

Joe the Squirrel  
by Jason Quinn

310.882.1445  
isseiroy@yahoo.com



FADE IN:

EXT. STREET -- DAY

70s ROCK (Foghat's "Slow Ride, Take It Easy") plays softly. A weathered POSTAL JEEP putters down a tree-lined street.

JOE, 40, slacker postman, grooves to the music as he drives.

A STATION WAGON ZOOMS by, swerving to pass.

Joe nods past DALE, 17, and MOLLY, 16. Dale, slacker geek, walks his bike and carries blossoming sexbomb Molly's books.

Joe's jeep smokes down the road.

By the side of the road, A FAT SQUIRREL inhales a WALNUT. The squirrel tosses away the shell and zigzags at Joe's jeep.

Joe snaps out of his mellow, stamping on the brake. CHIRP. The squirrel stands braced for death, inches from the tire.

Joe exhales and waits for the squirrel.

Realizing his safety, the squirrel scampers across the road. WHAM! A CAMARO guns past Joe's jeep and through the squirrel.

Joe cringes and drives on, trying to get back grooving.

EXT. HARMONY'S HOUSE -- DAY

Joe parks in front of a small tract house with feminine accents, grabs a BOX from the jeep, and heads up the walkway.

A burly CONSTRUCTION WORKER and a MIDGET RODEO CLOWN exit the front door, nodding greetings to Joe on the walkway.

HARMONY, 30, stunning, waits at the door.

Joe smiles and hands her the package.

JOE

Good day?

HARMONY

(shakes package)

Same. You're not in trouble, are you?

JOE

Just another probationary period.  
Totally worth it.

HARMONY

You're the best, Joe.

Harmony slides inside as Joe shuffles back to his jeep.

EXT. CUL DE SAC -- DAY

Joe climbs back into his jeep, turns on the ignition, and putters across the cul de sac.

ED  
Motherfucker!

EXT. ED'S DRIVEWAY -- DAY

ED, 50, angrily shakes a broom in the shell-littered driveway of an otherwise immaculate suburban dreamhome.

PLAYFUL SQUIRRELS throw down shells from the huge WALNUT TREE overhanging the driveway.

ED  
Fucking rats!

Ed sees Joe staring from the jeep and glares back at him.

ED (CONT'D)  
What?

Joe ducks down and putters past.

EXT. JOE'S HOUSE -- DAY

Joe parks in front of a shabby little house with an overgrown lawn. The walnut tree separates his property from Ed's.

Squirrels tumble into his yard like pets as Joe grabs his MAILBAG, exits the jeep, and checks the mailbox.

EXT. JOE'S FRONT PORCH -- DAY

Joe adds to an unopened pile of mail under the rocking bench. He stretches and chills as squirrels play in the yard.

Joe pulls out a bag of ZIPPY TRAIL MIX and throws out a handful of NUTS. The squirrels dive after the food.

From a big YUBAN COFFEE CAN from under the bench, Joe pulls out a large JOINT and a "Hakuna Matata" LIGHTER.

Joe sparks up, watching squirrels. He exhales thick smoke.

ED  
Motherfucker! Trotsky!

Ed stands at the edge of his driveway.

ED (CONT'D)  
Hey, Trotsky! Come over here.

Joe takes a big hit and sets down the j. He approaches Ed.

EXT. TREE -- DAY

Ed spot-sweeps, inspecting his driveway. Joe exhales smoke.

JOE

Dude, too many squirrels.

ED

Didn't I tell you not to smoke that  
shit outside?

JOE

It's medicinal. And decriminalized.

ED

(sweeps)

I don't care. I don't want my  
daughter exposed to it.

JOE

Molly?

ED

Don't you even talk to her!

JOE

Chill.

ED

(kicks at shells)

Fucking rats.

JOE

I like 'em. They're just like you  
and me, doing their thing.

ED

Like you, maybe. They don't cut  
their lawn, either.

Ed picks up a rock and guns it up at the tree.

ED (CONT'D)

Get some initiative. You're driving  
down the property values.

JOE

You gonna sell?

ED

That's not the point. It looks bad.

JOE

Looks okay to me. Natural. And the  
squirrels are cool. Gathering nuts.  
That's cool, man. It's like being a  
farmer. Or a little flower.

Joe extends his arms and tilts back to take in the sun.

JOE (CONT'D)  
(stretches)  
Feels so good, man.

ED  
Cut your lawn, hippy.

JOE  
Guess I better go. Hi, Molly.

Molly walks by Ed and Joe as Dale kickstands his bike.

MOLLY  
Hey, Joe.

DALE  
(to Ed)  
Dude, why bother? Too many squirrels.

Ed, sweeping, glares at Dale, who nods "what's up?" to Joe.

DALE (CONT'D)  
I mean, Sir.

MOLLY  
(at the open door)  
Come on.

ED  
I don't even get a hi?

Dale follows Molly inside as more shells fall on the driveway.

JOE  
Kids.

Ed glares. Joe shrugs and heads back to his house.

INT. ED'S STAIRS -- DAY

Dale follows Molly up the stairs.

DALE  
He said at lunch he only asked you because he thinks you'll put out.

MOLLY  
So?

DALE  
That's okay with you?

INT. MOLLY'S ROOM -- DAY

Dale sits on the bed, holding with a STUFFED PONY as Molly digs through her dresser.

MOLLY

Well, yeah. Who knows? Might as well do something. And you're going to score anyway. I need to keep up.

DALE

Am not. Dang.

MOLLY

Janie told me she only wears glasses cuz Cosmo says they're good for facials. That's pretty promising.

DALE

She asked me.

MOLLY

You could have asked me first.

DALE

I was going to. She was early.

Molly turns away from Dale and takes off her shirt.

MOLLY

Exactly my point. She just wants you to cum on her. Someone has to.

DALE

(squirms)

Yeah? What are you doing?

Molly removes her bra, watching Dale, who turns away. She shakes her head and ties her bikini.

MOLLY

Let's go swimming.

DALE

I don't swim.

MOLLY

Everybody swims. Or maybe I can teach you?

Molly adjusts her top. Dale shakes his head "no."

MOLLY (CONT'D)

Chicken.

Molly puts on sunglasses.

MOLLY (CONT'D)  
What do you think?

DALE  
Aren't we going to study?

MOLLY  
Is that what you want? Fine.

Molly grabs a book and sits on the bed next to Dale. She opens it in his lap and leans in, taking off her glasses.

MOLLY (CONT'D)  
So, are we gonna fuck, or what?

Dale, doubled over, stumbles up and jumps out of the room.

DALE  
I didn't know it was this late. I have to do something for my mom.

Dale bolts. Molly calls after him.

MOLLY  
Where are you going? I was only kidding. Dale!

DALE (O.S.)  
I really gotta go. Thanks, Molly.  
Call me later! Bye!

Molly sits down on the bed, bummed. She hugs the pony.

MOLLY  
How easy can I make it?

INT. JOE'S LIVING ROOM -- DAY

A mess of old pizza boxes, trail mix bags and scattered laundry in what otherwise looks like grandma's house.

Joe digs through a stack of Netflix DVDs in his postal worker backpack. He rips open and discards several.

JOE  
Rollerball!

Joe plugs the DVD into a new DVD player under a 1980's TV and turns it on.

He goes to the window and opens the blinds.

A TELESCOPE points across the street. Joe checks the view.

INSERT -- HARMONY'S LIVING ROOM

Harmony, dressed like a fetish secretary, adjusts a small WEBCAM next to her computer.

JOE (O.S.)  
I love Thursdays.

BACK TO SCENE

Joe checks the clock, 4:15, and exits.

INT. JOE'S KITCHEN -- DAY

SUNLIGHT shines through the windows onto floral wallpaper and avocado-colored appliances.

A big, black SPIDER crawls up the wall.

Joe exits the pantry, eating another BAG of Zippy trail mix.

JOE  
Ha! You're back! You better not  
bite me again.

A MAGNIFYING GLASS sits next to the sink full of dishes. Joe picks it up and inspects the spider.

JOE (CONT'D)  
Hey, you're pregnant. Good for you.

Joe puts down the magnifying glass and grabs a PORN MAGAZINE from a drawer. He rolls it to thwack the spider, but balks.

JOE (CONT'D)  
Karma. All those babies.

Joe puts down the magnifying glass and exits.

INT. JOE'S GARAGE -- DAY

A wallful of dusty old musical equipment and outdated luggage. A CAR hides under a dusty tarp.

Joe wears his STRATOCASTER guitar and turns on his dirty, old AMPLIFIER. A slow build of CRACKLES and POPS.

He takes a hit on a BONG, holds, and exhales, inserting an EIGHT-TRACK CASSETTE into an ancient, wood-laminate PLAYER.

He kicks on a FUZZBOX foot pedal. ZZMMMM.

JOE  
Hello, Montreaux!

Joe plays a SCREAMING LEAD with a couple mistakes, descending into CLASSIC GUITAR ROCK (Billy Squier's "The Stroke").

EXT. ED'S SWIMMING POOL -- DAY

MUSIC. A fat, tabby cat, HOLMES, waits at the end of the diving board. A BLUE JAY flies past the watching cat.

The bird flies back over the cat, circling and taunting. Holmes jumps for the bird, almost falling off the board.

The bird flies around low. Holmes waits, leaps and misses, landing in the pool with a YOWL. The bird flies away.

Holmes climbs out wet and runs away.

Molly enters the back yard in a tiny, red, two-piece swimsuit. She struts to a lounge chair and poses down onto it.

Dale spies from behind a fence.

EXT. ED'S DRIVEWAY -- DAY

Ed surveys his clean driveway and takes away bags of garbage. Once he exits, more shells fall onto the driveway.

EXT. ED'S SWIMMING POOL -- DAY

Molly lies back on the loungechair rubbing suntan lotion on her raised legs. She glistens in the sun like a supermodel.

She rolls over onto her stomach, stretches, and lays her head down on her hands. MUSIC FADES.

INT. JOE'S GARAGE -- DAY

Joe takes a big, GURGLING hit on his bong as the eight-track switches sides, descending to white noise with a loud CLICK.

Joe puts down the bong and covers his mouth to COUGH THICK SMOKE. MUSIC fades back in and Joe joins along.

EXT. ED'S SWIMMING POOL -- DAY

Molly gets off her loungechair and walks to the diving board.

She flips back her hair and addresses the camera.

MOLLY

You know I've always liked you, and  
now I'm so hot.

Molly dives in, swimming across without coming up for air.

She comes up at the edge of the pool and climbs out wet.

Molly takes off her bikini and approaches the camera.

MOLLY (CONT'D)

Oh Brad, come over here and fuck me.

EXT. ED'S FENCE -- DAY

Dale spies on Molly from behind the fence, masturbating.  
MUSIC cuts out, abruptly.

ED  
You dirty little fucker!

Ed snatches Dale and throws him against the fence. Dale ricochets off and scrambles away.

ED (CONT'D)  
(to Molly)  
Inside! Now!

Molly sits up from tanning, bikini on, as Dale leaps onto his bike. Confused, she covers up and runs inside.

Dale CRASHES his bike hard, scrambles up and drags it away.

ED (CONT'D)  
(to Dale)  
I'll cut your fucking balls off, you little pervert!  
(stomps the ground)  
Fucknuggets!

EXT. HARMONY'S HOUSE -- DAY

Secretary Harmony steps out OF her front door holding a CAN OF WHIPPED CREAM and looks at Ed, who snaps into composure.

HARMONY  
(calls to Ed)  
Is everything okay?

ED  
Everything's fine. You?

HARMONY  
I'm okay.

ED  
Good.

HARMONY  
Well, okay then. Have fun.

Harmony goes back inside.

EXT. ED'S DRIVEWAY -- DAY

Ed stands, huffing and shamed. A squirrel runs by Ed, dropping walnut shells at his feet.

INT. JOE'S GARAGE -- DAY

No music. Joe fiddles with the guitar knobs, then the cord. He tries the pedal.

He hits the bong and checks the amp. He smacks it. CRACKLE.

JOE  
Technical difficulties.

Joe shakes the cord in the guitar again. Nothing. Unamplified "Stairway To Heaven."

JOE (CONT'D)  
(exhales smoke)  
Aw, nuts.

Joe takes off the guitar and leans into the wall of gear.

He reaches behind the amp and feels around, pulling off a large wad of electrical tape, exposing copper wires. VMMMM.

Joe digs around the back of the amp with no effect. He grabs the clump of wires and pushes them together.

JOE (CONT'D)  
There we go.

ZZZAP! Joe shakes, unable to let go. He spasms and falls.

INT. VOID -- NIGHT

Black. A tiny light. CLASSICAL MUSIC. ("2001" Opening).

Joe cowers and SCREAMS in a small, detached PHONE BOOTH as it hurtles through space and time.

The phone booth enters hyperspace. Light recedes.

Slowing, electricity ellipses the phone booth as it flies toward a large metal CHICKEN-SHAPED SPACE STATION.

The egg flies up into the bottom of the Space Station.

INT. SQUIRREL CAVE -- NIGHT

Stalagmites and stalactites, ancient buffalo paintings and Persian carpets. Joe wakes under a large VIDEO SCREEN, surrounded by GIANT SQUIRRELS in Buddhist robes.

GIANT SQUIRREL  
Think we should fuck him?

Joe scrambles to his knees. A shorter, ornamented squirrel with a Fu Man Chu mustache and "MAO" nametag approaches.

MAO  
(bad Chinese accent)  
He kidding. Re-rax.

Mao does a rapid "shave-and-a-haircut" rhythm tapdance. The other squirrels jump up and land in "two-bits" unison.

MAO (CONT'D)  
Judgement!

A chubby squirrel in a "HOT CARL" nametag tap dances forward. Slides on the video screen document the accusations.

HOT CARL  
Thank you, Mister Chairman. Slide!

Slide A: Joe, red-eyed, smoking a big spliff on his porch.

HOT CARL (CONT'D)  
Joe Trotsky, forty. Addict.  
Pacifist. Never voted.

Slide B: Joe sleeps in his jeep next to a full bag of mail.

HOT CARL (CONT'D)  
Slacker.

Slide C: Joe hands a TEEN a baggy. Slide D: Joe tokes.

Slide E: Joe swallows a cocaine pill like the Eucharist.

HOT CARL (CONT'D)  
Sold, used and trafficked drugs.

Slide F: Joe lies in bed, his sheet tented on his legs.

HOT CARL (CONT'D)  
Chronic masturbation.

Slide G: Joe and a 12 year old MEXICAN GIRL eat ice cream.

HOT CARL (CONT'D)  
Sex with underage prostitutes.

JOE  
But that was in Mexico.

Slide H: Joe recoils at sushi.

HOT CARL  
Coward.

Slide I: Joe, knuckle deep.

HOT CARL (CONT'D)  
Nosepicker.

JOE  
C'mon, man!

Slide J: Joe, driving his jeep, hand in his lap.

HOT CARL  
Chronic masturbation.

JOE  
You already said that!

Slides K-M fly by: Joe, fetal, with bandaied finger. Joe, naked, covered in Spaghettios. Joe in "Vote Lenin" t-shirt. Joe sits in his jeep, talking to a TRAFFIC COP.

HOT CARL  
Pussy. Pervert. Socialist. Liar,  
liar pants on fire. There's more.

A MURMUR among the crowd as a dozen more damning images flash by, ending with Joe, naked, playing guitar in his garage.

JOE  
What's wrong with that one?

HOT CARL  
Where's your microphone?

JOE  
Oh yeah.

MAO  
Very nice.

Mao leads another shave-and-a-haircut/two-bits tap dance. The surrounding squirrels tap the response.

MAO (CONT'D)  
Score him!

JOE  
But don't I get a chance--

"BLINKY", a hulking squirrel with a hatchet, approaches Joe.

BLINKY  
(severe)  
You already had one!

JOE  
Oh god.

Blinky towers over Joe, who kneels to beg for mercy.

Blinky drops his ax and pulls out a calculator. TAP TAP TAP.

BLINKY  
Four hundred!

The crowd CHEERS. MUSIC grooves. Squirrels dance around Joe as BALLOONS and STREAMERS fall.

JOE  
What's going on? I'm not in trouble?

MAO  
Depend what you mean. Human life judged on pleasure created minus pain produced. You, Joe, have been an anonymous blip, with crush on every girl, good drugs at fair prices, and no personal grudges. Addicted to GameShow network. Happy with what you got. You were willing helper to the few who asked. You make everyone else feel good about themselves in comparison with your underwhelming life. Good for you, Joe. And good for humanity.

BLINKY  
(chimes in, perky)  
You also got points for dying in a state of bliss. You were pretending you were Jimi Hendrix.

JOE  
Billy Squier.

BLINKY  
Oh.  
(taps calculator)  
Three-ninety.

JOE  
I pretend I'm Hendrix, too.

The screen lists animals, fish and insects. #5762, HUMANS, sits highlighted between #5761 GROUSE and #5763 ASSFISH.

MAO  
Your score, three-ninety, leave you just thirty points short of high squirrel-dom, first Dan. For this you receive choice. Very exciting.

A previously non-existent CURTAIN opens, revealing a BILLY GOAT in a top hat on a little footstool.

MAO (CONT'D)  
The maximum jump available, fourteen levels, to billy goat. That or the pills. What you do?

A hyper squirrel, "WALKEN", hands Joe a cup of colored pills.

Joe looks at the billy goat and swallows the pills in one gulp. He shrugs, spasms, and passes out to TRIPPY MUSIC.

INT. GAMESHOW -- NIGHT

TRIPPY MUSIC morphs into GAME SHOW MUSIC. Joe sits strapped to an ELECTRIC CHAIR on the set for "Gambling Is Good."

A gorgeous INDIAN SQUAW, 20, sits to his side, also bound.

A large, furry frogman, MUGS, appears with a flash of smoke. HOT ALIEN BABES, one green, one yellow and one red, dance.

MUGS  
Welcome to the game!

APPLAUSE. Mugs makes fists. Joe and Squaw fry. ZZZZZZ.

MUGS (CONT'D)  
Whoops. Too high.

Mugs turns an invisible dial and again makes fists. ZOOOM. Joe and Squaw relax, enraptured.

MUGS (CONT'D)  
Better. Yes. Gambling is good!  
Why? Because had no one ever gambled,  
where would we be? Now, first  
question, for control-- what is the  
capital of Pakistan?

MUSIC. Joe looks over at Squaw, who may not speak English.

JOE  
Do you know?

She stares straight forward. Joe BUZZES in.

MUGS  
Joe?

JOE  
Islamabad?

DING. DING.

MUGS  
Correct!

JOE  
(to Squaw)  
I'm a postal worker. You'll get the  
next one.

MUGS

Joe. For the spin-- who makes the zippiest trail mix in the world?

JOE

Zippy trail mix?

DING. DING. Nickelodeon MUSIC as the green alien babe spins the big FORTUNE WHEEL. It stops on a thunderbolt in a canoe.

LIGHTNING strikes Squaw. CRACK. A DOOR opens beneath her and she falls through. A ball of FIRE blows up from below.

MUGS

Good answer. This just got a lot easier for you, Joe.

JOE

Is she okay?

MUGS

She'll be fine. Double or nothing-- you can stop now and be a rhesus monkey or play for the upgrade.

JOE

I don't wanna be a monkey. I'll keep playing.

MUGS

Good choice. Round Two.

Joe's restraints snap off. He rubs his wrists.

MUGS (CONT'D)

Okay, Joe, what do you want? Thirty seconds.

COUNTDOWN MUSIC. Joe has no response.

MUGS (CONT'D)

It's best to say something. Nobody likes an assfish.

JOE

What does anyone want? I don't know-- What do you mean?

MUGS

Five seconds.

JOE

Purpose? And maybe some poontang?

BELLS RING. The yellow babe spins the wheel, landing on a cluster of nuts. SIRENS blast and streamers fall.

MUGS

A perfect answer! Oh my Buddha! He  
did it! All the Nuts! All the Nuts!  
Goooooooooooooal!

Mugs runs around wildly as the alien babes dance with Joe,  
who licks his growing front teeth.

MUGS (CONT'D)

Slappy, tell him what he's won!

SLAPPY, a giant lisping beaver, tapdances in front of Joe.

SLAPPY

High squirrels rule the universe.  
Low squirrels really love nuts. You  
will return as a temporary low  
squirrel. You have until Friday  
midnight to add thirty points by  
positively affecting the people you  
know. If you do, you become a God.

JOE

(grows fur)

What's happening to me?

SLAPPY

If you fail to hit four-twenty but  
survive, you stay a squirrel, still  
a big jump up. Don't die early. If  
you do, you get the consolation prize.  
Right now that's a--

ALIEN BABE

Billy goat.

SLAPPY

Can't even give 'em away. Like  
Chinese girls.

Slappy, Mugs and the alien babes tap dance with impossible  
precision as Joe morphs into a caricatured squirrel.

JOE

(rubs his fur)

Dude!

MUGS

No, squirrel. Don't fuck up.

SLAPPY

Like the teeth.

Mugs, Slappy and the alien babes stop dancing and pull out  
red, white and blue SHOTGUNS.

All fire on Joe. BOOM!

EXT. EDGE OF JOE'S ROOF -- DAY

BWONG. Joe, now an animated squirrel in an enhanced world, flickers into existence. He claws a branch of the tree.

JOE

What's that smell?

Joe beams in on a STACK OF WALNUTS in a crook of the tree. He scrambles onto the branch, looking down at the porch below.

JOE (CONT'D)

Fuck, I'm high.

A girl squirrel with a bow in her hair, BISCUIT, rushes past Joe, almost knocking him off the branch.

Joe hangs onto the branch sideways, claws dug deep. He scrambles up, watching her run away. He inspects his claw.

JOE (CONT'D)

Nice.

Biscuit turns back to look at Joe as she goes over the roofline. She winks at him.

BISCUIT

Gangbang?

Joe stands, shocked. WHAM! TWO SQUIRRELS run over Joe.

Aching, Joe gets up, watching the squirrel chase. Sniffing the air, he turns back to the nuts.

WHAM! Another squirrel, SHAKEY, runs right through Joe, who careens off a rain gutter and falls from the tree.

SHAKEY

Gangbang!

SLAP. Joe lands hard on the porch.

EXT. JOE'S PORCH -- DAY

Joe, dazed, looks up at the humongous bench, the roof and the tree. Shakey leans his head over the edge of the roof.

SHAKEY

Nuts?

Shakey sniffs and takes off.

JOE

Nice.

Joe stumbles around and collapses in pain. Under the bench, he sees a forgotten PEANUT in a Zippy Trail Mix BAG.

Joe crawls over to the bag. As he digs into the bag, the cat, Holmes, attacks, slapping Joe hard against the wall.

The nut flies away. Joe lands ass-up in a corner. He jumps up and faces the huge, HISSING cat.

JOE (CONT'D)  
Whoa! Bad kitty!

Holmes stalks Joe, who scrambles against the house, dazed.

The front door of the house is open just a crack. Joe breaks for it. Holmes gets there first and swats him away, hard.

Joe climbs up, flailing his claws. Holmes swaggers from side to side. He crouches to spring.

The blue jay, BARRY, flies in and claws Holmes on the head. Holmes freaks, regains his balance, and spins to attack.

BARRY  
(circling above)  
Come on, you pussy!

Holmes leaps again and again at the blue jay, who flies just out of his reach.

Joe rushes across the porch to the front door and pushes it open, turning back to look at the peanut.

Holmes follows the blue jay into the street.

Joe rushes back, grabs the nut, and books inside.

INT. LIVING ROOM - DAY

Joe gets inside the front door and pushes it closed. CLICK. He scrambles onto the couch and watches through the window.

EXT. JOE'S YARD -- DAY

Holmes follows Barry around the tree. Every time Holmes leaps up, he swats at the bird, just missing.

Barry stays close enough to keep Holmes' attention. Holmes knocks Barry to the ground.

Barry, faking injury, baits Holmes after him. Barry leads Holmes over a fence. CRASH. YAWL! Barry flies off.

INT. JOE'S LIVING ROOM -- DAY

Joe, watching, has a near-orgasmic reaction to the peanut.

JOE  
Man, that's something.

Joe suffers a little aftershock. He scrambles off the couch and into the kitchen.

INT. JOE'S KITCHEN -- DAY

Joe, excited and laughing, goes to the closed pantry door.

JOE  
Dude.

He scrambles around the dirty kitchen. No food. Joe sees the spider and runs to it. He considers eating it.

JOE (CONT'D)  
No way.

He scrambles out of the room.

INT. JOE'S GARAGE -- DAY

Joe finds his dead body, face contorted in frozen death.

JOE  
No way!

Joe the squirrel jumps around and takes Joe the body's pulse.

JOE (CONT'D)  
And I smell like ass.

Joe bites the body's finger. No response. Joe scrambles around the room and runs out.

INT. JOE'S KITCHEN -- DAY

Joe runs to the phone and pulls off the receiver.

JOE  
(tests voice)  
Hello?

Joe dials 9-1-1. RING. RING. Mao answers.

MAO (FILTERED / PHONE)  
Nine-one-one-- please hold.

JOE  
I need so--

CLICK. MUZAK. "Do You Know The Way To San Jose?" CLICK.

MAO (FILTERED / PHONE)  
Hello?

JOE  
Yeah, I need some help here. I think  
I died. Man, help me.

On the other end, squirrels LAUGH and GIGGLE.

JOE (CONT'D)  
Seriously, man, I need help here.  
Hey. Is that you guys?

More LAUGHING and GIGGLING.

MAO (FILTERED / PHONE)  
No help for you.

Peels of LAUGHTER.

JOE  
Why not?

MAO (FILTERED / PHONE)  
Because it funny! Points on your  
wrist. Good luck.

CLICK. DIAL TONE.

Joe's wrist bears the number "392".

JOE  
Tacky much? How'd I get two?  
(stomach rumbles)  
Aw, nuts.

Joe runs up the pantry door but can't reach the doorknob.  
He runs off into the garage.

INT. JOE'S GARAGE -- DAY

Joe scampers around the garage and over the body. He pulls  
out the half-eaten bag of trail mix.

JOE  
Yes!

Joe powers down twenty peanuts. His eyes bug, blissfully.

EXT. JOE'S GARAGE -- DAY

Joe exits a vent, sneaks to the tree and climbs straight up.

JOE  
I need nuts.

EXT. CROOK OF WALNUT TREE -- DAY

Joe approaches the pile of nuts and picks up a big one.

FUZZY  
Whoa! Don't even try it!

FUZZY, a small, anxious squirrel, stands, claws ready.

FUZZY (CONT'D)  
Put down the nut!

JOE  
(puts down nut)  
I'm hungry.

FUZZY  
Get your own nuts. Those are mine.  
Asshole.

JOE  
Sorry. Fair enough.

Shakey, perpetually frantic, enters and scrambles over to Fuzzy, who ignores him.

SHAKEY  
Nuts?  
(to Joe)  
Nuts?

JOE  
I don't have any.

Shakey sniffs and scurries away.

JOE (CONT'D)  
(to Fuzzy)  
I guess you're not going to share?

FUZZY  
Fuck you. My nuts!

Joe scurries after Shakey.

JOE  
Wait up, dude!

FUZZY  
(arranges pile)  
My nuts!

EXT. TREE -- DAY

Joe and Shakey scurry all over the yard.

JOE  
Help me out here--

SHAKEY  
Nuts?

JOE  
Is that all you say?

SHAKEY  
Nuts.

Shakey flies around, sniffs, shakes and looks around paranoid.

JOE  
Okay, fine. Where are they?

SHAKEY  
Nuts?

BARRY  
I don't know why you're wasting your time with him. He's retarded.

Barry lands and observes Shakey, who searches for nuts.

JOE  
Maybe he's not as smart as you, but that doesn't make him retarded. At least he didn't chase me off.

SHAKEY  
Nuts? Nuts?

Barry flies up into the tree and steals some of Fuzzy's nuts. He drops them to Joe and Shakey and flies back down.

JOE  
(chomps nut)  
Wow. Thanks. And thanks for earlier.

Shakey grabs a nut, spins around and tears off, wildly.

BARRY  
Bonus points. I was pissing off the cat, anyway. It's what bluejays do.

JOE  
(eats, foot tapping)  
Wow. That's amazing. Better now.  
I'm supposed to be helping people.

EXT. ED'S HOUSE -- DAY

MICK, 17, athletic and greasy, exits his Camaro as Joe and Barry hustle up the driveway. Ed sweeps.

MICK  
Is Molly home?

Ed glares at Mick.

MOLLY (O.S.)  
Mick. You came.

Mick steps past Ed. Ed glares at Joe and Barry, who race around the edge of the house and over the fence.

EXT. SWIMMING POOL -- DAY

Joe climbs the fence and ducks behind a bush, Barry following.

BARRY

Okay. Now what?

JOE

Just wait til they need help.

Holmes prowls across the far side of the lawn.

BARRY

Man, I hate that fucking cat. Let's kill it.

JOE

I don't know if that's helping.

Mick, in Ed's swimtrunks, and Molly, in sunglasses, exit and walk to the edge of the pool.

MICK

Looks cold.

MOLLY

So, take off your shirt, already.

Molly puts her glasses at the side of the pool and dives in.

MICK

(takes off shirt)

I'm not much of a swimmer.

Molly swims back to the edge and puts her glasses back on.

MICK (CONT'D)

Maybe you should get out?

MOLLY

What? Now that I'm wet?

Joe and Barry watch from the bushes as Mick pulls out Molly.

BARRY

I don't think they need any help.  
Why are we here?

Ed passes by, oblivious, as Joe watches Molly and Mick.

JOE

I didn't want to be a billy goat.

BARRY

Billy goat's not so bad. Least you can eat anything you want. Being a bird sucks. One fucking alka seltzer will kill you.

JOE

Yeah. This isn't going to end well. I think I'm going to make Ed a drink.

BARRY

Good. I'm going to kill the cat.

JOE

Good luck with that.

Joe scrambles to the back door as Barry flies off.

INT. ED'S DEN -- DAY

Ed's CPA home-office. Dark wood and leather, lots of books. The door cracks open and Joe sneaks in.

JOE

Disco.

A WET BAR with BOTTLES OF SCOTCH and crystal decanters in a glassed-in CABINET.

Joe goes to the wet bar and forces open the door. He selects a bottle of whiskey and drags it out of the cabinet.

The bottle falls, CLANK, unbroken, onto the countertop. Joe drags it across the counter and, with difficulty, stands it up.

Joe climbs up and grabs a highball GLASS. The glass slips through his claws and falls off the counter. CRACK.

He grabs another GLASS and carefully carries it to the bottle.

Joe unscrews the bottle, reacts to the smell, and tries to tilt the bottle to pour into the glass.

The bottle slips, knocking both it and the glass to the floor with a CRASH. The bottle GLUGS scotch.

Joe waves at the air and vomits.

INT. ED'S DINING ROOM -- DAY

Ed dusts the dining room furniture to CLASSICAL MUSIC. He hears the glass break and heads for the den.

ED

Goddamit, Molly.

INT. ED'S DEN -- DAY

Joe wipes up the mess with paper towels. Ed opens the door.

JOE

Be careful, there's glass.

Ed stares. Joe wipes.

JOE (CONT'D)

I thought you might like a drink.

Through an opposite door, Molly enters, rubbing her eyes.

MOLLY

Damn that stuff stings. And smells.  
What is that?

Mick follows with a big dumb grin. Molly sees Ed.

MICK

Should'a wore your sunglasses.

Mick sees Ed, looks down, but can't suppress his grin.

ED

(to Molly)

Go to your room.

Molly glares in defiance. Mick stifles a CHUCKLE.

ED (CONT'D)

Goddammit. Now! Go to your room!

MOLLY

Fine. Bye, Mick. You know, dad,  
blowjobs are just not that big a  
deal.

Molly exits upstairs. Mick slides out, nodding goodbye  
without making eye contact.

JOE

You know, I'm gonna go, too.

Joe scrambles out between Ed's legs. Ed grabs the bourbon.

EXT. ED'S SWIMMING POOL -- DAY

Joe escapes to the pool, washes his claws, and runs off.

EXT. TREE -- DAY

Joe runs to the tree. Barry flies in, disheveled.

BARRY

You do good?

EXT. FUZZY'S NEST -- DAY

Joe and Barry climb to Fuzzy's nest. Fuzzy glares at Barry.

FUZZY

You!

BARRY

Yeah me, jerky.

JOE

Hey, man, I'm sorry about before.

FUZZY

Go away. We don't want your kind around here.

(to Barry)

Nest stealer!

BARRY

I gave it back, already. Whiner.

FUZZY

Fuck you, bird. My nest. My nuts!

BARRY

Are you sure you're not a cat, because you sound like a pussy.

Fuzzy SNARLS, turns from them and goes back to stacking nuts.

JOE

I don't get it. How come he's the only one who can talk?

BARRY

No sense of smell. His other senses developed to compensate. Like blind people who play piano.

FUZZY

I smell fine, pudding shit! Godammit!

Fuzzy WHISTLES. Two big squirrels, BENNY and CHUBBY, appear.

BENNY

Nuts?

CHUBBY

Gangbang?

INT. ED'S GARAGE -- DAY

Everything in place. Ed pulls a long wooden BOX from a shelf. "Daisy Red Ryder BB Gun - Compass In Stock."

He sets it down next to a bag of POISON and his empty GLASS.

EXT. TREE -- DAY

Many squirrels. A few of the males menacingly surround Joe.

Joe backs away. Below him, Ed exits the garage with the rat poison and the BB gun.

JOE  
This isn't good.

He shoots into the tree three times. Joe flinches, but the other squirrels try to catch the bullets.

SHAKY  
Nuts?

JOE  
No!

Joe pushes them all to cover.

Below them, Ed pours poison. He picks up a handful and throws it at the squirrels. Benny and others catch some poison.

JOE (CONT'D)  
It's poison.

The others throw the poison back at Ed, who flips them off and stumbles inside. Benny tastes it.

JOE (CONT'D)  
(brushes it away)  
Don't eat that!

BENNY  
(eating)  
Nuts?

FUZZY  
You do have your nuts?

JOE  
What do you mean?

FUZZY  
You'll get us all killed if you don't have nuts for the owl. Are you kidding? Where are your nuts? You'll get us all killed!

JOE  
Chill. I can get some nuts.  
(to Barry)  
Can you help me?

BARRY  
What's in it for me?

JOE  
Raisins?

BARRY  
Oh, baby.

INT. JOE'S GARAGE -- DAY

Barry and Joe enter. Barry stops at the body, sniffing.

BARRY  
Oooh, stinky, stinky.

INT. JOE'S LIVING ROOM -- DAY

Joe takes the DVDs out of the postal bag, drags the bag away.

INT. JOE'S KITCHEN -- DAY

Barry's flies Joe up to the locked door of the pantry. Joe tries to turn the knob but his claws are too slick.

Barry steers Joe to a rubber scouring glove. Joe uses it to wrap the doorknob and open the pantry door.

The pantry, packed with nothing but bags of ZIPPY TRAIL MIX.

BARRY  
I'll stay here.

Joe stuffs a dozen bags of Zippy Trail Mix into the backpack.

INT. JOE'S GARAGE -- DAY

Joe hits the garage door opener. He drags the backpack out, runs back, rehits the button, and rushes out the garage, leaping over the laser monitor and under the closing door.

EXT. BASE OF TREE -- DAY

Joe drags the backpack to the base of the tree. He takes out one BAG, zips the pack, and climbs up the tree.

EXT. TREE -- DAY

The squirrels line up, each with a stack of nuts; Fuzzy, Shakey, Benny, Chubby, Biscuit, CUPCAKE and CUDDLES.

An OWL hoots.

FUZZY  
I hate this part.

Joe drags his bag of nuts into the line.

JOE  
Okay, I brought some nuts. So, why--

HOO. Wings FLAP as the old, giant white OWL arrives. The squirrels stand at attention. Fuzzy motions Joe still.

Owl's lungs are congested. He breathes like Darth Vader and sounds vaguely British. He coughs up a boney HAIRBALL.

FUZZY

He got Carl.

OWL

What do we have tonight? Nuts, nuts, nuts. And little brown squirrels. Mmm, tasty.

Owl examines Fuzzy's big pile.

OWL (CONT'D)

Lovely.

Owl grabs a nut, tosses it in the air and catches it in his beak with a CRUNCH. The squirrels wince.

OWL (CONT'D)

Now, who has the short stack?  
(to Joe)  
Where are your nuts?

Owl stalks Joe, who tears at the cellophane bag.

JOE

I have some! Try these.

Owl cocks his head to smell. Joe puts the nuts before him.

OWL

Hoo-hah! Good nuts!

JOE

Lightly salted.

OWL

Excellent. Zippy. More.

JOE

Backpack. Base of the tree.

Owl flies down and brings up the heavy backpack. He drops it in front of the assembled squirrels.

OWL

Load.

The squirrels load their piles into the backpack.

JOE

I can bring more tomorrow.

OWL  
Do.

Owl snaps up Cupcake and eats her in three violent bites.  
The squirrels watch, terrified.

The squirrels scatter as Owl flies away with the backpack.

FUZZY  
Death and taxes.

JOE  
He just comes in and takes your nuts?

FUZZY  
Every day. I just wish he'd stop  
eating the girls.

JOE  
Well, you are squirrels.

FUZZY  
Yeah, but it's just greed. He already  
has the good tree.

JOE  
What good tree?

ARCH MUSIC. Joe turns ninety degrees.

EXT. SCARY TREE -- DAY

Back behind the walnut tree, towering above it, stands a  
huge SCARY TREE, dark and ominous. It wasn't there before.

EXT. TREE -- DAY

Joe and Fuzzy stare in awe.

JOE  
That's not a tree. It's a space  
station.

FUZZY  
Look at that. More nuts than we  
could eat, and here we are, fighting  
for scraps with the garlic eaters.

Joe spasms, FARTS and shits out a couple little pellets.

JOE  
Oh man. Is that normal?

Joe kicks at the pellets. One breaks like a paintball.

JOE (CONT'D)  
(waves the air)  
Sweet Jesus.

FUZZY  
I call mine "problem solvers."

EXT. BASE OF SCARY TREE -- DAY

Thick grass grows at the base of the tree. CUDDLES, cute girl squirrel, pops out and calls to Joe and Fuzzy.

CUDDLES  
Gangbang!

EXT. TREE -- DAY

Joe and Fuzzy hear and see Cuddles, look at each other, and scramble down the tree.

From the side, Shakey, who also heard, joins the chase. All the squirrels rush toward the huge tree.

EXT. SCARY TREE -- DAY

Cuddles ducks in the grass. Fuzzy, Joe and Shakey rush her. Cuddles turns to run and faces Holmes, the cat.

Holmes YOWLS and swats Cuddles, who rolls away. He HISSES.

Joe charges on but Shakey and Fuzzy peel off and run.

JOE  
(calls back)  
Guys, c'mon!

Joe considers fighting but Holmes swallows Cuddles like a cobra. Joe runs away, following Fuzzy into the high grass.

JOE (CONT'D)  
You just let her die?

FUZZY  
That's a cat.

Shakey scrambles over to join them. Holmes looks over, smiles, and saunters off.

Joe, Shakey and Fuzzy stand beneath the scary tree.

SHAKEY  
(shaken)  
Gangbang?

JOE  
No. Why not fight? A squirrel can kill a housecat.

FUZZY

Sure. And a housecat can kill a squirrel. Kind of a gamble.

JOE

(climbs up tree)

Yeah. But there's three of us. And we have these great claws.

Fuzzy stares, doubtfully.

SHAKEY

Nuts?

JOE

Yeah. I'm hungry, too. Let's go.

SHAKEY

(follows)

Nuts?

Joe and Shakey climb the scary tree. Fuzzy stays.

FUZZY

You're crazy. That's owl's tree.

JOE

He's gone. Let's go.

FUZZY

(whispers, freaked)

But it's protected. By a guardian.

JOE

What now?

Above them in the tree, STIRRING. Fuzzy bolts off. Shakey looks at Joe, who listens, but hears nothing.

Joe turns and climbs. Shakey follows.

SHAKEY

Nuts?

EXT. VAGINA OF SCARY TREE -- DAY

Hiding behind a knot of branches, Joe and Shakey watch the center of the tree, which has a fanged, quivering VAGINA.

Skin folded together, surrounded by rings of big teeth creating an aperture. A tuxedoed raccoon, FRANCOIS, steps through and onto the branch with a FEATHER DUSTER.

Francois sniffs the air. He speaks in Clouseau-French.

FRANCOIS  
I can small you, roe-dants. I now  
you are out here.

With a flourish, Francois transforms the feather duster into a ninja BO STICK.

FRANCOIS (CONT'D)  
I assure you, that I am Franch does not mean I well be pehrforming oral sex a-pon anyone.

EXT. SCARY TREE -- DAY

Joe and Fuzzy watch Francois, who starts working the bo stick.

JOE  
We have to get in there.

SHAKEY  
Nuts?

JOE  
Oh yeah.

EXT. VAGINA OF SCARY TREE -- DAY

Francois does his ninja moves near the opening.

SPLAT. A squirrel pellet explodes on Francois' tuxedo.

FRANCOIS  
Merde!

Francois wipes himself, making it worse, stumbles, pirouettes, and falls off the tree. He lands with a CRASH.

JOE  
(sniffs hand)  
I'm surprised he didn't melt.

Shakey looks at Joe and bolts toward the vagina. Shakey disappears into the vagina.

Joe approaches the vagina. He reaches out to touch it. It opens and his hands disappear inside.

JOE (CONT'D)  
Stargate.

Joe walks in and dissolves through the opening.

DISSOLVE TO:

BLACK SCREEN

A single point of light in the center of the screen.

JOE (CONT'D)  
What's with the light?  
(beat)  
Hello? Anyone? Anyone? Bueller?  
(sighs)  
Buddha squirrels, what's the deal?

The point grows vertically, then rotates to horizontal as a single line across the screen.

JOE (CONT'D)  
That's something.

The two-dimensional line rotates forward into a flat, 2D board of interlocking hexagons. Joe, also 2D, is an icon in the center of the five concentric circle board.

#### 2D HEXBOARD

Starting blank, an old style arcade-game icon randomly blinks into each hexagonal space surrounding Joe.

JOE (CONT'D)  
Dude. How about 3D?

POP. The shot morphs and rotates into three dimensions.

#### 3D HEXBOARD

Joe, a 3D squirrel, stands in the middle of the board. The edges of the board lead to carpeted PLATFORMS.

Joe steps onto a hexagon marked with a DASH. Joe dissolves.

#### INT. BREAKOUT

An old style video game screen. Atari 2600 Breakout. Colored segmented bars run in rows across the top of the screen.

A 2D Joe under a small paddle with ball, moves side-to-side.

BWONK. The ball releases and floats against gravity toward the bars. The ball hits the bar, BINK, and the bar disappears. The ball floats back toward Joe.

Joe moves too slowly and the ball passes by him.

ZZZAP! The icon fries with electricity.

JOE  
Gaaa!

MAO (V.O.)  
Two more ball.

BWONK. The ball releases and floats up. This time, Joe scrambles beneath it and successfully keeps his ball.

BINK. BINK. BINK. Joe knocks away the blocks in the corner.

JOE

The secret is to keep going at the same corner.

(BINK.)

I wonder if Morgan Freeman could get me a better hammer.

The corner eaten away, the ball breaks through the last brick, opening a hole in the corner.

JOE (CONT'D)

Ha!

A few rebounds against the sides, and Joe gets the ball into the hole. It bounces wildly back and forth across the top.

JOE (CONT'D)

(sings)

She's a brick-house. She's mighty mighty, letting it all hang out.

The ball comes down and Joe knocks it back up to take out the last brick.

JOE (CONT'D)

Ha.

BLACK SCREEN

JOE (V.O.) (CONT'D)

Whoa.

3D HEXBOARD

Joe stands on the first ring out from the center. He faces two hexagons, one bearing a little DRAGON, the other an ALIEN.

JOE (CONT'D)

Oh yeah.

Joe jumps onto the alien. He dissolves.

INT. SPACE INVADERS -- NIGHT

Joe, 2D, holds a big gun below large floating shields.

MUSIC. ALIEN INVADERS in horizontal formation snake side-to-side and down toward the shields.

JOE

It's a good thing they don't come straight at you.

(fires cannon)

Dammit.

Joe slides to one side and starts firing on the aliens who progress across and down.

BVYUU. BVYUU. The aliens shoot down at Joe, who dodges but keeps firing. Joe blows the group into two sides.

He repeatedly misses as the aliens get fast and move down closer. Joe whistles the theme to "Close Encounters."

Broken into two groups, the aliens move down faster. Joe focuses on one side and manages to destroy them.

The aliens speed up and Joe keeps shooting. He gets down to one alien that speeds back and forth, close to the shield.

BVYUU. Joe shoots the alien.

JOE (CONT'D)  
Go, troopers.

DISSOLVE TO:

BLACK SCREEN

3D HEXBOARD

Joe reappears on the board, now on the darkened second ring. His next choice is between a COBRA and a SMURF.

JOE (CONT'D)  
Azrael. Dude, it had to be snakes.

Joe jumps onto the cobra and dissolves.

INT. PITFALL

Joe's squirrel icon runs horizontally across the screen, jumping over square holes, lakes and ladders.

Joe arrives at a small pool with a swinging rope. He jumps and swings across with a Tarzan YELL, lands and keeps going.

Joe jumps three evenly spaced alligators in a pool. On the third, he moves too far and is eaten.

JOE  
Argh! Ow!

Joe blinks back into existence next to the pool.

JOE (CONT'D)  
Why does that hurt?

MAO (V.O.)  
One more life. Don't die, billy goat.

Joe doubles back and climbs down a ladder to go past the lake of alligators. He continues on.

He moves horizontally, revealing a small set of jumps and CHOMPING PLATFORMS (non-Pitfall) leading to a golden COBRA hissing in 2 frame-animation.

Joe doesn't blink, jumping over and through the obstacles with perfect precision. He swings over a pit.

JOE  
Give me the idol, I will give you  
the whip.  
(through chompers)  
These don't even belong in the ship.

Joe carries the cobra back through the CHOMPERS, which get his tail on the last segment. SHRIEK.

Joe makes it, tail flattened and bent. He holds the cobra.

JOE (CONT'D)  
Okay? Now what?

Joe runs past a few more pits and over some more alligators. He continues to the side to a big Taj Mahalesque palace.

JOE (CONT'D)  
Pangkot Palace.

Joe goes into the castle. HAPPY MUSIC plays.

DISSOLVE TO:

BLACK SCREEN

3D HEXBOARD

Joe stands in the third ring. DONKEY KONG or PACMAN.

JOE (CONT'D)  
Could have gone to college for what  
I spent on you, you yellow bastard.

Joe jumps onto the Pacman hexagon. He dissolves.

INT. PACMAN

Joe's squirrel icon midst little nuts replacing the dots, and big nuts for power pellets. Owls replace the ghosts.

JOE  
I know the pattern, man. I can sleep  
through this one.

The game starts and Joe chomps through nuts left, down, down around right, up, left, up, etc. The owls pursue.

JOE (CONT'D)  
Damn, these are pretty good.

Joe, chased by several owls, eats a big power pellet. The owls turn blue and Joe eats all of them in quick succession.

A PRETZEL appears. Joe eats it.

JOE (CONT'D)  
Salty.

Joe loses his place and almost runs into a pursuing owl. Joe wiggles around to escape. He really is pretty good.

JOE (CONT'D)  
Clyde, Clyde, Clyde.

"The Devil Went Down To Georgia" fiddle solo plays as Joe runs around eating nuts and owls and clearing the screen.

JOE (CONT'D)  
The all-American game. Consumption.  
I'm good at this one.  
(eating last nuts)  
What am I doing here?

DISSOLVE TO:

BLACK SCREEN

3D HEXBOARD

Joe stands one row away: a CAR or a FROG. Joe jumps onto the frog. As he does, Francois appears in the center square.

FRANCOIS  
(accosts Joe)  
Broke my hand, you fahking roe-dant!

Francois jumps up and runs along the hexagon's edge, never stepping into the spaces, all the way to the platform.

Joe dissolves on the frog space.

JOE  
Damn.

EXT. HIGHWAY -- DAY

Joe stands at the edge of a highway filled with TRAFFIC. Past the road is a river filled with crosscurrent logs, crocodiles and submerging turtles. Finally, four docks.

JOE  
Frogger.

A 2D FROG at the side of the road, near Joe, hops out into the road and is immediately THWACKED.

FROG  
Oh, my soul!

WHOOSH. The frog bursts with a CHORUS of SHRIEKING.

MAO (V.O.)  
No more rives.

JOE  
What about me?

MAO (V.O.)  
You either. Be careful.

A large clock appears, counting down from "30." Joe steps into the road, startles, and dives back to safety.

JOE  
Such a microcosm. I want to get across, but I hate traffic.

EXT. RIVERBANK -- DAY

Joe runs along the side of the road, sees an opening and breaks. Joe crosses the road and reaches the row of dirt.

A SNAKE slides across from the side. Joe jumps onto a passing-by TURTLE. The turtle submerges and Joe jumps to a LOG.

JOE  
I'm getting too old for this shit.

The next row are CHOMPING CROCODILES. A frog on a nearby log jumps onto a crocodile and is eaten with a YELP.

JOE (CONT'D)  
Fuck this, I'll float.

Joe waits but sees that the stream flows into CHOMPING HAMMERS that bust up the logs at the edge. No float, Joe reverses, runs across, and jumps from log to crocodile to safety.

SQUELCH. A 2D POSTER OF JOE stands in the safety dock.

EXT. HIGHWAY -- DAY

Joe reappears back at the start.

JOE  
Four times? Dude.  
(bolts straight across)  
Heavenly God Heavenly God Heavenly--

Joe bowfingers through traffic.

EXT. RIVERBANK -- DAY

Joe doesn't break stride, hopping straight across the turtles, logs, crocs and into a dock. SQUELCH.

FROGGER MONTAGE

- A) Joe runs across the road again, avoiding a snake.
- B) Joe eats a butterfly on a log. He waits to the edge to hop into the far dock.
- C) Joe elaborately jumps around the highway.
- D) Joe jumps back and forth on the back of a crocodile.
- E) Joe goes to jump into the final slot.

JOE  
I am the Kung Fu Master!

F) The game freezes, with Joe one move from winning. The music stops and the screen pixelates.

JOE (CONT'D)  
Buggy Frogger! A little help here?

Power pulled, the screen collapses to a single point of light.

BLACK SCREEN

The point grows vertically, then rotates to horizontal line, then rotates forward into the flat, 2D hexboard. Rebooting.

2D HEXBOARD

Starting blank, an old style arcade-game icon randomly blinks into each hexagonal space. Game saved, Joe stands at the edge of the circle, ready to step off onto darkness.

JOE (CONT'D)  
Thought I lost my quarter.

3D HEXBOARD

As Joe jumps off the board and onto SHAG CARPET, THREE DOORS emerge from darkness. Joe goes to the middle.

Joe grabs the door handle. ZAP! He flinches, hair on end.

MAO (V.O.)  
Not that one.

Joe reaches for the knob on the right. ZAP.

JOE  
Dammit.

MAO (V.O.)  
Not that one, either.

JOE  
Fine, never mind.

Joe turns, but the hexboard is gone. The shag carpet hangs over an endless CHASM. Joe looks over the edge.

MAO (V.O.)  
Go on. Try the other door, dumbass.

Joe checks the knob. No zap. He opens the door.

EXT. DESERT THRONE -- DAY

A desert expanse, with huge pyramids. Molly, with a Princess Leia haircut, lounges on a golden throne, surrounded by SLAPSTICK MIDGETS IN EGYPTIAN ANIMAL MASKS.

A huge, circular stone archway stands before her. Joe, still a squirrel, materializes through the archway.

The midgets kneel and CHANT together in perfect unison.

MIDGETS  
Oh-ay oh-ay oh-ay oh-ay! You are  
the champ! You are the champ!

MOLLY  
Stop!  
(snaps fingers)  
We need privacy.

INT. INTERROGATION ROOM -- DAY

Molly, blonde, hair up, smokes in a white minidress. She uncrosses and recrosses her legs, a la Basic Instinct.

Joe faces her, hindlegs forward on an 18" STONEHENGE.

A CHUBBY BRUNETTE in a blue dress enters, brings Joe a bag of Zippy Trail Mix, and exits.

MOLLY  
One question.

JOE  
How do I get out of here?

MOLLY  
There are ways. A gift.

Molly leans down and kisses Joe. She disappears.

Three PEDESTALS rise up from nowhere, each displaying an item; a BASEBALL BAT, a VOODOO MASK, a pair of RUBY SLIPPERS.

Joe scrambles over. The bat says "El Natural". The mask is old and wooden. The ruby slippers are just his size.

Joe jumps into the slippers, stoked. The bat and mask descend and disappear.

JOE

(clicks his heels)

There's no place like home. There's no place like home. There's no place like home--

Joe dissolves as if from the Star Trek transporter.

EXT. EDGE OF JOE'S ROOF -- DAY

Fuzzy, carrying a nut, dives away as Joe BLINKS onto the branch that drapes onto the roof.

JOE

Dude! That's not what I meant.  
Hey! Where are my shoes?

Fuzzy peeks out and approaches.

JOE (CONT'D)

I thought I was out.

FUZZY

How did you do that? And why aren't you with the others?

JOE

(checks wrist)

What others? Three-ten? Dude.

FUZZY

You got any nuts?

EXT. GRASS -- DAY

Joe and Fuzzy sneak through the grass.

FUZZY

Down, dumbass. You'll get eaten.

JOE

What am I hiding from? The cat?

FUZZY

The cat, the owl, raccoons, spidermonkeys. We hide from anything. Anything that might eat us.

JOE

Raccoons don't eat squirrels.

FUZZY

Fuck you they don't. Maybe uncommon,  
but they have big fangs.

They watch the owl fly a CARCASS back to his tree.

FUZZY (CONT'D)

You got him killed, didn't you?

JOE

He's not back?

EXT. HIGHWAY -- DAY

CARS WHIZ by on a one-lane highway. Joe and Fuzzy approach  
FOUR SQUIRRELS power-eating nuts at the edge of the road.

FUZZY

They come here while the sun's still  
high, like a big nut.

The squirrel nearest the road rushes across.

WHAP. Joe SHRIEKS as Fuzzy runs away.

JOE

(to Fuzzy, long gone)  
What are they doing?

Joe runs up as the second squirrel rushes out onto the road.  
A car skids and misses. The squirrel switches lanes. WHAP.

Joe confronts the two remaining squirrels, A and B.

JOE (CONT'D)

Are you high?

SQUIRREL A

Oh yeah.

Both squirrels eat nuts. Squirrel B gives one to Joe.

SQUIRREL B

The cycle completes the journey.  
And nighttime sucks.

Squirrel B jumps out just in time-- WHAP. Joe freaks out.

JOE

Stop doing that!

Squirrel A finishes his nut and smiles. Joe grabs him with  
both hands. They stick to Squirrel A like glue.

Joe struggles. He tries to pry himself off with his feet,  
but they, too, stick to Squirrel A.

JOE (CONT'D)  
Wait! Okay. Help me. How do I  
make people happy?

SQUIRREL A  
Why care about people? You're a  
squirrel.

Squirrel A kisses Joe, and their heads attach and fuse. Joe  
struggles again and falls to the ground, flailing, alone.

Squirrel A stands in the middle of the road, smiling. A  
CHIRP of brakes and a little CONVERTIBLE idles near JOE.

GIRL (O.S.)  
Oh, gross.

EXT. GRASS -- DAY

Joe, dazed, stumbles back to his house. Barry flies in,  
lands, and walks alongside Joe.

JOE  
I can do this.

BARRY  
Seen the cat? I covered him in paint.

JOE  
Girls like dancing, right?

BARRY  
Sure. Dancing, jewelry, worms--

EXT. TREE -- DAY

Joe approaches the tree. Molly looks sadly out her window.

Fuzzy stocks nuts as Benny lies, WHEEZING. Several other  
SQUIRRELS gather in the grass nearby.

JOE  
Hey guys.

BENNY  
(weakly)  
Nuts?

JOE  
You don't look good.

Fuzzy walks by with a nut.

FUZZY  
Better start on tomorrow.

JOE

There's no tomorrow. I want out  
today. I need to make her happy.

RANDOM SQUIRREL

Nuts?

JOE

Yes! Nuts! I'll give you all nuts.

All of the Squirrels stop and listen.

JOE (CONT'D)

EF Hutton. You get it? Nuts! Nuts  
for everyone who does what I say!

Joe looks up at Molly's window as she closes it.

EXT. JOE'S JEEP -- DAY

Joe stands with a DOZEN SQUIRRELS in formation, including  
Fuzzy, Benny and a BLACK SQUIRREL in a red leather jacket.

SQUIRRELS

Nuts? Nuts?

INT. JOE'S JEEP -- DAY

Joe works hard to put the keys in the jeep but can't get it  
done. He struggles with the key, getting it partially in.

JOE

Fine.

Joe jumps down below the dashboard and pops off the panel.  
He crosses two exposed wires and the jeep CHUGS to life.

Joe scrambles up on the seat and turns the radio on MAX.  
The radio plays James Brown's "Get On The Good Foot."

EXT. JOE'S JEEP -- DAY

MUSIC. The squirrels skitter, but Fuzzy motions them calm.

FUZZY

No, stay. It's okay.

The black squirrel grooves. Joe joins them on the roof.

JOE

Yeah! Dance. Like that guy.

The black squirrel breakdances as the other squirrels join  
Joe, moving side to side with no rhythm.

JOE (CONT'D)

Okay everybody, keep going.

Mid-line, Benny coughs up a big hunk of phlegm and gasps. He looks away as if he didn't do it and keeps dancing.

Joe climbs up to Molly's window.

INT. MOLLY'S ROOM -- DAY

Molly lies on her bed, listening to GOTH ROCK.

Joe scratches the window. Below him, the squirrels drift.

JOE

Nuts!

The squirrels go back to the basic dance, but shrug en masse as if to say, "Great, but where are the nuts?"

EXT. ED'S GARAGE -- DAY

Ed enters his pristine, all closed-cupboard garage. The MUSIC seeps through. Ed angrily hits the garage door opener.

INT. MOLLY'S ROOM -- DAY

Molly sees Joe at the window and jumps. Joe smiles and motions her outside. He jumps down.

Molly moves to the window just as Joe reappears, scaring her again. Molly goes to the window.

EXT. JOE'S JEEP -- DAY

Joe waits below the window. The squirrels dance in formation.

JOE

That's good guys, keep it up.

EXT. MOLLY'S WINDOW -- DAY

Molly opens her window and looks outside. Below her, Joe joins the dancing squirrels.

EXT. JOE'S JEEP -- DAY

Squirrels boogie. The black squirrel does the robot.

JOE

(leads)

And side, and side, and hips thrust  
hips, and side--

EXT. MOLLY'S WINDOW -- DAY

Molly laughs, turns down her stereo, and returns to watch.

BANG. Molly SHRIEKS.

EXT. JOE'S JEEP -- DAY

The black squirrel lies dead. Behind him, Benny vomits up his intestines and falls over, quivering and foaming.

POP. POP. Another squirrel falls.

EXT. ED'S DRIVEWAY -- DAY

Ed marches toward the tree, wielding his Daisy Red Ryder BB rifle like an old gunslinger.

MOLLY (O.S.)

Daddy! No!

EXT. JOE'S JEEP -- DAY

Joe and the other surviving squirrels run for it, scattering up the tree and around the yard.

Ed walks up to the jeep and turns off the music. He shoots a few extra BBs up into the tree and walks back to his garage.

EXT. JOE'S GARAGE -- DAY

Joe widens the hole in the air vent to push through.

INT. JOE'S KITCHEN -- DAY

Joe takes the top off of a Scooby-Doo cookie jar and pulls out a bag of marijuana.

JOE

What am I going to do? Can I even get high? Smells good--

Joe looks around his empty kitchen. He talks to the bag.

JOE (CONT'D)

I am not going to kill myself. What would I want if I were a girl in high school? Tad Hamilton? I wish I knew how to give a pedicure.

EXT. JOE'S GARAGE -- DAY

Joe scrambles out, baggy in teeth, and heads to Ed's.

EXT. MOLLY'S WINDOW -- DAY

Joe scurries across Ed's driveway. He climbs straight up the side of the house.

INT. MOLLY'S ROOM -- DAY

Molly lies on the bed listening to depressing GOTH ROCK. TAP. TAP. TAP. TAP. TATAP.

She looks over. Joe hangs outside the window, holding up the bag of weed. Molly gasps. TAP. TAP. TAP. TAP.

JOE  
(muffled)  
Let me in. It's me. Joe. C'mon  
Molly, it's me, I swear.

MOLLY  
(looks around)  
Dale? Is that you? Is that?

Molly gets up from the bed and opens the window.

INT. ED'S DEN -- DAY

Molly's MUSIC thumps from above. Ed perfectly aligns pencils on his monthly desk calendar and glares at the ceiling.

MUSIC lowers. Ed dismisses it and pulls out a vacuum cleaner.

INT. MOLLY'S ROOM -- DAY

Joe hands a JOINT to Molly and starts rolling another, the baggy and PAPERS on Molly's desk.

MOLLY  
(fires up)  
Do you feel weird?

Joe crumbles marijuana with his little squirrel claws.

JOE  
Be glad you're not a squirrel.

MOLLY  
Squirrels are okay. You don't have  
rabies or anything, right?

JOE  
I think I'm okay. Fuck man, rabies?

Molly gives the joint to Joe, who smokes and COUGHS.

MOLLY  
Yeah, I'm just a little confused.  
Dale's just so weird. Guys suck.

JOE  
(passes back j)  
Yeah.

INT. ED'S DINING ROOM -- DAY

Ed adds ORIGAMI CRANES to an elaborate centerpiece. Music above goes CLASSIC ROCK. Approving, Ed grabs his chamois.

INT. MOLLY'S ROOM -- DAY

Joe changes the radio. Molly, high and GIGGLY, stares, awed.

JOE

Crap music makes you angry. Too many songs about hating your dad.

MOLLY

I like that crap.

JOE

(taps his foot)  
But isn't this better?

MOLLY

No. This is crap.

JOE

You said you like crap.

MOLLY

(giggles)

Oh yeah.

JOE

(boogies)

It's good to dance to.

Joe turns up the music.

INT. ED'S HALLWAY -- DAY

Ed dusts a row of childhood SCHOOL PHOTOS of Molly.

The MUSIC ratchets up. Ed looks at a picture of his daughter, smiles and continues dusting, now to the music.

INT. MOLLY'S ROOM -- DAY

Molly licks another joint shut as the song ends.

MOLLY

Girls in glasses are just asking for it, right? I mean, we have Lasix.

JOE

What are you gonna do about it?

MOLLY

Everybody says I'm blossoming. All of a sudden I have these tits, and expectations because of them.

(fires up)

I think I want to be a singer.

JOE  
Can you sing?

MOLLY  
(giggles)  
Of course. Anyone can sing, silly.

Molly bounces to the music, Joe fixated on her breasts.

JOE  
You'll be a good singer. Good attitude.

Molly hands Joe the joint and lights it for him.

JOE (CONT'D)  
(coughs)  
You know, Molly, my dad was a lot like your dad.

MOLLY  
Yeah?

BEGIN FLASHBACK

EXT. JOE'S CHILDHOOD HOME -- NIGHT

A small tract house in a deteriorating suburb with a beat-up Chevy VEGA parked in the driveway.

JOE (V.O.)  
My dad said no, you cannot take the car tonight. He didn't need it but I couldn't use it. And it was prom.

JOE, 17, in a 70's disco suit and carrying a head-sized CORSAGE, sneaks out of the house.

He hops into the car. The car REVS and burns away.

INT. JOE'S CAR -- NIGHT

Joe, 17 and geeky, drives. He puts in an 8-Track CASSETTE. Led Zeppelin IV, side two.

JOE (V.O.)  
I was in love. My date was the hottest girl in school.

Next to Joe sits the corsaged HOTTEST GIRL IN SCHOOL.

JOE (V.O.) (CONT'D)  
She'd never even noticed me, but she caught her boyfriend blowing her dad and vowed ultimate revenge. Me.

The girl slides over and nibbles Joe's ear as he drives.

JOE (V.O.) (CONT'D)  
She was so hot.

The girl drops her head into Joe's lap. ZIP. Joe grins, then freezes at POLICE LIGHTS in his rear-view mirror.

JOE (CONT'D)  
Dude.

INT. JAIL -- NIGHT

Joe, teen, sits across from a drooling OLD MAN wearing Joe's suit jacket. The old man's soiled pants cover his feet.

JOE (V.O.)  
Dad reported the car stolen. Wanted me to spend the night in jail. Came to get me the next morning. Said, next time you'll mow the lawn like I told you to.

END FLASHBACK

INT. MOLLY'S ROOM -- DAY

The squirrel stares out the window. Molly sits on the bed.

MOLLY  
Bummer. What about your date?

JOE  
(takes hit)  
She went to prom without me and had sex with my buddy, Clarence. Gave him the clap.

Joe CLAPS. His paws together. Molly touches and rubs her lips like she's applying Blistex.

MOLLY  
That feels kinda good.

JOE  
(sighs)  
It would've been okay if it had gotten me something-- notoriety or infamy even-- but nobody even noticed. Charges dropped. The cop who pulled me over didn't even use a siren.

MOLLY  
(licks lips, stoned)  
That so sucks. You poor-- thing.

JOE  
I didn't even get the blowjob. The corsage was too big.

MOLLY  
(removes bikini)  
Do you like my breasts?

Joe, enraptured, watches Molly dance in SLOW-MOTION.

INT. ED'S STAIRWAY -- DAY

MUSIC. Ed hears giggling coming from Molly's room. He sneaks to the door and throws it open.

INT. MOLLY'S ROOM -- DAY

Molly, topless, touches Joe's little red penis as Joe takes a hit off a large joint. Ed shuts the door.

JOE  
That was bad.

Molly rushes for her shirt as the door reopens. Ed fumes. He reaches across the desk and grabs a drum major BATON.

He takes a wild swing at Joe on the bed. Molly drops to the floor as Joe scrambles around.

Ed repeatedly WHACKS at Joe. Joe dives out the open window.

EXT. MOLLY'S WINDOW -- DAY

Nearly sunset. Joe plummets from the second story window.

Joe SCREAMS. Before he hits, Barry swoops in and saves him.

Barry swings Joe up but can't handle the extra weight and they both crash down together, hard.

JOE  
Where were you?

BARRY  
Waiting to be invited in, thank you.

Joe climbs up, but Barry lies in a heap, one wing askew.

BARRY (CONT'D)  
(climbs up)  
I'm okay, birds are tough--

THWAP. Holmes rushes in and pounces on Barry with a fury of bites and claws. Holmes throws Barry hard onto the pavement, pounces, picks him up in his teeth, and runs off.

Joe stands alone as the sun falls below the horizon.

The owl HOOTS. Joe looks around and realizes that the squirrels are all gone. He bolts.

EXT. JOE'S GARAGE -- NIGHT

Joe rushes to the open air vent and climbs inside.

EXT. TREE -- NIGHT

From the tree, SEVERAL SQUIRRELS in a revolving line hump Biscuit and watch Joe climb into the vent.

CUDDLES

Nuts?

INT. JOE'S GARAGE -- NIGHT

Joe runs over the body.

INT. JOE'S KITCHEN -- NIGHT

Joe runs into the kitchen, lights on. The magnifying glass is on the counter, the spider in the corner. Joe scrambles to the spider, thinks about it, and rushes over to the pantry.

JOE

(sings)

Xanadu-- Oh Xanadu-ah-oo.

INT. JOE'S PANTRY -- NIGHT

The shelves are still packed with trail mix. Joe tears open a package and eats a nut. His body shakes with joy.

MONTAGE JOE'S NUT ORGY

- A) Joe rips open bags of nuts and pours them into a pan. He jumps into the pan.
- B) Joe shines his paws with PEANUTS and licks away the dust.
- C) Joe makes faces, using RAISINS as props.
- D) Joe eats strings of SUNFLOWER SEEDS lined up like dominos.
- E) Joe humps a WALNUT SHELL, drooling.
- F) Joe lies in a stuffed heap, nutdrunk.

END MONTAGE

INT. JOE'S LIVING ROOM -- NIGHT

Joe sleeps on the living room floor.

JOE

(dreams)

Nuts. Gangbang. Nuts.

KNOCKING wakes Joe. MORE KNOCKING. Joe creeps to the couch.

The door cracks open. Dale peeks in.

DALE  
Joe? You home?

JOE  
Yeah.

Dale turns on the light. Joe sits on the couch.

DALE  
Whoa! Where'd you get the squirrel?

JOE  
I am the squirrel.

DALE  
Whoa.

INT. JOE'S LIVING ROOM -- NIGHT

Dale looks through the telescope as Joe sits on the couch.

INSERT - TELESCOPE

Harmony eats dinner in lingerie.

DALE (O.S.)  
God I love her.

BACK TO SCENE

JOE (O.S.)  
Go on your 18th birthday. Bring  
your license. She'll use it on her  
site. She did me in my uniform.  
Best three minutes of my life.

Dale laughs.

JOE (CONT'D)  
You want the telescope?

DALE  
Really?

JOE  
I don't need it. Last time I got a  
chubby I was looking at a squirrel.

DALE  
(checks telescope)  
Mine's actually better.

JOE  
Think I should give it to Ed?

DALE

Ha.

JOE

She'd want someone to watch.

INT. JOE'S GARAGE -- NIGHT

Joe leads Dale past the body.

JOE

Don't mind this.

DALE

Gross.

Joe hops up onto the colorful but dusty tarp on the car.

JOE

I can give you this. It's all yours.

DALE

Does it run?

JOE

It's brand new. Fifty miles on it.

DALE

(pulls away tarp)

Why didn't you drive it?

The tarp comes off, revealing the ugliest promotional DUNE BUGGY ever. Purple, lime, yellow. Zippy Trail Mix.

DALE (CONT'D)

Awesome.

JOE

The only day I drove it it was filled with nuts. So corporate. Those guys kill rain forests.

DALE

Then why eat their nuts?

JOE

They had a contest. The nuts are already picked, you know. The deal says I can't paint it for twenty-five years.

DALE

And?

JOE

Six more years.

DALE  
(sits in car)  
Sweet.

EXT. JOE'S GARAGE -- NIGHT

Dale opens the garage door and gets back into the car. Joe rides in the passenger seat, eating a bag of nuts.

Dale REVS the engine and drives into the cul de sac.

THE MOON shines bright and nearly full. A red "312" glows huge in the center.

INT. ZIPPY BUGGY -- NIGHT

Joe looks at the moon and checks his wrist, also at "312." Dale fiddles with the dashboard.

JOE  
You see that?

DALE  
Full moon tomorrow.

JOE  
No. The numbers.

DALE  
Sure man. Bitchin'.

Dale honks the DOODLY-OODLY-OODLY-AY horn and REVS the engine.

DALE (CONT'D)  
Kick ass.

Dale fiddles with the radio as Joe stares at the moon.

EXT. MOLLY'S WINDOW -- NIGHT

Molly peeks her head out. She sees Dale and Joe in the car. She disappears, then returns and climbs out in jeans.

She shimmies down the drainpipe and runs to the car.

INT. ZIPPY BUGGY -- NIGHT

Dale poses as Molly hops in.

DALE  
You coming?

MOLLY  
Sure. Are you going to race?

Dale nods, assuredly.

DALE

Oh, yeah.

JOE

Race?

EXT. PIGGLY WIGGLY PARKING LOT -- NIGHT

A weak, suburban street racing set. TEENS hang out.

Mick's Camaro stands next to a beat-up STATION WAGON and a cute CONVERTIBLE.

RISSA, 17, hot Jamaican race coordinator and cool girl, stands with Mick, his JOCK and CHEERLEADER TOADIES, and SCOTT, 16, geeky, who stands with his pimply friend, MARTIN, 17.

MICK

(to Scott)

You pussing out?

SCOTT

I didn't know it was for slips.

MARTIN

(leans in, whispers)

We got C02. We'll take him.

Scott looks back and forth between Mick's camaro and his mom's dilapidated station wagon.

TOADY JOCK GUY

Chicken shit.

RISSA

(to Scott)

Lupe's in. Her car's better than yours.

LUPE, 16, hot Latina, bends over and polishes her car.

SCOTT

(to Lupe)

You in?

She nods. Scott looks at Martin, who slurps a slurpee.

MARTIN

Do it, man.

SCOTT

Yeah.

DOODLY-OODLY-OODLY-AY. Dale sounds the horn as the buggy drives into the lot. They park with the other cars.

Joe sits in Molly's lap. Dale hops out.

DALE

I'm in.

MICK

With that piece of shit?

LUPE

I don't want that ugly piece of shit.

Martin shrugs at Scott. Do it.

RISSA

Yeah. I don't know if your car's worth it, Dale.

The new buggy idles next to the beaten station wagon.

DALE

C'mon. Scott's racing a thirty year old station wagon.

SCOTT

I got CO2.  
(to Martin)  
Right?

Martin nods. The other teens stare at Dale.

MICK

Fine, loser. We'll take your car.

Mick goes to his car. The other drivers get ready.

INT. ZIPPY BUGGY -- NIGHT

Dale drives, Molly beside him with Joe on her lap.

JOE

Is this a good idea?

MOLLY

You're so brave.

Molly leans over and kisses Dale's cheek. He blushes.

DALE

I gotta pee.

Dale gets up and out of the car.

EXT. PIGGLY WIGGLY PARKING LOT -- NIGHT

The other drivers wait as Dale runs to a fence to pee.

DALE

One second.

Mick moves his car alongside the buggy.

MICK  
What's with the squirrel?

Joe hops off of Molly's lap and runs across the lot.

MOLLY  
What squirrel?

MICK  
What squirrel?

Molly shrugs. Mick is confused. Dale returns.

MOLLY  
Dale's going to kick your ass.

Dale drops his keys. As he bends to pick them up, he opens the door and nails himself in the head. THUMP. He falls.

MOLLY (CONT'D)  
Dale?

MICK  
Funny. That's okay. He can keep his shitty car.

Molly unlocks her seatbelt and moves to the driver's seat.

MOLLY  
We're in. Get in Dale.

Dale pulls himself groggily to his feet, walks around the car and sits in the passenger seat. His head bleeds.

DALE  
Sorry. Maybe you should drive.

Molly REVS the engine. The cars stand in formation.

Rissa stands before them and takes off her shirt. Cars REV.

RISSA  
Okay. Hilltop and back. Go when I unhook my bra!

Rissa's breasts bounce to the music. She unhooks her bra.

RACING MONTAGE

A) All four cars SCREECH forward. Mick's camaro guns out in front, followed by Lupe, Scott and Molly.

B) Mick smiles, cocksure, as his car pulls away.

C) Molly lags behind, Dale bleeding beside her.

MOLLY  
What do I do?

DALE  
Go faster.

D) Lupe's convertible drives behind the camaro, losing ground. The other cars pursue.

E) Scott drives as Martin picks a zit. Scott looks over, nervously. Martin nods his head, no.

F) Molly drives, worried. Mick's camaro starts up the hill.

G) Mick's camaro flies over the edge of the hilltop, skids around a flagpole and heads back the other way.

H) Lupe makes a skidding turn. Behind her, Mary catches up to Scott and passes him with a tighter turn. She's in 3rd.

I) Joe, in a tree above the street, checks the moon. "325."

JOE  
Just jump. Billy goat's not so bad.  
Assfish would kinda suck.

J) Mick's camaro guns toward Joe.

K) Lupe has her foot to the floor but isn't catching up.

L) Scott and Martin truck on, way behind.

M) Joe jumps from the tree, the car speeding toward. Joe lands on the street. The camaro rolls over him.

N) Lupe goes to change radio stations, looks down, and peels off, planting her car in a fence. CRASH. Molly drives past.

P) Martin nods. Scott raises the armrest exposing a jerry-rigged BIG RED BUTTON attached to two huge canisters of CO2 on the undercarriage of the car.

Martin pushes the button. The car EXPLODES.

S) Mick has clear sailing to the Piggly Wiggly.

T) Joe hangs on the undercarriage of the Camaro. He climbs into the engine and reaches a big set of colored wires.

Joe struggles with the cables, pulling some out. They spark and Joe chomps down, biting the big clump of wires. He fries.

U) Mick's car dies.

MICK  
What gives?

V) Mick's car rolls to a stop ten yards from the finish line.

MICK (CONT'D)  
Come and push me!

W) Molly crosses the line as jocks hustle out to push Mick. The kids go wild.

END MONTAGE

EXT. PIGGLY WIGGLY PARKING LOT -- NIGHT

Mick sits in his car, pissed, surrounded by confused toadies.

TOADY JOCK GUY  
What happened, dude?

Joe climbs from under the car and runs away. Only Mick sees.

MICK  
Did you see that?

At the buggy, Joe jumps into Dale's lap. Molly drives away.

TOADY SKINNY GIRL  
I saw. That squirrel was with her when she came. You did good, Mick.

EXT. DALE'S HOUSE -- NIGHT

Molly pulls up to a curb in front of Dale's house.

MOLLY  
That was so cool.

DALE  
Yeah. I wish I saw. Thanks, Molly.

Dale holds his bleeding head and walks up the path.

MOLLY  
What? No kiss?

Dale returns, kisses Molly softly, and heads for the door.

MOLLY (CONT'D)  
I'm never getting laid.

JOE  
Maybe he's just not that into you.

BZZZ. Joe winces in pain and grabs his wrist, which ticks down from "380" to "375."

JOE (CONT'D)  
(to sky)  
What?

EXT. CUL DE SAC -- NIGHT

Molly parks the buggy on the street outside Joe's.

MOLLY  
You sure you don't want to come in?

JOE  
No. I have nuts waiting.

Molly leans in and kisses Joe.

MOLLY  
Thanks, Joe.

Joe ripples with bashfulness. The moon resets to "390."

JOE  
Back where I started.

Joe hops down off the car and heads for the garage.

EXT. JOE'S GARAGE -- NIGHT

The vent is wide open.

JOE  
Oh, shit.

INT. JOE'S GARAGE -- NIGHT

Very dark, but Joe sees with squirrelish night vision. The room is a mess of shredded cellophane and squirrel pellets.

Joe rushes to the kitchen.

INT. JOE'S PANTRY -- NIGHT

Cleaned out. Two nutdrunk SQUIRRELS sleep on the floor.

JOE  
Hey!

The squirrels stir. They're big.

SQUIRREL A  
Nuts?

SQUIRREL B  
Nuts?

JOE  
You ate my nuts? Dude!

Joe stomps off.

INT. JOE'S KITCHEN -- NIGHT

Joe pouts on the counter.

JOE  
Man I need my nuts. Nuts. Spider.

Joe sees the spider. He scrambles over. Joe picks up the spider, closes his eyes and pops it into his mouth.

JOE (CONT'D)  
(savors)  
Mmm. Tastes like crab. Nuts?

EXT. SCARY TREE -- NIGHT

Joe stands under the scary tree, looking up at the opening.

In the grass nearby, Biscuit pops up.

JOE  
Oh, hey.

BISCUIT  
Gangbang?

JOE  
You're not going to just run away?

Joe approaches.

JOE (CONT'D)  
Hi. I'm Joe. You are--?

BISCUIT  
Gangbang?

JOE  
Yeah, well. It's just me, but okay.

Joe moves in behind and mounts Biscuit.

JOE (CONT'D)  
Oh yeah, this is pretty--

Joe spasms and dismounts.

JOE (CONT'D)  
Wowza. That was great. You and I,  
uh--

BISCUIT  
Gangbang?

JOE  
(looks around)  
Yeah, I guess I could go again.  
Look at that.

Joe mounts Biscuit again.

JOE (CONT'D)  
Sorry about that last one. First  
time I'm a little fast-- Gaa--

Joe spasms and dismounts. Biscuit scampers off.

JOE (CONT'D)  
We can make it baby, me and you!  
(shakes, energized)  
That's right.

EXT. VAGINA OF SCARY TREE -- NIGHT

Francois the raccoon snores noisily in front of the vagina.  
Joe shits into his hand and throws a pellet at Francois.

Francois, hit, YOWLS. Joe runs and jumps over him, hopping  
into the tree as he nails Francois with several more pellets.

FRANCOIS  
Merde!

BLACK SCREEN

The point of light rotates into a line, then 2D, then 3D  
with Joe in the center of the hexagonal gameboard.

3D HEXBOARD

Joe jumps on an edge and runs along it over the game board,  
never stepping on any of the old school arcade icons.

Joe reaches the edge and jumps onto the shag carpet. THREE  
DOORS appear, as well as a BOX.

JOE  
I'll take the box.

Joe lifts the box, revealing a hole. Joe climbs in.

INT. TUNNEL -- NIGHT

Joe runs along a dark tunnel, first earth, then air  
conditioning ducts.

Joe comes to a dead end, with a large X on the floor. Joe  
stands on the X and the floor falls out beneath him.

INT. NUTTYVILLE -- DAY

Joe falls from the sky. A PEANUT BUTTER RIVER flows near SUNFLOWER SEED PATHS and houses made of WALNUTS.

Joe lands in a flat of MACADAMIAS. Joe looks around, picks up a nut and eats it. His body shakes with joy.

Three pedestals rise in front of Joe, each displaying an item; a FORTUNE COOKIE, a BROOMSTICK and a LITTLE WHITE PILL.

Joe grabs the fortune cookie. As he does, the broomstick and pill descend and disappear.

He eats it and looks at the fortune. "To get all the gifts, alphabetize." Joe looks around and tosses the paper.

A squirrel lies passed out on the bank of the peanut butter river. Joe runs over. It's Shakey.

JOE  
Hey, you're okay?

SHAKEY  
Nuts.

JOE  
Yeah. I'm going to stay here forever.

INT. TREE -- NIGHT

A loud BUZZ wakes Joe, who lies nested with Fuzzy. Joe tries to extract himself without waking up Fuzzy.

Below them, Ed shapes his hedges and glares up at the tree.

Joe tries to pull away. Fuzzy stirs.

FUZZY  
Hey, Mr. Hips--

JOE  
I, uh--?

FUZZY  
(shushes Joe)  
More nuts? Maybe a tossed salad?

Fuzzy flicks his tongue at Joe.

JOE  
I gotta go now.

Joe rushes down the tree.

EXT. JOE'S YARD -- DAY

Molly exits the house and glares at Ed, who stops working long enough to disapprove. Ed REVS his shrubber.

Molly walks away. As she does, Joe runs alongside.

MOLLY

Not now. He knows I was out.

Joe looks back and sees Ed glaring at him. Joe picks up a piece of shell and nibbles, trying to look inconspicuous.

JOE

I'm just a squirrel.

Ed glares at Molly.

MOLLY

What?

Joe scrambles away. Molly walks off.

EXT. JOE'S GARAGE -- DAY

Joe climbs into the open vent. Holmes the Cat, watching from the bushes, follows him in.

INT. JOE'S KITCHEN -- DAY

Joe looks for nuts and sweeps away cellophane packaging. He stands on the counter near the magnifying glass.

Holmes enters, HISSING.

JOE

Nuts.

Holmes attacks, chasing Joe, who scrambles around the kitchen.

Holmes kicks the magnifying glass, which spins away to the counter's edge, coming to a rest overhanging.

INT. JOE'S LIVING ROOM -- DAY

Holmes chases Joe through the living room.

INT. JOE'S LAUNDRY -- DAY

Joe runs into the laundry room, and Holmes overpursuing, tricks Holmes into the dryer. Joe slams the door shut.

Holmes YOWLS and scratches against the window.

Joe jumps onto the dryer and rotates the dial to HIGH. He goes to the start button.

JOE  
I just can't do it.

Joe reaches down and springs the latch. Holmes rushes out, terrified. Joe sneaks out, following.

INT. JOE'S LIVING ROOM -- DAY

Joe climbs up on the telescope.

INSERT - TELESCOPE

Harmony's house. Harmony stands in a teacher's costume, holding a riding crop and talking to TWO TEEN GIRLS in Catholic school uniforms.

BACK TO SCENE

Joe, unimpressed, unscrews the telescope.

JOE  
Nuts, I'm hungry.

With difficulty, Joe drags the telescope out the back door.

EXT. JOE'S HOUSE -- DAY

Joe scans for predators and drags the telescope over to Ed's.

INT. ED'S DEN -- DAY

Joe pulls the telescope through the den.

Joe positions the telescope on Ed's desk, perching it on some books to get the right angle.

JOE  
(checks telescope)  
Oh, the church would not approve.

Joe scrambles down from the telescope and sneaks out.

EXT. SCHOOL PARKING LOT -- DAY

Molly walks past a group of GIRLS, who whisper.

GIRL  
There she is.

INT. SCHOOL LOCKERS -- DAY

Molly arrives at her locker, which has the words "Squirrel Fucker" written in black marker. TWO CHEERLEADERS approach.

Down the hall, Mick stands with his other toadies.

CHEERLEADER  
How'd it taste?

Molly marches over to Mick.

MOLLY  
What'd you say?

MICK  
Nothing.

The toadies snicker.

MOLLY  
You know, Mick, you don't even--

Dale flies in and suckerpunches Mick.

Mick takes the hit, flinches, then attacks Dale with a combination of karate-style kicks and punches.

MOLLY (CONT'D)  
Stop!

Mick throws Dale against the wall, then knocks him out with a reverse roundhouse kick.

TOADY SKINNY GIRL  
Kick his ass, Mick!

Dale climbs up, bleeding, and faces Mick.

MICK  
What's your problem, dude?

A teacher, MR. LEE, 60, grabs Dale as Mick hits him again. The teacher drops Dale. He falls hard.

MR. LEE  
Stop!

INT. JOE'S KITCHEN -- DAY

The magnifying glass, struck by sunlight, lasers the refrigerator door, shining up the aluminum handle.

EXT. JOE'S GARAGE -- DAY

Joe sneaks out. He grabs at his wrist. "375."

JOE  
Ouch.  
( "370" on wrist)  
What's happening?

EXT. SCHOOL LOCKERS -- DAY

Molly surrounded, Mr. Lee tries to calm the teen mob.

MR. LEE  
What happened here?

Mr. Lee surveys the crowd and heads straight to a prissy good girl, JENNY, 16, who holds her books to her chest.

MR. LEE (CONT'D)  
Jenny?

JENNY  
(musters confidence)  
Well, Molly gave Mick a blowjob and he told everybody, and so Dale was jealous because he got caught by her dad jacking off in the shrubs like ten minutes earlier. So Dale suckerpunched Mick and then Mick kicked Dale's ass.

Dale holds out and inspects one of his teeth.

MR. LEE  
Molly?

MOLLY  
More or less.  
(to crowd)  
What? What's the big deal? So I blew Mick. It was thirty seconds of my life I'm not getting back, but it wasn't so terrible I couldn't get back to even with a tic tac. Why do you even care? So I want to fuck two guys at once? Or five for that matter. Maybe Janie and I are lesbians into fisting.

JANIE, 17, a girl in glasses in the crowd, stares shocked.

MOLLY (CONT'D)  
It's none of your fucking business.  
Decent people give other people a little fucking latitude. Seriously, fuck you.  
(picks through crowd)  
Fuck you. Fuck you. Definitely fuck you. You're okay. But fuck you over there, too. You're a bunch of fucking sheep. C'mon, Janie.

Janie shrugs and she and Molly walk off together.

A FAT LESBIAN in the crowd sighs, awestruck, and sneaks a look at her favorite CHEERLEADER.

EXT. JOE'S GARAGE -- DAY

Joe shivers. His wrist bumps back up to "380." Squirrels in the tree glare down at Joe.

FUZZY  
(yells down)  
They want their nuts from yesterday.

JOE  
They already took them.

FUZZY  
Those were free range. They're pissed. They want their nuts.

JOE  
Yeah. Give me a minute.

Joe heads toward the owl's scary tree.

EXT. SCARY TREE -- DAY

Biscuit pops up in the grass.

BISCUIT  
Gangbang?

JOE  
Sure. Shhh. Give me a little time.

Joe runs over and mounts Biscuit.

JOE (CONT'D)  
We have to stop meeting like this.  
This mating chase thing is wild.  
(spasms)  
Oh, Jerusalem.

Joe dismounts. Biscuit runs off. Joe's wrist reads "400."

JOE (CONT'D)  
I'm gonna make it.

INT. JOE'S KITCHEN -- DAY

The magnifying glass beam passes the aluminum handle and hits the wallpaper. SMOKE rises.

EXT. ED'S DRIVEWAY -- DAY

Ed sweeps. Joe runs across, picks up a shell and runs it to the edge. Joe throws the shell away. Ed glares.

JOE  
Hey there.

Joe turns and uses his tail to sweep away shells to help Ed, who stands, confused. Joe smiles at Ed.

Ed takes his broom and THWACKS at Joe, who dodges.

JOE (CONT'D)  
No.

Ed THWACKS away as Joe runs between his legs and around Ed.

JOE (CONT'D)  
Stop!

ED  
(huffing)  
You talk?

JOE  
Stop, Ed. I'm here to help you, man.

Ed considers thwacking again.

JOE (CONT'D)  
You need to dial down. You're like a half-assed circus-- you're too tense.

ED  
I'm not hearing this. I've lost it.

JOE  
You're okay. Breathe out. That was funny, man.

ED  
Who are you? You sound like that hippy--  
(angry)  
Are you some kind of witch?

Ed walks toward Joe's house. Joe's house EXPLODES.

CUT TO:

EXT. TREE -- DAY

Joe and Shakey stand on a branch, watching Joe's house burn.

JOE  
Should have vented the meth lab.

Ed stands in the cul de sac on a cell phone.

JOE (CONT'D)  
Nuts, man, I'm glad you're back.  
They thought I got you killed.

SHAKEY  
Nuts?

JOE  
Yeah.

SHAKEY  
Gangbang?

JOE  
Not now. The girls are scared of  
the smoke. It's like college.

The house, engulfed in flames.

JOE (CONT'D)  
At least I'll finally get some sirens.

SHAKEY  
Nuts?

DING. DING. Joe turns. At the end of the cul de sac, unseen  
before, stands a FIRE STATION.

EXT. FIRE STATION -- DAY

The garage doors open. A firetruck pulls out, drives to  
Joe's, no sirens, and a handful of FIREFIGHTERS exit.

INT. TREE -- DAY

Joe stands, bummed. Shakey itches himself. "300."

JOE  
Dammit.

Shakey sniffs at the air, smells the smoke, and runs away.  
Other squirrels, including Biscuit, rush away.

The OWL flies out of the big tree.

JOE (CONT'D)  
No, you don't.

EXT. GRASS -- DAY

The squirrels flee. The owl flies down toward Biscuit.

Joe attacks it in flight, digging his claws into the owl,  
who shakes Joe off. Owl picks himself up off the ground.

Joe stands and SNARLS at the owl. The owl faces Joe, looks  
past him, and flies away.

Joe turns to see a shocked FIREMAN walking toward him.

FIREMAN  
You guys see that? That was like  
Discovery Channel.

Joe bolts.

EXT. HARMONY'S HOUSE -- DAY

Joe runs across the cul de sac. Harmony stands on her porch, watching the firefighters put out the fire at Joe's house.

Joe scrambles straight past her and into the house. Harmony YELPS and rushes inside after the squirrel.

JOE (O.S.)  
Wait, wait. Hear me out.

HARMONY (O.S.)  
Brad?

EXT. ED'S DRIVEWAY -- DAY

Ed sweeps. Not many nuts this time. He looks up at the squirrelless tree, satisfied, and heads inside.

EXT. ED'S DRIVEWAY -- DAY

Dale, bandaged, drives Molly down the street in the buggy. They pull into the cul de sac, cleared of firetrucks.

DALE  
Oh shit. Look at Joe's house.

MOLLY  
Most squirrels are suicides.

DALE  
I guess. Molly, I'm really sorry.  
I'm just not fast like you. I don't  
want to rush it, or to get a  
reputation, you know?

MOLLY  
Why not?

DALE  
You know how school is. If we go  
out, people will think we're doing  
it and they'd talk.

MOLLY  
Yeah? And that's bad, how?

DALE

Well, we're not. And if we were we should probably be married. Our bodies are our temples is what my mom says.

MOLLY

You're such a pussy. Are you gay?

DALE

I'm not. I'd rather just- have it be something planned and special and not something hormonal and dismissive. For me it's better--

MOLLY

Jacking off in the bushes?

DALE

Less pressure.

MOLLY

Then why try and defend my honor?

DALE

Because it's the right thing to do. Maybe you need Jesus.

Molly gets out and heads inside.

INT. ED'S DEN -- DAY

The telescope stands pointed out the window. Ed enters, sees it, and peers outside.

He picks up the telescope. A post-it reads "4:30, daily." Ed looks at the clock, 4:45, and points it over at Harmony's.

INSERT - TELESCOPE

INT. HARMONY'S LIVING ROOM -- DAY

Harmony walks across the room in a short, satin robe.

BACK TO SCENE

Ed, confused, goes back to watching, interested.

INT. ED'S HALLWAY -- DAY

Molly carries her books down the hall. She comes to a door.

INT. ED'S DEN -- DAY

Ed look through the telescope. Molly enters and sees.

MOLLY  
Daddy? Daddy!

Ed drops the telescope, then picks it up.

ED  
(drops telescope)  
It's not mine!

MOLLY  
It's in your room.

Ed takes the telescope and leaves.

ED  
Fuckity fuck fuck fuck!

INT. HARMONY'S LIVING ROOM -- DAY

Joe sits on a stool in front of a mini video camera.

INSERT - VIDEO MONITOR

Joe scratches himself.

JOE  
Nuts?

A hand reaches in and puts a can of nuts next to Joe.

HARMONY (O.S.)  
Say it again.

JOE  
Nuts.

HARMONY (O.S.)  
Wow.

The hand tentatively pats Joe, who THUMPS his foot, approving.

HARMONY (O.S.) (CONT'D)  
You are so cute. I can't believe  
you could sign the release.

EXT. ED'S DRIVEWAY -- DAY

Ed storms out of his house, carrying the telescope, and stomps on shells on the way to Harmony's.

Squirrels move back up into the tree.

EXT. HARMONY'S HOUSE -- DAY

Ed walks up the front porch. He hears Harmony from the porch.

HARMONY (O.S.)  
(muffled, inside)  
Oh. Oh. Oh. Oh god, oh god.

She sounds somewhere between pleasure and pain. Ed hears pain. He pushes open the front door.

INT. HARMONY'S LIVING ROOM -- DAY

Ed sneaks in, holding the telescope like a bat. He makes it to the doorway.

INT. HARMONY'S BEDROOM -- DAY

Harmony faces a camera on all fours. Joe is mounted behind her, thrusting away.

HARMONY  
(into the camera)  
Yes. Yes. Oh. God. Yes! Yes!

SERIES OF SHOTS - SEEDY MEN'S EYES

- 1) CLOSE ON MAN, 30, watching, sweating.
- 2) MAN2, 50, watching intently.
- 3) BOY, 14, fixated.
- 4) MAN, 60, watches intently.
- 5) GEORGE W. BUSH stares blankly.

GW BUSH  
Nuke-you-ler. Nuke-you-ler.

END SERIES OF SHOTS

Ed drops his telescope and walks away like a zombie. Harmony looks back at Joe.

HARMONY  
Finish!

Joe spasms and dismounts. Harmony turns off the camera.

JOE  
Uh oh.

HARMONY  
No. That was great. It looked real.

INT. ED'S GARAGE -- DAY

Ed looks through his tools. Big hammer. Welder. Chainsaw.

INT. HARMONY'S KITCHEN -- DAY

Joe and Harmony sit at the table. Joe eats macadamia nuts and looks at the "320" on his wrist.

Harmony drinks coffee and smokes.

JOE

We can go again if you want another angle.

HARMONY

It came out fine. I hope I don't get in trouble.

BZZZ. Joe and Harmony rise to check out the noise.

EXT. TREE -- DAY

Ed REVS the chainsaw under the tree. Ed cuts. ZZZRRRM!

EXT. HARMONY'S HOUSE -- DAY

Harmony and Joe stand on her front porch.

HARMONY

He's crazy.

Joe runs toward Ed.

EXT. CUL DE SAC -- DAY

Other squirrels and birds rush away as Joe approaches. Fuzzy passes the other way, turns and runs past Joe.

FUZZY

Dickwad!

EXT. TREE -- DAY

Ed cuts the tree. Joe approaches and HISSES at Ed. Ed ignores him and keeps cutting. Joe scratches Ed's leg.

Ed turns and buzzes the chainsaw at Joe. Joe runs away as Ed gets back to cutting.

ZRRM. With a huge CREAKING, the tree falls, straight onto Joe's Jeep, crushing it. CRASH.

INT. JOE'S YARD -- DAY

A DOZEN SQUIRRELS huddle together. Joe scampers up to them.

SQUIRRELS

Nuts?

FUZZY  
Go away. You've done plenty, already.

The squirrels glare at Joe. The tree lies across Joe's driveway and over his jeep.

FUZZY (CONT'D)  
Owl will be here soon. We're dead.

The squirrels stand terrified, staring at their felled home.

JOE  
You can stay in my jeep.

FUZZY  
Will it grow nuts? Thank you. We're fucked like Hogan's goat.

JOE  
Who's that?

FUZZY  
It's an expression.

The squirrels MURMUR.

SQUIRREL  
Kill?

The squirrels look at each other and at Joe.

SQUIRRELS  
Kill? Nuts?

JOE  
Fine. I get it.

Joe runs away.

INT. ED'S LIVING ROOM -- DAY

Molly sits on the couch. Ed, sweated through and thrashed, enters, exits to the den, and returns with a BOTTLE of scotch.

Ed opens up the bottle and takes a swig.

MOLLY  
You okay?

ED  
Better now. You?

Ed sits on the couch next to her. FIREBELLS RING outside.

MOLLY  
What's going on? Daddy?

Ed puts down the bottle and laughs.

ED  
(hugs her)  
It's okay, honey. It was worth it.

The DOORBELL RINGS. Ed shrugs and rises to answer.

EXT. ED'S FRONT DOOR -- NIGHT

Ed opens the door. Mick waits outside in a tuxedo, holding a big CORSAGE, scared but hopeful.

ED  
Prince Charming.

MICK  
No, sir. First, I need to apologize to you for yesterday. I really am sorry about what happened. Could I please speak to Molly?

ED  
(exhales)  
Sure.

Ed shrugs and walks inside as Molly comes to the door.

MOLLY  
What are you doing here?

MICK  
Prom. Thought you might forgive me.

Molly goes outside with Mick.

EXT. ED'S DRIVEWAY -- NIGHT

Molly closes the front door behind her. Mick looks away.

MOLLY  
Go fuck yourself. Why are you here?

MICK  
Mom made me. She says I should just apologize. She's in the car.

MICK'S MOM'S CAR idles in the driveway. MRS. MICHAELS, 45, medicated suburbanite, vacantly grooves in the driver's seat.

MOLLY  
Ha! You have no car.  
(waves)  
Hi, Mrs. Michaels.

MRS. MICHAELS  
(rolls down window)  
Hi, Molly.

MICK  
Look, I'm sorry. Come to the dance  
with me. I promise I'll behave.  
(whispers)  
I have tequila.

MOLLY  
Fuck you.

MICK  
Come on! I said I'm sorry! You're  
really embarrassing me. Ugh!

Mick storms to the car and gets inside, slamming the door.

MICK (CONT'D)  
(muffled, in car)  
Mom! No!

Mrs. Michaels gets out of the car and approaches Molly.

MRS. MICHAELS  
Molly, what's wrong? He said he was  
sorry. He likes you. Can't you  
work out your issues together?

MICK  
(yells from car)  
Let's go! She's not even dressed.

MRS. MICHAELS  
Mick! Honey, sometimes you have to  
wait for beauty.

MICK  
(from car)  
You are killing me. Both of you.

MOLLY  
(to Mick)  
She doesn't know what you did?  
(to his mom)  
Mrs. Michaels, in a society that  
ignores a woman's right to an orgasm,  
the first thing we should teach our  
sons is discretion. Am I right?

MRS. MICHAELS  
Okay.

MOLLY  
He told everybody.

MRS. MICHAELS

No? Mick!

MICK

(from car)

I'm sorry already. Can we go?

Mrs. Michaels, embarrassed, heads to the car.

MOLLY

Please. Go home, jack off, and think about how much better you'll be to the next girl nice enough to let tiny come out and play. You know you come faster than a squirrel?  
Sorry, Mrs. Michaels.

Mrs. Michaels gets into the car as Molly heads inside.

INT. MICK'S MOM'S CAR -- NIGHT

The car REVS to life.

MICK

Fine. No problem. Let's go, mom.

MRS. MICHAELS

You're taking me to prom?

MICK

That's not what I meant.

INT. ED'S LIVING ROOM -- NIGHT

Molly enters the living room. Ed waits for her.

MOLLY

I'm not going.

Molly starts to head upstairs.

ED

Honey. I love you. I'm sorry if I've been-- I'm okay. It'll probably just be a fine. A series of fines, maybe. But it's over. I promise.

They hug.

MOLLY

I don't know what to do.

ED

Anything you want. Just be careful.  
Please. I have something for you.

INT. MOLLY'S ROOM -- NIGHT

Joe lies on Molly's bed, stomach rumbling, moaning. BELLS and HISSING as Joe grabs his wrist in agony. "200."

JOE

Dude!

The door opens and Joe dives under the bed.

Molly carries a box into her room and sets it on the bed. She opens it up and pulls out a shiny, sexy DRESS.

Joe sneaks out. Molly sees him, gasps, and shuts the door.

MOLLY

Joe? You're alive.

JOE

Barely. So hungry. Got any nuts?

MOLLY

No. Peanut butter cookies.

JOE

Perfect.

Molly sets them down. Joe takes a bite, pauses, and swallows.

JOE (CONT'D)

Ugh! Sorry. No nuts? Spiders?

MOLLY

Ew. Sorry. No.

(holds up dress)

You like it? Come to prom with me.

JOE

I don't really dance.

MOLLY

Sure you do. I'll feel better if you're there. We can stop for nuts.

Molly pets Joe, whose feet THUMPS with satisfaction.

MONTAGE PROM PREP

- A) Molly takes a sudsy shower as Joe loofas her calves.
- B) Molly washes her face at a vanity as Joe eats toothpaste.
- C) Joe gives Molly a pedicure, blowing on her toes.
- D) Molly puts on mascara and lipstick.
- E) Joe rips a strip of bikini wax off of Molly.

F) Molly puts on a matching set of stockings and heels as Joe runs a small video camera in the corner.

G) Joe zips Molly's dress, climbing onto her shoulder.

END MONTAGE

KNOCKING. Joe hides as Ed enters, cleaned up and in sweats.

ED

Wow. I'm against this. You're beautiful.

MOLLY

Thanks.

Molly kisses Ed and leaves him in her room. As Ed straightens her desk, Joe sneaks out after her, unseen.

EXT. ED'S DRIVEWAY -- NIGHT

The garage door opens and Molly drives out Ed's VOLVO. Joe sits in the passenger seat.

EXT. HIGH SCHOOL GYMNASIUM -- NIGHT

Joe scarf's from shredded packages of Zippy nut mix. Molly parks the car amongst TEENS in formal wear.

JOE

So salty.

MOLLY

I'm so glad you came, Joe. You're gonna have a good time under all these dresses.

JOE

Can I meet you inside? More nuts.

Molly pats Joe's head and gets out of the car. TWO GIRLS drinking a bottle from the trunk of their car, GIGGLE.

DRUNK GIRL

That's her.

Molly heads inside.

INT. HIGH SCHOOL GYMNASIUM -- NIGHT

A CHEESY BAND blares as TEENS dance really badly. Two huge black BANNERS memorialize Scott and Martin.

Lupe, on crutches and with an eye-patch, stares up at the banners, enviously.

Mick, surrounded by JOCK friends and their dates, emotes.

MICK

Yeah. She puts the squirrel up her ass like Richard Gere. She's freaky.

GIRL

Well, you did her.

MICK

Yeah, but I didn't do her ass. I'm no homo.

Molly enters and the MUSIC stops.

The teens all turn and stare at Molly. Mick smiles at her and snaps his fingers. The band resumes their song.

EXT. HIGH SCHOOL GYMNASIUM -- NIGHT

Joe finishes the last of the nuts. He hops out of the car and weaves nutdrunk across the parking lot.

SCREECH. Joe stands frozen, a tire inches from his head. The car waits and Joe looks before running across.

INT. HIGH SCHOOL GYMNASIUM -- NIGHT

Mick approaches Molly, a few TOADIES lingering.

MICK

Are we cool?

The toadies surround her.

MOLLY

No. We're not cool. What?

One of Mick's toadies, an angry FAT GIRL, 16, glares at Molly.

TOADY FAT GIRL

(dazed)

Squirrel fucker!

The band stops again. Toady fat girl loses it.

TOADY FAT GIRL (CONT'D)

Squirrel fucker! Squirrel fucker!

Squirrel fucker!

TOADY SKINNY GIRL

Okay. We get it.

The other toadies restrain and carry off the fat girl.

TOADY JOCK GUY

She needs her insulin.

The CROWD stares. Janie whispers to Dale as they wait.

Mick waves his hands. MUSIC restarts. Mick and his crew walk away as Dale approaches.

DALE  
Can we talk?

INT. HIGH SCHOOL GYMNASIUM -- NIGHT

Joe scrambles through the dancing TEENS in the crowd. Pathetic, rhythmless dancing.

JOE  
Learn to dance.

Joe sees a BOX, next to a pair of CROWNS and FLOWERS.

FAT TONY, 16, secretary of the class, guards the box. VICE PRINCIPAL MARQUEZ, 55, adds an ENVELOPE to the display.

VICE PRINCIPAL MARQUEZ  
Protect it, Tony.

Joe sneaks up. Marquez and Tony watch kids dance, both lonely, as Joe snatches the envelope and rushes offstage.

INT. SIDESTAGE -- NIGHT

Joe uses his claw to gently open the envelope. He pulls out an ornate slip of paper. "Sandy McKenzie."

JOE  
(checks wrist)  
Sorry, Sandy.

Joe tears an inch off a "Join The GLEE CLUB flyer." No pen.

Joe clenches his teeth and shits. He breaks a pebble on the paper and writes "Molly Burns." He restuffs the envelope.

INT. HIGH SCHOOL GYMNASIUM -- NIGHT

Joe drags the envelope back to the side of the stage, where Marquez and Tony continue to watch, now closer together.

The band finish their song and Marquez goes onstage.

VICE PRINCIPAL MARQUEZ  
Thank you students. It is now time  
for the prom king and queen ceremony,  
something we celebrate not because  
we believe in kings and queens--  
you're all kings and queens to me--  
but because it's a tradition and  
traditions are good, I guess. Tony.

Tony comes onstage, sniffing the envelope. He opens it.

In the crowd, various POPULAR GIRLS fret.

TONY  
(sniffs paper)  
Molly Burns?

The crowd stands, stunned. Vice Principal Marquez takes over the microphone.

VICE PRINCIPAL MARQUEZ  
Molly Burns. Congratulations.

Molly stands mortified as the crowd briefly applauds.

Rissa stands with her friends, confused and angry. Other popular girls glare at their SUCKY FRIENDS.

Mick's toadies encourage him.

TOADY FAT GIRL  
Squirrel fucker!

TOADY JOCK GUY  
This is crap.

MICK  
No, it's okay. She wants me back.

On stage, Tony opens the other envelope.

TONY  
(beams)  
And Mick Romero. You are our king!

The audience CHEERS as Mick approaches the stage.

INT. STAGE -- NIGHT

Molly and Mick stand together, crowned. Vice Principal Marquez glares, then beams.

VICE PRINCIPAL MARQUEZ  
And now for the first song--

Molly interrupts.

VICE PRINCIPAL MARQUEZ (CONT'D)  
Yes, dear? Oh. Your homecoming  
queen would like to say a few words.

Molly approaches the microphone. Shouts of "Squirrel Fucker."

MOLLY  
Fine. I fuck squirrels. Jesus. I  
have a message for all the boys.

The audience quiets to listen.

MOLLY (CONT'D)

It's an unfair fight for sexual equality in a society that discourages the power of a women's sex. We like it, too. Why do men have sex? For men. Why do women have sex? Too often, for men. We women don't need to let men drive this agenda. Embrace your orgasm, ladies. We have a right to it. Just like we have the same basic right to privacy when it comes to discussing our sexuality. Mick, come here.

Mick approaches.

MOLLY (CONT'D)

Mick has a four inch cock, tops. So this won't hurt much.

Molly kicks Mick as ferociously as possible in the balls. Mick falls and rolls around on the stage in agony.

MOLLY (CONT'D)

He deserved that.

The girls in the audience CHEER. Guys look around, nervously.

MOLLY (CONT'D)

Anyone else?

A few THUDS in the audience, and a half dozen more guys fall. The others look around, approvingly.

MOLLY (CONT'D)

Forgiven. Now let's dance!

MUSIC as kids dance.

EXT. ED'S DRIVEWAY -- NIGHT

A LIMO pulls up. The door opens and Molly gets out. Dale, bandaged, and Janie, in her prom dress, wait inside.

MOLLY

You guys have fun.

Joe hops out of the limo as well.

JOE

'Night.

Molly and Joe walk toward the door. The tree is down and Joe's house is destroyed.

JOE (CONT'D)

You had fun, right?

MOLLY  
Yeah. I'm a rock star.

Joe looks up at the moon. "390."

MOLLY (CONT'D)  
Thanks, Joe.

Molly leans over and pets Joe, and goes inside. Joe scampers over to his yard.

INT. JOE'S JEEP -- NIGHT

Joe checks out the jeep. It's empty.

EXT. TREE -- NIGHT

Joe runs around the tree. Nothing.

EXT. GRASS -- NIGHT

Joe runs out to the road.

EXT. STREET -- NIGHT

Dozens of squirrels line the edge of the empty road. Joe sees them and runs to Fuzzy, who stands at the front.

JOE  
What's going on?

The other squirrels HISS and glare at Joe.

FUZZY  
We're all going tonight. We just need a car.

JOE  
What do you mean?

FUZZY  
Nothing left to live for. The owl will just pick us off without our own tree to hide in.

Joe steps into the road.

JOE  
Stop. Man, you guys gotta stop being such squirrels.

SQUIRRELS  
Nuts? Nuts?

JOE  
Yeah. You gotta want 'em, man.  
(MORE)

JOE (CONT'D)  
You gotta know why you want 'em.  
There's no shortage of nuts. They're  
all over the place. And yeah, it's  
dangerous, probably hopeless, but  
I'll show you something.

Joe pulls a small owl FEATHER out of his claw.

JOE (CONT'D)  
You see this. Drago bleeds. Let's  
take that tree!

The squirrels look confused.

SQUIRRELS  
Gangbang? Nuts?

JOE  
Yes, goddammit. Look, man. You  
can't just run-- sometimes you gotta  
fight. This is one of those times.

FUZZY  
Just let them die. They're squirrels.

HEADLIGHTS denote a car heading toward them.

FUZZY (CONT'D)  
Death tastes like acorns.

Fuzzy runs to the front of the line. The squirrels stand  
together waiting for the car.

JOE  
No!

Fuzzy steps out into the street. No others follow. THWAP.  
Fuzzy gets launched across the road.

The other squirrels turn and face Joe.

JOE (CONT'D)  
Let's kill that fucking owl!

SQUIRRELS  
Kill! Nuts? Gangbang? Kill!

JOE  
That's right. It's in you.

EXT. SCARY TREE -- NIGHT

The owl stands in silhouette, up near the vagina of the tree.

The squirrels, following Joe, march through the grass.

EXT. BASE OF SCARY TREE -- NIGHT

The squirrels gather at the bottom of the tree.

FRANCOIS (O.S.)  
I smahl you, roh-dants. A-ha!

Francois drops down with his bo stick and swings it around.  
The squirrels charge, Joe leading.

JOE  
Scotland will be free!

The squirrels attack but Francois is amazing. He beats away all the squirrels as fast as they approach.

The owl swoops down into the fight and carries off a squirrel. As he does, Joe runs around and up the back of the tree.

JOE (CONT'D)  
Keep fighting!

The squirrels are getting massacred.

EXT. VAGINA OF SCARY TREE -- NIGHT

Joe rushes to the opening and pushes inside.

BLACK SCREEN to LINE to 2D HEXBOARD to 3D HEXBOARD

Joe runs along the edge and onto the platform surrounding the hexagons. THREE DOORS and a BOX materialize before him.

Joe goes to the far right door and opens it.

EXT. DESERT THRONE -- DAY

A desert expanse, with huge pyramids. Joe, still a squirrel, materializes through the archway.

Three small pedestals rise up. Each displays an item; a CAN OF SPINACH, a LITTLE WHITE PILL, and a pair of RUBY SLIPPERS.

Joe scrambles over and takes the can. The other items stay in place. He grabs the pill and jumps into the slippers.

JOE  
(clicks his heels)  
There's no place like Owl's tree.  
There's no place like Owl's tree.  
There's no place like--

Joe dissolves.

EXT. VAGINA OF SCARY TREE -- NIGHT

Joe materializes outside the hole. Below him, Francois and Owl continue to rip up squirrels.

Barry flies down next to Joe, holding an M-80. He looks like hell, burnt and broken.

JOE

You're alive?

BARRY

For five more minutes. Can you light this for me?

Below them, a handful of surviving squirrels, Shakey among them, attack Francois but are getting sliced up.

Joe throws down the can of spinach. Shakey runs to it, chomps down and eats it, whole. Shakey hulks up.

Shakey takes Francois' stick and beats the crap out of him.

FRANCOIS

Merde!

Shakey slams the cane down on Francois. The squirrels CHEER.

INT. MOLLY'S ROOM -- NIGHT

Molly takes off her dress and puts on pajamas.

She dances to the RADIO. She finds the bag of weed.

INT. HARMONY'S HOUSE -- NIGHT

Harmony brings in drinks for the FIREMEN waiting on the couch.

INT. ED'S DEN -- NIGHT

Ed watches Harmony with the Firemen through the telescope.

EXT. TREE -- NIGHT

Barry holds the M-80 as Joe strikes a match.

JOE

I got it.

The fuse lights. Barry takes the M-80 and flies off.

Joe sees the moon. "405." He runs down to face the owl.

EXT. SCARY TREE -- NIGHT

Owl comes in and chomps the handful of remaining squirrels. He pecks at Shakey, who falls wounded, and stomps over him.

OWL  
Hoo-hah! My tree!

JOE  
Not anymore.

OWL  
What are you gonna do?

Joe pulls out the pill, kisses it for luck, and throws it at the owl. The owl instinctively pecks at it and eats it.

OWL (CONT'D)  
Ha! You are nothing.  
(burps)  
Oh no.

The owl starts to huff and spit and foam. Joe goes to Shakey, who has shrunk back to normal.

SIRENS in the distance. The moon reads "410."

JOE  
Plop plop, fizz fizz, motherfucker!

Owl's chest bursts.

Barry flies by, closely pursued by Holmes. Holmes leaps and catches Barry in his teeth just as the fuse goes down.

Holmes and Barry explode, mid air. BOOM! Feathers and fur.

Joe struggles out into the street. A police car approaches. LIGHTS flashing and SIRENS.

Joe picks up a broken nut and calmly eats the meat. Bliss.

EXT. MOLLY'S WINDOW -- NIGHT

Molly sings. She's terrible, but she feels it.

MOLLY  
(belts)  
Near-- far-- however you are and you  
know that the heart will go on--

INT. ED'S BATHROOM -- NIGHT

Ed stumbles out of the bathroom zipping his pants.

EXT. CUL DE SAC -- NIGHT

The police car flies up toward Harmony's. Joe moves into the car's path. The moon ticks up to "420."

The wheel rolls over him. ORCHESTRAL MUSIC.

BLACK SCREEN.

EXT. HARMONY'S HOUSE -- DAY

A POLICE OFFICER exits and walks to the car, smiling broadly.

EXT. CUL DE SAC -- DAY

The tree down, the house burned. Joe wakes, still a squirrel.

JOE

Dude.

Molly sings off-key, carrying her books to school.

Ed comes out to sweep. It's totally clean. Ed tap dances.

The scary tree looks glorious. Shakey limps after Biscuit in the grass. Fuzzy, also limping, joins in the chase.

A girl squirrel sees Joe and scampers up to him, playfully.

JOE (CONT'D)

Gangbang?

GIRL SQUIRREL

No, thanks. I'm high.

JOE

You, too? I used to be human. Sure?

Joe moves behind and mounts the squirrel.

GIRL SQUIRREL

Okay.

Joe pumps away.

GIRL SQUIRREL (CONT'D)

I used to be a blue jay.

JOE

Yeah? How was that?

GIRL SQUIRREL

Beat the shit out of being an Indian.  
Wanna race across the freeway?

FADE OUT:

ROLL CREDITS

BLACK SCREEN

INT. JOE'S GARAGE -- DAY

Joe, human, wears his STRATOCASTER guitar and fiddles with the cord. No amplification.

He takes a hit on a BONG, holds, and exhales thick smoke.

He takes off the guitar and heads into the kitchen.

FADE OUT: