

The Alligator Farm

INT. HOSPITAL HALLWAY - DAY

RAY, 30s, wanders down the hall, poking his head in rooms. He's filthy and wearing Carhartt overalls. He has a bloody bandage wrapped around his head with the feet and tail feathers of a bird sticking out from underneath the bandage. It appears a bird is lodged in his ear.

He's stopped by a nurse who is shocked by his wound.

NURSE

Sir? Are you all right?

RAY

I'm just looking for my grandma.
Heloise Brady.

NURSE

Is that a bird in your head?

RAY

This is not a bird.

NURSE

Sir?

RAY

You know, like Magritte? Ceci n'est pas une pipe. This is not a bird. It's a fake-- wait. No, it **is** a bird. It's been stuffed! It's a taxidermy thing.

NURSE

Why don't you com over here and have a seat?

RAY

Sorry. I'm doing a publicity thing for this radio show I produce called The Alligator Farm. This is not a real live bird in my head. It's a prop. But it's very difficult to get it on, so please don't touch it.

NURSE

I see. Do you have any ID?

Ray digs in his pockets and pulls out his car keys and a Wendy's doublestack in a wrapper.

RAY
 Shit. No. It's in my other pants.
 (gestures to his clothes)
 Costume.
 (gestures to the burger)
 Lunch.

The nurse looks at Ray warily.

RAY (CONT'D)
 I know this seems ridiculous to you. I'm just looking for Heloise Brady. I got a call from my cousin Carl that she was, uh, not long for this world.

NURSE
 Carl...does he wear lots of cologne?

RAY
 Yes. Looks exactly like Vanilla Ice.

NURSE
 Okay. Yeah. He's in the room with your grandma. 238. Over there.

The nurse gestures and Ray quickly heads that way. After a beat, the nurse remembers something.

NURSE (CONT'D)
 Oh! Sir? Bird guy? I think Ms. Brady has been gone for a while.

Ray doesn't hear him as he darts into Room 238.

RAY
 Nana?

AS HE ENTERS THE ROOM, Nana's corpse is fully nude and being shoved into a body bag by two large, all-business orderlies.

RAY (CONT'D)
 OH MY GOD!!

Ray doubles over and vomits. The bandage and bird fall off his head. We see it's clearly a prop. The orderlies wheel out the bagged corpse.

The toilet flushes and out from the room's bathroom comes CARL in a track suit and looking just like Vanilla Ice.

CARL
Ray! Hey, buddy! You got my
message.

RAY
Carl. She's dead already.

CARL
Yeah, I called you a while ago,
man. They told me to split while
they bagged her up. Too bad you
didn't get to see her.

RAY
(in shock)
Yeah. Too bad.

Carl picks up the bird and plays with it.

CARL
Were you doing a movie or
commercial or something?

RAY
(still in shock)
PR. For The Alligator Farm.

CARL
Cool! When are you gonna get me on
that thing? I got voices and shit.

EXT. KFAT AIRSTREAM TRAILER - DAY

In a quiet ravine sits the '78 AIRSTREAM, home to 93.5 KFAT Oklahoma. Its front hitch is missing, so it's resting on a DIY stack of hubcaps; one front tire is flat and has a railroad tie wedged underneath for balance and hold; the exterior is riddled with bullet holes. The trailer has seen better days. On top is a radio antenna extending up about eight feet with the letters M-A faded out on it. The antenna has a cable from the front of it that runs down through the roof. The antenna wobbles a little.

Ray pulls up in an old dually pick-up and parks next to two other cars. He gets out and sets a bag of fast food on the the hood of the truck. Then he grabs a sledgehammer and gives the railroad tie a couple of whacks to firm up its support of the trailer. As he does this, a raccoon steals his bag of food. Ray turns around to see the raccoon running away with lunch. He goes inside the Airstream.

INT. KFAT AIRSTREAM TRAILER - CONTINUOUS

The inside has been converted into a mobile radio station. The dining area at the front end is a soundproof booth; the kitchen has been ripped out and is now the control desk; the bed area is a lounge with a small table and fridge; bathroom in the back is unchanged. The place is a mess with the insulation ripped out of the walls so it reveals the spacey-looking Reflectix.

As Ray walks in, he sees BURT and MARK frantically holding a side panel and a cable as though the whole trailer is about to fall apart.

MARK

Burt, if you can put your foot on the bottom of the panel where it's lifting up there. See it?

BURT

Damnit, I'm wearing flip-flops.

MARK

Okay. Grab here where I've got the cable before we lose Mama antenna up there on the roof.

Ray quickly grabs a power drill and a handful of rivets from a bucket and goes to work on the loose panel.

BURT

Ray! Right on time, my friend.

RAY

I just did this this morning.

MARK

Burt said he saw a hawk on the antenna when he came in.

BURT

Yep. Big sonofabitch. It looked at me and growled.

RAY

You think it wrestled this rivet out of the side panel?

BURT

I think it did whatever the hell it wanted to.

MARK

You're lucky he didn't come down
and take you right by the scalp.

BURT

I think it was too busy raping the
antenna. Did you see that thing?

They finish up and relax. Ray tests that the cable is taut
and loops through the panel and runs up through the roof.

RAY

That'll do for now.

BURT

Ray, I thought you were bringing us
lunch.

RAY

A raccoon ran off with it.

MARK

Did you hand it to him?

RAY

No. I set it down to put the
railroad tie back in place because
it looked like it was slipping.

MARK

We sure are attracting a lot of
wildlife lately.

RAY

Yeah. I need to talk to Larry about
that. He needs to clean the place
up before he leaves in the morning.

MARK

Clean? I don't think Larry is gonna
"clean" anything. You could
probably tell him to start a fire
and throw his trash in it.

BURT

I like the critters. It gives us a
"Captain Kangaroo" feel.

MARK

Maybe we can get that hawk to ride
in a merry-go-round while we sing
"Good Morning, Captain".

RAY
Guys, I'm sorry, but there's
something we need to talk about.

The Airstream begins to tilt.

RAY (CONT'D)
You guys notice that?

BURT
So it's been doing this today.

MARK
Burt and I discovered that it'll
come to rest on that railroad tie
however it wants to.

They're still as the Airstream continues to tilt, then stops.
They look at each other as if to say "I think we're okay."

BURT
There we go. Alright. Let's get
this done while we can.

Burt goes to the booth. Mark follows as Ray hesitates to take
his seat at the control desk.

MARK
Ray, was there something you wanted
to talk about?

RAY
Yeah, uh--

BURT
Save it for the show, fellas. Let's
go! Daddy needs some new teeth.

Burt and Mark go into the booth and close the door. INSIDE
THE BOOTH, Burt and Mark sit at a small table in front of two
mics.

Ray sits down at the control desk and hits the big red
button. When he does that, THEY ALL SLOWLY MORPH INTO CARTOON
VERSIONS OF THEMSELVES. The cramped Airstream booth becomes a
state-of-the-art recording booth. THE ENTIRE AIRSTREAM
BECOMES A LARGE, LUXURIOUS SET SIMILAR TO "THE HOWARD STERN
SHOW".

Note: The following is all an animated cartoon until noted.

MARK
Listen. Listen. Listen. Listen.

The guys listen to menacing, growling alligators in a swamp.

MARK (CONT'D)

Gators.

BURT

Yep. Sure is. That's some growling.

MARK

A real bellower.

BURT

That's a whole crowd. What's a group of alligators called?

MARK

A cackle.

BURT

Yeah. I think you're right. Cackle of alligators. There's a cackle out there.

MARK

Well, everybody, we're going to be growing something new at the farm this spring, and I think you know what it is.

BURT

You betcha.

MARK

It's a fungus. A new fungus. And if there's one place you can grow a fungus, it's on the underbelly of an alligator.

BURT

Sure enough.

MARK

We don't know if the fungus is edible yet, but Burt is gonna check some out for us.

BURT

I'm gonna try it.

MARK

Very high tolerance for fungus. Fungi.

(Vocal effect)

Fungi. Fungi. Fungy fungus fungi.

BURT
I hope Punjab's ready.

CUT TO:

A map of India and Pakistan, with Punjab highlighted.

BURT (CONT'D)
And get all your kids wrapped up
and ready to go by the radio.

CUT TO:

Children bundled up, around an old 1930s radio.

BURT (CONT'D)
Because it's about to get seriously
real when I eat the-- I don't know
what's going to happen.

The oven dings. Mark pulls out a cookie sheet from inside it.
It's got several little mushrooms on it.

MARK
We've got our first batch right
now. You want to go ahead and take
a bite?

Ray interjects from his position at the control desk.

RAY
Now, just to make sure that I
understand. So, you held down an
alligator...

Mark walks up to a sleepy, dopey-looking gator and pats it on
the head. It smiles.

MARK
Yep.

RAY
You rolled it over on its back...

Mark rolls the gator over and scratches its belly. The gator
kicks its leg like a dog.

RAY (CONT'D)
You took, I'm assuming, your
pocketknife...

MARK
Scissors.

Mark whips out a pair of scissors and begins clipping off fungi growing on the gator's belly.

RAY

And began trimming off the fungi growing on the alligator's belly.

MARK

You bet.

Back in the studio, Burt is ready to go.

BURT

Let's eat it. Let's get started.

Mark slides a plate of fungi in front of him.

MARK

Burt's always ready for a challenge. Go ahead and eat that right now, Burt.

BURT

I'm just gonna put this in my mouth.

Mark slams down a glass of bubbling orange liquid in front of Burt as he eats the first fungus.

MARK

Here's some Tang to wash it down.

Burt begins to cringe and cough.

MARK (CONT'D)

What do you think? How does it taste? I'm making notes.

BURT

It's...it's ammonia-y.

MARK

Ammonia-y. Is that an 'i-e', or a 'y'?

BURT

(still struggling)

I can't-- I-- what is it? Uh...

Burt is visibly uncomfortable.

MARK

I'll just put a 'y'.

BURT
I'm having a lot of trouble
swallowing.

MARK
Okay. Trou-ble swal-low-ing...

Burt drinks the Tang.

MARK (CONT'D)
Trouble swallowing. Swallowing
what, exactly? Tang? Air?

BURT
Just...a little trouble.

MARK
Oh, a 'little' trouble...

Burt's neck is swelling and he's turning red.

RAY
I can see that your throat is
swelling.

BURT
I'm burning up. My throat's
burning.

RAY
He's really swelling up.

MARK
(writing)
Okay. Throat, swelling. Burn-ing
sen-sa-tion. What else?

BURT
It's like a fire that won't...it
won't go out.

MARK
Fire not out.

BURT
Uh, it's angry. My eyes are--

MARK
'Angry' fire, won't go out.

BURT
Um. Okay. I can't see anymore.

MARK

Ang-ry blind-ness. Not stopping.

BURT

I can't see a thing. Guys, this is not funny.

MARK

Un-re-len-ting blindness? Okay. Go ahead.

Burt is red, steam coming off of him, and he's blind.

BURT

You may want to call 911.

MARK

Call 9-1-1...

BURT

'Cause this is-- this feels serious.

MARK

Should I spell that out or should I just put numbers for that?

RAY

More importantly, we're not gonna be able to sell this to anyone. Nobody's gonna want to eat this.

BURT

(loudly)

I can't hear anything.

RAY

(speaking loudly)

Burt. Do you think anyone would buy this to eat it?

BURT

I don't know what you're saying.

MARK

Burt is deaf and blind right now. I hope it's temporary.

RAY

Should we call 911?

MARK

He said to.

BURT
WHY DID I EAT THAT?

MARK
Why-did-he-eat-that...

RAY
Those are really good notes.

MARK
Let's call 911.

RAY
Okay. I'll have to run down to the guard shack to use the landline.

Ray straps on a motorcycle helmet and exits.

MARK
While you're doing that, I'll take a leak. Burt, are you all right?

Mark gets up to leave and gives the notes to Burt.

MARK (CONT'D)
Feel free to add anything.

He leaves. Burt is bright red, blind, deaf, and sweating.

BURT
Will you get me a mint?

Ray pushes a button at the control desk and music starts.

EXT. KFAT AIRSTREAM TRAILER - CONTINUOUS

The Airstream transitions from being a cartoon, back into reality. A hawk screeches as a skunk wanders by.

EXT. KFAT AIRSTREAM TRAILER - LATER

Ray is placing an envelope in the door of the Airstream.

RAY
I'm leaving a note for Larry about the railroad tie and the trash.

MARK
Better put a 20 in there.

RAY
I don't have any cash. Do you guys?

MARK

He's gonna be upset when he finds there's no money in there.

RAY

I'll leave him a joint.

Ray puts a joint in the envelope and sticks it in the door.

RAY (CONT'D)

Guys, speaking of money, uh...

Mark and Burt sense this is serious.

BURT

What's up, boss?

RAY

Nana died.

BURT

NO! Fuck no!

MARK

Sorry to hear that, Ray. Did you at least get to say goodbye?

RAY

Not really. But, uh, she was the only one keeping us afloat here. There might be a little something in the estate, but I'm not expecting anything.

BURT

NOOOO!

RAY

So, yeah. This is pretty serious. I know we've been thinking about getting some more sponsors. Now we have to, or shut this down.

BURT

Shit. Fuck. Shit.

MARK

Damn. I guess it's a good thing we haven't quit our day jobs.

BURT

(total seriousness)

This show is the only thing in my whole wretched life that I have to look forward to.

MARK

Okay. Well. I'll think about it. How long do we have?

RAY

I'll have to check, but I think we have at least until the end of this month, maybe next month.

The guys are speechless, deep in thought. After a beat, Ray is hit in the face with an empty fast food cup. He looks over and sees a raccoon running off into the woods.

RAY (CONT'D)

Time to go. We'll talk later.

They each get in their cars and leave.

INT. VILLAGE THRIFT STORE - LATER

Burt is shopping as Eric Carmen's "Hungry Eyes" plays over the PA. He holds three pair of men's briefs as he peruses a rack of terrible old vinyl records. Most of them are strange religious recordings from the '70s and '80s. He selects a few of them. PEGGY, an employee, pushes a cart past Burt.

He wanders from the records down to the housewares. He picks up a percolator coffee urn, looks at it fondly. Then he picks up a waffle iron. Tears well up. Burt can't fight it any longer. He starts to sob.

PEGGY

Hey Burt. They just unloaded a truck in the back.

BURT

(wiping away tears)

Hi, Peggy. Thanks. Can I go back?

PEGGY

Yeah. I think I saw some clean-looking men's underwear in there.

BURT

(embarrassed)

Cool. Yeah. Uh, yeah.

She moves along. Burt sets his records down and goes through an 'employees only' door.

INT. VILLAGE THRIFT STORE - BACKROOM - CONTINUOUS

Burt is all alone. His eyes are full of wonder as he looks at the disgusting furniture, stacks of ugly picture frames, and boxes on boxes of crap. It's quiet back here.

His eye catches something. He digs past bed frames that are leaning on each other until he sees a dark, wooden door leaning up against a wall. It has the number 237 in gold. A key is inserted in the door knob with a red fob hanging off of it with 237 in white lettering. He pulls out the door and behind it are large rolls of the hexagonal-patterned carpet from the movie "The Shining".

Burt's eyes light up with immense joy.

INT. MARK AND JANE'S HOME - BEDROOM - NIGHT

JANE lays in their large, comfortable bed. She's posed dramatically, moodily looking away from Mark and toward the wall. Mark enters and closes the door behind him. He's agitated as he sets down his glass of water on the nightstand and prepares for bed.

MARK

I think it's a win-win. It would help your dad and the Farm.

JANE

Brave Clarice...

Mark looks over to the clock. It reads 10:03.

MARK

(to himself)

Damnit. It's after 10:00.

(to Jane)

I was trying to have a serious conversation.

Jane menacingly turns her head and stares into Mark's eyes.

JANE

You're not real FBI, are you?

MARK

I mean, I like this. This thing we do. But can we take a timeout for one night?

JANE

Jack Crawford sent a trainee to me?

MARK

I know our little radio show seems silly and meaningless to you, but it's important. I mean, it might kill Burt if we had to quit.

JANE

You're very frank, Clarice. I think it would be quite something to know you in private life.

MARK

Just for a second. Seriously. What do you think about your dad's dentistry becoming a sponsor?

Jane pauses as her eyes widen, then she tilts her head back and closes her eyes.

JANE

You use Evian skin cream...

MARK

Damnit, Jane.

JANE

And sometimes you wear L'Air du Temps...

(opens her eyes and stares at Mark)

But not today.

She leans in close to him, seductively.

MARK

You know, if this radio station goes under I won't have a hobby. I'll have to start womanizing.

She looks at him, then starts kissing his arm, playfully biting him.

JANE

Tell me about Miss West Virginia. Is she a large girl?

MARK

(getting into it)

Oh, I wouldn't say large...

JANE
Big through the hips?

She's extremely close to his face.

JANE (CONT'D)
Roomy?

They start making out. It's hot. Jane stands on the bed, her crotch is right at eye level with Mark.

MARK
(aroused and submissive)
She had an object inserted
deliberately in her throat.

Jane wraps her leg around Marks neck and presses his face into her crotch.

JANE
Was it a butterfly?

INT. RAY'S APARTMENT - NIGHT

Ray is at his desktop computer, watching porn with captions. Standard XXX fare. There's some "Oh yes!" and "Fuck me!", mostly just grunting and moaning. But he's viewing it in some unique application that shows the timecoded script playing alongside the video with captions. Ray scrubs ahead in the video. Next to his computer is a copy of "Infinite Jest". We see he's wearing a thick, leather strap around his neck. He is bored and sleepy. He cracks open a beer.

He gets a FaceTime call. It says "Mom" on the screen. He lowers the volume on the video and answers the call.

RAY
Hey, Mom.

DANA
Are you working?

RAY
Yes, actually.

DANA
Oh, shoot. Well, I'll just be real quick. I wanted to check in with you, see how you're doing.

Ray looks at two prescription bottles on his desk: one is Xanax, the other Vicodin.

RAY

Doing all right. You know we don't have to still FaceTime with every call anymore.

DANA

Shoot, I finally figured it out now that everything is mostly back to normal.

Ray is zoned out. Mouth open, like a zombie.

RAY

Yeah. That's good, Mom.

DANA

How's your radio show, or thing, or whatever it is.

RAY

The Alligator Farm...It's good, it's good.

Ray is so zoned out he's drooling.

DANA

I tried to explain it to Sherri Winstead-- you remember Ms. Winstead from junior high? She thought the world of you. "How's my favorite eighth grader?" she said.

RAY

(sitting up)

Uh, sorry, Mom. I need to, uh--

DANA

Come over tomorrow night for dinner. I'm making pot roast.

RAY

Okay. I gotta get back to work.

DANA

Right. I'm sorry to bother you. I know you're busy. Are you still doing that...adult stuff...with all the...bosoms...

RAY

Yes, Mom. Everyone needs captions. Even adult stuff.

DANA

Well. I understand, I guess. But,
oh. Mm. Mm. Mm.

She makes several grunts of disapproval that happen to correspond with the captions playing on the porn that Ray is working on.

RAY

Okay. I'll see you tomorrow, Mom.
Thanks for calling.

DANA

Your Nana sure loved you.

RAY

Yeah. She was pretty great.

DANA

Oh, yes. Oh, yes. Oh, yes. She
loved her peanut.

The captions correspond with each "Oh, yes" and then they read "I love your nuts" as Dana says "She loved her peanut."

RAY

I'm gonna finish up and go to bed,
Mom. See you tomorrow. Love you.

DANA

Love you, too. Good night.

The call ends. Ray sighs. Rubs his neck. Then takes another Xanax and drains the beer. He stands up and walks into the kitchen. As he leaves, we see that the leather strap around his neck is a leather belt, its end hanging off behind him. He walks past a poster of Robin Williams as Mork from Ork.

EXT. KFAT AIRSTREAM TRAILER - DAY

Ray and Mark arrive together in Ray's car. They are bewildered as they get out and approach the trailer.

In front of the trailer is a 5' tall crucifix made from 2x4s. Nailed to the cross is a Bob's Big Boy costume-- the red and white checkered overalls, t-shirt with "Big Boy" across it, and a latex wig with a giant pompadour that's nailed above the face which is a red devil mask. There's a note with a large knife through it in the chest area.

Ray pulls the note off leaving the large knife and reads.

RAY

"Strange smells in the air. Bad mojo. Had this in the truck. I wore it at one of Becky's parties, you know the ones. I figured it would freak anyone out if they wandered by."

MARK

I've never been to one of Becky's parties. Have you?

RAY

No. I think Burt has. I haven't felt that...adventurous.

Ray slowly opens the door to the trailer.

RAY (CONT'D)

Damnit. Larry didn't lock it. I guess that's why he did all of this with the Big Boy.

INT. KFAT AIRSTREAM TRAILER - CONTINUOUS

Ray and Mark enter warily, making sure everything is okay.

MARK

I talked to Jane last night about getting her dad's dental business on board as a sponsor.

RAY

That's great! You think he'll go for it?

MARK

Maybe. She's the first obstacle. I'm, uh, I'm working on it. How familiar are you with movies that are psychological thrillers?

Ray shrieks and runs back to the end of the trailer.

MARK (CONT'D)

What the fu--

Mark looks over where Ray just was and shrieks. He joins Ray. Their backs are up against the booth and they're terrified.

MARK (CONT'D)

What the hell is that?

RAY
I don't know.

The thing emits a threatening growl, like a large cat.

MARK
You think it's alone?

They hear someone laughing outside approaching the trailer.

RAY
(scared)
Who is that?

Burt enters, amused. He's wearing overalls and appears to be splattered in blood.

BURT
Larry's Big Boy costume! Were you guys at that party? Wow. Insane. Those pants are assless. He was walking around like that all night.
(registering their fear)
What's going on?

Burt turns around to see what they're looking at, screams, then runs right out the door. Mark and Ray watch as the beast follows Burt out. They see its powerful back end and tail. It growls as it runs out.

OUTSIDE THE TRAILER Burt grabs the knife from the crucified Big Boy as he runs past it, then jumps on the hood of a car.

Mark and Ray follow the screaming cat sounds out of the trailer. Once they're outside, they see a woman in a full-sized, colorful cat costume, like something from a children's TV show. As she takes off the cat helmet, her voice becomes human.

VANESSA
Hey! I said stop. Goddamnit.

The three guys are stunned. VANESSA'S age is hard to determine, but she's older than the guys.

VANESSA (CONT'D)
I don't know how the hell I got here, but one of you motherfuckers is giving me a ride home.

Burt, lying on the hood of a car, is terrified. Mark and Ray look at each other in total amazement.

RAY

Wow. Don't you know who that is?

Mark nods. Then they both say, simultaneously:

RAY (CONT'D)

That's Smiley Spacecat from
"Morning Soup with Uncle
Snoot".

MARK

That used to be Smiley
Spacecat from "Morning Soup
with Uncle Snoot"...until she
was convicted of fraud and
intent to sell narcotics and
was locked up for 10 years.

VANESSA

Eight. One bid for eight years.
Everybody knew that narcotics
charge was bullshit. I'd've been
out in six but I don't suck dick.
Ain't no mama gobbler either. Fuck
that gay-for-the-stay shit. I'm a
specialist. I eat ass, that's all.
Bitches put down that purple fish
when my wet snake comes at that
ass. Mm. Electrifying, grrl!

They guys are silent, taking this in. Mark looks at Ray and mouths the words "Eats ass".

RAY

(singing)

"Who is that, zooming in, from a
million mileys? It's the one, with
laser fun, the spacecat we call
Smiley!"

Vanessa gives Ray a cold, hard look. He's scared.

RAY (CONT'D)

I'm sorry, Ms. Spacecat-- I mean,
Ms., uh, whatever your name is--

She sticks her hands up like claws and makes actual, real-sounding laser sounds vocally then smiles. The tension eased, they all have a light chuckle.

VANESSA

I'm Vanessa. Now. Who's the lucky
fella that's giving me a ride outta
this dump?

Burt jumps down off the car and happens to be just behind Vanessa. She is startled. She whips around to him and changes back to being very threatening.

Vanessa screeches and it sounds like a real-life puma.

VANESSA (CONT'D)
 (growling)
 Back the fuck off, little bitch!

Burt is frozen and about to start crying. Mark and Ray are terrified.

BURT
 (whimpering)
 That sounds so real.

RAY
 Holy shit, Mark. She used to do all
 the sounds on the Uncle Snoot show.

MARK
 Yeah...

RAY
 Maybe we can get her on our show.
 Raise our profile a little bit.
 She's a local celebrity.

MARK
 (slowly turns to Ray)
 That's fucking brilliant.

INT. KFAT AIRSTREAM TRAILER - MOMENTS LATER

Excited Mark, nervous Burt, and skeptical Vanessa are in the booth. They each have mics and headphones.

VANESSA
 And there's no script?

RAY
 No. We improvise the whole thing.

Ray leaves the booth and takes his seat at the control desk.

VANESSA
 (exasperated)
 All right. Five minutes of this
 shit then someone's taking me home.
 What do I do?

MARK
 Just relax. We'll feed you
 information and you just play
 along.

BURT
 (eyeing her)
 Larry brought you here, didn't he.

VANESSA
 You mean LEHR-iss? Sonofabitch said
 he was taking me to his chalet.

BURT
 Laris? Ha! Yeah, that sounds like
 our Larry.

MARK
 Burt, are you covered in blood?

BURT
 Yes.

RAY
 (through the speaker)
 3-2-1, here we go.

AT THE CONTROL DESK Ray hits the red button. THEY ALL MORPH INTO CARTOONS JUST AS BEFORE. The Airstream is state-of-the-art and elegant. VANESSA is not in the room though, since she hasn't been introduced and not yet a part of this world.

Note: The following is all an animated cartoon until noted.

MARK
 All right, folks! Boy, have we got
 a treat for you today.

BURT
 I've been waiting for this ever
 since I first kissed a man.

MARK
 That's ri-- What?

BURT
 I said, uh, ever since I had my
 first, uh, Quiz with the fam. Quiz.
 Didn't you play Quiz with the fam?

MARK
 I don't think so.

BURT
 Cheese Quiz. On the back of the
 box.

MARK
 We churned our own cheese.

BURT
I bet you did.

MARK
So today, folks, we have a special guest that we've been dying to have on the show for a long time.

BURT
Yes, sir.

MARK
Flown in-- well, freighted in, I should say-- from New Zealand...

Camera widens out to show a large freight box with shipping labels all over it.

BURT
We spared no expense. This is what you've been paying us for, folks.

MARK
So without further ado, please welcome to the show, the world's only half human, half alligator: Lady Aquarita!

The sides of the freight fall off and there is LADY AQUARITA. She has a feminine human shape, with scaly green skin, a tail, and an alligator head. She has long ginger hair, wears sunglasses, and has an air of old Hollywood about her. She lounges in a beach chair sipping a drink as the freight falls away beside her.

LADY AQUARITA
(derisively)
I'm here.

Burt and Mark are in awe as they walk up beside her. They're starstruck.

MARK
Lady Aquarita, it is an honor to be with you here in the flesh. We've only ever seen you on TV.

Lady Aquarita speaks with a thick Eastern European accent. The guys are a little puzzled by this.

LADY AQUARITA
And movies.

MARK
Right. And movies.

BURT
We're really big fans.

She holds out her gator hand. Burt grabs on and starts kissing it. Mark leans in and takes a selfie. Ray cuts in.

RAY
Hey guys, sorry to interrupt. But keep in mind she is half alligator.

LADY AQUARITA
How about a kiss?

She licks Mark across the face. Burt rushes back to his chair. Mark slips away from her but only because she let him. Burt and Mark are back at the desk. Burt is nearest Lady Aquarita.

BURT
Oh right! Thanks, Ray. I forgot. We've got a live maneater here.

MARK
Sorry about that, folks.

LADY AQUARITA
You all are so cute.
(licks her lips)
Soooo cute. Mmm...

MARK
Uh, okay. So let's talk about your last-- Ray? Are we okay here do you think?

RAY
Yes. Everything sounds good.

MARK
No, no. I'm a little worried we might get eaten. I don't know why we hadn't thought of that.

RAY
Well, that is a possibility. But it'll make for great radio.

BURT
Ray? Question.

BURT (CONT'D)
Do we have any more alligator
repellent?

CUT TO:

A class of small children are standing next to the edge of the water, clueless. Gators peek at them on the surface.

RAY
Gosh, I think we used the last of
it when the kids from Johns Hopkins
Elementary were here for Save-A-
Reptile Week.

One of the gators rises up from the water. At that moment, a park ranger runs in with a can of alligator repellent and a hose. He's spraying it but only a little is coming out.

RAY (CONT'D)
And we ran out of it right at the
end of the day.

Close up of the park ranger sweating, furiously pumping the can of repellent to no avail. He's splattered with blood.

CUT TO:

Back in the studio.

MARK
That reminds me, after this
interview let's all get together
and talk about how we're going to
proceed with that lawsuit.

BURT
Good idea.

MARK
But right now, let's get back to
this interview with the world
famous Lady Aquarita. Now, I
understand you just got a star on
the Hollywood Walk of Fame. Can you
tell us a little about that?

LADY AQUARITA
I was there with Dr. Phil. He
wouldn't shut up so I bit off his
fat head and chewed it like Hubba
Bubba.

MARK

I see.

BURT

Hm. I thought we would've heard about that.

MARK

I don't really care about Dr. Phil. Do you, Burt?

BURT

Only when we're hotboxing out behind the shed.

MARK

Great. That's an interesting New Zealand accent you have, Lady Aquarita.

LADY AQUARITA

Fuck your mother.

MARK

Alrighty.

BURT

I'm a little surprised by that response, Mark.

Lady Aquarita is sniffing Burt, who is closest to her. They don't notice.

MARK

Me too. I've always been such a big fan of hers and that was--

Lady Aquarita devours Burt in one big bite. He's gone.

MARK (CONT'D)

HOLY SHIT!!

She finishes her cocktail, then lights a cigarette.

BURT

(from inside her)
What the fuck? Mark?

MARK

Burt? Burt? Are you okay?

BURT

I don't know. It's really dark in here and it smells like my nightmares.

MARK

Uh, Ray?

She takes a bite out of the desk.

MARK (CONT'D)

Aah! Ray?! Do something, please!

Mark is trying to find shelter as Lady Aquarita demolishes the studio.

RAY

I'll see if I can find the t-r-a-n-q-u-- uhh, tranquil-- Is that an 'i' or an 'e' after q-u?

She's about to eat Mark but freezes. She looks distraught and her eyes get big.

BURT

I think I found a way out! Aaah!

Burt begins to emerge headfirst from Lady Aquarita's ass.

MARK

Lady Aquarita's ass! Of course! C'mon, Burt!

Ray bursts into the studio.

RAY

I've got the tranquilizer gun.

He fires it and hits Lady Aquarita. She grunts then drops. Burt is stuck halfway out of her ass.

MARK

Whew! Damn, Ray. That was close.

BURT

Hey guys, can I get a hand?

RAY

(to Mark)

Are you okay?

MARK

I think so. Where's my phone? Oh, there it is. Yep, all good.

RAY
We should probably go reload this
before she wakes up.

BURT
Hey guys?

MARK
Let's stop at the Turtle Hut and
get a Gator Gulp.

RAY
Great idea!

They leave. Burt is still stuck in Lady Aquarita's ass.

BURT
Guys? Guys! Come back...We forgot
to plug her new movie.

EXT. KFAT AIRSTREAM TRAILER - CONTINUOUS

The Airstream transitions from being a cartoon back into
reality. The hawk screeches again.

INT. RAY'S DUALY - LATER - EARLY EVENING

There's still light out as Ray drives the truck with Vanessa
in the passenger seat.

VANESSA
You guys get paid for this radio
thing?

RAY
No. Not yet. Hopefully. We'd love
it to be a full-time job.

VANESSA
So it's just for fun?

RAY
Right now we record segments and
then I add effects and some music
along with it and then that airs at
11:00 pm on Tuesdays. That's
Larry's job. He's there to make
sure it broadcasts. He lives there
for now. Or kind of. He stays
there.

(pause)
So is Larry your boyfriend?

VANESSA

Ha! No, I met him the other night.
He seemed real smooth. Took me to
that dump-ass trailer-- sorry.

RAY

(nervous)

Well, you can join us anytime you
like. You're very...uh...very good.

VANESSA

Damn right I am.

They laugh and are flirty and cute. Ray smiles for the first time. He tries to shift his focus back to driving. Out of the corner of his eye, he sees something hovering outside of his window. He looks over and sees the hawk that has been around the trailer.

RAY

Jesus! Do you see that?

The hawk manages to perch on the driver's side mirror.

VANESSA

What the fuck is that?

The hawk turns its head and stares straight into Ray's eyes.

VANESSA (CONT'D)

Shoo it away!

RAY

Shoo it away? This thing is a
fucking demon!

Ray swerves the truck and crashes into a ditch off the side of the road.

EXT. SIDE OF THE ROAD - LATER

From Ray's POV, we see the blurry shape of a person standing in black pants and black shoes outside of the window of his truck, which is flipped on its side.

Ray's head is bleeding as he comes to. He sees the black shoes come closer to him. He can see they're patent leather. The person crouches down to look in the window and as he does, we see his face from Ray's POV. The man is older, grizzled but kinda clean and wearing a dirty tuxedo.

RAY

Larry?

LARRY
I'm in my tuxedo. Call me Laris.

INT. MARK AND JANE'S HOME - BEDROOM - LATER

Mark follows Jane through the house as she turns off the lights. She's partially ignoring him as he pleads to her.

MARK
Your dad has plenty of money. He won't even miss it.

JANE
It's not about the money, Mark. You know what it's about.

MARK
(defeated)
Yeah, I know.

JANE
Nothing starts with him unless you call him Daddy. That's what he wants.

MARK
Goddamnit...What about Pops? Dad?

JANE
Dad-ee...

MARK
Maybe I could lean into it. Really overdo it. Make a joke of it. Oh, that'll never work. He wants it sincere. Like I'm a little boy. Goddamn. Can't we just be friends?

Jane sees the bedroom clock. It reads 10:09. She visibly changes character to one of simmering violence.

JANE
(menacing Southern accent)
Are you my friend? Are you my friend?

MARK
Of course, I'm your friend. I just want your dad to be-- oh shit.

He quickly looks at the clock.

MARK (CONT'D)

You're not the drama teacher, are you?

JANE

Maybe I'm the big bad wolf.

Ray hangs his head.

JANE (CONT'D)

(singing in a menacing
Southern accent)

I think we're alone now...

INT. VILLAGE THRIFT STORE - LATER

Burt is in the housewares section pretending to be shopping. He can hear the distant sound of some kind of hammering. He sees that it's coming from behind the 'employees only' door. It's clear he wants to sneak in there. He gets a chance and slips behind the door.

INT. VILLAGE THRIFT STORE - BACKROOM - CONTINUOUS

He follows the sound of the hammering as it gets louder. He searches around racks of old clothes, furniture, piles of bags of junk. Louder, louder, louder.

Finally, the hammering is deafening. As he peers around stacks of luggage, he sees the bones of a large reptile-like beast laying on the floor. Each whack and the bones move a little. It's clear that something is working on these bones.

He slowly creeps closer until he sees the full 8' skeleton of a large reptile, beside it a humanoid ape with one of the bones. The ape is striking the skeleton on the floor. Burt is stunned. The ape stops hammering and looks at Burt, then the ape makes a threatening roar and lunges toward him.

CUT TO:

BURT

(shouting)

I'm a man! I'm a man!

Burt shouts himself awake. He's in bed. Safe. It was a dream. He gets up and opens his bedroom door and peeks out. He sees the roll of hexagonal carpet and the 237 door leaning up against his wall, like he had just brought it in.

When he closes his bedroom door, we see that he's painted a mural across his wall of a bird ripping the heart out of a chalk-outlined man. Blood is splattered all over the wall and a red paint bucket and tools are on the floor.

INT. HOSPITAL - EXAM ROOM - LATER - NIGHT

Ray sits in an exam room. He has a bandage around his head just like the beginning, except no bird. He looks miserable. Larry is with him and he's nosing around the cabinets.

LARRY

Roscoe Lee Browne. That's why. You know, Mr. Nightlinger? You haven't seen "The Cowboys"? John Wayne? Jesus, Ray. I thought you were the cultured one.

RAY

What are you looking for?

LARRY

I'll know when I find it. So when Larry Fishburne was a kid he was doing a play with Roscoe Lee Browne and Roscoe would call him Laurence. And Roscoe had this great voice, you know, "Laurrrrence", voice of God kind of voice. So Larry became Laurence. Ooh, there we go!

Larry pulls out a box of rubber gloves and pockets some.

RAY

Why are you Laris? Not Laurence?

LARRY

Because Laris sounds like Paris.

(a la Roscoe's voice)

Larrris. Laurrrrence. Larrris.

(normal voice)

See? It's fancy. It's like a character I play. I put on the tux and I'm Larrris. Ooh, I could be on the Farm!

RAY

What were you doing out there in a tux, anyway?

The nurse from earlier walks in with a wheelchair.

NURSE

Okay, let's see-- oh! It's you again. I see they got that bird out of your head. Still nasty under there, huh. Is that why you're back here?

RAY

There was never a bird in my head.

NURSE

Right. This is not a bird. So...what happened?

RAY

I was driving and this giant bird of some kind...

Ray stops as he realizes how crazy he sounds.

RAY (CONT'D)

Uh, giant cat-- uh, deer--uh, I'm not really sure, but it flew-- it ran across the road and I, uh, I swerved so I could, uh, miss it.

NURSE

Ohh-kay. Well, hop in, let's get you out of here.

Ray gets in the wheelchair.

RAY

Where's the, uh, woman I was with?

NURSE

Spacecat? Not a scratch. She left an hour ago.

LARRY

(Roscoe Lee Browne voice)
Spacecaaat!

They leave the room.

LARRY (CONT'D)

You know what I think? I think something is not right between us and the animals.

FADE TO BLACK.