

WORKING TITLE: EARTHLY TRULY YOURS

COMEDY

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2020

1. EXT. OUTER SPACE - NIGHT

We are flying through the universe like in a dream. We travel through hundreds of galaxies and searching and roaming through thousands of planets changing directions like if we know where we are going.

All the way we hear in a background somebody humming, whistling, whooping and singing (Gimme Shelter by Rolling Stones, maybe), talking very quickly in some gibberish language.

Like if it was a crazy man talking to himself. At some point we see our solar system that just sits there, we dive in, fly missing the Sun and other planets in a circling manner and close in on planet Earth.

Night contours of the present-day North American continent can be seen with NY and DC highlighted.

1: RA-GOOD  
(intrigued)  
Hmmm.

Our vision starts tunneling and we only see and follow the light as if we are sucked into a black hole.

MATCH CUT TO:

2. INT. RACHEL'S APARTMENT - NIGHT

We see a CLOSE-UP of the shut eyes of a girl, RACHEL (20s). Young, beautiful, white hair, gentle features. Almost an angel. She suddenly opens her eyes while asleep and we can trace the fading reflection of the intergalactic journey in her black irides.

She slowly closes her eyes back again. We elevate above her bed and now we can see that there is an open book, pages down, next to her left hand. The cover says "Earthly, Truly Yours".

Digital clocks on the nightstand show 9:11pm.

We elevate even higher, spiraling out, now above her rented room, and then through the roof of a small apartment building in Manhattan close to the New York Public Library.

We continue our ascend, we zoom out through the atmosphere, passing the International Space Station lonely gliding on the orbit, and now we see the picture of our blueish planet.

MATCH CUT TO:

## 3. INT. SPACE SHIP BRIDGE - NIGHT

This time we end up seeing the reflection of our planet on the surface of a sleepy tired eyeball of a lazy technician on a SPACE SHIP.

He is looking at the interstellar navigation and positioning system display installed on the front deck of the dusty old and patched command bridge. He may look like human, in fact, he is not.

BOBBY ROY (27) is a tall, skinny, and wiry junior tech guy on an intergalactic maintenance and sanitation space hauler called "Lucky Bunny". BOBBY ROY belongs to the only official life form in the universe.

It is a mixture of carbon and silicon-based life. They call themselves "SFOs" cause they represent Space Federation officially, and they look exactly like humans.

BOBBY ROY, in his weird looking yellow maintenance crew jumpsuit with a dark blue sweater and a baseball cap, clicks few buttons on the control panel and we see the monitor.

ON THE MONITOR:

Planet Earth is slowly spinning around its axis. Several data parameters appear on the screen. We cannot see BOBBY ROY, just his hands switching and turning buttons.

2: BOBBY ROY(OFF CAMERA)  
LILLY, it's your favorite space junkyard colony again.

ON BOBBY ROY:

3: BOBBY ROY  
All eight billion miserable carbon species.

LILLY:

We see CAPTAIN LILLY GREY (35) one level below the deck on which BOBBY ROY is seated in a comfortable chair. She is floating in front of some equipment with blinking lights.

The main bridge of the ship is a three-level closed compartment connected to the sleeping quarters and other parts of the ship through the main corridor. It's not big, bot small.

Her jumpsuit is constantly changing color and shape as if it reacts to the atmosphere and gravity. Gravity is on demand.

4:                   LILLY  
                   Status Report, BOBBY.  
                   (looking up)  
                   And I mean, give me a full picture.

BOBBY ROY:  
 Pushes a button and starts reading without enthusiasm.

5:                   BOBBY ROY  
                   Okay.  
                   (sighing)  
                   Sector 68, Lac 21, Solar System.  
                   Planet "Type E": Inhabitable  
                   farming colony...

LILLY:  
 She jumps up and floats all the way two levels above passing BOBBY ROY's deck to the upper deck. She checks outer temperature sensors.

6:                   BOBBY ROY (OFF CAMERA)  
                   ...Main type of livestock: carbon-  
                   based species. HUMANS.

BOBBY ROY:

7:                   BOBBY ROY  
                   (keeps pushing buttons)  
                   Current population is...7.53  
                   billion units and change.

8:                   LILLY(OFF CAMERA)  
                   What's the harvesting limit?

9:                   BOBBY ROY  
                   (focusing on the monitor)  
                   10 billion, I guess...Wait...  
                   (pause)  
                   Federation has issued an update  
                   recently...they are downgrading the  
                   limit to nine.

LILLY:  
 Restores gravity. Gently touches down the metal mesh floor. Starts descending to the central deck using normal gravity and stairs.

10: LILLY  
 (wiping her hands)  
 That's strange. I thought we could  
 visit them once again one day.

She stops at the bridge and looks through the windows. The  
 bluish half-sphere of the Earth is shining in the distance.

11: BOBBY ROY  
 Not with the speed, they are  
 currently growing. And there is a  
 demolition order.

LILLY looks into the monitor.

12: LILLY  
 (surprised)  
 Really?

13: BOBBY ROY  
 I'm kinda happy that harvesters  
 will erase this farm. They are way  
 too far from the HQ. Most of Type-E  
 planets are so dumb. Humans are  
 useless.

Lilly gets into her captain seat.

14: LILLY  
 Don't say that. They are like us.  
 With some tweaking and brain  
 leaking but they were built based  
 on our DNA. Minus silicon of  
 course.

LILLY opens her display and we can see over her shoulder that  
 today they are on a quick routine mission.

15: LILLY  
 (into computer)  
 Objective?

16: SPACE SHIP COMPUTER PA (VOICE OVER)  
 (robotic voice)  
 Primary objective: Identify  
 outdated surrogates and  
 decommission them. Location New  
 York Public Library. Secondary  
 objective: collect samples: human,  
 and soil. Washington, DC.

BOBBY ROY gets up and walks towards the quarters.

- 17: BOBBY ROY  
(into computer intercom on  
the wall)  
Mission type?
- 18: SPACE SHIP COMPUTER PA  
(robotic voice)  
Connect to Moon teleport. Use  
available surrogates in the Library  
to perform main duties.
- 19: BOBBY ROY  
Anyway, we burn more fuel to get  
here than their crystallized brains  
can produce. Hate it.

- 20: LILLY  
(speaks over the shoulder)  
Federation needs them for their  
carbon-rich brain fuel, so don't...

Bobby opens the gate between sleeping quarters and the bridge. He does everything with loud noises.

- 21: BOBBY ROY  
(Loudly)  
...As you wish, Captain. I know  
that you like them. But you know...

- 22: LILLY  
They are not perfect. But hey, who  
is? We all do make mistakes.

BOBBY ROY removes some equipment from the storage boxes. Stops for a second. Looks at LILLY.

- 23: BOBBY ROY  
...You never stayed long enough on  
any Earth to get to know humans as  
we did. They are not worth saving.  
Right, FARF?

- 24: FARF (OFF SCREEN)  
(annoyed)  
Shut the hell up, BOBBY! I'm trying  
to sleep here.

FARF (50), senior intergalactic engineer and biotechnology specialist, with brainy skills and very short temper. He is the third and last crew member of this space maintenance ship. Ex-human.

He wakes up, covered with several blankets, in his on-deck

sleep box which is connected to the main hall and bridge.

25: FARF  
It's cold. Hate space travels.

26: BOBBY ROY  
(teasingly)  
Wake up, old man. We're here.  
(louder)  
We've got a job to do, old fart.

27: FARF  
I am going to send your mother a box of flowers with the picture of you pinned to the Wall of Shame in the Space Sanitation Department Headquarters. How about that, amigo?

BOBBY ROY is getting back to his seat.

28: BOBBY ROY  
(trying to avoid further conflict)  
Leave the old lady alone. She's a federation judge.

FARF jumps out of the sleeping box and lands with his feet on the floor. He is wearing silver tights and nothing else. He's short with a lot of facial and body hair. His posture is straight, body is tough and his legs are short.

FARF takes his shower towel and jumpsuit, goes to the deck.

29: FARF  
Are we ready to dock? How's the Moon station looking today?

30: BOBBY ROY  
Still dark. Docking station is inactive, for some reason.

LILLY gets back on her feet and taps FARF's shoulder.

31: LILLY  
(to FARF)  
Take a shower, will you?  
(to BOBBY ROY)  
Get the shuttle ready. We're late on schedule. Let's see what's wrong with our baby.

LILLY leaves the deck.

32: BOBBY ROY  
Ay, Captain.

33: FARF  
(sings)  
*I would fly you to the Moon and Back...*

Savage Garden song starts playing.

4. INT./EXT. SPACE SHUTTLE - LATER

We see the old dirty ship LUCKY BUNNY with visible damages and scratches. Old paint and repaired antennas like scars on the body. The shape of the LUCKY BUNNY reminds us a six-pack of beer in a plastic wrap.

Small SPACE SHUTTLE undocks from under the belly of the main ship. We see a smaller Earth far away behind the bigger Moon facing us with its dark side. Space shuttle slowly approaches the Moon.

34: FARF (OFF SCREEN)  
(shocked)  
Space up my Ass. What happened here?

INSIDE SPACE SHUTTLE'S CABIN:

LILLY and FARF are strapped in their chairs. LILLY is trying to focus her eyes and zoom in the shuttle cameras that show everything in front of them on the screens.

35: LILLY  
Is that what I think it is?

We can see the picture on the monitor. It is a completely smashed and wrecked intergalactic space highway patrol hauler.

It hits what supposed to be the docking station on the Moon, that maintenance and other rare visitors normally use to connect to surrogates hidden on Earth.

36: FARF  
(irritated)  
Those idiots. Told them, check your interstellar navigation maps before you go to outer farms. Nobody can guarantee if they are up-to-date or not.

37: LILLY

(into the RADIO)  
BOBBY ROY, we're coming back!

38: BOBBY ROY (OFF SCREEN)  
That bad?

SPACE SHIP BRIDGE:

39: LILLY (OFF SCREEN)  
See it for yourself.

BOBBY ROY looks at the wreck.

40: BOBBY ROY  
Holy Space Moses. This can't be true.

SPACE SHUTTLE:

41: LILLY  
We'll do it the old way.

She looks to FARF and he rolls his eyes.

42: BOBBY ROY (OFF SCREEN)  
Are you sure?

43: LILLY  
(affirmatively)  
Yeah. Get the hibernation capsules ready. FARF and I will be using human civilians as surrogates.

SPACE SHUTTLE:

We see Earth, Moon, Space Shuttle, and the main space ship, all lined up.

44: BOBBY ROY (OFF SCREEN)  
Well, then you have to hurry. Our window for direct brain connection is closing. The Moon's magnetic power is almost at the peak. I won't be able to control it during the Full Moon.

45: LILLY  
Don't worry, we won't need you as soon as we're on the ground.

46: BOBBY ROY (OFF SCREEN)

This will be fun.  
 (pause)  
 Any special requests?

47: FARF (OFF SCREEN)  
 (very loud)  
 Don't fuck this up, punk-ass!

JUMP CUT TO:

5. INT. DEAN AND DELUCA NY

FARF's loud cry can be heard on planet Earth in the Dean and Deluca coffee shop Midtown Manhattan.

We follow the nicely shaped rear of a beautiful Hispanic girl in her late twenties with tight blue jeans. She is not wearing regular uniforms. Her shift is almost over and she is delivering the last order to the table. Having done that she turns to the counter.

Gorgeous shapes, evening makeup, stunning appearance, soft skin, curly dark hair. Impressive high hills and a matching jacket. Her accent and pronunciation - Sofia Vergara's accent and way of speaking.

48: MAYA  
 (to manager)  
 I am done.

She looks on the watch.

49: MAYA  
 My God, I am late.

50: D&D MANAGER  
 I'll close it. Don't worry.

She sends her MANAGER and other WAITRESS an air kiss.

51: D&D WAITRESS  
 (playfully with Spanish  
 accent)  
 Somebody's gonna have a good party  
 tonight!

52: MAYA  
 (with some insecurity)  
 We'll see.

MAYA grabs her purse from the counter on the way out and heads towards the exit. Leaves the coffee shop.

53:                   D&D WAITRESS  
                  (watch her leave)  
                  Be careful...Have fun...  
                  (turns to MANAGER)  
                  ...I hope something good happens to  
                  her tonight.

MANAGER just smiles.

6. INT. SPACE SHIP HIBERNATION ROOM - NIGHT

It is a medium-sized room with three hibernation capsules in the middle. Transparent canopies are closed except one. LILLY is standing next to it in a completely black tight swimsuit-like outfit.

BOBBY ROY is working on a computer connected to all three cells. He turns around and shows the "thumbs up" gesture to LILLY.

BOBBY ROY watch her get into the capsule. She pushes a button from inside. Canopy closes.

Main monitor station in front of BOBBY ROY shows live streams of POV view of several Earth citizens. There is a location on the screen that says "New York, Manhattan".

One live stream comes from an African American bus driver lady (40) JACINDA on her route through Midtown. Another is from a NURSE KRISTINA from a hospital Midtown Manhattan. and the last one - we see MAYA leaving Dean And Deluca shop.

BOBBY ROY selects an area with all three of them. He is in a hurry. On the monitor, we can also see how Moon power is creating interferences.

Warning message "TIME BEFORE MOON BLACKOUT" keeps blinking and counting down seconds. BOBBY ROY has only minutes to initiate LILLY's mind upload to a human host on Earth.

54:                   SPACE SHIP COMPUTER PA (VOICE OVER)  
                  (robotic voice)  
                  Final Warning. Final Warning.

BOBBY ROY keeps doing manipulations with targeting the host. He is trying to locate and send the signal to the appropriate recipient

55:                   BOBBY ROY  
                  (talking to himself)  
                  I know. I know. I know.

56: SPACE SHIP COMPUTER PA (VOICE OVER)  
One minute.

BOBBY ROY pushes UPLOAD button and signal goes all the way from the ship to the Moon and to the Earth.

57: BOBBY ROY  
(sweating)  
Now.

58: SPACE SHIP COMPUTER PA (VOICE OVER)  
Upload sequence complete. Wrong  
host. Warning! Wrong Host! Warning!

59: BOBBY ROY  
(very surprised)  
What?

He starts checking the data.

LILLY:

We see through a transparent canopy window a close-up of LILLY's face, eyes closed. In the background we hear BOBBY ROY and SPACE SHIP COMPUTER PA announcements, warning sounds.

Her eyes are closed.

MATCH CUT TO:

## 7. INT. MANHATTAN HOSPITAL ROOM

LILLY'S face transforms into CLOSE-UP of an intubated male patient. PA SPACE SHIP WARNING sounds transform into flat sound of a heart monitor.

We ZOOM OUT of the face and now we can see the bed of a coma patient, who's just been removed from life support. This is THOMAS BLAKE (42). Dead for less than two minutes. He is surrounded by his close family.

BLAKE'S WIFE is crying holding and hugging their two kids: a boy(10) and a girl(6). There is a DOCTOR who looks like it has been a long rough day at the hospital.

A nurse KRISTINA (26), already in her Friday makeup but scrubs. She is anxious to finish her shift and go for a party on the other side of town.

60: KRISTINA  
(checking wristwatches)  
EKG is flat for two

minutes. Doctor!

DOCTOR writes down the time of death in the chart.

61: DOCTOR  
Mrs. Blake. I am sorry. We have to call it.

62: T.BLAKE'S WIFE  
(in tears)  
Just one more minute. Please.

63: DOCTOR  
I am really sorry. Time of death:  
9.52 pm.

KRISTINA switches off the EKG monitor. Annoying sound disappears.

Suddenly THOMAS BLAKE's body opens the eyes. It is LILLY who controls him now. Ventilator is switched off, so there is no air intake into the lungs. The whole room is in shock, except for the DOCTOR. Kids and wife can't move.

They are more terrified, than happy to see the beloved one alive again. THOMAS BLAKE lifts his upper body and starts showing the signs of choking.

He grabs the tube with his hands and removes it. BLAKE'S WIFE goes unconscious. Her kids start screaming and crying. It's a crazy circus in town.

LILLY'S POV:

LILLY sees the room full of people. She turns her head left, right, up and down. BLAKE'S WIFE just fainted. Two kids are crying. LILLY can't hear much. Just the voice of BOBBY ROY in her ears.

MASTER:

She jumps out of the hospital bed on the floor checking her own body.

64: BOBBY ROY (VOICE OVER)  
Wait a minute. Did I just...

65: LILLY  
...for Space Heavens, BOBBY, what the hell is going on?

66: BOBBY ROY (VOICE OVER)  
I am trying to fix this. Give me a

second.

MASTER VIEW:

LILLY is standing in the middle of the room waving hands and turning around. Everyone can hear her speak.

67:                   LILLY/THOMAS BLAKE  
                          (to everyone with low  
                          voice)  
                          It'll just take a minute. Don't  
                          worry. Everything is fine.

Spits of saliva and clots of blood start flowing from BLAKE'S mouth.

68:                   LILLY/THOMAS BLAKE  
                          (whispering)  
                          Any time now, you worthless piece  
                          of space junk.

69:                   BOBBY ROY (VOICE OVER)  
                          (very fast)  
                          Okay, okay, okay...Here we go.

THOMAS BLAKE'S BODY drops dead as if the power has been unplugged. He is dead now. DOCTOR writes something in the chart and with no evidence of being surprised helps BLAKE'S WIFE get up from the floor.

70:                   DOCTOR  
                          (clears his throat)  
                          Time of death. 9:54 pm. Final call.

Doctor starts leaving the room taking KRISTINA by her hand, flirting, escorting themselves out.

71:                   DOCTOR  
                          (disappearing)  
                          Any plans for tonight? I'm  
                          starving...

#### 8. INT./EXT. BUS NY - MOMENTS LATER

A white and blue Midtown line bus is on the move passing the hospital where LILLY has just visited poor THOMAS BLAKE. Bus stops at the traffic light.

That moment JACINDA, a wide curvy African-American lady in her light blue shirt and dark blue slightly shorter than MTA standard skirt, striking purple nails.

Her best Friday-night-bus-driver-makeup and afro hairstyle - receives a shot of LILLY and James Brown's I FEEL GOOD cocktail in her head. Her face changes from calm to excited.

James Brown - I feel good music starts playing.

For no reason or maybe because LILLY and BOBBY ROY has hit the CONFIDENCE part of the brain, JACINDA starts dancing in her uniform on the bus, while it is still on the red light.

She grabs and twists her tight outfit and stuns few passengers including an old man holding a stick, the YOUNG KID (20) and a MACHO GUY (27), with her sexy moves increasing the temperature in the cabin.

She unbuttons her upper shirt and shows some cleavage with her pink bra laces sticking out. The old man starts hitting the stick with the rhythm.

Signs of blood pressure increase and a smile on his face as well as the KID's face appear.

MACHO is not that impressed but still shocked by the entire dance sequence.

This lasts for several seconds until she realizes that she's back to normal again. Music stops, she checks herself.

72:                               JACINDA  
                                  (looking around)  
                                  What the hell!?

She comes back to her seat. Fixes her hair.

73:                               JACINDA  
                                  (with sigh)  
                                  Huh...What a night! What got into  
                                  me!?

It's green light already. She starts the bus, turns around the corner. There is a bus stop.

We can see from inside the bus that MAYA who is next to the bus stop is experiencing the same convulsions that JACINDA had few moments ago. Bus is slowly approaching the stop.

#### 9. EXT. BUS NY - CONTINUOUS

LILLY'S POV:

LILLY inside MAYA's body is looking on the ground and breathes heavily. She adjusts and focuses her eyes.

74: BOBBY ROY (VOICE OVER)  
 (on an intercom)  
 LILLY, the Full Moon is almost  
 there. Communication will be lost.  
 You have one day. Good luck...

His voice disappears. Bus stopping sounds can be heard. LILLY turns her head. She sees the bus and when lifts her hand she can see that she is holding an MTA METROcard.

75: LILLY (OFF CAMERA)  
 (watch bus door open)  
 Am I taking a ride?

76: JACINDA  
 (impatiently)  
 Girl, are you getting on or not?

#### 10. INT. BUS NY - CONTINUOUS

LILLY enters the bus, swipes the card. But starts moving. She looks at JACINDA for a moment and then walks to a randomly selected empty seat next to a KID and a MACHO GUY.

The OLD MAN winks at her with an eye of a harmless pervert while she is walking.

She sees her reflection in the window, looks at her outfit. Then she opens her purse and reaches for the mirror.

77: LILLY  
 (talks to herself in the  
 mirror)  
 At least I am not a cheating, dead  
 Wall Street trader. I can get used  
 to this pretty face.

She keeps checking herself in the mirror touching MAYA's face. While doing this she looks around and catches the eyes of the KID on her pretty bulky cleavage.

78: LILLY  
 Hey, Kid!

KID reacts to her voice. He starts shaking a bit.

79: KID BUS  
 (mumbling)  
 Y-y-ye-aah?

80: LILLY  
 Are you having a stroke or

something?

81: KID BUS  
N-n-no.

82: LILLY  
What day is it today?

KID looks surprisingly.

83: LILLY  
(pronouncing each word  
slowly)  
I mean what day of the week?

84: KID BUS  
F-f-friday!

85: LILLY  
Thanks.  
(after a beat)  
My advice. Go see the doctor.

Then she asked the KID again.

86: LILLY  
The bus, where is it going?

The overly confident self-declared MACHO leans closer to her from behind over the railing. Sputtering spit all over LILLY.

87: MACHO GUY BUS  
Hey, girl, wanna have some fun tonight?

88: LILLY  
Not with you.

The MACHO guy turns away and slides back. At that very moment a phone buzzing in her purse appears. She reaches and grabs the phone. It says KRISTINA is calling. LILLY hesitates for a second and then answers the call.

89: LILLY  
(with a nice upbeat voice)  
Hi KRISTINA.

90: KRISTINA (VOICE OVER)  
(surprised)  
Kristina?! Are we in school again?

91: LILLY  
Hi. What's up?

- 92: KRISTINA (VOICE OVER)  
Friday, girls, drinks, anything?
- 93: LILLY  
Oh, yeah. Right. Drinks. I'm on my way. Where is that again?
- 94: KRISTINA (VOICE OVER)  
My Gosh, Maya!! Okay. I'll text you again. You're not gonna believe it... I had to watch a deado wake up today.
- 95: LILLY  
Great. Talk to you later.
- 96: KRISTINA (VOICE OVER)  
We're doing shots tonight...

LILLY hangs up. In a second there is a new text message that shows the exact map location. LILLY checks the navigation app and it's right on the route of her bus.

Music by JOHN NEWMAN - Love Me Again starts playing.

11. EXT. BUS NY - CONTINUOUS

We see the bus slowly pull away. We elevate once again just to catch the Full Moon circle in the skies and Manhattan Bridge far away. We see it from Manhattan side. No ground visible.

MATCH CUT TO:

12. EXT. FACTORY GUARD BOOTH BASEMENT - NIGHT

Music keeps playing.

We see the same night picture of Manhattan Bridge but from the Brooklyn side. We descend on the ground to see that it is a lonely street with an underground garage entrance to a waste recycling plant somewhere in Brooklyn.

13. INT. FACTORY WASHROOM

Music keeps playing but with the sound of bathroom echo and if it comes from the phone speaker.

We see a large mirror with edges made of aluminum. It's old and not very clean. We hear the sound of somebody brushing



active?  
(angry)  
What did you do this time, BOBBY?

Voice of BOBBY ROY is gone.

FARF is trying to get full control over KENNY's body.

101: FARF (OFF SCREEN)  
Who am I? Ah...ok. What's with my  
hands?

KENNY is still unaware that somebody just penetrated his  
head.

102: KENNY  
Who's here? Where are you?

103: FARF  
Ooooh, boy! Not this again.

KENNY's right hand is moving up and down, then starts waving  
in the mirror.

104: FARF  
Yo, little guy! It's me. I'm in  
your head. See?

KENNY faints, but his body doesn't collapse. But it starts  
shaking, both hands start moving simultaneously, the eyes  
open and close like curtains.

105: FARF  
Space Matilda, what's wrong with  
these humans? Okay. What do we have  
here? Aha...got it...what if we try  
this one?

Hands limp down. One leg elevates up and then down. Same  
happens to another leg. It looks like FARF is trying to use  
them all at once.

106: FARF  
BOBBY ROY, fuckhead. Can't do  
anything right...Okay what if we  
try eyes open, legs and hands, no?  
I see.

KENNY's body closes eyes.

107: FARF  
Eyes shut, walk and talk?

KENNY starts walking and talking with his eyes shut. Hits the wall.

FARF POV:

Black screen. Only sounds of him stumbling and hitting stuff around the bathroom.

MASTER:

KENNY is walking with hands down, eyes open, mouth moving.

108:                   FARF  
                  Okay, great no hands but we have  
                  legs, eyes and mouth. Now...

We see how KENNY walks to the door, closes the eyes.

FARF POV:

He activates hands and opens the door. Walks out as a blind person.

109:                   FARF  
                  Let's switch to the eyes now.

Still black screen.

110:                   FARF  
                  What the hell!?

#### 14. INT. FACTORY WASHROOM CORRIDOR - CONTINUOUS

The corridor is dark. Lights are off. FARF is trying to maneuver through the corridor with eyes open. One of his hands reaches for flashlight on KENNY's waist.

111:                   FARF  
                  Flashlight, flashlight. Nice.

He switches it on then opens his eyes and keeps walking with the flashlight strapped to this belt. He walks all the way to the basement where he finds the light coming from the lonely security booth.

He is either limping or walking with shut eyes. He reaches the booth.

#### 15. INT./EXT. FACTORY GUARD BOOTH

Inside a small booth he sees the heater connected to the

power outlet.

112:                   FARF  
                  (mumbling)  
                  Think. Think.

113:                   FARF  
                  Wires, wires, bad wires. Good for  
                  accidents...Good for electrical  
                  circuits in the brain.

114:                   FARF  
                  Okay. Okay. Let's electrocute this  
                  human. Should work.

He takes KENNY's seat inside a booth and starts disassembling the heater with some screwdrivers laying around a small table. Kenny's booth was no art jewel.

16. EXT. FACTORY GUARD BOOTH BASEMENT - CONTINUOUS

We see the booth outside and we can also see the concrete ramp leading from the underground basement where KENNY's booth is installed to the ground level.

First we hear someone in heels walking down the ramp. Then we see the shadow of a tall leggy girl. After a few seconds a short vulgar hooker in a typical street outfit appears.

She Has a redhead wig, fat belly sticking under a top and a super short miniskirt two sized smaller her actual size.

She walks and shakes her "so-called booty" in a commercially acceptable manner. She approaches the booth and faces KENNY through the window.

17. INT./EXT. FACTORY GUARD BOOTH

The girl, SHARON, approaches the booth and she sees KENNY, well fifty percent of what he used to be. His face is disfigured in a way that his one eye is open, mouth is half functioning. No sounds coming out of his shut mouth. His head is slightly bent to one side and his hands are on the table with wires.

115:                   FARF  
                  (speaking with his mouth  
                  shut)  
                  What the hell you're looking at?

116:                   SHARON

KENNY, honey, are you feeling okay?  
You don't look too good.

FARF keeps mumbling something while his one eye keeps widening and eyebrow jumps like crazy.

SHARON keeps shuffling feet awkwardly.

117: SHARON  
(leaning back)  
Look, sweetie, I'll use your  
bathroom, alright!? Got a client  
waiting outside. I'll be super  
quick.

FARF waved with one hand showing her the way in.

118: SHARON  
(happy smiling)  
My treat next time, lolly pop.

She disappears in the dark corridor.

18. EXT. FACTORY GUARD BOOTH BASEMENT - MOMENTS LATER

We follow SHARON behind her as she leaves the corridor and passes by KENNY's booth. It's about 10 feet between her and the booth. She suddenly stops and adjusts her eyes.

On the other side of the basement she can clearly see KENNY with two wires in his left hand.

119: SHARON  
(speaking loud)  
Hey, kiddo, what are you planning  
to do with those?

FARF opens his eyes and looks straight into SHARON's eyes.

120: FARF  
(screaming with much lower  
almost devilish KENNY's  
voice)  
Armageddon is coming! We are all  
gonna die!

SHARON frightened starts walking back slowly. Then she stops to witness how KENNY electrocutes himself with a nasty shot in the head.

All building lights start flashing and dimming, the sound of electrical charges coming through KENNY's body can be heard.

SHARON is on a run with screams and cries. She loses one shoe, the other high heel breaks. Sparkles and cracking sound stop.

KENNY's body starts moving in a normal way, he opens and closes his eyes, stands up, moves both feet.

121:                   FARF  
                          (wriggling)  
                          Well, that was fun. Let's see what  
                          we have here. Eyes, hands, mouth.  
                          Oh my...looks and feels great.  
                          Let's check it out.

Variation of "Kenny Loggins - Footloose" Music plays and FARF now in full control of KENNY's body starts to dance on the FACTORY BASEMENT FLOOR. He dances his way out of the building.

We leave the scene through the ramp following FARF. We ZOOM IN to see SHARON's silhouette running away with one shoe at the end of the street. Shaking her hands with a purse in one hand.

JUMP CUT TO:

19. INT. SPACE SHIP BRIDGE - NIGHT

Music continues on the PA of the ship. We see the bridge and BOBBY ROY dancing without gravity. He does weird moves that shouldn't be seen unless it is an "I can't space dance" contest. That continues for a while.

Loud alarm sound interrupts his dance.

122:                   SPACE SHIP COMPUTER PA (VOICE OVER)  
                          Space Federation Police  
                          Department is calling  
                          Lucky Bunny... Space  
                          Federation Police  
                          Department is calling  
                          Lucky Bunny...

BOBBY ROY touches the ground on the main bridge and before pushing the constantly blinking GREEN button stops for a second.

123:                   BOBBY ROY  
                          Please don't be my mom. Just don't  
                          be her.

He closes his eyes, pushes the button and doesn't make a

noise as if it was a bad dream that would go away.

124: ALAN (VOICE OVER)  
SFPD Special Purpose Force, Sector  
15 calling Lucky Bunny...  
(pause)  
...Hello? Anyone?

125: BOBBY ROY  
(clearing his throat)  
Yeah, hi. Ah. What's up?

126: ALAN (VOICE OVER)  
Who is this?

127: BOBBY ROY  
(showing full disrespect)  
And WHO is speaking?

128: ALAN (VOICE OVER)  
SPF 15 Agent Alan Coppengelton.

129: BOBBY ROY  
Coppen..what?

130: ALAN (VOICE OVER)  
I need to speak to Captain LILLY  
GREY.

131: BOBBY ROY  
She's out. Message?

132: ALAN (VOICE OVER)  
And who is this again?

133: BOBBY ROY  
BOBBY, tech guy.

134: ALAN (VOICE OVER)  
(proudly)  
Okay, BOBBY TECH GUY, I am coming  
with a special mission to observe  
and command your presence on the  
planet Eee...  
(pause)  
...Earth. And I will be there with  
you and your team to start the  
mission in 20 jumps.

135: BOBBY ROY  
Okay. See you in 20.

BOBBY ROY switched the button, jumped into his seat

comfortably.

136:                   BOBBY ROY  
                  (trying to imitate ALAN's  
                  voice)  
                  S-P-F my Ass. I am coming to  
                  command the mission...Pfff.

He turns the music back on again.

This time it's music by 2PAC and DR DRE - Still D.R.E.

## 20. EXT. BROOKLYN PUBLIC PARK

We see FARF wandering the streets of the city. He's exhausted. Some gangster cars drive by. Dangerous people screaming at him.

Throwing empty cans. He witnesses a household conflict between a girl and a man with tattoos next to an apartment building. Nobody seems to care about him. He needs to rest.

FARF doesn't know KENNY's home address so he walks into a PUBLIC PARK in Brooklyn. He approaches an empty bench, lies down and falls asleep.

LATER:

FARF wakes up and finds himself in the middle of an angry local homeless community. The big guy named HUBA or HAROLD in his early life hits and almost breaks KENNY's nose.

KENNY starts bleeding. That moment FARF hears a voice of KENNY who came back.

137:                   KENNY (OFF SCREEN)  
                  Why I can't move myself?

HUBA hits the guy once again.

138:                   KENNY (OFF SCREEN)  
                  Ahh. But I can feel everything.

FARF gets up pretty quickly and distances himself from the angry guy.

139:                   HUBA/HAROLD  
                  This is my bench.

140:                   FARF  
                  Who said that, big guy?

- 141: HUBA/HAROLD  
I said that.
- 142: FARF  
And you are?
- 143: KENNY (OFF SCREEN)  
Watch out! He's gonna hit!

HUBA tries another hit but now FARF, a two-time all-universe surrogate wrestling champion of the Wrestlemania planet, is expecting the punch and diverts in a very skillful manner. He starts dancing like a Brazilian capoeira fighter.

- 144: FARF  
(to KENNY)  
Kid, you have any special conditions like heart problems or anything I should know before we start?

- 145: KENNY (OFF SCREEN)  
Aah. No.

- 146: FARF  
(to KENNY)  
Good. Cause now you have superpowers!

- 147: KENNY(OFF SCREEN)  
(Surprised)  
Like what?

- 148: FARF  
Like me. A two-time all-universe surrogate wrestling champion of the Wrestlemania planet. Undefeated. Watch and learn, kiddo!

- 149: HUBA/HAROLD  
Stop mumbling you little bitch.

Music starts: Whitesnake - Slide It In

- 150: FARF  
(to KENNY)  
Ready?

- 151: HUBA/HAROLD  
(inviting to the fight)  
Slide it in.

- 152: KENNY (OFF SCREEN)

Kick his ass, whoever you are!

The fight starts with FARF jumping like a ninja and locking slow and drunk HUBA's neck with both legs. He twists and brings him down. HUBA gets up and they clash like two professional boxing rivals.

HUBA looks like he knows a few tricks. But that doesn't stop FARF from hitting HUBA with the super-fast speed. Other homeless guys can't believe that skinny KENNY is so powerful.

He strikes HUBA with hundreds of hits and face smashes all over his body, creating a visible bubble of his hands moving with a speed of sound. SLOW-MOTION reflects how his hands can move from hitting liver to hitting head in just one second.

FARF stops.

Finally HUBA is a total mess barely standing in front of bit sweaty KENNY.

153:                   FARF  
                  (to KENNY)  
                  What do you say? Jab or uppercut?

154:                   KENNY (OFF CAMERA)  
                  (enthusiastically)  
                  What else do you have?

155:                   FARF  
                  I don't know, dragonish twist and punch.

156:                   KENNY (OFF CAMERA)  
                  That would be cool? What's that?

At this moment HUBA just loses his consciousness and falls back with a big splash. His whole body just lies there peacefully.

FARF approached one of the homeless spectators? takes his bottle of some cheap whiskey and drinks it bottoms up. He starts leaving the park.

157:                   FARF  
                  Let's go home? Where do you live?

158:                   KENNY (OFF CAMERA)  
                  Not far actually.

159:                   FARF  
                  Good, I'm out of power.

160: KENNY (OFF CAMERA)  
 (cautiously)  
 Am I dead?

FARF pinched KENNY's body and KENNY felt that.

161: FARF  
 Hell no. Not yet. I'll explain. By the way, nice body. Flexible and soft. The best surrogate I've ever used in a fight...

They leave the scene talking to each other inside KENNY's head. When KENNY speaks only FARF can hear him. When FARF speaks the whole street could hear him.

162: KENNY (OFF SCREEN)  
 Turn left here. I'm KENNY by the way.

163: FARF  
 FARF, the one and only. At least on this version of the planet Earth...

They turned around the corner and disappeared.

164: KENNY (OFF SCREEN)  
 (voice fading away)  
 There ARE other versions?

165: FARF  
 (voice fading away)  
 Enough questions. Lead the way.

## 21. INT. KENNY'S APARTMENT - NIGHT

FARF opened KENNY's apartment with his key and entered. Neat and pretty apartment. Very small. Bad neighborhood but feels like home. FARF found a couple of STAR WARS posters and STAR TREK face memorabilia in the apartment.

166: FARF  
 Drinks?

167: KENNY (OFF CAMERA)  
 I don't drink.

168: FARF  
 I meant...Ah forget it. We need to patch you up.

169: KENNY(OFF SCREEN)

Band-aids on the fridge.

FARF opens a first aid kit. Finds the mirror in the bathroom. Starts patching.

170: FARF  
Go ahead. Shoot.

171: KENNY (OFF SCREEN)  
What?

172: FARF  
Ask your damn question. You, humans, just love alien stuff.

173: KENNY (OFF SCREEN)  
Are you an alien?

174: FARF  
For you...yeah.

175: KENNY (OFF SCREEN)  
How come you can speak our language? And what planet are you from?

176: FARF  
Language - well, you don't speak a proper language. Latin, it the most commonly used where I come from. But we can speak anything.

177: KENNY (OFF SCREEN)  
Latin?

178: FARF  
That's right, good old Latin. That leads us to your second question. I am from Chicago.

179: KENNY (OFF SCREEN)  
What? You're from here? From Earth? I thought...

180: FARF  
...used to...on another version of Chicago, on another version of Earth in Lac 3, Sector 66. It was erased fifteen years ago. My mind was extracted and placed under The Space Alien Protection Act on Nirvana - a temporary quarantine planet.

181: KENNY (OFF SCREEN)  
You miss it?

182: FARF  
(with nostalgia)  
Any place can be home. Even for one like me. These days I work on the LUCKY BUNNY maintenance ship. That's my home.

183: KENNY (OFF SCREEN)  
Is it big and fast? I mean do you have some kind of warp engine? What your ships are like?

184: FARF  
You're asking the wrong questions. I can only tell you that space travel is no fun. Just like London to Chicago - bumpy jumpy, bad food and nothing to watch.

185: KENNY (OFF SCREEN)  
Ok, but what are you like?

186: FARF  
Well, check this out? See your face in the mirror?

187: KENNY (OFF SCREEN)  
Yeah.

188: FARF  
That's how we look. Prettier but same kind.

189: KENNY (OFF SCREEN)  
So you are like humans or something?

190: FARF  
Universal misconception. You guys look like us, cause we created you out of our DNA, slightly less sophisticated, but yeah. You are just a tiny drop of our DNA with all the logical problems, brain biases, cognitive errors and so on. And we are based mostly of silicon, you are pure carbon.

FARF finishes fixing KENNY's nose, scratches and bruises. He leaves the bathroom and walks towards the bed.

191: KENNY (OFF SCREEN)  
Why are you here? And why me?

192: FARF  
Long story short, I am here to fix a couple of things. We are a low-pay maintenance crew. Just here for some routine checks. My buddy BOBBY ROY for some reason decided to put me inside your head, or I would say, put you inside my head. Whatever works best for you. I'm off man, see you tomorrow. It's gonna be a long day. We need to find my captain.

193: KENNY (OFF SCREEN)  
Wait, there are others?

FARF looks out of the window.

194: FARF  
Full Moon. We need to hurry. Do you know how to get to the Public Library?

195: KENNY (OFF SCREEN)  
(shy)  
I do.

196: FARF  
What's wrong?

197: KENNY (OFF SCREEN)  
My girlfriend works there.

198: FARF  
So you're not a lost cause after all. Is she pretty?

199: KENNY (OFF SCREEN)  
Open the phone. In your pocket.

FARF pulls out KENNY's phone and finds the pretty girl's photo. It looks like the photo was taken from a distance.

200: FARF  
That's her best picture? She's pretty.

201: KENNY (OFF SCREEN)  
Well, we haven't met yet. I was planning to ask her out tomorrow.

202:                   FARF  
 And you've been stoking her? That's  
 creepy. Even for a human. So what's  
 the problem? You seem like a decent  
 guy.

203:                   KENNY (OFF SCREEN)  
 I...I don't know. I kinda...

FARF gets into bed. Makes himself comfortable.

204:                   FARF  
 ...Yeah, yeah, yeah. Old story. Ok,  
 FARF will fast track you to the  
 first base in no time. Now go to  
 sleep Romeo.

205:                   KENNY (OFF SCREEN)  
 Wait. Who's your captain, again?

We see CLOSE-UP on KENNY'S FACE lying on his couch.

FARF closes his eyes, doses off and KENNY'S questions stay  
 unanswered. FARF starts snoring and we can hear somebody  
 scratches his body.

206:                   KENNY (OFF SCREEN)  
 I snore. Oh, my Gosh.

MATCH CUT TO:

## 22. INT. SPACE SHIP BRIDGE - MORNING

Close-up on BOBBY ROY'S head resting on the bridge counter-  
 top. He's asleep. Eyes closed. Snoring sound continues. It is  
 gradually replaced with increasing overlapping computer  
 digital alarm sound.

BOBBY ROY suddenly wakes up. We can clearly hear the distress  
 sound.

207:                   BOBBY ROY  
 I'm up. I'm up!

He looks at the monitor. It says that GATE CONNECTION IS  
 REQUESTED FROM SFP 15 POLICE SHIP. BOBBY ROY pushes the  
 button to accept.

## 23. INT. SPACE SHIP GATE - LATER

BOBBY ROY is standing next to a big gate door. Sounds of

something docking can be heard behind the door. Green light on the intercom monitor flashes. BOBBY ROY looks through a small window to see the other side of the gate.

He pushes a button, rolls the handles and gate door opens.

We see a man in his thirties coming inside. This is ALAN COP (32) SPF 15 detective. He's much shorter than BOBBY ROY. With muscular shapes, slightly bigger than usual. Nice haircut. Clean-shaven.

French accent (possibly Jean Dujardin) Traces of neutral makeup on his face. He looks pretty sure of himself, chins up, chest out. Confident posture and the way he walks.

He walks out of the gate, looks at BOBBY ROY, extends his hand.

208:                   ALAN  
                  ALAN COP, SPF 15. Detective,  
                  Highest Grade. I am here to run an  
                  inspec...

BOBBY just turns around and starts walking slowly through the corridor towards the bridge. Showing with his hands left and right.

209:                   BOBBY ROY  
                  (slowly)  
                  Sleeping quarters on the left.  
                  Showers to the right.

ALAN walks behind him still in an upbeat manner. He turns his head and entire body to every direction BOBBY shows.

He stops next to one room that BOBBY ROY didn't mention.

210:                   ALAN  
                  And this is?...

211:                   BOBBY ROY  
                  (keeps going)  
                  Storage and junk.

ALAN stays a bit far behind BOBBY ROY.

BOBBY approaches the main bridge gate, pushes the button, doors open, he enters.

212:                   BOBBY ROY  
                  What is the purpose of your visit  
                  again?

No answer behind, only some noises. BOBBY ROY turns around and he sees that ALAN is behind closed doors, locked in the small corridor. ALAN's face can be seen through the glass window on the doors. It seems like he is claustrophobic.

He keeps saying something and hitting the soundproof door from inside the corridor. BOBBY pushes the button to open the door and ALAN literally falls into the bridge and on the floor.

213: BOBBY ROY  
(watching ALAN get up)  
I was saying, What's your objective here?

214: ALAN  
I will be asking questions. Here's first...I saw in the report that Moon teleport is not working. What did you do to it?

215: BOBBY ROY  
It had been like that before we arrived. Why?

216: ALAN  
Well, Federation and I, we are confident that someone has been using Earthly surrogates without permission.

217: BOBBY ROY  
What they need them for? Costume party?

BOBBY shows the picture of the dark side of the Moon with the area of impact where Moon teleport was destroyed by the interstellar highway patrol.

218: ALAN  
(bending his head left to right with confusion)  
Is that rear of the front side?  
Uh...nasty.

219: BOBBY ROY  
So...mister detective highest grade, what's the plan?

220: ALAN  
I will be the leader of the mission.

221: BOBBY ROY  
What mission?

222: ALAN  
We need to get down to Earth and investigate.

223: BOBBY ROY  
Whatever...

BOBBY ROY goes to the hibernation room. ALAN follows him.

224: ALAN  
How are we going to get there?  
Ideas? Where's captain Lilly right now?

#### 24. INT. SPACE SHIP HIBERNATION ROOM - CONTINUOUS

They enter the hibernation room. It's dark and only two canopies are highlighted with red color. One capsule is empty. BOBBY ROY opens the canopy of the third capsule.

225: BOBBY ROY  
Whenever you're ready, mister.

226: ALAN  
(frightened)  
Like, right now?

227: BOBBY ROY  
Are we doing this or not?

ALAN changes into a hibernation jumpsuit. He looks inside the capsule with noticeable signs of fear.

228: ALAN  
Is it safe? I mean, how does this work?

229: BOBBY ROY  
(suspiciously)  
Have you done this before?

230: ALAN  
Of course, I am a detective...

231: BOBBY ROY  
Yeah, yeah...highest grade.  
(firmly)  
Get in.

ALAN gets into the capsule and before he could say anything BOBBY ROY closes the canopy. In a second ALAN is asleep. Temperature in the capsule goes below 50 degrees.

BOBBY ROY checks on FARF and LILLY gently touching their canopies. Everything looks normal. He returns to the monitor and connects to the mind of ALAN. His voice can be heard on the intercom.

232:                   ALAN (OFF SCREEN)  
                  (frightened talking to  
                  himself in hibernation)  
                  We are all going to die... Let me  
                  out please, oh Federation Lord...

233:                   BOBBY ROY  
                  (calm voice)  
                  ALAN, shut up.

234:                   ALAN (OFF SCREEN)  
                  Oh, how did you?...

235:                   BOBBY ROY  
                  Initiating  
                  sequence...Three...Two...One...  
                  (pause)  
                  Boom!

236:                   ALAN (OFF SCREEN)  
                  (mind is racing)  
                  What happened? Am I there yet? Is  
                  everything okay?

BOBBY ROY is smiling. He is trying to locate the most suitable host.

237:                   BOBBY ROY  
                  Relax, I'm still searching for a  
                  suitable host recipient.

238:                   ALAN (OFF SCREEN)  
                  Ah. Alright. Is it going to hurt?

239:                   BOBBY ROY  
                  Hope so...  
                  (pause)  
                  Now. There is a small factor I need  
                  to tell you about.

240:                   ALAN (OFF SCREEN)  
                  What factor?

241:                   BOBBY ROY

During Full Moon there is a very high chance of losing your mind. Literally. I can miss the host, especially if it's on the move and you'll end up in a plant or a stone. And that's it. You're a vegetable, so to speak.

242:                   ALAN  
                  (almost screaming)  
                  What? I want out. Let me out. Right now.

BOBBY ROY finds plane mid-air. We can see on the screen the list of passengers and flight plans. It's a big plane en route from London to Washington DC.

243:                   BOBBY ROY  
                  (not listening to ALAN anymore, talking to himself.)  
                  Ok. We need to calculate the distance. And we cannot land you on the ground...so we have to find something in between. A plane would be nice. 30 thousand feet is exactly what we need...

244:                   ALAN  
                  A plane?

245:                   BOBBY ROY  
                  (to ALAN)  
                  Now. Yo, detective! Are you there?

246:                   ALAN  
                  Yes.

BOBBY selects a wealthy good-looking BIG SHOT passenger in the business class in a very expensive suit. We see the picture of an airplane from above with the digital target mark on the business class section in front.

247:                   BOBBY ROY  
                  Good. So I am going to land you into a guy in seat 2-A in the business class. You will arrive at Washington DC in one hour. This dude is a lobbyist on the Hill. This is where the captain will be. Remember - Smithsonian. Be gentle...

BOBBY ROY flips his coin. He tracks with his eyes the coin going up. It takes a couple of moments. Then he pushes the button.

248:                   ALAN  
                  Wait. Wait. What if...

Music starts playing: Lenny Kravitz - Fly Away

In SLOW-MOTION reflection on the surface of a turning shiny intergalactic 1 Space Dollar coin we see how ALAN's mind/face from the capsule goes all the way down to earth in a digital stream. We close in on the plane mid-air. As coin gradually descends on BOBBY ROY's palm, the stream with ALAN's mind misses the target and hits the rear part of the plane, inside a toilet room with an old Asian dude named CHU-FAN (75) sitting on the bowl.

BOBBY ROY catches the coin. Switches off the computer. Stands up and goes to the fridge installed in the corridor.

249:                   BOBBY ROY  
                  Noodles or Rice? Hmmm...

He reaches and grabs a carton box with noodles.

We can see the sketch of the face of an Asian Guy under the "Spacy Noodles To Go" logo on the box he pulls out of the fridge.

Chinese gong music plays.

MATCH CUT TO:

25. INT. PLANE TOILET - CONTINUOUS

We see how Asian Guy from the box of noodles becomes the face of an Asian face of CHU-FAN. His smiley happy relaxed face suddenly becomes very tense as if he is having a stroke.

26. INT. SPACE FEDERATION HQ COURTROOM

TITLE OVER: SPACE FEDERATION COURT, JUDGE WILSON'S OFFICE

We see the room of a Federation Judge somewhere on in space. We are behind the shoulder of a Federation JUDGE WILSON. She is BOBBY ROY's mother. She has a picture of BOBBY ROY on her table in a frame with the sign (BOBBY ROY's graduation).

On that picture he is with the JUDGE WILSON. Good-looking woman is teasing and hugging her son. BOBBY ROY is in his

Space Sanitation Department jumpsuit and a diploma. There is also a picture with a young lady next to BOBBY ROY's picture. It's CANDY (23).

His sister. Journalist. And there is also a picture of all three of them on a space golf course. It looks pretty much as a standard judge room. With Space Federation Court sign on the wall.

We catch the JUDGE WILSON in the middle of signing some electronic documents on her computer screen. We do not see her face. Just a voice and hands.

250: JUDGE WILSON (OFF CAMERA)  
(into computer system)  
Next case.

We see how screen changes and we see our bluish planet Earth.

251: COURT ASSISTANT (VOICE OVER)  
Case #666  
(pause)  
Sector 68, Lac 21, Solar System.  
Planet "Type E". Earth farming  
colony number 3.14.

252: JUDGE WILSON  
Details of the case. Please,  
proceed. I have a nail polishing  
appointment.

JUDGE WILSON ravs her broken nail on one finger. She pushes a button on the case file on the screen with that finger.

We see an Asian girl in the WASHINGTON UNIVERSITY LAB. She is using lab equipment to synthesize the serum. She puts it into the red can of Soda Water (Cola) and hides it in the LAB fridge.

253: COURT ASSISTANT (VOICE OVER)  
Demolition case. A Human named FU-  
FAN has developed a Super Serum  
that can potentially cure any  
disease and lead to huge  
overpopulation of the farm. Main  
livestock - HUMANS - is in danger.  
Possible spread to other farms and  
colonies can result in  
uncontrollable growth and  
overpopulation of all farming  
planets.

254: JUDGE WILSON

Suggestions?

255: COURT ASSISTANT (VOICE OVER)  
Total annihilation of the planet  
Earth number 3.14 under executive  
order 666 of your highness.

256: JUDGE WILSON  
Evidence of outbreak of the serum?

On the screen we see a JANITOR GEORGE during his night shift.  
He opens the fridge and drinks serum from the red Soda Water  
can.

257: COURT ASSISTANT (VOICE OVER)  
Yes. JANITOR GEORGE has been cured  
by the serum from his prostate  
cancer.

258: JUDGE WILSON  
Harvesters available in the area?

We see on the screen harvesters fleet in space with the  
picture of their commander - GENERAL HAPPY - old and dumb-  
looking general - Purple beret, long funny face, white beard  
and mustaches.

259: COURT ASSISTANT (VOICE OVER)  
GENERAL HAPPY and his 5TH HARVESTER  
FLEET can be there in a few hours.

JUDGE signs the order and closes the case. We can now see the  
background picture of CANDY, BOBBY ROY's sister, she is  
holding a diploma of the SPACE FEDERATION JOURNALIST ACADEMY/

260: JUDGE WILSON  
Approved and signed. Next case...  
(after pause with a sweet  
voice)  
My sweet little CANDY...

27. EXT. OUTER SPACE

We see the entire fleet of Harvesters slowly turning in the  
direction away from our view and disappears with a short BLOW  
into space. We can only see the traces of light and stars  
blinking on the canvas of the black universe.

MATCH CUT TO:

28. INT. MAYA'S APARTMENT - MORNING



LATER: She is brushing teeth.

LATER: Doing fresh makeup. Neutral tones.

LATER: Making pony tail hairstyle

30. INT. MAYA'S APARTMENT - LATER

She looks through wardrobe closet. Ne Jeans, new top, new jacket.

LILLY leave the apartment.

31. EXT. MAYA'S APARTMENT COFFEESHOP - CONTINUOUS

Lilly exits the apartment building. She sees a small coffee shop across the Street. Crosses the street, not looking left or right. We hear BRAKES and car stopping. Taxi almost hits her.

263: TAXI DRIVER STREET COFFEESHOP  
 (with Hispanic accent)  
 Watch where you're going!  
 (pause)  
 Hey, mammacita....Want my number?  
 Ah???

FROM INSIDE THE COFFEE SHOP:

Coffee shop barista CHUCK is behind the counter making a latte. He reacts to the sound of the taxi, stops and turns his head to the street through the windows. He sees MAYA crossing the street.

As she opens the door, CHUCK wipes his hands and walks around the counter. His face seems worried.

264: CHUCK COFFEESHOP GUY  
 Maya, are you okay? God, the sound was awful.

He grabs her by the shoulders and starts looking all over her.

265: LILLY  
 I'm alright.  
 (pause)  
 Are we...?  
 (guessing)

266: CHUCK COFFEESHOP GUY

(openly)  
Yes?

267: LILLY  
Me and you...you know...

268: CHUCK COFFEESHOP GUY  
(embarrassed)  
Know each other...for the past two  
years, I guess. Chuck...remember,  
your Saturday-Sunday guy?

She looks at his badge that says CHUCK.

269: LILLY  
Chuck...two years. Right.

She suddenly hugs and kisses him in his lips as if they were  
boyfriend and girlfriend. He acts surprised, but then kisses  
her back and they keep kissing each other for another few  
seconds. Then she leans back.

270: CHUCK COFFEESHOP GUY  
(astonished and chewing  
his lips)  
Wow...That was...

271: LILLY  
Coffee?

272: CHUCK COFFEESHOP GUY  
Yeah...the regular?

LILLY is looking at the display above the counter.

273: LILLY  
Mmm. Vanilla Cream Coffee, the  
super big one to go.

CHUCK takes the big paper cup.

274: CHUCK COFFEESHOP GUY  
Alright. Vanilla Cream, big cup for  
Maya.  
(after pause happily)  
Everything is new today...

275: LILLY  
I need to get to the public  
library, Chuck.

276: CHUCK COFFEESHOP GUY  
Now, you want to use our taxi

discount coupon. Ok. I get it.  
Everything's new. I'll call a taxi.

277: LILLY  
Ye-a-ppp. Everything is new!

LATER:

278: LILLY  
Thanks. Bye.

279: CHUCK COFFEESHOP GUY  
See you later, I guess.

She kisses CHUCK again outside the coffee shop, gets into the taxi. He waves to her and watches the car go.

280: CHUCK COFFEESHOP GUY  
(to himself)  
Two years nothing, and now she  
kisses me...twice. Full Moon.  
(nodding in surprise)

Chuck enters the coffee shop again and the entire crowd including staff and regulars start happily clapping and congratulating him.

### 32. INT./EXT. PLANE TOILET - MORNING

Flight attendant is knocking on the door of the toilet cabin in the rear part of the plane.

281: FA DC  
Sir, we are about to start our  
descend, please take your seat.

No answer.

INSIDE THE TOILET:

ALAN was in the body of an old Asian man CHU-FAN, wearing a shirt and pants with small sneakers. He grabbed his pants and started looking underneath.

282: ALAN  
What the hell? What is this little  
thingy?

283: FA DC (OFF SCREEN)  
Sir, this is a final warning.

284: ALAN

One second. I'll be out in a moment.

285: FA DC (OFF SCREEN)  
Please hurry.

286: AIRPLANE PA/PILOT (VOICE OVER)  
Dear Passengers, this is your captain speaking. We are starting our descend to Ronald Reagan International Airport. We expect to be on the ground in 30 minutes.

ALAN looks in the mirror and sees the reflection of an old short Chinese guy. Imitate the mugshot sequence.

287: ALAN  
Chinese lobbyist on the Hill?

He checks the boarding pass sticking out of his chest pocket. Reads it.

288: ALAN  
CHU-FAN, seat 34-C.  
(whining)  
What happened to business class 2-A?

He exits the toilet and runs into the angry face of the flight attendant.

289: FA DC  
Take your seat, Sir!

She watches him slowly go though the aisle, and then enters the toilet with her necessaire makeup bag. She closes the door behind.

### 33. INT. PLANE CABIN - CONTINUOUS

We follow ALAN in CHU-FAN's body to his seat. He takes the seat.

LATER:

As we see the plane gradually descending and everyone is strapped in, ALAN looks around, unbuckles himself and walks towards the business class section.

One of the flight attendants sees him approaching now open curtains and tries to warn ALAN.

290:                   FA DC  
                          (firm voice)  
                          Sir, take your seat. Immediately.

ALAN uses this time to find seat 2-A. He turns to a respectable gentleman in his gray suit. ALAN catches his attention.

And in a second he jumps on the man's lap, grabs his head and shoulders and starts hitting his forehead with CHU-FAN's forehead in a very inappropriate manner.

291:                   ALAN  
                          (determined)  
                          We can still make it. I should be  
                          inside you. I want to be inside  
                          your body.

BOG SHOT fights back unsuccessfully.

292:                   BIG SHOT AIRPLANE  
                          (screaming)  
                          Aaah. Get him off me.

293:                   ALAN  
                          No, before it's too late. Let me  
                          inside your body. I like you more.

294:                   BIG SHOT AIRPLANE  
                          Crazy old man. Get off me.

That moment Flight Attendant hits ALAN with an electric shocker in his neck. ALAN starts twitching and wiggling, then faints.

FADE TO BLACK

#### 34. INT. KENNY'S APARTMENT - MORNING

KENNY'S POV:

Black screen. KENNY's mind wakes up. Sees the floor of his apartment constantly closing and distancing with the voice counting.

295:                   FARF (OFF CAMERA)  
                          One, twenty-two. One, twenty-three.  
                          One, twenty-four.

MASTER:

We see FARF doing push-ups in the middle of the room with his

legs on the chair and hands on the floor. He's wearing nothing but boxers.

296: KENNY (OFF SCREEN)  
Morning.

297: FARF  
Hey buddy. One, twenty-five.

FARF jumps up on his feet in a ninja style.

298: KENNY (OFF SCREEN)  
Did I just do 125 push-ups?

FARF goes to the shower room.

299: FARF  
I know, I know. Usually I do 200.  
But your muscles, or whatever you  
call it, they are weak.

FARF lifts KENNY's hand and shows a biceps in reflection.  
Checks yesterday's bruises. Puts a new band-aid on the nose.

300: FARF  
But you show some potential.

301: KENNY (OFF SCREEN)  
Thanks. I am not that good at  
sports. Never been.

FARF comes back to the main room.

302: FARF  
Ah, it's okay. My advice, more  
reps, fewer weights. Stamina is the  
key.

303: KENNY (OFF SCREEN)  
What's the plan?

FARF opens KENNY's closet.

304: FARF  
Kid. You mentioned a car yesterday.

305: KENNY (OFF SCREEN)  
It's next to the park and it  
doesn't run.

FARF starts pulling and throwing all the stuff KENNY has in his wardrobe closet.

306: FARF  
So you don't have a working car,  
and obviously, you don't have a  
taste.

He lifts a strangely looking old shirt.

307: FARF  
Does this look like something  
people would wear?

308: KENNY (OFF SCREEN)  
Yes.

309: FARF  
That wasn't a question.

FARF approaches the tall mirror. Applies a striped brown  
shirt and blue jeans. Makes a dull face.

310: FARF  
Here we go. You look like a typical  
intergalactic pervert with a ZERO  
chance of getting that hottie on a  
first date. And you don't have a  
car.

311: KENNY (OFF SCREEN)  
I don't need one. I use the subway.

FARF selects a less unattractive combination of black t-shirt  
and jeans, sneakers and a baseball cap.

312: FARF  
Have you got any money?

313: KENNY (OFF SCREEN)  
My wallet.

FARF searches the apartment, grabs the wallet and leaves the  
apartment.

35. EXT. BROOKLYN STREET - MOMENTS LATER

FARF leaves the apartment building and heads down the street.  
He crosses the road and faces the barbershop. FARF stops  
reaches for the wallet. Sees only five bucks, some coins and  
a METROcard with face ID.

314: FARF  
Dude. Where's the ATM?

A pedestrian who walks-by reacts.

315: PEDESTRIAN  
Go fuck yourself.

316: FARF  
Oh, I love Earth, and especially  
Brooklyn.

Knock on his head.

317: FARF  
(loudly)  
Kenny, are you asleep? I was  
talking to you. Need some  
directions here.

318: KENNY (OFF SCREEN)  
ATM, aaah, turn right and go down  
the street, on the corner.

FARF starts walking and he sees a homeless with a carton sign  
that says: THE END IS NEAR, SAVING MONEY TO FIX MY  
INTERGALACTIC SPACESHIP.

FARF throws all the money from the wallet to a tin can next  
to the homeless on the ground. Receives gratitude.

319: FARF  
Here you go.

320: KENNY (OFF SCREEN)  
That's all the money I have.

321: FARF  
Give you a little advice. Next time  
you see a homeless guy asking for 5  
bucks to fix his spaceship. Donate  
everything you have.

322: KENNY (OFF SCREEN)  
Why?

Hes keep walking and talking to himself on the street.

323: FARF  
Here's a story. Remember, I was  
telling you that I was from Chicago  
originally? From an Earth just like  
yours, slightly different  
interstellar locations, etc.

324: KENNY (OFF SCREEN)

Yes.

325: FARF  
It was 15 years ago. I worked for  
the Chicago Stock Exchange.

KENNY interrupts.

326: KENNY (OFF SCREEN)  
...stockbroker?

327: FARF  
Naaa. Engineer, fixing lamps, Air-  
conditioning, lights and so on.

36. EXT. BROOKLYN ATM - CONTINUOUS

He approaches the ATM. There are three people in line.

328: FARF  
It was late September, I was  
leaving my bookie with an extra  
500\$ I made on some bullshit  
illegal fight bet, and I stumbled  
upon a homeless guy with the sign  
like the one you just saw.  
(clears his throat)  
...anyways, I gave him like twenty  
bucks or so.

FARF stops behind an old lady with the trolley. They move one  
person forward to the ATM.

329: FARF  
Long story short, In one week I was  
fixing lights in the trading room  
with sweaty angry men losing  
client's money. Everyone was  
talking on the phones, yelling.  
There was this coffee girl,  
CLAUDIA, Canadian. She was passing  
by. Suddenly it's all dark, no  
lights, no sounds, nothing.  
Complete blackout. Then I hear  
screams, flashes all over me. I  
lose gravity and start flying. Like  
in a dream.

330: KENNY (OFF SCREEN)  
(intrigued)  
And then?

331:                   FARF  
Next thing I know, after a couple of flashes, I am in a space fucking car, all buckled up, mask on my face flying at the speed of light, jumping, to be exact. I turn my head to the left and I see that crazy-ass hobo, I gave twenty bucks, right in the driver's seat.

332:                   KENNY (OFF SCREEN)  
What happened to your Earth?

333:                   FARF  
Harvesters erased it. We reached the 10 billion population limit. It's standard for Earthly planets. They collected human brains, crystallized them, made intergalactic space jumping fuel. We call it CARONara. Made of pure carbon...  
(pause)  
...Me, I was sent to Nirvana planet, stayed under quarantine for a couple of years. Then they gave me a new body, I finished some tech courses, and here I am, jumping between Earth versions to fix your maintenance problems. Sanitation, space plumbing, Gravity and Moon problems - we are the best in hundred systems.

They move along the line. Get to the ATM.

334:                   KENNY (OFF SCREEN)  
I've got no ATM card.

FARF starts punching numbers on the keypad with some long sequence and a combination of pushing several buttons at once.

335:                   FARF  
Relax. We've got a spacey hack for your ATM system.

ATM screen starts flashing and then the cash dispenser opens. FARF pulls a thick pile of hundreds.

336:                   KENNY (OFF SCREEN)  
Wow, can you teach me this trick?

337:                   FARF  
                  Get a job.

37. INT./EXT. BROOKLYN BARBER SHOP - CONTINUOUS

They come back to the barbershop. FARF enters the shop.  
Flashes money.

Points his finger on the wall with the poster of a celebrity  
with a "side part" hairstyle and addresses the barber.

338:                   FARF  
                  Yo, amigo. Let's make me look like  
                  this. First date, we need some  
                  serious help here.

Barber smiles and winks.

TIME LAPSE of KENNY's haircut procedure. Music plays: OFF  
SPRING - Come Out and Play

LATER:

FARF leaves the barbershop.

339:                   FARF  
                  Now. When we saved that. We need  
                  some serious style tweaking here.  
                  Kid, which place you'd never go  
                  shopping?

340:                   KENNY  
                  Macy's. The one in Brooklyn.

341:                   FARF  
                  Lead the way, my crazy voice  
                  navigation buddy.

38. INT./EXT. BROOKLYN MACY'S - LATER

FARF is about to enter the Macy's Building he raises his  
head.

Music plays: OFF SPRING - Come Out and Play (continues)

342:                   FARF  
                  That's what I call, the MALL TO  
                  SHOP.

39. INT. BROOKLYN MACY'S - MOMENTS LATER

Sequence of KENNY doing shopping in several shops. Bags in his hands. Different outfits change on him.

40. INT. MACY'S SHOP - MOMENTS LATER

KENNY is in super hot jeans with, with nice jacket and a shirt is in front of the mirror inside an expensive shop for men.

There is a shop assistant in the background.

343: FARF  
Ok. Now. Give me your best line?

344: KENNY (OFF SCREEN)  
What line?

345: FARF  
Your pick-up line. Dumb ass.

The shop assistant sees how KENNY talks to himself in the mirror and waves his hands. Approaches FARF.

346: SHOP GIRL KITTY  
Did you ask for something?

FARF, turning his attention to SHOP GIRLS with name badge KATHRINE.

347: FARF  
Oh, no, sorry. Just a teaching and learning exercise. Everything is just fine. Thanks.

348: SHOP GIRL KITTY  
Are you an actor?

349: FARF  
Could be...

Girl leaves to her station.

350: KENNY (OFF SCREEN)  
I didn't plan this. I was just..I don't know...maybe improvise.

351: FARF  
Watch and learn, my human apprentice.

FARF approaches the cashier station.

352:                   FARF  
                  (to shop girl)  
                  Kathrine, Katie, Kitty Kat.

KITTY smiles back.

353:                   FARF  
                  Tell me. Just hypothetically. If I  
                  would ask you on a date. Would it  
                  be dinner or lunch?

354:                   SHOP GIRL KITTY  
                  Depends.

355:                   FARF  
                  Let's say, this is our first date,  
                  and I wanna take you to the movies  
                  or have an ice-cream, but my  
                  ultimate goal is romantic  
                  relationships with extracurricular  
                  activities. If you know, what I  
                  mean.

KITTY writes her number on the back of the receipt and passes  
it to FARF.

356:                   SHOP GIRL KITTY  
                  Well, romance is off the table.  
                  I've got a boyfriend, but if you  
                  want some extra-whatever  
                  activities. I am off at 5.

FARF smiles and pays the bill.

357:                   SHOP GIRL KITTY  
                  Thank you. Keep the change, Kitty  
                  Kat. We'll call you.

They leave the shop.

358:                   KENNY (OFF SCREEN)  
                  That was so cool. I can't believe I  
                  just said that and she fell for it.

359:                   FARF  
                  (to KENNY)  
                  See. That's what I am talking  
                  about. Now you have a pretty KITTY  
                  backup plan, just in case.

360:                   KENNY (OFF SCREEN)  
                  You gotta help me with RACHEL.

361:                   FARF  
                   I am stuck with you. You help me  
                   find the Captain. I help you out  
                   with your sweetheart.

41. INT./EXT. DC AIRPORT - MORNING

Music starts playing: Ja Rule ft. Ashanti - Always On Time

We see aerial footage of a taxi approaching DC Ronald Reagan.  
 We see airport signs and crowded walkways with luggage and  
 passengers moving.

FU-FAN arrives at the airport in a taxi. She leaves the taxi.  
 Enters the arrivals hall. Her face is very focused and  
 stressed. She reads signs to find her way.

42. INT. DC AIRPORT AIRLINE OFFICE - DETENTION - MORNING

We see CHU-FAN handcuffed to his chair in the airline office  
 behind a window. The airport security guard stands next to  
 him with his headphones on.

362:                   ALAN  
                   (to guard)  
                   Officer. You should let me go.

Security guard disregards.

363:                   ALAN  
                   I am the Space Federation Police  
                   Detective Highest Grade. I  
                   represent the Space Federation,  
                   Sector 15. You should immediately  
                   release me with apologies.

Security guard increases the music volume.

43. INT. DC AIRPORT AIRLINE OFFICE - FRONT OFFICE - CONTINUOUS

FU-FAN reaches the counter with an AIRLINE LADY in her big  
 white blouse.

364:                   FU-FAN  
                   Hello, I am looking for my  
                   grandfather CHU-FAN. I had a call  
                   from someone...

365:                   AIRLINE LADY  
                   It was me. You are FU-FUN, that's

right?

366: FU-FAN

Yes.

AIRLINE LADY pushes some paperwork across the counter.

367: AIRLINE LADY

Sign here and here. And I will need some ID.

FU-FAN quickly signs without even looking. She looks worried and her eyes try to catch a glimpse of CHU-FAN behind a glass window in the back of the FRONT OFFICE.

AIRLINE LADY opens a counter door to let FU-FUN in. They walk towards the second door.

368: AIRLINE LADY

He was talking some crazy stuff a started a fight on the plane. We didn't want to call the police.

369: FU-FAN

Thank you very much.

370: AIRLINE LADY

It's Okay. My grandma, before she left this world, used to call me names. I still remember how she was looking at the Full Moon every time.

371: FU-FAN

Where is he?

CHU-FAN POV:

He sees two ladies come through the door, AIRLINE LADY points his direction and a tiny Asian girl with tears runs his way.

372: ALAN

Oh boy. Here we go.

MASTER:

FU-FUN quickly runs to ALAN. The guard uncuffs ALAN and leaves.

373: FU-FAN

(in chinese)

Grandpa, are you alright?

ALAN quietly smiles with a dumb face.

374: FU-FAN  
Let me take you home.

The leave the premises.

44. INT./EXT. DC TAXI

FU-FUN and ALAN get in a taxi. They leave the airport.

FOOTAGE of taxi on the way from the airport through DC.  
FOOTAGE of ALAN inside the taxi watching side to side through car passenger windows. They pass next to Washington Monument and Smithsonian. Taxi arrives at FU-FAN's apartment.

45. INT. FU-FAN'S APARTMENT - MOMENTS LATER

We are inside FU-FAN's spacious, light, apartment. It's a studio with 1 bedroom and the main living room. Door opens. FU-FAN and CHU-FAN enter the living room with TV, sofa, two big windows overseeing the street. CHU-FAN starts looking around.

375: ALAN  
Nice...

376: FU-FAN  
You like it, grandpa?

CHU-FAN walks to the center. FU-FAN starts roaming checking stuff.

377: ALAN  
Much better than at the LUCKY BUNNY Maintenance Ship.

378: FU-FAN  
(confused)  
What?

379: ALAN  
Don't you need to go to work or something?

FU-FUN leaves to the bedroom.

380: FU-FAN (OFF CAMERA)  
University, yeah. Some inspection came up unexpectedly.

She comes back.

381: FU-FAN  
...Are you going to be okay alone?

CHU-FAN picks up a framed photo from the stand on the wall. He is looking at a big Chinese family gathering picture somewhere in China.

382: ALAN  
Jesus Christ, Spacey Noodles. Who are these ugly people?

383: ALAN  
Don't say that. They are your family, grandpa...

He puts it down. Turns around, walks and sits on the sofa in front of a big TV. FU)FUN takes the remote, turns on the TV. It's a TV shop channel with a TV LADY holding a portable vacuum cleaner. She starts cleaning a pillow with the photo print of round shaped blue and green planet Earth.

384: TV LADY (OFF CAMERA)  
This rechargeable vacuum cleaner will clean your sofa and pillows in no time.

385: ALAN  
Look...Harvesters. Sucking your planet. Ha-ha-ha.  
(laughing)

FU-FUN opens the fridge, gets a green detox smoothie in a plastic bottle. Closes the fridge. Picks Chinese herbal tea box from the counter-top. Shows it to CHU-FAN.

386: FU-FAN  
I've got to go. Look, grandpa, your favorite tea.

387: ALAN  
(without looking at her)  
Aha... Have a nice life.

388: FU-FAN  
You sure you, going to be okay?

389: ALAN  
Sure. I've got TV and tea. You just go, don't worry.

FU-FAN kisses him in the head and quickly leaves the

apartment.

390: FU-FAN  
Fine. My number is on the fridge.  
Bye...

As soon as she closes the door behind. ALAN quickly gets up. Cautiously checks outside through the window. He watches FU-FAN get into taxi. She leaves.

He starts searching the room.

391: ALAN  
Ok. Now...Phone...Phone...

Gets the radio phone. Pushes the loudspeaker button. We hear SIGNAL. And dials an LA number. Buzzing.

392: ALAN  
Come on...be home alien piece of trash.

A girl on the other side picks up the phone

393: LA DIRECTOR'S GRANDCHILD (VOICE OVER)  
Hello...

394: ALAN  
Hi sweetie...Can I talk to your grandfather.

395: LA DIRECTOR'S GRANDCHILD (VOICE OVER)  
Helloooo...

396: ALAN  
I want to talk to the old man.

We hear the sounds of somebody walking, running, tripping. Headset falls on the ground with nasty noise. Running again.

397: LA DIRECTOR (VOICE OVER)  
(in the background)  
What is it cupcake?...Oh....

398: LA DIRECTOR (VOICE OVER)  
(famous LA director's voice)  
...Thank you honey.  
(beat)  
Hello, George is here. Who's speaking?

399: ALAN

Your worst nightmare, YODA.

- 400: LA DIRECTOR (VOICE OVER)  
Is this a joke? Who gave you this number? Never call here again, or I'll report to the police.
- 401: ALAN  
Listen to me you pathetic piece of space surrogate junk. This is Space Federation Police, SPF 15 Detective Highest Grade, ALAN COP. One more word and I will send you back to Lucas Planet where you came from with space travel restriction order. You feel me?
- 402: LA DIRECTOR (VOICE OVER)  
(frightened)  
Oh, I'm..I'm really sorry mister COP, I thought it's a fan or...
- 403: ALAN  
Shut up and listen.
- 404: LA DIRECTOR (VOICE OVER)  
Yes, how can I be of service?
- 405: ALAN  
Yoda, I need you to get on your Earthly flying saucer and get to Washington DC a-s-a-p. We've got unauthorized surrogate access. Those surrogates you were supposed to look after. Isn't it why we sent you here?
- 406: LA DIRECTOR (VOICE OVER)  
I..I...I can't...I'm sorry...I'm in the middle of a big production here...another STAR WARS movie...Hey, listen, I can send you one of the Space Federation journalists. She is in Baltimore, not far from you.
- 407: ALAN  
Is she any good?
- 408: LA DIRECTOR (VOICE OVER)  
Oh, yeah. Best in the industry. Really talented. Doing undercover research into the adult film

industry. Going deep, very deep.  
Her name is CANDY. She can be very  
useful.

- 409:                   ALAN  
          Why? Is she famous or something?
- 410:                   LA DIRECTOR (VOICE OVER)  
          Her mother is JUDGE WILSON...Aha.
- 411:                   ALAN  
          Like THE JUDGE WILSON? From the  
          SPACE FEDERATION COURT, the BITCH  
          WITH 666 BUTTON? Her daughter?
- 412:                   LA DIRECTOR (VOICE OVER)  
          That's right. Very powerful. Very  
          talented.

ALAN starts looking for the address. Picks up a science  
magazine with the delivery sticker from the pile on a table  
next to the sofa.

- 413:                   ALAN  
          Send her over. I'm at...624,  
          Northeast 8th Street, Apartment 5.  
          Make it quick.
- 414:                   LA DIRECTOR (VOICE OVER)  
          She'll be in two hours, tops. And  
          by the way, it's a pleasure doin...

ALAN abruptly hangs up. And picks up another magazine with  
STAR WARS and George Lucas on the front page.

- 415:                   ALAN  
          Ex-"DEATH STAR EMPIRE" strip-club's  
          bouncer from a shitty Lucas planet  
          in sector 9 is now a film director  
          on Earth? Oh my...now I've seen  
          everything.

ALAN looks at the picture of one of the Jedi's lightsaber on  
the cover of a magazine.

MATCH CUT TO:

46. INT. SMITHSONIAN BASEMENT PORTAL ROOM - DAY

Lightsaber from the magazine transforms into an alien-looking  
light coming through a huge thick transparent tube at least  
15 feet tall. It is installed somewhere in an abandoned

basement of the Smithsonian Museum.

There are human-looking surrogates walking and doing some installation and assembly work around the light tube. It is a huge dark room with a very high ceiling and lots of dusty covered exhibits along the walls.

The entire room looks mysterious. One of the surrogates opens his voice wide and speaks in the Latin language with a very low, almost non-human voice, without moving lips. The sound comes from the inner part of its throat. He doesn't move while speaking.

416: RA-BAD 1  
(in Latin)  
We need to build it by the end of  
the day. Hurry up. I can feel it.  
The Moon is ready.

One surrogate closes his mouth. We move to another surrogate close to the light tube. Another surrogate picks up the RA-BAD voice in the same manner, stops, opens mouth.

417: RA-BAD 2  
(in English)  
This Super Serum girl should be  
apprehended immediately.

Another Surrogate opens its mouth and they speak together.

418: RA-BAD 3  
(in English)  
We will connect to all the planets  
and send the Super Serum formula as  
soon as we finish the teleport.

First surrogate joins the other two.

419: RA-BAD 1  
(in Latin)  
We need the brain of a dumb human  
to power the teleport.

All together.

420: RA-BAD  
We need the Serum. We need the  
Brain. We need the Serum. We need  
the Brain.

We elevate from the room overseeing the light tube and lots of surrogates working and fly through several levels of the underground basements all the way up to the ground through

floors and ceilings. And end up in the main hall.

47. INT. SMITHSONIAN GROUND FLOOR - DAY

We are in the exhibition hall. Crowds of visitors. Kids with parents, school tours, foreign tourists. We see BARRY (27), a typical bodybuilder-night guard in his uniform in the middle of the Smithsonian exhibition hall. He is aggressively chewing the gum. Looking around with a dumb stupid face. His muscles are tough and he knows that. He seems very stupid. We zoom in on his name tag badge on his chest. It says "BARRY".

Zoom out. We see another guard next to BARRY. Older, average built. That's BARRY's boss. CHIEF GUARD (40).

421: CHIEF GUARD  
(to BARRY)  
I put us on an extra night shift tonight, you and me.

422: BARRY  
(using flashlight as a gun)  
That's a date.

423: CHIEF GUARD  
(rolling his key chain)  
Just like old times. The Master and the Apprentice.

424: BARRY  
I'll bring Nachos.

425: CHIEF GUARD  
I'll bring me.

They smile and wink to each other with a stupid look on their faces, like they own the world. We turn to see the crowds of people blocking the view.

MATCH CUT TO:

48. EXT. PUBLIC LIBRARY MAIN HALL - DAY

Crowds of people move to sides opening the view to the central hall of the NY PUBLIC LIBRARY. FARF in KENNY'S body slowly walks towards the registry desk. They see the girl standing behind the tall desk, located on an elevation with few steps. It's RACHEL. She is peacefully shuffling books submitted from readers, typing something on the computer. Right behind her, slightly above her head we see the round

LED lamp in the halo-shaped circle.

Music Starts: JAMIROQUAI - Spend A Lifetime

FARF and KENNY look at RACHEL and she slows down. RACHEL slowly lifts her eyes gently blinking. Her eyes are filled with continuous space travel from the night scene. RACHEL doesn't look at them directly, screening the entire hall.

426:                   KENNY (OFF SCREEN)  
                  Oh...There she is...So beautiful...

FARF almost reaches RACHEL's desk when she turns her attention to him. The halo behind her starts glowing.

427:                   FARF  
                  Calm down, kid. She's just  
                  another...  
                  (beat)  
                  ...Holy Moses...Is she?...

Before he says another word. LILLY suddenly grabs him by the hand from the side, turns him 180 degrees and starts pulling towards the exit.

428:                   FARF  
                  ...Lady, wait a minute...Would you  
                  please stop it?  
                  (beat)  
                  ...Get your hands off my kid...  
                  That's my property...I'm on  
                  official business here.

429:                   LILLY  
                  (through the teeth)  
                  Shut the hell up, FARF!

430:                   FARF  
                  Lilly?

431:                   LILLY  
                  That I am. Shush...

FARF looks at LILLY's body still being abducted.

432:                   FARF  
                  Nice ass.

433:                   KENNY (OFF SCREEN)  
                  What's going on? Who's Lilly?

434:                   LILLY  
                  Who's that voice?

435: KENNY (OFF SCREEN)  
She can hear me?

436: FARF  
Shut it, KENNY.  
(to LILLY)  
How come you can hear the kid in my  
head?

437: KENNY (OFF SCREEN)  
I AM dead and it's just a bad  
dream.

49. EXT. PUBLIC LIBRARY STAIRS - MOMENTS LATER

LILLY and FARF leave the building. They stop on the stairs in front of the library. It's sunny outside. People walk by. Some just sit on the stairs reading or eating take away food.

438: LILLY  
For some strange reason I can hear  
your thoughts and the other guy,  
whoever he is.

439: KENNY (OFF SCREEN)  
I'm Kenny.

440: LILLY  
SHUT UP KENNY!

441: LILLY  
...and I just had a telepathic  
moment with that girl on the  
reception desk.

442: FARF  
What? That's not possible. Like a  
real conversation?

443: LILLY  
Well, I could read her thoughts.  
She was talking about some kind of  
Super Serum shit. And that this  
will annihilate the entire planet.  
All farms and other colonies in the  
space federation will be erased.

444: FARF  
(shrugs off)  
Na, it's BOBBY ROY's tricks. That  
can't be true.

445: LILLY  
Then why I can't hear the little  
guy anymore? I tried. I needed to  
be close to her to hear a crazy  
mind.

446: FARF  
KENNY, say something.

447: KENNY (OFF SCREEN)  
I can't feel my ass and tongue.

448: FARF  
(to LILLY)  
Anything?

449: LILLY  
Nope. Just you.  
(pause)  
Let's go inside. I'll show you.

They come back inside.

50. INT. PUBLIC LIBRARY MAIN HALL - MOMENTS LATER

They stand in the middle of the room. RACHEL in the  
background.

450: LILLY  
Little guy. Say it again.

451: KENNY (OFF SCREEN)  
I am going mad.

452: FARF  
(to LILLY)  
That's not what he said.

453: LILLY  
You're not going mad, KENNY, right?

454: KENNY (OFF SCREEN)  
Yes, ma'am.

455: LILLY  
Call me ma'am again.

456: KENNY (OFF SCREEN)  
Ma'am.

LILLY punches FARF in the forehead.

457: FARF  
Aay. That hurts.

458: LILLY  
That's for not believing your  
captain.

459: KENNY (OFF SCREEN)  
So, she's a cap?

460: FARF  
Right mind, wrong body.

They leave the building again.

51. EXT. PUBLIC LIBRARY STAIRS - MOMENTS LATER

LILLY looks around. Sees the food court area with tables and  
take away snack trailers.

461: LILLY  
Let's sit there.

52. EXT. PUBLIC LIBRARY COFFEE AREA - MOMENTS LATER

FARF and LILLY sit at the small table outside the library.  
FARF drinks a milk-shake cocktail through two straws. He  
occasionally looks at LILLY. LILLY has a coffee to go in a  
paper cup.

462: FARF  
What else did you hear her say?

463: LILLY  
There is a science girl, FU-FAN in  
Washington DC. Surrogates want to  
abduct her brain and send Super  
Serum formula to all other planets.

464: FARF  
That's it? Just like that. Send the  
brain like a ball. They need  
something more powerful than just a  
teleport.

465: LILLY  
Really!? Now you believe me?

466: FARF

That makes sense. Full Moon. All Moons are connected right now.

- 467: LILLY  
You forgot that Moon teleport is broken.
- 468: FARF  
Moon teleport is broken. Huh.
- 469: LILLY  
What?
- 470: FARF  
Maybe it wasn't a coincidence and it was broken to stop us and space federation from letting them do whatever they are planning to do. Whoever they are.
- 471: LILLY  
But how they can do this if the Moon teleport doesn't work?.
- 472: FARF  
We're sitting on it. The day Space federation decided to convert flat Earth into a round-shaped planet...
- 473: KENNY (OFF SCREEN)  
Wait. Earth was flat?
- 474: FARF  
(to KENNY)  
Yes, kiddo, it was flat as a plate. You had a couple of nerds like Magellan and Copernicus, who decided to check what's on the other edge. So we had to quickly rebuild it up to a sphere. Now, that has been said...  
(pause)  
...the day they decided to convert this version of Earth into a spinning ball, they created an internal magnetic field that big, that it can actually reach any part of the entire universe in no time...

FARF sipped a bit from his drink.

- 475: FARF

...the biggest antenna we have is a Washington Monument. But it's still not enough.

Lilly lifts her head.

We fly above Manhattan to the Statue of Liberty, then quickly to Egyptian Pyramids, Maya Pyramids in Peru, Eiffel Tower in Paris, Buddhist Temple in Himalaya Mountains and back to Manhattan.

BACK OT LILLY:

476: LILLY  
What if they use the old and the new ones?

477: KENNY (OFF SCREEN)  
They? Who are they?

478: FARF  
By the way, kid is right. Who are we talking about?

479: LILLY  
Don't know. The voice in that girl's head wasn't human. So we're dealing with some fucked up space stuff.

480: FARF  
Anyway...They gonna need some fuel. Something very dumb. Like the brain of the most stupid human to load into the teleport at the Smithsonian basement. It can't be the science girl.

481: LILLY  
You're right. They need somebody super dumb. The lower the IQ, the more fuel you can get from the brain. Or it can be a brain in love. That works too.

482: KENNY (OFF SCREEN)  
Wait...Why the brain of a person in love can be used instead of the brain of an unintelligent person?

483: FARF  
See kid. You just answered your own question. You are in love with that

girl, and you're asking a stupid question.

484: LILLY  
Ok. Basically. If you're in love. Your brain malfunctions in any way possible, that's considered a super quality brain for space travel fuel extraction.

53. INT. FU-FAN'S APARTMENT - DAY

We are back to FU-FAN's apartment. ALAN is in the kitchen area of the living room. He is making popcorn in the microwave.

CLOSE ON ALAN: He is with the bottle of tequila bottoms up. It is half empty. Tequila is flowing down his chin and on the chest. He is already tipsy.

We hear the BEEPING SOUND on the microwave.

485: ALAN  
(guzzling and gulping)  
Oh...Food is ready. Love it.

He opens the microwave, removes the hot popcorn bag on the plate. Makes another sip of tequila. Goes to the sofa. Puts the plate on the low table in front of the TV. We hear naughty sounds from the TV. ALAN is watching the adult content.

The sign pops up on the TV blocking the view: "Continue for 9.99?"

486: ALAN  
(excited)  
Yes. Yes, please.

He pushes the button on the remote. Opens the steaming popcorn bag still CRACKING inside.

487: ALAN  
Oh. Hot. Hot Candy.

We see the title of an adult movie: HOT CANDY IN SPACE. A blond girl wearing a futuristic sci-fi space jumpsuit reveals her booty on the screen with a space gun.

Doorbell rings.

ALAN pauses the movie. The still image of the same girl

freezes on the TV screen.

One more ring. Long.

ALAN gets up from the sofa and walks in a drunk walk to the door. He opens the door and sees CANDY, BOBBY ROY's sister in a very sexy, but vulgar outfit. Short yellow Skirt, kinky top with wide cleavage. Leather short jacket. Boobs almost burst into ALAN's face. She's tall on high hilled boots (Pretty Woman kind of boots).

She pushes ALAN aside and walks into the room. She walks as a street girl, also chewing a big pink gum.

488:                   CANDY  
                  What's up grandpa? Where's  
                  Detective SPF cream 15?

ALAN is just standing there. Candy looks at the screen and recognizes herself on the TV. She looks around and turns to ALAN. He can see her face and the girl on the TV in the background.

489:                   CANDY  
                  So where is he?

490:                   ALAN  
                  Detective Highest Grade, ALAN COP.

491:                   CANDY  
                  Mmmm. They recruit old fart now?

492:                   ALAN  
                  That's not my body, stupid. I am  
                  actually in shape.

CANDY burst a bubble in her mouth.

493:                   CANDY  
                  I kept mine. But my mom is a JUDGE,  
                  so I can do whatever I want. I'm  
                  CANDY by the way, but you can call  
                  me CHERY THE GODDESS or CANDY THE  
                  SPACE BLACK WHOLE.

494:                   ALAN  
                  (commanding voice)  
                  Sit down, BLACK HOLE.

CANDY calms down her act and sits on the edge of the sofa.

495:                   CANDY  
                  Okay, okay. Relax papi. Yoda said

that you can give me a lift on the way back from this planet.

496:                   CANDY  
                   (looking at her nails)  
                   I need to get my nails done. It's  
                   in the Space Federation HQ.

ALAN grabs his bottle and makes a big sip.

497:                   ALAN  
                   I'm not an intergalactic taxi. So  
                   you find your own ride, bimbo.

CANDY gets up approaches ALAN and starts touching him and sliding her hands all over his balding head.

498:                   CANDY  
                   (sexy voice)  
                   We can always agree on some  
                   payment, papi.

She pushes his face hard against her tits.

499:                   ALAN  
                   Okay. We need to go to Smithsonian.

Pushes ALAN back. She starts removing her boots and stripping.

500:                   CANDY  
                   (playfully)  
                   Museum. So Boring. Let's play a  
                   bit, ALAN.

ALAN looks at her excitement.

#### 54. INT. PUBLIC LIBRARY MAIN HALL - DAY

FARF and LILLY enter the hall again. They are determined. They start approaching RACHEL's desk.

501:                   LILLY  
                   (to FARF)  
                   You both stay here. Let the girls  
                   handle this.

502:                   FARF  
                   I'm cool with that.

FARF stays behind right in the middle of the hall, looking around. LILLY approaches RECHEL's desk.

## 55. INT. PUBLIC LIBRARY RACHEL'S COUNTER - CONTINUOUS

LILLY stands right in front of RACHEL. RACHEL lifts her head.

503:                   KENNY (OFF SCREEN)  
          Here we go. She's gonna talk to  
          her. Oh my God, she's so beautiful.

FARF looking at MAYA's sexy body from behind.

504:                   FARF  
          Hey, numb-nuts! That's my captain  
          you're talking about.

505:                   LILLY  
          (to RACHEL)  
          Hi.

506:                   RACHEL  
          Hello. How can I help you?

507:                   LILLY  
          (to KENNY AND FARF)  
          Shut up!

508:                   RACHEL  
          I beg your pardon?

509:                   LILLY  
          Oh, I'm sorry. Not you. My friends.

510:                   RACHEL  
          What friends?

LILLY turns and points her finger at FARF.

511:                   LILLY  
          Over there?...  
          (pause)  
          ...I meant my friend KENNY.

512:                   RACHEL  
          (curious)  
          Yeah...He looks familiar.

513:                   FARF  
          Kiddo, she saw you. Let's go.

514:                   KENNY (OFF SCREEN)  
          Wait...Please.

515:                   RACHEL  
          And yet, how can I help you?

- 516: LILLY  
I am looking for a specific book in  
the Latin language.
- RACHEL looks at MAYA's Hispanic face and accent.
- 517: RACHEL  
You mean in Spanish. Like in Latin  
American languages.
- 518: LILLY  
(angrily)  
No. Latin, Like the Pope and Rome  
and the ancient artifacts and so  
on.
- 519: RACHEL  
Ah, I got you. Sorry. It just  
seemed like...
- 520: LILLY  
...Like what?
- 521: RACHEL  
Come with me. It's upstairs at the  
end.
- They walk the stairs. FARF follows them behind in a couple of  
feet. They walk into a dark corridor with lots of shelves.  
The walk and talk. RACHEL tries to identify the right  
section.
- 522: LILLY  
(to RACHEL)  
I have a question!
- 523: RACHEL  
Sure. Please.
- 524: LILLY  
Can you hear voices?
- 525: RACHEL  
Voices?
- 526: LILLY  
Yeah, you know. In your head.
- 527: RACHEL  
(confused)  
I can sure hear you.
- 528: LILLY

No, like other voices, for example, the voice of a young man or an old dude. Nothing?

RACHEL looks back over her shoulder to check on KENNY. She smiles at him. He looks perfect in his new outfit and hairstyle.

529:                   FARF  
                         (not pronouncing words  
                         aloud)  
                         Hi.

KENNY slimes. RACHEL reacts. She smiles back.

530:                   KENNY (OFF SCREEN)  
                         (whispering)  
                         Thank you FARF.

531:                   FARF  
                         (quietly)  
                         You got it. And stop whispering,  
                         she can't hear you.

532:                   LILLY  
                         (to RACHEL)  
                         I know it may sound strange, but  
                         can you hear your inner voice?

533:                   RACHEL  
                         Yes, and right now it tells me not  
                         to speak to crazy people who ask  
                         the crazy questions.

534:                   LILLY  
                         Never mind.

They approach and empty dark corner of the library room.

535:                   RACHEL  
                         This area is mostly deserted. Books  
                         in Latin are not that popular these  
                         days.

536:                   LILLY  
                         ...cause humans are idiots. Latin  
                         is the most important language.  
                         Space Federation orders are all  
                         written in Latin language. If they  
                         need, they can wipe and annihilate  
                         any planet, by simply writing a  
                         Demolition Order in Latin.

537: RACHEL  
The Sci-Fi section is on the other  
side if you need?

They stop. RACHEL turns and shows with her hands the tall  
dusty section of old books.

538: RACHEL  
This is all we have in Latin.

LILLY looks at the books.

539: LILLY  
Thanks.

540: RACHEL  
Anything else? I can get you our  
free coupons and reader's cards.  
You're not registered yet, right?

541: LILLY  
That wouldn't be necessary. We'll  
just check-in and out in no time.

542: RACHEL  
Okay. I'll leave you to your books.

543: LILLY  
Bye.

RACHEL leaves them. She smiles passing KENNY once again.

544: FARF  
Now you have to ask her out, amigo.  
She's definitely into you.

545: KENNY (OFF SCREEN)  
You think?

546: FARF  
100%. As soon as we are done. Just  
go for it. She declines, you've got  
KITTY KAT's number, remember?!

LILLY starts pulling random old books in a specific manner.

547: KENNY (OFF SCREEN)  
What's she doing?

548: FARF  
Building a key.

549: KENNY

What key?

550: FARF  
There's a portal inside. Hidden storage with surrogates, instruments and stuff. We need to check if everything is in place.

551: KENNY (OFF SCREEN)  
What if it's not?

552: FARF  
Then, we're in trouble.

553: KENNY (OFF SCREEN)  
Surrogates. Are they like humans?

554: FARF  
You gonna see it, kid.

LILLY keeps pulling books and builds a shape that reminds a key edge.

555: LILLY  
I can't hear him, but I can sure hear you. So mute it, FARF.

She finishes and there is only one book she needs to push a bit further to complete the key sequence.

556: FARF  
Oh, boy. Here we go.

LILLY pushes the thick book "Metamorphoses by Ovid: The Avenging Gods" with her two hands. The dust on books shakes of forming a narrow box the height of an average person. The sound of old wood cracking erupts. Books shelves with books move inside and slide open.

557: KENNY (OFF SCREEN)  
Wow.

LILLY minds her head and goes inside a long tunnel.

558: LILLY  
Move it, FARF.

FARF follows her inside.

The entry starts closing but stops abruptly as if it's stuck. This moment we see RACHEL with library cards. She looks around trying to find LILLY and KENNY. The black hole between shelves catches her attention. She is astonished.

559:                   RACHEL  
                           (with open mouth)  
                           How the hell did this happen...?

RACHEL looks around again. No one is near her.

She cautiously almost fragilely approaches and looks inside the tunnel. Dips her head inside.

560:                   RACHEL  
                           Hello!?! Anyone here?

No reply.

She stops for a second and then makes a step forward. She falls tripping. The gate closes behind her. We see the bookshelves. They are back to normal. Close-up on a book with the Latin title translation: "The Curiosity of Human Beings"

FADE TO BLACK

56. EXT. OUTER SPACE

We see the universe, flat and lots of flashing stars. Harvesters fleet as a dot jumps from star to star on the map in a chaotic sequence leaving fading traces of light through the universe. They jump back and forth, left to right, up and down.

561:                   GENERAL (VOICE OVER)  
                           (happy almost with crazy  
                           laughter)  
                           Does anyone know if we are lost or  
                           not? Ha-ha-ha.  
                           (pause)  
                           Hellooo!?!...

57. INT. PUBLIC LIBRARY PORTAL - TUNNEL - DAY.

It's dark.

562:                   RACHEL  
                           (trembling voice)  
                           Don't panic. It's gonna be alright.

Suddenly a flashlight switches on with a SOUND right behind her. She turns around. Strong ray of light hits right in her face. A hand grabs. It's LILLY.

58. INT. PUBLIC LIBRARY PORTAL - MOMENTS LATER

We see a spacious room that looks exactly like a modern technology space ship room, similar to LUCKY BUNNY interior. Padded walls, strange angeled geometry and other similar features of the interior design. It's a big round room, maybe 50 feet in diameter. Low ceiling. Surrogate stalls fixed on the wall. Many of them are empty. Only two surrogates are still hanging on the wall like human dolls. It's a man and a woman. They look like dead. No screens, no communication devices. It's just storage for surrogates and instruments.

FARF opens and closes the boxes with instruments. They are all mostly empty. Evidence that someone has emptied it. He throws useless junk out of boxes on the floor with angry frustration.

563:                   FARF  
                  They took everything. I can't believe it.

564:                   KENNY  
                  What are you looking for?

FARF walks toward one surrogate on the wall. Checks its ID on the wrist. Then walks to the other - woman surrogate - and checks hers too. He walks back to the center looking in panoramic turn all the empty stalls. He is furious.

565:                   FARF  
                  They took all of them. 20 surrogates. 18 missing. 2 out of order. Decommissioned pieces of shit.

566:                   KENNY (OFF SCREEN)  
                  Wait...Listen. I hear a voice.

The distant sound of RACHEL's voice can be heard.

567:                   RACHEL (VOICE OVER)  
                  ...Let me go.

RACHEL appears in the doorway with LILLY holding her by her hand and shoulders behind. LILLY pushes her and releases her hand.

568:                   RACHEL  
                  ...I said let me go.

569:                   LILLY  
                  (to FARF)  
                  Look who I found.

570:                   RACHEL

What's going on? What is this?

571:                   FARF  
                  (to LILLY)  
                  Oh, that's not good. What are we  
                  going to do with her?

572:                   LILLY  
                  (to FARF)  
                  I don't know. Do we have cuffs?

573:                   RACHEL  
                  Hello...I'm right here.

They both disregard her.

574:                   LILLY  
                  (pointing at a yellow box)  
                  Try the yellow ones.

FARF gets something that looks like EpiPen

575:                   FARF  
                  Got it.

576:                   RACHEL  
                  Hey...

Lilly starts approaching RACHEL. RACHEL backs right towards FARF. FARF hits her with the needle. RACHEL faints immediately.

577:                   KENNY (OFF SCREEN)  
                  What did you do?

578:                   FARF  
                  Sedative. She'll be okay.

LILLY starts checking boxes.

579:                   LILLY  
                  We need the instruments.

580:                   FARF  
                  Check the long black case behind  
                  you.

LILLY walks to a black case. Opens it.

581:                   FARF  
                  Anything?

582:                   KENNY (OFF SCREEN)

What are you looking for? And what if she doesn't wake up? You should've talked her through your alien stuff like you did to me!

LILLY removes a cover and lifts a nice old looking violin case. She opens it and checks inside.

583: LILLY  
Got it. Violin. At least something.

584: FARF  
Great!  
(to KENNY)  
KENNY, listen buddy. You're in my head and I can't get rid of you, that's why I did what I did and you should be happy.

585: LILLY  
Fuck, I can still hear him.

586: FARF  
Really?

587: RACHEL (VOICE OVER)  
This is so weird. Surreal. Am I flying? No.

588: KENNY (OFF SCREEN)  
Can you hear this?

589: FARF  
I can hear you.

590: LILLY  
Shush everyone.

They stop doing everything. No noises just a voice.

591: RACHEL (VOICE OVER)  
Why am I in this room? What is this room? Such a real dream.

592: LILLY  
(disappointed)  
Oh, damned...

LILLY walks to the yellow box.

593: RACHEL  
I know you. You are that nice boy.

594: KENNY (OFF SCREEN)  
Do you see me?

595: RACHEL  
Yes. Why are you in my dream?

596: KENNY (OFF SCREEN)  
I...I don't know.

597: RACHEL  
I think you were been following me.  
But I don't mind. I like you.

598: KENNY (OFF SCREEN)  
Thanks. I like you too. You think  
this is a dream, right?

599: RACHEL  
Yes. Otherwise, why would I be in  
this strange place? It is so not my  
office. My office sucks. It's a  
library.  
(pause)  
Wait a minute. I was in a library  
and you guys were there too. That  
strange Hispanic lady was screaming  
at me.

600: LILLY  
Watch your language miss...

601: RACHEL  
I fell into some whole inside the  
shelves and you took me and brought  
me here.

FARF checks the tranquilizer gun.

602: FARF  
Does this thing work?

603: RACHEL  
This is not a dream...

LILLY hits RACHEL's body with another shot of some medicine.

604: RACHEL  
Ouch!

RACHEL wakes up in a very abrupt way. Lifts her whole body  
with a long inhale.

605: RACHEL

Stop doing this.

606:                   KENNY  
Yes, stop punching her with  
needles.

RACHEL turns around and stands up. FARF and LILLY are in front of her blocking the doorway.

607:                   RACHEL  
Can somebody explain to me what in  
the world is going on here?

608:                   FARF  
Kiddo, you like her. She likes you.  
bring her up to speed.

609:                   KENNY  
Hi. My name is KENNY. You see my  
body in front of you.

FARF waves with his hand.

610:                   FARF  
I'm FARF. I am using this boy's  
body while I'm visiting your nicely  
shaped planet.

611:                   LILLY  
                  (unenthusiastically)  
I'm Captain Lilly Grey. 17th  
Intergalactic Sanitation and  
Maintenance Department.

Long pause.

612:                   RACHEL  
And?

613:                   LILLY  
And we are aliens, so to speak. At  
least to you.

RACHEL takes a seat and then looks around.

614:                   RACHEL  
And this place?

FARF and LILLY sit on the cases next to RACHEL.

615:                   FARF  
This is a standard intergalactic  
farming storage unit. We built many

like these in places all over your planet and many other planets.

- 616: RACHEL  
Farming? Is this like a farm to you? Where are you from exactly?
- 617: FARF  
Uh, boy. Well, yes. We have millions of farm planets just like yours. We give them different serial numbers. Yours, by the way, is 3.14. But for livestock, it's always Earth...
- 618: LILLY  
...by livestock he means - humans, people.
- 619: FARF  
...yes. So for you guys, it's just Earth.
- 620: RACHEL  
If it's a farm, there should be some sort of harvesting period.
- 621: KENNY (OFF SCREEN)  
I was curious about that too, by the way.
- FARF looks at LILLY.
- 622: LILLY  
Ok. I'm not supposed to tell you this. But...there is a limit. When you reach 10 billion population, for example. Harvesters come to collect your brains. Not a nice thing to hear. But that's the reality.
- RACHEL starts crying. LILLY shows FARF with her eyes that he needs to comfort her.
- 623: KENNY (OFF SCREEN)  
Don't cry, please. Everything is going to be okay.
- 624: RACHEL  
No, it won't. They will kill all of us.

625: KENNY (OFF SCREEN)  
But not today.

626: FARF  
You are not helping, kid.  
LILLY stands up, walks to the wall.

627: LILLY  
I still wonder why we can hear you  
and you can hear us?  
RACHEL stops crying and wipes her tears. She looks at LILLY.

628: LILLY  
Earlier in the day when I was here  
in the lobby. You were telling me  
some stories about Super Serum. Do  
you remember that?  
RACHEL seems unaware.

629: RACHEL  
No. Nothing. I see you for the  
first time.

630: LILLY  
Then who was talking to me?

631: RACHEL  
I heard a voice inside of me. It  
was just like a dream yesterday  
night. I saw my friend FU-FUN.

632: LILLY  
...that's the name. You were  
telling me about some Asian girl. A  
scientist.

633: RACHEL  
Yes, FU-FUN, she is a food  
scientist, she does some syrups and  
soda water, new milkshakes etc.

634: FARF  
Really? Food scientists, is it even  
a profession? They give you a  
diploma for that?

635: LILLY  
FARF!

636: RACHEL

She came to me in my sleep and she told me that she doesn't want me to come.

637: LILLY  
Come where?

638: RACHEL  
She's my college roommate. From DC. I had a call from her a month ago, I guess. She told me that she is lonely and she wants me to come visit her. I didn't have time for that. My boyfriend just left me, I had to work hard to get a promotion.

639: LILLY  
Alright, alright. What then?

640: RACHEL  
Then this night I see her in that strange dream again. She was telling me not to come. But her voice was so tense. While I was at my desk today, I had this feeling that I needed to go.

641: KENNY (OFF SCREEN)  
What happened then, RACHEL?

642: RACHEL  
The other voice. That's all I remember and some space travel, I guess, lots of stars. I was gliding and flying between millions of stars and galaxies and then...The most realistic dream I've ever had...Well...before now.

643: FARF  
Anything else?

644: RACHEL  
I woke up. That's it.

Suddenly RACHEL's voice changes. Her mouth opens and she starts talking without moving her lips.

645: RA-GOOD  
I talked to you LILLY. You need to help me.

646: FARF  
(moving away from RACHEL)  
What the fuck?

647: LILLY  
RACHEL?

648: RA-GOOD  
No, this is me, RA.

649: LILLY  
RA, like RACHEL?

650: RA-GOOD  
No, RA, the Super Mind, The Over-  
mind. The creator of everything.

651: LILLY  
Oh my space shit. So you exist?

652: FARF  
What's going on? Hah? Who's RA?  
What? THE RA? Like the one, the  
super-duper OVERMIND RA?

653: RA-GOOD  
Yes. I am the RA, the overmind.

FARF starts jumping in one place.

654: FARF  
Shit. This is so cool. Nobody's  
gonna believe me back home.

655: RA-GOOD  
I am here to fight my conscience.

656: LILLY  
What are you saying? Your own  
fucking conscience? Is this like  
some kind of guilt and remorse deep  
dive analysis session?

657: RA-GOOD  
Yes. You are correct.

658: LILLY  
Can't you just stop?

659: RA-GOOD  
No. My self-righteous part is  
wondering...if you have what it  
takes. I am in confusion over

myself. My other part has scruples about you doing the right choices.

660: LILLY  
And by us you mean humans or us the federation?

661: RA-GOOD  
All of you...

662: KENNY (OFF SCREEN)  
Hi, nice to meet you? I'm Kenny. You mind me asking? Are you the one who was with Egyptians not so long ago?

663: RA-GOOD  
Yes. Correct. In fact, they were very nice people, same as Mayans and some dolphins...

664: FARF  
What do you want us to do?

665: RA-GOOD  
(disappearing)  
Smithsonian. Find the Smithsonian.

RACHEL closes her mouth.

666: RACHEL  
Wow. Did I just say something?

667: LILLY  
Is it you now? Or the one with the overlord's voice?

668: RACHEL  
I guess it's me. Hah...

669: KENNY (OFF SCREEN)  
Welcome back.

670: RACHEL  
(at Kenny)  
Thanks.

671: FARF  
Get a room.  
So...RA. How cool is that? The Egyptian God.

LILLY circles around the unit.

672: LILLY  
I need a drink. And I need some  
air. Let's get out of here.

59. EXT. PUBLIC LIBRARY COFFEE AREA

They are at the tables again. FARF picks his nose with the straw from the milkshake bottle. RACHEL holds a coffee cup with two hands. LILLY is not in the mood to drink soft drinks. She needs something stronger. She stands next to the table.

673: LILLY  
RACHEL, who's FU-FAN? Why is she so important?

674: RACHEL  
I don't know we went to college together. Became best friends, but we lost our connection at some point. She's in DC, I'm here.

675: LILLY  
Tell us more? I mean, what is she like? What she is up to? Anything that can help.

LILLY takes a seat. She grabs a chase flips is and sits backward with hands on the top rail in front of her.

676: RACHEL  
She's just a regular person. Well, a scientist.

677: FARF  
Scientist my ass...She creates milkshakes, for Space's sake.

678: LILLY  
Hold it FARF. RACHEL, Did she ever mention Smithsonian Institute or Museum?

679: RACHEL  
Smithsonian. My boyfriend works there.

680: KENNY (OFF SCREEN)  
You've got a new boyfriend?

681: RACHEL  
My ex. He stole my money and my

dad's old vinyl records. Must have sold them. And he left to DC. That's probably why I didn't want to go to DC. But now, Smithsonian...

682: FARF  
Hah, strange, right?

LILLY is back on her feet.

683: LILLY  
Well, you better make time now. Cause you're going with us.  
(to FARF and KENNY)  
Hey, numb-nuts, both of you, let's go. We're going to DC.

Music starts playing: Ray Charles - Hit the Road Jack.

60. INT. DC UNIVERSITY LOBBY - DAY

Group of surrogates headed by the RA-BAD surrogate. Are in the lobby of the UNIVERSITY. FU-FAN enters the building. Three surrogates approach her.

684: RA-BAD  
Miss, FU-FAN?

685: FU-FAN  
Yes.

RA-BAD surrogate and other two in a synchronous motion flash phony badges by Food and Drug Administration. Strange faces on their pictures. They are dressed as janitors with old-style raincoats above their jumpsuits and Colombo hats.

686: RA-BAD  
FDA, miss. We have a few questions regarding your new Super Soda.

687: FU-FAN  
It's just a drink with some proteins inside.

688: RA-BAD  
How many people know about the formula?

689: FU-FAN  
Since when you guys started checking university labs?

They grab her.

690: FU-FAN  
Hey. Where are you taking me?

691: RA-BAD  
(with a low voice)  
We will ask questions here.

They drag her to the exit.

We see the group of other surrogates impersonating janitors join with the box full of Soft Drink bottles from FU-FAN's lab. They leave the UNIVERSITY building.

61. EXT. NY PENN STATION - LATER

Footage of Pennsylvania Station, NY. Footage of AMTRAK train leaving NY.

62. INT. SMITHSONIAN GROUND FLOOR - MAIN HALL - AFTERNOON

CANDY and ALAN enter the main hall of the Air & Space Museum. You see different artifacts, planes, space balloons, high ceiling, arcs and other signature exhibits. ALAN is drunk. Candy holds him by his hand.

ALAN waves and speaks at random visitors. Attracts the attention of BARRY, the guard.

692: ALAN  
(with hiccup)  
Hello...Wazzup...Hey there...You too? Me too...Sure...

693: CANDY  
You always get shit-faced on duty?

694: ALAN  
You always, dress like a chicken?  
Ha-ha-ha.  
(hiccup)

695: CANDY  
Tell me, what exactly are we looking here?

696: ALAN  
Portal.

697: CANDY

What portal?

698: ALAN  
I don't know. He didn't say.

699: CANDY  
Who?

700: ALAN  
BOBBY...

ALAN suddenly stops. He notices in a distance a group of people dressed as janitors drag FU-FAN through the hall by force. They open the door leading to inner hallways and push her inside. They act suspiciously.

701: ALAN  
FUN-FUNK?

BARRY interrupts him.

702: BARRY  
Hello sir! How are you feeling today?

703: ALAN  
I'm goood! And how are you? I think I just saw my...

704: BARRY  
Saw who? Aliens?

705: BARRY  
Ooh, I smell tequila. Have you been drinking today, sir?

706: ALAN  
Noooope.

707: BARRY  
Okay.

BARRY gets his radio.

708: BARRY  
(into the radio)  
Eagle One, Eagle One, This is Night Crawler. We've got a Code 6 here.

CHIEF GUARD looks from the other side of the hall.

709: CHIEF GUARD (V.O.)  
On my way, Night Crawler. Eagle One

out.

ALAN keeps wiggling, he reaches for a passing lady and tries to sneeze in her extra-wide brim sun hat.

CANDY pulls him aside.

710: ALAN  
I think I just saw my granddaughter  
- Fa-fungus or whatever her name  
is. And I'm pretty sure those were  
our missing surrogates.

CANDY looks around.

711: CANDY  
Saw who? Where? Surrogates?

CHIEF GUARD approaches them.

712: CHIEF GUARD  
What seems to be the problem here?

Looks at drunk ALAN. Then switches to a sexy body of CANDY.

713: BARRY  
(staring at CANDY)  
Couple of VUIs here.

714: CHIEF GUARD  
I see. Visitors Under the  
Influence.

CANDY leans toward BARRY. She touches his nameplate. Slides her hands all over his rock hard shoulders and biceps.

715: CANDY  
You're so strong...BARRY is it?.

716: BARRY  
(excited)  
I do exercise. Twice a day.

717: CANDY  
(sexy voice)  
Listen, BARRY, we are in a AA  
sponsorship session here.

718: BARRY  
AA?

CANDY walks with BARRY holding his back.

719: CANDY  
Alcoholics Anonymous. See, my old friend just lost his granddaughter, in a plane crash. That's why we are here. Lots of planes.

720: BARRY  
Yes. And you are also in AA?

721: CANDY  
No, I'm in SA.

722: BARRY  
SA?

723: CANDY  
Sexaholics Anonymous. There is a session once a month, when we help AA members, and then they help us. It's sort of a mutual assistance activity. Help-me-help-you.

BARRY is hooked by SA word. He's all ears.

724: BARRY  
(curiously)  
And?

725: CANDY  
Is there any way we can come here without visitors, maybe after hours? This would help him very much in his therapy. And I might even break my streak, if you know what I mean?

726: BARRY  
Was it a long streak?

727: CANDY  
(to his ear)  
Unbearably long, BARRY, long enough I rip this strange shirt of yours apart...

728: BARRY  
(excited)  
Come after 11 pm. I'll be here.

729: CHIEF GUARD  
(loudly)  
And what are we chatting about here?

730:                   BARRY  
 I was just telling this lady, that  
 they will have to leave the  
 premises. And come back when they  
 sober up.  
 (winking at CANDY)

CANDY grabs ALAN and they leave.

CHIEF GUARD shows to BARRY the pack of greenish herbs in a  
 plastic bag.

731:                   CHIEF GUARD  
 Good, good, good! I secured us a  
 special herbal tea for tonight's  
 night shift.  
 (winks to BARRY)

BARRY looks around and starts acting weird.

732:                   BARRY  
 Oh, the Herbal Tea. Love it. So  
 soothing.

CHIEF GUARD hides the bag in his pocket.

### 63. INT. TRAIN NY-DC - EVENING

We see FARF, LILLY and RACHEL sitting on the train. RACHEL  
 next to LILLY, FARF in the opposite seat. Other passengers in  
 the car, people read, eat, check their phones. Car CONDUCTOR  
 lady walks the aisle.

Suddenly RACHEL starts talking to all the passengers on the  
 train through her mind.

CONDUCTOR stops and lifts her head.

733:                   RA-GOOD (VOICE OVER)  
 Hurry up. Save FU-FUN. Save the  
 planet. Hurry up. Save planet. Save  
 Fu-Fun. Save Fu-Fun.  
 (disappearing)  
 Smithsonian. Fu-Fuuuun.

734:                   CONDUCTOR  
 What's wrong with this PA?

Shrugs off and keeps walking.

735:                   LILLY  
 Something bad is about to happen.

736: FARF  
Old news.

RACHEL starts hearing the voice again.

737: RACHEL  
Can you hear this?

738: FARF  
Yep.

LILLY turns around and checks other passengers. They are all busy with their things.

739: LILLY  
Looks like it's just us now.

740: RACHEL  
He says that his other half took FU-FUN. Oh my God.

She covers her face. FARF touches her shoulder to comfort her.

741: LILLY  
And he also took her Super Serum. Super Soda?...

LILLY looks like she's listening something on a telepathic radio.

Ah ok. So, they want to send this drink formula to the minds of all the scientists though the teleport to the rest of the planets.

742: RACHEL  
But that's good, right? Cure for all the people everywhere. It's good?

743: FARF  
It's good, but at the same time, it's not. Just imagine, people stop dying of different diseases, overpopulation will lead to wars, hunger, extinction.

744: RACHEL  
But you said harvesters will erase us anyway. What's the point?

745: FARF  
Yes, but then again. We take your

brains, we take the energy out of them, the rest is seeded back in new planets and it all starts again. Ever heard of reincarnation?

746: KENNY (OFF SCREEN)  
Yes. So this is how it works? Aha.

747: FARF  
That's my boy. Exactly, the indefinite way of life. A slightly new body, next time you can be a flower, for example. It's not that bad.

748: RACHEL  
Wow. Now I get it. So what happens if we don't stop him from doing what his other half is doing.

749: LILLY  
Simple. Space Federation will annihilate all the planets including this one with all the leaving creatures and there'll be not LIFE AFTER LIFE so to speak.

750: FARF  
Yep. Don't mess with Space Federation Disinfection Fleet.

751: TRAIN PA: (VOICE OVER)  
(radio)  
Ladies and Gentlemen, now arriving at DC Union Station. Please check your personal belongings...

752: FARF  
That's us!

64. EXT. SPACE SHIP ROOFTOP/GOLF - EVENING

BOBBY ROY is outside the ship. On top of the rooftop. He is wearing his a space golf outfit. He has a sci-fi golf club. He is also wearing a sci-fi visor helmet. He looks down. Pushes button with his foot on a training pad. Two golf holes separate from the pad and fly away into space.

BOBBY ROY'S VISOR POV:

BOBBY ROY looks into outer space and sees the computer graphics with space golf field and two holes. Each hole has a

marker next to it. One says 200 yards directly in front of him in a distance, another, closer to him on the left - 50 yards.

MASTER:

We see BOBBY ROY face to us, preparing for his shot. There is no ball on the ground. He looks left then down then left again.

CLOSE ON BOBBY ROY's face with his visor. Suddenly a beer can flies in front of his face, rotating in ZERO gravity. He lifts his head, ZOOM OUT. He turns and see a FLEET of HARVESTERS approaching the Earth. The MAIN SHIP passes right above his head.

753: BOBBY ROY

What now?

He gets the radio out of his pocket. Switches it on.

754: GENERAL (VOICE OVER)

LUCKY BUNNY, GENERAL HAPPY is calling LUCKY BUNNY.

755: BOBBY ROY

(into radio)

BOBBY ROY from LUCKY BUNNY here.

756: GENERAL

(with laughing voice)

Soldier, Ha-ha-ha! We are here on the order from Space Federation to wipe Earth 3.14.

757: BOBBY ROY

I need to see some paperwork? I've got Maintenance and Sanitation Department Representatives on the ground.

758: GENERAL

Ha-ha-ha. Sending over.

65. INT. SPACE SHIP BRIDGE - MOMENTS LATER

BOBBY ROY is in on the bridge. He lifts his visor, still in his golf outfit. Pushes the intercom video channel. We see GENERAL on the screen.

759: BOBBY ROY

Who signed the order?

760:                   GENERAL  
Hello, my fellow. Ha-ha-ha.  
Maintenance Fellow.

761:                   BOBBY ROY  
Paperwork, please!

An electronic order signed by his mother appears on the screen. BOBBY ROY reads it.

762:                   GENERAL (VOICE OVER)  
Satisfied? Ha-ha-ha.

BOBBY ROY is thinking. Tapping his fingers. Roaming the deck with his eyes.

763:                   BOBBY ROY  
The planet is on a lock-down.  
You'll have to wait.

764:                   GENERAL  
On whose order?

BOBBY ROY sees the Spacy Noodles carton box with leftovers in the trash bin with the sign URGENT DELIVERY #66789. Then he sees a Space Maintenance and Sanitation Department Guidelines on Magnetic Field Correction.

765:                   BOBBY ROY  
Under URGENT DELIVERY NOTICE by the  
Space Federation Maintenance and  
Sanitation Department Guidelines on  
Magnetic Correction #66789.

766:                   GENERAL (VOICE OVER)  
What does it say?

767:                   BOBBY ROY  
It says, at least 6 hours  
quarantine lock-down is required  
before the complete wipe.

768:                   GENERAL  
Ha-ha-ha. Okay. Time for lunch  
anyway. We'll start in 6 hours.  
Thank you, my fellow maintenance  
fellow. Ha-ha-ha. General Happy  
out.

BOBBY ROY runs to the hibernation room.

66. INT. SPACE SHIP HIBERNATION ROOM - MOMENTS LATER

He sees that all hibernation cells are occupied. He searches with his eyes the entire room. And stops on Virtual Reality headset. He removes his visor. Approaches the wall with VR headset hanging. Lift it off the wall.

769:                   BOBBY ROY  
                          (to himself)  
                          Well, let's see if we have any DC  
                          dogs available.

67. EXT. DC UNION STATION - OUTSIDE STREET - EVENING

RACHEL and LILLY are outside the train station. We see FARF in the background sitting next to a homeless guy with a dog. He is talking.

770:                   RACHEL  
                          (to LILLY looking at FARF)  
                          What is he doing?

771:                   LILLY  
                          Getting the news.

772:                   RACHEL  
                          From a homeless guy?

773:                   LILLY  
                          No. The dog.

774:                   RACHEL  
                          HE can speak to dogs?

775:                   LILLY  
                          Yeah. He can speak to any living  
                          creature. Dogs aren't dogs per se.

776:                   RACHEL  
                          What do you mean? They are dogs,  
                          aren't they?

777:                   LILLY  
                          Yes and no. We send dogs and cats,  
                          sometimes horses and other pets to  
                          planets to check on you guys. They  
                          are our eyes and ears. And they  
                          tend to help you.

778:                   RACHEL  
                          That's why they are so cute.

779:                   LILLY  
                          Well, you should've seen their

reports...Mind twisting.

FARF thanks the dog and comes back to RACHEL and LILLY.

780: LILLY  
Anything?

781: FARF  
Kiddo. You do the talking!

782: LILLY  
What, he's your personal bitch now?

783: KENNY  
So, Mr. DOG, said that there are some very strange activities at Smithsonian Air and Space Museum. Unauthorized surrogates are building some strange stuff. Some kind of Portal. And they are...

FARF intervenes.

784: FARF  
...and MR. DOG said that we have time till midnight. This is when the Full Moon will be at the highest power. I believe they are going to attempt the broadcast tonight.

785: LILLY  
How do we get there?

786: RACHEL  
I know the way. Follow me.

787: RACHEL  
(to KENNY)  
What are they like, dogs?

68. EXT. MAINTENANCE TUNNEL - ENTRY - MOMENTS LATER

It's a maintenance tunnel entry in the back of the building. They approach the door. FARF looks at the rusty metal tag that says DC MAINTENANCE AND SANITATION DEPT.

788: FARF  
Oh, look Maintenance and Sanitation Department.

LILLY and RACHEL try the door. It's locked.

789: LILLY  
It's locked. Damned.

LILLY lifts her head and looks at the building.

790: FARF  
Is there any other way in?

791: KENNY (OFF SCREEN)  
Wait. I know a trick. I'm the guard  
remember? We just need to call the  
MAINTENANCE AND SANITATION  
DEPARTMENT. This is an electronic  
lock. They can open it remotely.

Rachel reaches for the phone and dials a number on the sign.  
Gives it to FARF.

792: FARF  
Hello, this is KENNETH from the  
night shift. Lost my card. Yes  
please...  
(pause)  
South-East Maintenance shaft.

Buzzing sound. Door unlocks.

793: FARF  
Thank you miss.

FARF hangs up the call.

794: LILLY  
That was easy.

The open the door and enter the narrow tunnel.

69. INT. MAINTENANCE TUNNEL - INSIDE - CONTINUOUS

They walk through a long tunnel and approach another door.  
It's locked. FARF checks the door.

795: FARF  
Now what we do?

Suddenly behind them a shuffling SOUND. They turn around and  
see five surrogates in janitor uniforms with stunt guns.

796: FARF  
Oh, hey guys. Nice outfit, fuck-  
heads!

Surrogates look very angry. They electrocute FARF, RACHEL and LILLY. Electric shocker sound is heard.

FADE TO BLACK

70. INT./EXT. SMITHSONIAN GROUND FLOOR - MAIN HALL - NIGHT

ALAN and CANDY are at the gate. It's closed. We see BARRY appearing in the doorway. He opens the gate.

797:                   BARRY  
                  Quickly, before anyone can see you.

798:                   CANDY  
                  Hi sweetie. Miss me? I'm CANDY by the way.

They enter. BARRY is chewing his gum. CANDY takes BARRY's hand. ALAN follows them behind.

799:                   BARRY  
                  I sure did, CANDY. You look gorgeous. What would you say if we got your little friend all settled in the main building and go see my quarters?

800:                   CANDY  
                  Quarters! Oh, I am, all in. Deep.

801:                   BARRY  
                  I like deep!

They walk to the main hall. Leave ALAN in the center. CANDY and BARRY go to the personnel only door. They disappear behind the door. ALAN keeps staring at the planes. In a second door opens and CANDY looks outside.

802:                   CANDY  
                  Hey! ALAN!

ALAN looks to the door. CANDY is waving, inviting him in. ALAN runs towards the door. Enters. Door closes.

71. INT. SMITHSONIAN CORRIDOR - CONTINUOUS

ALAN enters through the door. BARRY is on the ground unconscious.

803:                   ALAN  
                  How did you do that?

CANDY shows a long two-way flashlight with electric shocker on the other side.

804: CANDY  
Always wanted to try this on somebody.

805: ALAN  
Now what?

806: CANDY  
I don't know. You're a COP.

ALAN points at the basement stairs in the hallway.

807: ALAN  
Right. Let's see. Over there.

72. EXT. SMITHSONIAN EMPLOYEES ENTRANCE - NIGHT

We follow the dog from DC UNION STATION running towards the building.

808: BOBBY ROY (VOICE OVER)  
How do I get inside? Uh. Here we go. Mail-room.

TO SPACE SHIP - BOBBY ROY VR:

BOBBY ROY is in VR costume with his helmet on.

BOBBY ROY VR POV: The dog continues running to the service door. There is a mail truck parked. Several men unloading the truck. The dog maneuvers between their legs unnoticed and enters the building.

809: BOBBY ROY (VOICE OVER)  
We're in... Where next?

BACK TO DOG:

The dog turns and disappears in the dark hallway of the museum.

73. INT. SMITHSONIAN BASEMENT PORTAL ROOM - NIGHT

FARF POV: Black screen.

810: KENNY (OFF SCREEN)  
FARF. FARF wake up.

We see FARF and LILLY all tied with ropes to two chairs back to back. They are in a big room. Dimmed light. LILLY is facing the wall and some artifacts. FARF's face is highlighted with some bluish light. It's blinking like a reflection on the water.

811: FARF  
(sleepy voice)  
Just a little more, captain. Just a few minutes. Such a nice dream.

812: LILLY  
(whispering)  
FARF.  
(pause)  
FARF, wake up, useless piece of shit.

LILLY hits him with the back of her head against his.

813: FARF (VOICE OVER)  
Ah. I'm up. I'm up.

FARF POV: Black Screen. He starts opening the eyes. Fade in. Hazy vision at first. Focuses eyes. We see the big room with the sci-fi light pole in the middle. FARF is at least 60-80 feet away in the dark corner. Next to the pole on the left we see unconscious FU-FAN, strapped to an artifact chair. Her head is connected to some electrodes. Wires go all the way down to the floor and then to the light pole. FARF turns his head slightly to the right. There he sees RACHEL in a similar manner connected to the light pole. Rachel is in some kind of semi-sedated state. She shakes and wiggles her head side to side with her eyes closed.

814: KENNY (OFF SCREEN)  
Oh my God. Rachel. Rachel, can you hear me?

MASTER:

815: RACHEL (VOICE OVER)  
I can hear you. What's going on?

816: LILLY  
(whispering)  
We can hear you. Honey, just don't worry. Everything is going to be Okay.

817: FARF  
(whispering)  
Okay my ass. We're all tied up.

818: LILLY  
What's going on?

819: FARF  
This is some serious shit. They connected both RACHEL and that Chinese girl to the portal.

820: KENNY (OFF SCREEN)  
Quite, quite, here they are.

Several surrogates enter from an adjacent room. They check something on the light pole. The light pole is 50% filled with light. And it's slowly going up the transparent tube. Check the head of RACHEL and FU-FAN. They leave. Door to the other room stays open. We can see from FARF's position that surrogates are in a circle imitating an AA meeting gathering.

821: FARF  
Oh my...

822: LILLY  
What? Tell me? Give me the full picture.

823: FARF  
These freaks are in some sort of Surrogates Anonymous meet-up. They are filling the portal with the energy from RACHEL's brain.

824: LILLY  
We need to get out of here.

Suddenly a dog appears from under the exhibits. It sniffs the FU-FAN, then reaches RACHEL.

825: FARF  
MR. DOG?

826: LILLY  
A damned dog?

827: KENNY (OFF SCREEN)  
Hey...doggy.

828: FARF  
It can't hear you, idiot.

Dog turns and walks towards FARF and LILLY.

829: BOBBY ROY (VOICE OVER)  
Two more humans. What's going on in

here?

- 830: FARF  
BOBBY ROY?
- 831: BOBBY ROY  
FARF?
- 832: LILLY  
BOBBY!
- 833: BOBBY ROY  
CAPTAIN?
- 834: LILLY  
Yeah. What the hell are you doing here? You're supposed to be on the ship.
- 835: BOBBY ROY  
I am. This is VR.
- 836: FARF  
Dude, I'm so glad to see you, even as a furry ball on four legs.
- 837: BOBBY ROY  
Same here.
- 838: LILLY  
Can you help us remove the rope?
- 839: BOBBY ROY  
Let me try.
- Dog starts tearing and pulling the ropes.
- 840: BOBBY ROY  
By the way, cap. There is a whole Harvester's fleet out here with a 666 order. They are going to wipe out the planet.
- 841: LILLY  
What? How much time we have?
- 842: BOBBY ROY  
Not much. Half an hour I guess.
- 843: FARF  
Well, it's either HARVESTERS or these numb-nuts.

844: BOBBY ROY  
Yeah, one more thing. What's with  
did you meet with the federal  
police? I sent him here Like this  
morning.

Dog managed to loosen the rope. LILLY releases her hand and  
starts removing the second one. As soon as she is completely  
free. She does the same to FARF.

They hid behind the exhibits.

845: KENNY (OFF SCREEN)  
RACHEL. Can you hear me?

No answer. Her head is down completely. Not moving.

846: BOBBY ROY  
What's with the voice?

847: FARF  
Long story. We need to get our of  
the planet. BOBBY ROY. Unplug us  
and retrieve our minds.

848: KENNY (OFF SCREEN)  
Wait. What? What about Rachel and  
us?

849: LILLY  
Kid is right. We can't just let  
them do this.

850: BOBBY ROY  
Is it yes or no, or I go pee.

851: LILLY  
Stand down BOBBY ROY.

Surrogates start entering the room in a chain. The main  
surrogate RA-BAD comes to FU-FUN and starts speaking  
something in Latin.

852: BOBBY ROY  
Who are these people?

853: LILLY  
We need to do something.

She runs out into the center of the room from behind the  
exhibits and starts shouting.

854: LILLY

Stop, whoever you are. Stay where you are. That's an order!

FARF and the dog also appear from the dark.

855: BOBBY ROY  
Yeah, mister. Stop doing whatever you're doing.

RA-BAD turns around with a very angry face and the devilish red eyes.

856: FARF  
Oh, boy. Here we go.

857: RA-BAD  
(nice voice)  
Hello...

858: LILLY  
Hi. Leave them alone.

859: RA-BAD  
Look who we have here. Captain LILLY the DWARF and a LITTLE SHIT-HEAD, BOBBY. How's your mother treating you?

BOBBY ROY retreats a bit.

860: LILLY  
You think you know us?

861: RA-BAD  
Yes, my dear. Lost in space, another disposable junk of the Space Federation. Sent to die on this shitty planet. You know deep inside that humans are not worth saving. don't you?

LILLY doesn't say anything.

862: FARF  
Hey, watch your mouth. It's my captain you speaking to.

863: RA-BAD  
Oh, I'm sorry, you semi-human dwarf. You're as miserable as all the puppets, Space Federation made for itself. Got a human, cleaned it, put it on probation and sent it

to space. Are you happy? Where's your life? Chicago? Wiped as the rest of them. Miss your friends and family? Hah.

864:                   FARF  
                  (angrily)  
                  You know nothing about me.

RA-BAD points at all of them with his finger.

865:                   RA-BAD  
                  I know everything about you. I  
                  created you. And you, and you.

Turns around the room.

866:                   RA-BAD  
                  All of you. This is all my mind and  
                  will. And now I wish you all die in  
                  vain and pain.

Suddenly a door opens and it's a CHIEF GUARD. His eyes look like he is high.

867:                   CHIEF GUARD  
                  Well, well, well, what's going on  
                  out here?

He starts shaking in jitters, falls on the ground unconscious. Behind him we see ALAN with the shocker.

He and CANDY step across CHIEF GUARD's body through the doorway.

868:                   ALAN  
                  Never liked this dude.

CANDY hits guard with her high hill.

869:                   CANDY  
                  Pervert.

Everyone is staring at them and then RA-BAD orders to the other surrogates.

870:                   RA-BAD  
                  Get them. All of them.

FARF and LILLY are being surrounded by many surrogates. They are all angry and they have stunt sticks in their hands.

They start to fight. LILLY looks up. The pole is almost 75%

full. FARF with his super wrestling abilities starts hitting all the surrogates.

871: LILLY  
Hurry up. The portal is almost ready.

872: KENNY  
Rachel, wake up. Wake up. Please. I love you. I loved you since the first time I saw you in that cute dress. I fell in love with your smile, the way you speak to customers. You don't remember that but you looked at me once.

CANDY is so flexible she is using her skills of a space fighter from an adult movie to fight the surrogates. ALAN is hitting several surrogates with the flashlight. His electric shocker is empty. They work marvelously together with CANDY.

873: RA-BAD  
Obey.

RA-BAD Wants to grab LILLY.

874: FARF  
LILLY, from the left.

LILLY turns and starts the fight with RA-BAD surrogate. Surrogate is strong and winning each hit. He almost made her collapse on the ground. She falls and now he is above her. In the background there are other fights. RA-BAD wants to strangle LILLY, but Dog comes to save her and bites it in the neck. This makes the RA-BAD very angry and it directs all surrogates to LILLY.

875: RA-GOOD  
(very loud and low angry voice)  
Stop!!!

Everybody stops. Surrogates fall as if they were unplugged.

876: RA-BAD  
How dare you stop me?

LILLY is on the ground and she can see that the pole is almost full. FARF looks at RACHEL. Her eyes are green and they are open. Her mouth is moving.

877: RA-GOOD  
I am you. And you are me!

878: RA-BAD  
Nooo. You like them too much.

879: RA-GOOD  
And you too. We created them together, remember?

880: RA-BAD  
They create chaos. They kill each other. They starve others to death. They do not deserve to be our legacy.

881: RA-GOOD  
But how about love and compassion, the best in them is what we love. Like you and me they are all-in-one.

882: RA-BAD  
They dare to question us. Our existence, they created gods they love and they never mention us.

883: RA-GOOD  
We didn't create them to love us. They need to create their own path and choose their destiny. Their souls are pure, their bodies are not perfect. But so are we. Me and you, we fight and we feel guilt and remorse. If we cannot agree, and we are an over-mind. Then who can?

884: RA-BAD  
I still think they deserve to die in pain.

885: RA-GOOD  
Look, let's agree to disagree, but leave them alone and let them continue their journey in this universe.

RA-BAD starts walking around then he approaches RACHEL.

886: RA-BAD  
I need proof.

He unplugs RACHEL from the pole. She wakes up. Her eyes are original color again.

887: RA-BAD

(to RACHEL)  
Tell him. What you just told me.

She points at KENNY.

888: RACHEL  
(to KENNY)  
I...I think I love you too. And I  
remember when I first saw you. You  
looked like you were lost, now I  
know why.

889: FARF  
(happy)  
How about that, man!?  
(clears throat)  
He says Hi!

890: RA-BAD  
Ok, I'm good. See ya.

Surrogates faint. Light pole disconnects. The overmind leaves  
the earth.

891: FARF  
Well, that was easy.

892: KENNY (OFF SCREEN)  
(to FARF)  
Can I?

893: FARF  
Sure.

FARF approaches and removes ropes from RACHEL. They kiss each  
other.

894: LILLY  
Great. Best routine maintenance  
ever. What else? Are we all good?

She looks at ALAN and CANDY. They are kissing.

895: CANDY  
I'm CANDY, this is ALAN.

896: ALAN  
Hi guys. SPF 15, Detective  
Highest...

BOBBY ROY interrupts them.

897: BOBBY ROY

CANDY?

898: CANDY  
Yes?

899: BOBBY ROY  
You look like a whore!

CANDY looks down at the dog.

900: CANDY  
BOBBY?

901: BOBBY ROY  
CANDY ROY WILSON you'll have to  
explain yourself.

LILLY lifts her head and she tries clearing her ear.

902: LILLY  
BOBBY, do you hear this buzzing, or  
it's just me?

903: FARF  
No, I can hear it too.

Buzzing increases. Everyone looks up and around in guessing.

904: BOBBY ROY  
Oh, oh. Shit. Harvesters.

905: LILLY  
Tell them to stop.

906: BOBBY ROY  
I can't.

907: LILLY  
What? Why?

908: BOBBY ROY  
All channels are jammed now!

909: FARF  
Try calling the HQ.

910: BOBBY ROY  
We have no time.

911: CANDY  
Actually...we have one more option.

912: BOBBY ROY

Noooo.

913: CANDY  
Yes, BOBBY. Call her. This is the  
time.

914: FARF  
(to LILLY)  
What are they talking about?

915: LILLY  
His mom.

Buzzing increases. Becomes very loud and everything starts  
shaking.

916: BOBBY ROY  
No. No. No.

917: CANDY  
(begging voice)  
Please...Be a good boy. Call your  
mommy.

918: KENNY  
(to FARF)  
Who's their mother?

919: LILLY AND FARF  
She's a judge. Bobby call your  
mother now.

Gravity disappears. They all start floating. Lights out.

920: FARF  
Oh, boy. Well, it was my pleasure  
working with you all. Captain.

Lights back on. Gravity restored. Everyone falls back on the  
ground.

921: LILLY  
Ouch.

922: CANDY  
(to ALAN)  
Are you hurt, honey?

923: FARF  
That was close!

TO JUDGE WILSON'S QUARTERS:

We see the screen of her computer. BIG POP-UP sign: "EARTH DEMOLITION ORDER 666 CANCELED".

JUDGE WILSON is on the phone.

924: JUDGE WILSON  
So, honey. How are you? How's CANDY? I heard she's in the movie business or something. Do you eat properly?

BACK TO BOBBY ROY IN VR ROOM ON LUCKY BUNNY:

925: BOBBY ROY  
Yes, mom! I'm fine. She's fine too.

74. INT./EXT. BROOKLYN PUBLIC PARK - DAY.

We are in Brooklyn Public Park. KENNY's CAR on the sidewalk. FARF closes the hood. Gets in the driver's seat. RACHEL is in the front passenger seat. She is smiling and happy. She is wearing a new dress. FARF turns the ignition. Car starts, the sound of ENGINE is heard.

926: FARF  
(to rear mirror)  
It was a pleasure, kid!  
(turns to Rachel)  
Now you can kiss the girl, numb-nuts!

CLOSE on RACHEL. Turn to KENNY. Now we see KENNY's face.

927: RACHEL  
KENNY?

928: KENNY  
Hi.

RACHEL grabs his head with two hands and kisses.

929: RACHEL  
Come here.

75. INT. MAYA'S APARTMENT COFFEESHOP - DAY

MAYA enters the coffee shop in a rush with a note in her hand that says: CHUCK IS IN LOVE WITH YOU.

She looks at CHUCK smiling. CHUCK goes to meet her. They meet each other halfway and kiss.

## 76. INT. FU-FAN'S APARTMENT - DAY

FU-FAN is on the phone. She is excited. Hangs up.

930: FU-FAN  
 (to CHU-FAN)  
 Grandpa, I have a new job. I am going to make cocktails and food for sci-fi movies in Hollywood.

We see CHU-FAN. He looks at the bottle of tequila on the counter-top with enthusiasm.

## 77. EXT. SPACE FEDERATION HQ COURTROOM

We see CANDY in her short sexy wedding dress together with ALAN in his best wedding suit. In front of them JUDGE WILSON.

931: JUDGE WILSON  
 By the power vested in me by, first of all, being her Mother, and of course by Space Federation, I pronounce you husband and wife. You may kiss the bride...

ALAN starts reaching for CANDY's lips. JUDGE WILSON stops him with a frightening look in her eyes.

932: JUDGE WILSON  
 ...after me.

## 78. INT. SMITHSONIAN BASEMENT PORTAL ROOM - DAY

BARRY and CHIEF GUARD are cleaning the floor in janitors' uniform.

933: CHIEF GUARD  
 (to BARRY)  
 I still don't get it. What happened that night?

934: BARRY  
 (to CHIEF GUARD)  
 I can't remember anything. Black screen.

We see JACINDA in her sexy new chief guard uniform.

935: JACINDA  
 Shut it, you little punks. JACINDA will teach you how to be good boys.

Clean it like you mean it.

79. INT. SPACE SHIP BRIDGE - DAY

BOBBY ROY in his seat. FARF without gravity behind him checking equipment. LILLY enters the bridge.

936: LILLY  
So. What's for today?

937: BOBBY ROY  
Routine check, just a small planet  
in the 52nd sector. We are loaded  
and ready.

LILLY straps in. FARF gets on the bridge and takes his seat.

938: LILLY  
Well, push it.

BOBBY ROY pushes several buttons with confidence.

939: FARF  
Don't fuck this up, BOBBY.

80. EXT. OUTER SPACE - CONTINUOUS

Outer space somewhere.

940: BOBBY ROY (VOICE OVER)  
Jumping in...Three...Two...And  
go...

We see how LUCKY BUNNY ship jumps and disappears in space leaving a trace of light.

Second later. The ship re-appears completely wrecked with most of the outer parts on fire.

941: FARF  
(screaming)  
Oh my Gooooood! I am going to kill  
you Bobyyyyy...

Music starts: Rolling stones - Satisfaction

THE END