comes.

HILDUR

When's it coming to me?

JINX

Try to relax into it.

LUIS

Go with the flow, man.

No one except JINX and Jando feel anything -- no earthquake coming. Then, there it is, a low rumbling dread of sound and shaking. The boat shakes and goes way up, like a horrific roller coaster ride, way down, up, down, sideways lurch, up 30 feet and drop down. Seawater in the bottom of the bathroom. The shaking grows horifically intense, and they bang against

each other, head to head to head to hard plastic and metal, hurting each other, until they realize to get in rhythm, and they do, swaying as one organism to avoid damaging themselves via each other. At last the earthquake is over, and their shaking and swaying together slowly comes to a stop.

HILDUR

Can we go home now.

INT. THE UFO CABIN

They all watch the windows and windshield, as ANDIE and Hildur's former home zips past.

HILDUR

Thank God it was a rental.

ANDIE

Oh this is terrible.

A torrent of fast-moving water sweeps the boat along. The ocean is flowing eastward to fill in over (cover) the land newly sunk to its level by the slipping of the tectonic plates. In addition to the 'great falling' of water towards empty space, - the flow - there's a nascent tidal wave, and a lot of general roilingness and uneasiness and some very scary whirlpools. Also debris - wrecked ships, buildings, etc. The sky is a funny greenish-grey. It's hard to tell what's real, and what might be a government-sponsored holographic effect. Some intact boats - not fatally damaged perhaps - are spaced at wide intervals, many have no sign of life just now.

JINX is busy immediately, steering. SCHITZ is apparently a lump under a huge pile of stuff, not clear if he's alive or not; no one checks. JINX checks his instruments.

Take stock of what everyone is doing.

CORD

What's going on?

JINX

We're just going with the flow, and the flow's going fast. We're part of the tidal wave bound for Omaha.

LUIS

I see MOLLY!

ANDIE jerks around, realizes there's no MOLLY, it's all in Luis's head, and she shakes him, pushes him down.

ANDIE

You fucking jerk! Don't say that!

LUIS

I see her! She wants us to join her. How wonderful. Abduct us, space brothers. Visit this humble ship and abduct us your humble servants.

ANDIE

Oh fuck off. Shouldn't he be coming down by now?

HILDUR

Not after what he ate for lunch. I don't think you'll see that much difference anyway.

JINX swerves suddenly to avoid a big black hole -- a whirlpool, skates along its edge. They pick up speed, this thing is massive beyond anything in recorded history. Everything up to 500 miles east of the west coast is going to soon be underwater.

JINX

I hate dealing with these arbitrary restraints!!!

ANDIE

What arbitrary restraints?

JINX

Time! Time, time, time, time, time. Like surfing in a Ferrari.

ANDIE

JINX, whether you are crazy or not, you have to help me get Molly back.

JINX

We'll get Molly back.

ANDIE

How?

JINX
(beat)

Time will tell. That's all I know to tell you.

JINX

Bullshit.

JINX

Your bullshit meter is set a little on the sensitive side.

ANDIE
(beat)

No it's not.

HILDUR

Guys! I need to make an announcement!

CORD

Oh no.

ANDIE

**This has not historically been a good thing.
Luis is passed out with his head in Hildur's lap.**

HILDUR

Luis asked me to inform you all – us all – that the special flavoring agent in today's oatmeal was dimethyltryptamine: DMT. And he says to tell you he has been abducted by aliens and he will see most of you there shortly. And that's all I'm going to say on the subject.

ANDIE

Who had the oatmeal?

JINX

Who didn't?

(silence)

ANDIE

Luis is an utter ass.

JINX

Not necessarily. I mean yes, I agree completely. It's just....

Jando, you didn't eat oatmeal.

JANDO

Certainly not, not unless it was absolutely necessary.

JINX

Okay, so you get to drive! Yay! Now you can show your stuff, hot boy. And Shitzky under the rug there....

JINX gets distracted by something on the console.

JANDO

You are going to be in so much trouble, Number 12.

ANDIE

Should we check on him?

JINX

Who, Schitz? No!

ANDIE

(watching the earthquake and flood destruction outside the cabin windows)

He's a low priority on my list of things to rescue.

A cat meowing atop floating debris zips past.

ANDIE

Oh Jinx! Stop! There's a cat.

But it's already a speck in the distance, and they're moving fast away.

A brief, sputtering flash of light fills the cabin.

JINX

Here we go. Jando, take the command.

(aloud)

Okay, everyone, hold hands, now. Come on, come on.

Luis, ANDIE, JINX, CORD, DAIN, Hildur gather round. Each pet is held by a person, except for Jumbo, who holds paws/hands.

CORD

Don't get weird on me man.

JINX

No, we're just all going to go on a trip together.

ANDIE

What would you call what we're on right now?

A few seconds later an intensely bright white light comes out of the mirror on the bathroom door. Out of the glare comes movement, two huge, slanted black eyes, swimming in reflected highlights. Someone screams. Someone else's scream ends in a moan. Fear-contorted faces, shaking in shock, slow-motion, trying to move, can't. Head filled with sound building in intensity since the light first appeared, high-pitched buzzing, hum, hornet's nest, much louder. Look into the huge black eyes, then...

INT ALIEN SPACESHIP

ANDIE's lying on a slablike examining table, naked.

ANDIE

Please dear God don't do the hypodermic....

An alien embryo springs into her field of vision. She SCREAMS.

ANDIE

This is not okay. This is where I draw the line. Jinx!

LUIS

You had all the classic symptoms of alien hybrid embryo implantation. I knew it.

Luis is lying on the examining table next over. Bug-eyed aliens are

attaching a semen-extraction tube to his erect penis as he talks.

ANDIE

Jinx!

JINX

What, honey?

ANDIE

Don't call me honey in that patronizing tone. Is that my baby?

JINX

Did it just come out of you?

JINX looks at (telepathically communicates with) a bug-eyed alien, who nods.

JINX

(continues)

Yeah, it's yours. Congratulations.

ANDIE

(screams, then calm again)

Is it real?

JINX

It's reallll-ly symbolic.

LUIS

(being jerked off by the alien's sperm collection machine)

And it's important. It's the human joining with God, with this one particular version of God we have created, the advanced civilization, an experience full of terror, causing death of the ego, preparing us to experience a group consciousness of infinite love and compassion. It's a group dream that's real. Like sex.

ANDIE

Let me go!

A bug-eyed alien sticks a long slender tube up her nose. The pain is

excrutiating.

JINX

Hey, did I tell you, Molly's here.

The alien removes an implant from ANDIE's nose.

ANDIE

No way. She doesn't even like oatmeal.

(beat)

She's really here? Did they do bad things to her?

JINX

Naw. She's been visiting these aliens since she was a baby.

MOLLY waves at her mom. She's playing a game with a bunch of hybrid human-alien children. The game uses mind power -- imagination -- to throw blobs of color against the spacecraft wall. One of the alien Blobs that abducted MOLLY is playing, too, with strange color blending results to itself.

MOLLY

Oh Jesus I thought she was lost in the Universe.

JINX

Naw, not Molly. And, see, here's Uncle Eddie....

Uncle Eddie is hooked up to a sperm extraction tube, he's squeezing his eyes shut, paying no attention to anything around him, least of all the bug-eyed alien at the machine's controls.

EDDIE

Irene! Oh, baby!

ANDIE
(to JINX)

After we are through with this little adventure, don't you ever come near me again....

JINX

I slipped a little something to one of the technicians to help him forget who came from what ship.

ANDIE

You mean, they'll let us go back, and they'll send Molly with us? Oh sweet God. What did you give him?

JINX

A twist-tie. He loves it!

An alien discreetly plays with a twist tie. In the background, Tony is stretched out on a little cat-sized examination slab. His stump is being turned back into a tail.

ANDIE

Who are you?

JINX

Oh, I don't know, gee.

Bug-eyed alien comes at her with a hypodermic.

ANDIE

Make them stop!

JINX

It's your fellow humans who are writing this script. The secret is to

(he whispers in her ear)

evolve.

INT. GROUP DREAM UFO AMPITHEATRE

360-degree screen shows hideous suffering and defiling and destruction of the Earth. Numerous abductees, including many strangers, sit watching, shocked, horrified. JINX has seen it all a thousand times. ANDIE is snuggled up with MOLLY; ANDIE covers her face with her hands. MOLLY stands up on the seat and speaks in a booming voice.

MOLLY

We don't want this, do we?

Everyone shakes head no and/or says "No."

MOLLY
(continues)

Then let's be love.

INT. CABIN OF THE UFO (BOAT)

MOLLY, ANDIE, JINX, Hildur, CORD, DAIN, Tony, Arfy, Snowball, and Jumbo all fall in a heap. The view in the windshield is the very top of Newport's majestic bridge, and they're heading fast for it. Jando is nowhere in sight. JINX and CORD both leap for the control panel.

JINX

Jando! Come here!

Mal SCHITZ takes a step to stand close to JINX. He's holding a very big gun. Both JINX and CORD skid to a stop.

JINX

Schitz.

SCHITZ shoots him, in the arm. JINX collapses. His friends start to rush to him, but SCHITZ waves his big gun at them.

SCHITZ

At least my last name isn't asshole!

MOLLY

So that's why Jinx uses only one name,
like Cher.

ANDIE

Jinx...?

DAIN

That's a big fuckin' gun.

(to unconscious JINX)

Man, your arm looks like it got chewed
off by a barracuda....

SCHITZ

Shut up kid, or you'll be next. You're
lucky I'm in a good mood.

CORD

We're about to hit a bridge.

SCHITZ's eyes get big.

CORD
(continues)

Can I steer? May I?

SCHITZ nods, and CORD rushes to the console.

HILDUR

Where's Luis?

ANDIE

Where's Jando?

Propelled by the gathering tidal wave, the boat races towards the topmost arch of the bridge that used to span Newport harbor. Figures wave frantically from atop the structure. Cord maneuvers the boat so that the stranded people can jump into the boat. Three fall in through the jagged hole in the roof. One jumper doesn't make it, and splashes into the ocean, he is quickly left behind as the boat zooms forward.

ANNOYING NEW PERSON

Oops, well, he was a wanker anyway. Hi,
I'm Percy Pandowsky.

The other newcomers are a very beautiful teenage girl, half-naked, and an old man.

OLD MAN

Hell of a storm!

He kicks SCHITZ in the balls and takes his gun away.

OLD MAN
(continues)

Hey sonny don't point no fuckin' gun at
me. I been in two wars and you don't
know shit.

ANDIE runs to JINX.

ANDIE

Jinx!

HILDUR

He looks like he's dying.

TEENAGE GIRL

I know CPR.

ANDIE

I don't think....

OLD MAN

Let him go out happy.

ANDIE

I don't want him to go out, at all.

The old man eyes JINX's lifeless-looking body, shrugs, and turns away, as Teenage Girl begins mouth to mouth resuscitation. The old man slams his fist into the crotch of SCHITZ, who had at last managed to rise to a half-crouch. SCHITZ collapses.

ANDIE runs towards the bathroom.

INT. THE UFO BATHROOM

ANDIE sits on toilet.

ANDIE

Please God, please someone, something, somehow, Jando, Jando, Number 12 is dying, please help please help please help.

(silence)

I am a nutcase.

Jando pops onto her lap.

JANDO

Hello!

ANDIE

(startled half to death)

Number 12 is dying. Are you the answer to my prayers, however unlikely that might seem?

JANDO

If you will give me a kiss.

(beat)

It is customary for a damsel in distress to give her knight a kiss for his trouble, right?

ANDIE

You've got the wrong century, and the wrong damsel. He's your brother: you need to save him.

JANDO

I can't. Not this time around.

ANDIE

Not even with a kiss, then....

Jando squirms.

ANDIE

Quit lying to me!

JANDO

I wasn't lying, exactly. Lying-ish, I was.

ANDIE

So you can save him?

JANDO

Er....

ANDIE

You've got some kind of special powers, right? Popping in powers, popping out powers....

JANDO

No I can't.

ANDIE

Why not? Too difficult for you?

JANDO

It would destroy my career.

ANDIE

Get some perspective here: this is your brother.

JANDO

I have many brothers, though he is my twinset. But it's not a big deal. He'll live again, as we all do.

ANDIE

But not like this. I mean, he won't be him. He won't be Number 12.

JANDO

That's okay, unfortunate, his mission will have to be reassigned, but it's not a big deal. Now, I am Number 27. Far more perfected. Far more worthy of your interest. You could be a co-creator in programming my virtually unlimited expansion capabilities -- my virgin furrows.

Hildur pops her head in the bathroom.

HILDUR

I love the number 27. It's such a sexy number.

(beat)

I can't find Luis.

ANDIE

He'll probably be back when the drugs wear off. Okay, Jando, I'm ready to be your damsel. Are you ready for your kiss?

JANDO

I'm wondering: you say I have the wrong century.

ANDIE

No, it's fine.

Jando does a quick calculation on his little hand-held computer.

JANDO

It's the twenty-first century! Oh, I was thinking ocean blue, 1492. Dumb. Sorry. Twenty-first century.... In this case, I will expect to be screwed over then, not just kissed. Is that the correct lingo?

ANDIE

Sounds good. Please fix your brother now.

JANDO

I would have to break every rule in the Semi-Sacred handbook. Well, not every one, but three of the main ones and a number of the subsidiary ones....

ANDIE kisses him. He has perhaps never been kissed before?

ANDIE

(sexy, breathless)

I can't wait till I get to screw you... over....

JANDO

Okay! Me, neither!

INT. CABIN OF THE UFO

ANDIE leads Jando out to JINX's apparently lifeless body. The Teenage Girl has given up on artificial respiration. Andie kneels beside JINX. She tries to bandage his wounds with scraps from her t-shirt.

The Old Man has tied SCHITZ up with various uncomfortable-looking cords and lengths. He's sitting on him, drinking coffee. Jando takes in the lifeless state of JINX's body.

ANDIE

Where'd you get coffee?

JANDO

Oh shit, I guess I'll have to turn back time.

OLD MAN

That man is dead.

ANDIE

What? Good idea. Great idea.

JANDO

After academy training equivalent to thirty-seven earth years, I'm going to get kicked out of the entire profession, thank you Number 12.

ANDIE

Just save his life. This particular life.

JANDO

He's highly imperfect. You know that.

ANDIE

It was pretty clear.

JINX

Have you seen the fingers?

ANDIE nods.

JANDO

You still want him to live?

ANDIE

Yes. Please, turn back time for Jinx.

JANDO

Since you put it that way, I'm not going to do it. It's such a huge transgression for such a petty cause.

ANDIE

You can't do anything anyway, what am I thinking? You're a nutcase, a ... what's the word?

JANDO

Scrotum. A repository for testicles.

ANDIE

Right.

Jando strides to the console. He takes a card from his pocket and inserts it in a slot. Numbers scroll down an LED, blindingly fast calculations are made. ANDIE sees [familiar debris] floating by.

JANDO

When do you want to go to?

ANDIE

When do I want to go to?

JANDO

How long ago did Number 12 incur this injury?

ANDIE

(getting it)
Three days ago.

JANDO

Nuh-uh.

ANDIE

We need three days. At least.

JANDO

You don't understand. Minutes is crazy. All this time is related. I change Number 12's time, I change everybody's time on this crazy planet. It's really unfortunate. I'm looking forward to you crazy people as a species making the great leap into hyperspace so you can get over this limited dimension ridiculousities. It's irritating. Crazy.

ANDIE

Sorry.

JANDO

That's okay. It's not your own personal fault exclusively.

ANDIE

Jando, if you're going to get thrown out of the academy anyway, why don't you go out bigtime? I mean, give me three days. None of this wimpy three minute shit.

JANDO

Shit. I could start World War III.

ANDIE

So could anybody.

JANDO

Or would it be World War IV?

ANDIE

I'm not sure.

Jando gestures at JINX's lifeless body.

JANDO

I know things look bad, but believe me they could always get worse. Usually.

ANDIE

I see you got the philosophy module. I find that impressive. But ... your brother is bleeding to death on the floor.

JANDO

Has bled. To death. On the floor. I don't know if it'll ever come out of that vinyl....

ANDIE hits him with a pillow, hard, many times. The windshield shows the boat enduring near disaster after near disaster, as it passes disasters and tragedies, again and again. CORD and DAIN and MOLLY are steering as if it's a video game, and doing very well.

But as they approach the brick wall of the Safeway at whatever that little town's name was (a floating sign says, "[place name business]"), the boat is clearly going to crash into the brick wall.

ANDIE

Give me three days! Now, Jando!

She kicks him in the shin. The UFO is three feet away from the wall.

JANDO

Thirty-two hours and 17 minutes,
twelve seconds, and that's my final offer.

ANDIE nods vigorously.

EXT. DECK OF THE NEW MESSIAH – MID-MORNING YESTERDAY

ANDIE is slitting fish in a grey ocean breeze. JINX picks up a twist tie.

ANDIE

Well, hello. You won't need that, will
you?

JINX

Naw.

He tucks the twist tie in his pocket.

JINX
(continues)

Hey, I want to hire you as my marketing
manager. Here's all the money you want.

ANDIE

Okay.

JINX

We're going to have to be smart, do
everything right.

ANDIE

That doesn't seem likely.

JINX

Well....

ANDIE

I know a hundred things I want to do
differently, though.

JINX

Like what?

ANDIE

Like not slit any more fish and not catalog their stomach contents.

She starts flipping live fish back into the water.

ANDIE
(continues)

These fish aren't ever going to make it to market.... Also, I want to fly to Minnesota today.

JINX

Naw, the Oo-fo. We'll make an early getaway; it'll be copacetic. I'll take you someplace warm with silken beaches.

ANDIE

What kind of hell will I have to go through to get there?

JINX

Whatever kind you choose.

ANDIE

Where do they get guys like you? Who are you? Yoda? They paid him to say that stuff.

JINX

Trite but true. Be here now. Each moment is precious. Everything changes at every moment.

ANDIE

Not necessarily. Not really.

JINX

Really.

They look at each other a moment, measuring change. The sounds of the waves, varied seabird caws, a low grumble from EDDIE at the wheelhouse. The looks in their eyes grow deep, uncertain, in love, frightened, as each moment indeed changes, the old one lost, the next one unknown. ANDIE still puts fish back into the sea, unseeing; JINX releases a sluice gate, without looking away from ANDIE's eyes, and the whole binful slides into

the sea. Finally, the two break eye contact.

EDDIE

(giving them the finger with his three-fingered hand)

Hey! You fuckin' assholes, what are you doing?

One fish is left at the bottom, alive, flopping feebly. ANDIE climbs in to get it. It's the tagged, implanted one. She kisses the fish and slips it back into the water.

ANDIE

That's another thing I'd do different if I had it to do over again, which I do.

JINX

What?

ANDIE

I'd kiss you more. I'd be nicer to you. I'd have sex with you sooner, also.

JINX

I love someone who learns from her mistakes.

(beat)

And I've been thinking. I think you need to ethically honor the intent, not just the letter, of your agreement with Jando.

ANDIE

You don't know anything about any agreement I might or might not have with Jando.

JINX

Oh, that's so obviously true.

ANDIE

Where have you been? What did he tell you?

JINX

Hey look!

(beat)

It's Jando!

He points to the horizon, ANDIE sees nothing. Then, zip, in an instant, the same beautiful wingless UFO plane she'd seen before. It hovers ten feet from their faces; the shimmering front of the plane transforms into a clear glasslike window. Jando looms big in the cockpit. He reaches his hand through the glass, handing ANDIE a scroll of papers. He smiles at her.

JANDO

My judgments from the Court of Universal Law. Good news! You legally must fulfill the intent, not just the letter, of our agreement.

ANDIE

My intent was to save Jinx's life and simultaneously avoid prostitution.

JANDO

The two may be mutually exclusive. Or so the court seems to think. Obviously, based on our starting point of kissing, it is painfully clear that "screwing over" was intended to refer to "sexual intercourse" and not to "manipulated in a base and destructive way". I'll pick you up at, uh, what time would be good?

ANDIE

Thursday, October 2, two thousand eighty-two.

JANDO

I show that as a [Tuesday].

ANDIE

I'm sure you're right.

JANDO

All right then, I'll pick you up at seven, Pacific [standard time]. Does that sound right?

ANDIE

Perfect.

JANDO

A kiss for your knight.

He leans his lips through the glass. It's so ridiculous ANDIE can't resist. She kisses him, and as they lock lips she smiles really big, as does he, enjoying, and she finds herself floating, her face inside the cockpit. She opens her eyes really wide as she takes in the awesome décor and equipment.

JANDO

You want to drive it?

ANDIE

You know I do.

JANDO

When we have our date, and then you'll screw me.

(beat)

I'll check back at some soon time. Can I bring you anything?

ANDIE

Surprise me.

He kisses her.

JANDO

You got it baby.

She floats down to the ground, and the ship zips away to nothing, with incredible acceleration. Sonic boom.

ANDIE

(looking at her wristwatch)

Wow! Times flies.

ANDIE

Del, come down!

Del is already 90% of the way down. He grins and gives her the thumbs up.

ANDIE runs to the wheelhouse. JINX follows her.

INT. WHEELHOUSE

EDDIE sits in the pilot's chair.

ANDIE

EDDIE! Home, home, take us home. And give me your phone.

She dials.

942-KLMN. Hello, there's going to be an earthquake in one minute and 30 seconds. We have a machine that has predicted it. You just watch. It will last for 15 seconds. It's centered [30] miles offshore Newport. We predict also – correctly – that tomorrow there will be a huge and disastrous earthquake off the Pacific Northwest Coast, resulting in massive flooding and total destruction of everything up to five hundred miles inland. We advise everyone to evacuate, starting now. And this is not a laxative commercial. Yes, I'll hold.

(to JINX)

You're suggesting I should have sex with your brother.

(to radio station)

No, not you. I'll hold. Yes, I'll hold.

JINX

I think that you should have sex with me, too! But Jando sacrificed his career for you.

ANDIE

(coughs aggressively)

Bsht. He was gonna do it for a kiss. He did it for you.

JINX

And he is a later model....

ANDIE

I don't care. I like you.

JINX

You could like both; that's no crime.

ANDIE
(on phone)

Okay.

(to JINX)

No, not okay, you.

(on phone)

Now remember, call ten of your friends
and tell them to call ten of their friends.
This is a life and death matter. And
remember: evacuate. This is not a
laxative commercial.

She hangs up.

EDDIE

I don't know what's been goddamn
going on, but it has been one hell of a lot
of fun.

JINX

Well, it isn't going to stop. Meanwhile,
the Earth is going to move more than
usual, so sit.

EDDIE

Don't tell me to sit, young cockerel. I saw
you doing some things.... You're Pinky,
uh, Mo-jo....

JINX

It never happened. The movie's
rewound, and now we're recording
something new. Let's all be magnificent
this time around.

He guides ANDIE into the bunkroom.

INT. THE UFO BUNKROOM

JINX closes the door between the wheelhouse and the tiny bunkroom, closes the little curtain. He pushes her onto the bed and starts to take her blouse off.

JINX

I love your breasts.

ANDIE

Even though you've never seen them before.

JINX

I know. Isn't it exciting? I think Madonna must be a time traveler.

He's undressing her, as the boat begins to tremble. She's working on his fly. EDDIE is looking in the window unbeknownst to them.

JINX

"Touched for the very first time."

"Touched for the very first time."

"Touched for the very first time."

ANDIE

A chance to get it right.

JINX

Like reincarnation only in parallel. The possibilities for positive growth are out of this world. Once you guys discover time travel.... I am going to lead some tour groups.

He kisses her. They kiss again. And again. They're mostly undressed.

ANDIE

Who are you?

JINX

Oh gee. You know, the universes are full of weird and wonderful things. So why not me? Can you just love me whatever?

ANDIE

I do. I just want to know what you are.

JINX

Well, there's this part of me.

JINX lowers himself onto her. They make love, as everything starts to shake.

ANDIE

No need for birth control, since I'm already knocked up with a cute little hybrid alien. Yow.

JINX

We could make some cute little hybrid aliens of our own someday.

ANDIE

That isn't as attractive as you might be thinking.

ANDIE

Imagine what they would be like. We've totally got to do it.

ANDIE

Do you see the future?

The boat is shaking wildly, and they are having major sex.

JINX

(kissing her irresistibly)

They're so cute. And you. You are my best anything ever.

He stops, shocked. The boat settles down.

(continues)

I think I even love you more than my spaceship.

He pulls away. Puts on his clothes.

This is going to take some getting used to.

Hey [time]. Let's go save the world, and then we'll deal with the hard shit, like explaining to my parents I fell for an

Earth girl, and, uh, my expense report.
And the, uh, probably a disciplinary
review, maybe lose my command.

He looks at her at length and then kisses her lusciously.

ANDIE

I'll support us if need be.

JINX

Blue times, Bluebells, totally.

ANDIE

Or we could stay right here on Earth.

Jinx shakes his head no.

JINX

We'll come back someday.

[from here on, run with part frame devoted to small, lengthy end credits]

INT. MOLLY'S FOURTH-GRADE CLASSROOM – MID-MORNING YESTERDAY

MOLLY interrupts the teacher.

MOLLY

Excuse me, Ms. Butler, I need to
interrupt.

(to class)

The Pacific Northwest is about to be
underwater. It is your job to see that
your families and friends get to safety.

She walks to the chalkboard and begins to write.

MOLLY

(continues)

Here are the details.

INT. FUNKY ALTERNATIVE SCHOOL

DAIN is surrounded by a group of friends.

DAIN

Come over to my house tonight. We're

going on this boat and fight aliens.
Everybody gets to drive!

INT. BACKSTAGE IN THE HIGH SCHOOL AUDITORIUM – MID-MORNING
YESTERDAY

CORD is making out with a pretty high school girl.

CORD

I'm heading out on a dangerous mission.
I might not survive to fulfill my sexual
destiny, unless you...

BRUSCHETTA

Rise to the occasion.

CORD

Mmmmh.

INT. LUIS'S OFFICE – MID-MORNING YESTERDAY

Luis lies down on his acupuncture table, meditating on the poster above him. He has needles sticking out everywhere. He opens his eyes and smiles. He takes the needles out of himself one by one and shoots them at the fifth "real dreaming" level of existence zone on the poster, straight up. He's a terrible shot, and doesn't hit much; many of the needles fall back down onto him, some sticking into him. But finally he gets it right. Bullseye on the fifth level. He smiles.

INT. VETERINARY OPERATING ROOM – MID-MORNING YESTERDAY

Snowball is completely and comically zoned, and having a strange procedure done by masked technicians. The receptionist begins to shave Snowball's belly.

INT. NEWSROOM OF KLMN – MID-MORNING YESTERDAY

A crisply tailored Race Mandrake talks on the phone.

RACE
(fearfully)

Who? Andie? Do I have to take it?

INTERCUT WITH

INT. THE *UFO* BUNKROOM

ANDIE and JINX make out while she talks on phone and he works on his tiny

computer. His newsroom comrades look at him strangely as the conversation proceeds.

ANDIE

Last I saw you, you were the captive of an alien blob.

RACE
(on phone)

Many alien blobs. You mean it wasn't a dream.

ANDIE

Give me what I want, and I'll see it doesn't happen again.

RACE

It could happen again....

ANDIE

To stop it, get me some publicity. Here's our slogan: "Evacuate! This is not a laxative commercial." Publicize it. It's catchy, people will pay attention, especially when you say it. Now, get on the web and buy the domain name. "NotALaxative.com".

RACE takes furious notes.

ANDIE

I don't know if I can do this again.

JINX

I'll sustain you.

He moves down between her legs.

INT. HILDUR'S WORKPLACE: THE SOCIAL WELFARE OFFICE – MID-MORNING
YESTERDAY

Hildur enters a room full of welfare applicants and recipients.

HILDUR

Okay, everybody. I need to make an announcement.

Welfare recipient #1 turns to a welfare applicant.

WELFARE RECIPIENT #1

This is never a good sign.

HILDUR

Uh, who here owns a boat?

People look outside to see if it's a boat with its lights on? No hands go up.

HILDUR

(continues)

**We're not going to take it away from you.
We'll pay you to let us use it.**

Several hands go up.

HILDUR

**Okay. Now, who owns a car that runs?
Same deal, we'll pay you to use it.
Anybody got a pickup? Bus? Terry, I
know you got that make-out van.**

WELFARE RECIPIENT #1

What's going on, Hildur?

HILDUR

**It's a matter of life and death. And you
will be the heroes. I'll see everybody
gets an extra check in the envelope this
month.**

**Plus, if you don't do what I'm about to
tell you, you're going to die. Hold on just
a minute please.**

Hildur turns to the receptionist.

HILDUR

**Sweetie, use my credit card to book me a
ticket to, uh, Rio de Janeiro for this
afternoon. Out of Eugene. Wait, two
tickets. Oh hell, three, in case I get lucky.
Find out how much credit is left on that
card, and let me know. Cause I'm going
shopping.**

INT. ANDIE'S HOUSE, HER BEDROOM/OFFICE

Tony sits on top of the computer's vents, calmly licking his belly, grooming himself. Cat hair flies everywhere.

**EXT. THE CLIFF AT THE EDGE OF ANDIE'S FRONT YARD – MID-MORNING
YESTERDAY**

Ocean beyond. Three or four seagulls edge towards clifftop – and ANDIE's front yard, where the Dogs Jumbo and Arfy guard the remnants of a leaky garbage bag. The Dogs are protecting their territory, and garbage, from these birds. At first it is a face-off, no movement on either side. Then, one bird, then another, starts taking casual steps, and the dogs rush them, barking. The birds hop/fly back to their previous positions.

Once again it is a face-off, dogs stand guard, no one moves. The scene repeats, essentially identical, one bird, then another, starts taking casual steps, and the dogs rush them, barking. The birds hop/fly back to their previous positions.

The dogs stand guard.

INT. BACK OF A LIMO – MID-MORNING YESTERDAY

MALCOLM SCHITZ is drinking vodka and popping pills.

SCHITZ

What day is it?

LIMO DRIVER

Wednesday. March 15, sir.

SCHITZ

So that would be yesterday?

LIMO DRIVER

I would not care to hazard a guess, sir.
Here we are. Command central, sir.

The driver pulls up before a fish cannery on the Newport wharf. Seagulls everywhere. **SCHITZ** does not get out.

SCHITZ

Some other time. Go. Drive away.

(The driver does.)

I need to get naked. 24-hour hot tubs,
cold water plunges, forests, peace,

serenity, quiet simplicity, naked women, massage, love, and that cleansing vegetarian diet. Do you know where Breitenbush Hot Springs is?

LIMO DRIVER

Uh, no, sir.

SCHITZ

It's up near Detroit. Detroit, Oregon. Go east to I-5 and head north. But first let's stop at a Carl's Junior.

LIMO DRIVER

Yes, sir.

SCHITZ

On second thought, find one of those gas stations with a little food court, and a mini-mart attached. So I can get some Oreos, and Jack Daniels.

SCHITZ takes a small notebook out of his pocket and begins to write. He lifts his left buttock, then his right, gingerly.

SCHITZ

(continues)

(whispers/whimpers to himself)

Ohhh... One of those truck drivers comfort pads, and some....

He begins to mouth the words: "prep..."

CUT TO:

his notebook

SCHITZ is writing "PREPARATION H".

BACK TO SCENE

SCHITZ

Ever had an anal probe, son?

LIMO DRIVER

No, sir, I mean, just regulation....

SCHITZ

**You don't know suffering. Ever been in a
real spaceship?**

The Limo Driver looks around, wishing he could exit.

LIMO DRIVER

I'm not sure, sir.

SCHITZ

**Ever had your ding-dong sucked on by a
bug-eyed alien wielding a suction
gizmo?**

LIMO DRIVER

Yes, sir. Yes, sir, that I have done.

SCHITZ

Everybody but me.

#END#

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