

THE TREEHOUSE GANG

**An original adventure comedy
by
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**FIRST DRAFT
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INT. UNDERGROUND CAVERN - DAY

TEENAGE BOY (O.S.)
I hate scorpions!

We see a stone wall open and four 14 YEAR OLD TEENAGE BOYS spill out, shuddering, shivering, covered in dirt and dust. One, the leader, holds a spear gun and wears an old key around his neck. They should look iconic. They all feverishly wipe themselves off, making sure none of whatever was just on them remains.

TREVOR
Really? As opposed to all those people that love scorpions? Keep them as pets, make them little scorpion sweaters and take them on walks to the Scorpion Parks?

SCOTTIE
Shut up, dickbreath!

INSERT TITLE: SMUGGLER'S COVE, MASSACHUSETTS. SUMMER OF 1993.

TREVOR
Do you know why you are your parent's favorite kid, fat boy? It's because if a meteor hit the Earth tomorrow and wiped out the world's food supply they could live off you for a few months.

SCOTTIE
Do you know what makes your Mom such a tender lover, Trev? It's the way she likes to heat up my balls in her mouth for a few minutes to warm them up before we *do it* all Rick-James-Superfreak-style.

They start to fight when another kid the one holding the speargun, BILLY HAWKINS, breaks them up.

HAWKINS
Guys, guys! We're here. *Look-*

They all stop and look. Scottie's and Trevor's eyes go wide. Billy smiles and then nudges a FOURTH SCARED LOOKING BOY who still seems traumatized by what came before. Billy cleans off his glasses and puts them on his face. His jaw now drops.

We turn around and see what they see.

HAWKINS
(smiling)
The Golden Monkey.

In the golden glow of the Golden Monkey which sits in the middle of the cave on a pedestal we get a better look at the guys. They are...

BILLY HAWKINS, 14, good-looking, charming, smart, their speargun-toting leader. He is the glue of the group. Loyal and protective of his friends. He has that boyish sense of adventure that we imagine Indiana Jones had when he was fourteen. He is prone to giving inspirational speeches.

TREVOR SMITH, 14, Extremely good looking, strong, cocky, sarcastic, buff, acts before he thinks. Every fourteen-year-old girl's dream. If Hawkins is Indiana Jones at 14, than Trev is Han Solo at 14.

SCOTTIE FINNIGAN, 14, sweet, curly haired, big hearted, big boned and a mouth full of braces. He is the emotional heart of the group. And has a sweet soul.

And finally MILO SIKES, 13, skinny, frail, off the charts smart, he makes all the gadgets and equipment that the guys use. He is deeply scared of the world and everything in it.

All the guys are wearing back packs full of gear and are tethered together by ropes. Although they may bag on each other constantly and give each other countless shit, they are the best of friends and love each other like brothers.

TREVOR

Let's get it.

Trevor heads into the room. Hawkins goes to stop him.

HAWKINS

Trev, no!

But it's too late, Trevor takes a step forward and FALLS RIGHT THROUGH A TRAP DOOR.

He falls through pulling all the guys with him.

Hawkins shoots a rope-spear into the rock wall and starts tying off the end of the speargun's rope to their rope as Trevor falls pulling first Scottie, then Milo through the trap door as well.

TREVOR FALLS FACE FIRST TOWARDS A PILE OF RAZOR SHARP SPEARS ON THE BOTTOM OF THE PIT BELOW. They all scream.

Milo passes out from fear.

Billy is now being pulled towards the hole tying the ropes as he goes. He finishes tying off the rope just in time. It pulls taut. Trevor jerks to a stop but Milo who was tethered to him on the other side FALLS PAST HIM TOWARD THE SPEARS.

Unconscious Milo is about to be staked when the rope pulls taut and he stops, his face one inch from the spears.

The motions jerks him back awake. Then he sees the spears and passes out again.

They all breathe a sigh of relief. Billy starts to slowly pull everyone back up. It's not easy.

TREVOR
(calling up to him)
Hawkins, I'm sorry Scottie's so
husky, I hope pulling him up doesn't
give you a heart attack.

SCOTTIE
Trev, I can't wait til you get older and
your metabolism slows down and you
balloon up to like Dom Deluise Cannonball
Run 2 size. I am gonna laugh so hard I'm
gonna pee two drops right in my pants.

TREVOR
Your plus sized pants?

HAWKINS
Guys!

They all climb out. They sit there and pant. Hawkins is exhausted.

HAWKINS
Trevor, try to *never-do-that-again*.

TREVOR
Sorry, Bill, the room just seemed
so "friendly."

He motions to the temple there are SMILING FACES carved into the rock all around. It does look very inviting.

SCOTTIE
Have you ever been on one of our
adventures?

Trev flips him off. Milo comes to. He is freaking out.

MILO
Guys, I am serious. I think this is
it for me. I don't think I can
handle any more of our adventures.

They have all heard this all before.

TREVOR AND SCOTTIE
Yeah, yeah, yeah.

MILO

No. I am serious this time. My therapist thinks it is too stressful for me. I found a grey hair in my pubes the other day. A grey frickin hair!!! I just got pubes and now I have a grey hair in them. I'm fourteen I shouldn't have old man pubes!

HAWKINS

Milo, you know we couldn't do this without you. Without you and these packs, we'd be staked at the bottom of that pit right now. We never would have made it over the lava bridge or even into the scorpion room let alone out of it. Let's just get this thing and get out of here and then we can discuss you quitting the group.
(puts his arm around him)
Okay?

MILO

...Okay.

HAWKINS

Good, now let's get out the Red Shirt and get this thing.

Out of his backpack, Milo pulls out and unfolds the "Red Shirt" A four-foot makeshift robot on remote controlled car wheels that he has made out of spare toy parts. He wears a Red Starfleet uniform shirt, like the ones the extras that always got sent to the planet and killed wore on "Star Trek."

Milo looks at Hawkins, who nods. Then Milo, using the remote, runs "Red Shirt" across the temple floor looking for traps.

Red Shirt runs over a diamond-shaped tile. AN ARROW SHOOTS FROM THE WALL RIGHT THROUGH THE RED SHIRT'S HEAD.

GUYS

Ohhhh!!!

The Red Shirt hits a few more diamond shaped tiles and is RAPIDLY SKEWERED WITH MORE ARROWS. They shoot from the walls at every angle.

The Red Shirt moves over a crescent-shaped tile and FIRE SHOOTS OUT OF THE GROUND, setting the Red Shirt aflame. Milo writes this down.

The flaming Red Shirt moves over some rectangular tiles and FLYING SPINNING HATCHETS SHOOT OUT THE WALLS ON EITHER SIDE DECAPITATING it.

It's decapitated head, which is on fire and pierced with arrows, rolls back over to the guys. They all look at it ominously and then at each other. Milo brings the rest of Red Shirt back. It limps and puffs back to them, riddled with arrows. Trevor puts out the fire. Then they all look at it.

SCOTTIE
Poor "Red Shirt."

MILO
I'll rebuild you my friend, better,
stronger.

HAWKINS
Better him than us.
(gulps, nervous)
But, this is good. This is why we
do this test.

Everyone looks at Hawkins. It's his turn.

MILO
(reads off the sheet)
Okay, to sum up, try to avoid the diamond-
shaped tiles, Billy. They make the very
fast arrows shoot from the walls. The
crescent-shaped ones seem to emit flames
and stepping on the rectangular tiles
unleashes some sort of "flying hatchet
deal" which... isn't good.
(clears his throat)
But, if you stick to just walking on the
circular ones you...should be fine.

Hawkins nods. The others pat him on the back for good luck and he heads in. He very carefully steps and weaves his way across the floor avoiding the traps en route to the Golden Monkey.

He jumps to go from one circular tile to another. He lands, his heel accidentally tapping one of the diamond shaped stones. AN ARROW SHOOTS FROM THE WALL MISSING HIS FACE BY A MILLIMETER AND NICKING A CUT UNDER HIS CHIN.

Billy wipes the blood off with the back of his hand and breathes heavily.

HAWKINS
I'm okay, I'm okay.

TREVOR
Bill, try to *never-do-that-again!*

Hawkins nods silently and carefully keeps going.

MILO

I think I just shat myself.

Hawkins now hits the edge of another tile and narrowly misses SHOOTING FLAMES.

CU on a heavily breathing Hawkins as he steps up to the pedestal. Like Aladdin and the lamp, Indy and the idol. Billy slowly picks up the Golden Monkey. Nothing happens. He smiles and lets out a sigh of relief.

HAWKINS

I got it.

GERMAN ACCENTED VOICE (O.S.)

And now you will give it to me.

This is followed by the sounds of multiple guns cocking. Billy turns to see all the guys being held at GUNPOINT or KNIFEPOINT by SEVERAL SHADY LOOKING MEN including A TALL LONG HAired INDIAN HOLDING A LARGE KNIFE.

HAWKINS

How did you?

And as if in answer, through the shadows we see TWO HOT TEENAGE GIRLS: SARAH FINNIGAN, Scottie's cute, smart girl-next-door sister and Hawkins's maybe girlfriend. And CALLIE THORP, the type of teenage girl nations and teenage boys go to war over. She is smart, British and wears a cheerleader's uniform.

SCOTTIE

(distressed)

Sarah!!!

(then sees the other who
he secretly loves)

CALLIE!

They are pushed forward at gunpoint by ADOLF VON HOLT, the German voice we heard. He has long hair and a scar running down his face. He is Belloq to Hawkins's Indy, Moriarty to his Sherlock Holmes. Smoking Man to his Mulder. *I could keep going.*

VON HOLT

Give me the Golden Monkey and
maybe, just maybe, I will let you
and your little friends live.

Hawkins looks around for a way out of this. Von Holt motions for his men to push the guys toward Billy.

HAWKINS
Remember guys watch where you step.
You step on the wrong place and you
will set off the traps.

VON HOLT
Good to know.

HAWKINS
(leadingly)
Got that guys?

The guys gulp, realizing what he means.

MILO
Oh shit.

HAWKINS
(to Sarah)
Sarah, I love you.
(then to the guys)
NOW!

All the guys step on the diamond stones and duck. ARROWS SHOOT FROM THE WALLS PIERCING ALL THE HENCHMAN IN THEIR LEGS BACK AND ARMS. They scream in pain. FLAMES SHOOT FROM THE FLOOR SETTING ONE GUY A FLAME.

HATCHETS FLY SLICING THE BIG INDIANS big knife in half.

Trevor turns and PUNCHES out him out. Hawkins tosses the Golden Monkey to Scottie who diving catches it. Trevor turns and tosses Hawkins his speargun.

Von Holt takes his gun off Sarah and aims it at Billy.

Hawkins catches the speargun and shoots. A SPEAR PIERCES Von Holt's gun hand. He screams. Milo is non-stop screaming.

Trevor sees a scorpion crawl out of Milo's shirt. He grabs it and THROWS IT AT VON HOLT'S FACE. Von Holt now drops the knife he had on Callie and goes to grab it, screaming. It stings him in the eye and he goes down. Milo watches this and faints.

VON HOLT
My eye, my eye!

As the henchman and Von Holt writhe on the ground in pain, Hawkins goes to Sarah. Scottie to Callie.

HAWKINS
Sarah, if anything had happened to you-

SARAH
You love me? You love me?

HAWKINS
...Yeah. I thought that was clear
from the words I used.

SARAH
(laughs)
And that's when you decide to tell me?

HAWKINS
I figured that was kind of a
dramatic way to mention it.

SARAH
(smiles)
That was pretty good.

Hawkins smiles back at her. We go to Scottie and Callie.

SCOTTIE
Callie, if anything had happened to you-

CALLIE
(adorable British accent)
Scottie, thank god you are okay. I
love you soo much.

SCOTTIE
(smiling, all braces)
You, you do?

CALLIE
I've never had a best friend like you. Or
as good of a singing partner in chorus.

SCOTTIE
Right, yeah, me too. Best friends.

Hawkins and Sarah kiss. Scottie and Callie share a platonic
hug. Trevor revives Milo and the POLICE arrive to arrest the
bad guys we SMASH CUT TO THE TITLE:

THE TREEHOUSE GANG

A TITLE SONG preferably by Huey Lewis and the News or Duran
Duran plays over the opening CREDITS while we see scenes of
the guys going on other adventures, finding more treasures,
escaping from villains, hanging out, living their youth.

EXT. OCEAN BLUFFS, SMUGGLER'S COVE - DAY

The GUYS climb out of a hole in the ground. Trevor holds TWO
GUYS at JEWEL ENCRUSTED SWORDPOINT. The Girls (Sarah and
Callie) rush to them. The police arrest the bad guys.

Billy holds up a chest of jewels.

HAWKINS
This is for the Orphans!!!

The crowd cheers. A bunch of local GIRLS swarm Trevor. Milo is given oxygen by the paramedics. Scottie opens up a celebratory grape sods.

SCOTTIE
Mission accomplished.

INT. CEMETARY - NIGHT

The guys hide behind tombstones that are being RIDDLED WITH MACHINE GUN BULLETS. BAD GUYS shoot at them from behind crypts across the way.

Hawkins takes the remote control from a passed-out Milo and steers a remote controlled copter which flies over the bad guys. He pushes a button and it dumps KNOCK-OUT GAS on them.

The shooting stops. Trevor looks -- the bad guys are passed out. They all high five.

EXT. OLD LIGHTHOUSE - DAY

A LOCAL TV REPORTER TALKS INTO camera. In the background we see the aftermath of another treasure hunt.

REPORTER
A group of four local boys who have become known as the Treehouse Gang have found another lost treasure in Smuggler's Cove today.

EXT. TREEHOUSE - DAY

The guys are now being interviewed by the LOCAL TV REPORTER outside the treehouse in Billy's backyard.

REPORTER
This is the fifth treasure you guys have found this year. How do you find all this stuff?

HAWKINS
When we moved to Smuggler's Cove, the house we bought was previously owned by adventurer/historian Arthur Forestall.

INT. TREE HOUSE - CONTINUING

We see a portrait of ARTHUR FORESTALL, sixties, austere. He wears the same old key around his neck that Billy does. It is hanging in the Tree House. The interview continues up there.

HAWKINS

Two hundred years ago Smuggler's Cove was the smuggler's capital of the world.

TREVOR

(turns towards camera)

Hence the name.

Scottie hits him. Trevor smacks him back.

HAWKINS

Pirates would steal from British, Spanish, French ships and hide out here where they buried all their treasures.

Billy shows them MAP after MAP in hung in the Treehouse.

HAWKINS

Dr. Forestall spent his life cataloguing and finding this stuff. But he died before he could go after it.

REPORTER

So naturally a bunch of fourteen year olds figured they would do it for him.

HAWKINS

(laughs)

Yeah. It was kind of an accident. All his old stuff was still in the house when we moved in. My parents were gonna throw it away. But I convinced them to let me keep them and use the old maps and stuff as decorations for our tree house.

The cameraman pans around the treehouse at all of these things. It passes Scottie. He smiles a big braces smile and waves. Trevor winks at the female reporter. Milo seems nervous that there are too many people up there.

MILO

Bill, do you know what the maximum weight allowance is up here?

HAWKINS

One day we were bored and we decided to follow the maps to see if they went anywhere. Trevor bet me 10 bucks that they didn't. I bet him that they did.

TREVOR

He won.

THE MUSIC KICKS UP AGAIN and the CREDITS CONTINUE.

EXT. BEACH - DAY

We now see the guys charging out of a cave along the beach holding jeweled necklaces and doubloons in their hands. They are being chased by a wave which WASHES OUT THE CAVE RIGHT AS THEY MAKE IT OUT.

INT. TREE HOUSE - DAY

Billy takes down another solved map and replaces it with another newspaper article.

INT. TREE HOUSE - NIGHT

The guys hang out, talk and laugh in the tree house. Posters for Jurassic Park, Star Wars and Dave Matthews adorn the walls. They are all about to have their first beer which Trevor stole from his dad.

TREVOR

To our first drink, may it not be our last.

They raise their cans in a toast and take a sip.

MILO

(immediately)

I'm drunk.

HAWKINS

You had one sip, you can't be drunk.

MILO

I feel drunk. I hope I don't take all my clothes off and set fire to things.

The others ignore him and keep drinking their first beer.

MRS. HAWKINS (O.S.)

What are you guys doing up there?

They all quickly hide their beers. Milo throws it out the window. We hear it hit Billy's Mom and spray all over her.

MRS. HAWKINS

Billy!!!

They all laugh. THE MUSIC CONTINUES.

EXT. ABANDONED FORT - DAY

The Guys drag out still more treasure. Sarah lies in wait for Hawkins. They kiss. Callie waits for Scottie. They platonically hug. A BEVY of BEAUTIES wait for Trevor. And the PARAMEDICS wait for a continuously traumatized Milo. Scottie breaks open a celebratory grape soda and gives us another...

SCOTTIE
Mission accomplished.

EXT. TREE HOUSE - CONTINUOUS

Billy sits on the edge of the tree house. The INTERVIEW CONTINUES.

REPORTER
So why the speargun?

HAWKINS
I'm fourteen. They don't let me carry a real gun. And you know sometimes it gets dangerous out there.

The reporter laughs. CUT TO:

INT. OLD CHURCH - NIGHT

SCARY GUYS WITH GUNS chase after the guys SHOOTING. Hawkins aims behind him and shoots with the speargun. He nails one of the bad guys in the leg. The bad guy goes down.

BAD GUY
Holy eff-

EXT. SCARY LOOKING CONSTRUCTION SITE - NIGHT

As the guys suit up with their packs and get ready to head out we see them all wearing matching navy blue T-shirts with a picture of the tree house and the initials THG on them.

TREVOR
I can't believe we are wearing these.

HAWKINS
Milo spent a lot of time designing them.

TREVOR
Designing them to be the gayest thing I have ever seen?

HAWKINS
Did Peter Venkman, Ray Stantz and Igon Stengler look at their Ghostbusters uniforms and say those are the gayest things I have ever seen? No, they wore them with pride. And they looked awesome. I love them. Thanks, Milo.

SCOTTIE
I like them, too. Thanks, Mi.

Milo nods. Trevor rolls his eyes and they lower themselves into the cave. MUSIC ROCKS ON.

BACK TO THE GUYS AND THE REPORTER

REPORTER

And you always give the treasures
to the Orphanage?

SCOTTIE

Yeah. We are so lucky with all we have.
It gives us a chance to give back.

EXT. SISTER MARY MARGERET'S OPHANAGE FOR THE POOR AND BLIND

Billy, Trevor, Scottie and Milo present a treasure chest full
of Spanish gold to the Sisters and the BLIND ORPHANS.

Trevor reluctantly gives it over. The Blind Orphans embrace
them all. We see Sarah on the sidelines clapping. But, she
seems less and less enthused by all this.

We also see Trevor eyeing the ever hot-Callie. Scottie looks
concerned as he drinks his celebratory grape soda.

INT. TREE HOUSE - DAY

Another map is taken down, replaced by another clipping. TREE
HOUSE GANG FINDS CURSED TREASURE OF THE PUMPKIN KING. At this
point there are a lot of headlines and very few remaining
maps. The song and the credits are coming to an end.

INT. TREE HOUSE - CONTINUING

REPORTER

And what's the key about, Bill?

HAWKINS

You'd have to ask Dr. Forestall.

Billy points to the painting of Arthur Forestall wearing the
key around his neck.

HAWKINS

Apparently he always wore it around his
neck and now so do I. I guess I am
superstitious. We found it in the house
when we moved in. It didn't fit any of
the locks. So I kept it. You never know
when you are going to run into a lock
that it might open.

REPORTER

So what's next? Are there any more
treasures left? Haven't you guys
found them all?

HAWKINS

There's always more treasures.

REPORTER
Like what?

HAWKINS
The Treasure of Shipwreck Island.

REPORTER
(laughs)
Don't you mean the *alleged* treasure?
Isn't that just a local legend? A tall
tale that kids tell each other on the
playground in school?

HAWKINS
Maybe.

REPORTER
Well, do you have any evidence to prove
that it even exists? That there is even
anything out there?

HAWKINS
Not yet. But, if the stories are true
it's bigger than anything we have ever
gone after before.

REPORTER
Isn't it impossible to even get out
there? That island is surrounded by
jagged rocks on all sides, no boat
has ever been able to even land
there. But you think you can do it?

HAWKINS
Nothing's impossible. And I am
confident that with these guys by
side we can do anything.

REPORTER
(smiles)
So where do you see yourself in
ten, fifteen years, Billy?

HAWKINS
Doing this. Finding treasures with
my friends. Married to Sarah, maybe
a few kids, getting them ready to go
on their own adventures.

As the interview ends so does the music and the credits. We
hang on a shot of the four of them in the Treehouse happy as
can be. This is where another movie would end, but this is
where ours really begins.

DISSOLVE TO:

15 YEARS LATER

EXT. SMUGGLER'S COVE, MA TOWN CENTER - DAY

We see an attractive ADVENTUROUS LOOKING MAN with a BEAUTIFUL WIFE and TWO KIDS going into a Verizon wireless store. He is ruggedly handsome, has a few days stubble and wears a leather jacket. They go up to a SALESMAN, late twenties, good looking in beat down kind of way.

MAN

Hi, can we get a couple of those phones with the walkie-talkie capability?

VERIZON WIRELESS GUY

Ah, yeah.

The kids are playing, fighting with toy swords.

KID

Dad, do you think we're gonna find any treasure on our trip?

MAN

(ruffles their hair)

Maybe.

(to the Verizon guy)

We're going on a safari. A little family adventure.

VERIZON WIRELESS GUY

(doesn't really care)

Awesome. Do you guys already have an account?

MAN

Yeah.

VERIZON WIRELESS GUY

Name?

MAN

...Werner Brandis. Thanks-

(looks at his name-tag)

Billy H.

CU of the name-tag. It says HI, MY NAME IS BILLY H. We then look at his face and can see that this is Hawkins fifteen years later. And we get a better look at this place. ANGRY LOOKING PEOPLE scream at employees about their phones and their service. It's kinda soul sucking.

HAWKINS

No problem.

INT. AWESOME HOUSE - BEDROOM - MORNING

AN EXTREMELY GOOD LOOKING, FIT GUY awakes. A SEXY WOMAN comes out of the bathroom wearing one of his shirts.

SEXY GIRL

So I was thinking we could go get breakfast.

GOOD-LOOKING GUY

I can't. Sorry.

SEXY GIRL

Okay, how about dinner then?

GOOD-LOOKING GUY

You know what, I see where this is going, and I'll save you the trouble. We're probably not gonna see each other again, but you're gonna be happy about that. And let me tell you why. You, like all women, want the four c's. You want someone who *cries*, who's gonna *call* you, who likes to *cuddle*, and you want *commitment*. I don't do any of those. First of all, I don't cry, even when I'm hurt. As you saw last night, I don't cuddle. If we go out to dinner you're gonna want me to call you, more than once. I'm not going to. Cuz if I do, you're gonna want some sort of commitment and I don't do commitment. I'm like Deniro in *Heat*, you know where he doesn't have anything he isn't afraid to lose if he has to pack up and leave in thirty seconds. Last night was fun, I'd give it an 8, but I don't want anything more than that. I just wanted to be forthcoming with all this from the start.

The woman stares at him, flabbergasted.

-Dressed in an expensive suit, the good-looking guy on his phone goes downstairs. There are WORKERS every where putting the finishing touches on this amazing place.

WORKER

Hey, Senor, I saw that ladyfriend of yours. ...Nice.

GOOD-LOOKING GUY

Thanks, Pablo.

(they high five)

When do you think its gonna be done?

WORKER

Today. Senor. It will be all finished.

GOOD LOOKING GUY

Perfect.

INT. FUNERAL HOME - DAY

A GRIEVING MIDDLE-AGED COUPLE sits before a BIG CURLY-HAIRED GUY, 28. He wears a suit and is going through his spiel.

CURLY-HAIRED GUY

We have several different packages available. We have the top of the line Platinum Eternity package which involves multiple pictures, violinists who can play anything, flowers so pretty it would make a straight man buy a one way ticket to Gaytown. I am straight as straight can be but these floral arrangements had me questioning my sexuality. And to top it all off the nicest coffin you have ever seen. I am telling you if I was gonna spend eternity someplace, this would be it. Sometimes I just hang out in there just for fun because it's so comfortable. I think your Nana would really enjoy it. Or if you don't like Nana, I can give you the cheapest casket possible made by six-year-old crippled Malaysian sweat shop workers, no music. Some re-used flowers and have some meth addicted Hobo day laborers bury her out back for as cheap as humanly possible so you don't have to pay the union gravediggers cost.

The couple is a little put off by him.

GRIEVING CUSTOMER

Can we speak to your father?

CURLY-HAIRED GUY

No, it's just me? I own this place.

GRIEVING CUSTOMER

Aren't most funeral homes family businesses passed down through the generations?

CURLY-HAIRED GUY

Most are.

GRIEVING CUSTOMER

What kind of a person chooses to start a funeral home?

CURLY-HAIRED GUY

One that just wants to make money. There is a lot of money in death.

INT. ULTRA HIGH-TECH LAB - DAY

We see Milo fifteen years older, wearing safety goggles and a lab coat. He looks through an electron microscope. HE LOOKS EXACTLY THE SAME. *I think it would be fun if he was the one character that we cast the same actor for the young version and the older version.*

He carefully puts two things together and then looks at the result.

MILO

We did it. It worked.

The other LAB TECHS seem very excited. We're not sure yet what amazing, important life-altering thing this genius is now working on.

MILO

(smiling)

We have gouda-rella. A perfect fusion of Gouda and mozzarella.

LAB TECH

Congratulations, Dr. Sikes.

Milo smiles. Then worried that he is getting too excited starts taking his anxiety medication.

INT. VERIZON WIRELESS STORE - DAY

Billy has finished helping the Adventurous Looking Guy and his family. He watches them walk off. They laugh and smile. They seem so happy. It's everything he said he wanted when he was a kid. He seems lost in it for a bit.

CUSTOMER

Hello?!

Hawkins turns and looks at the next waiting CUSTOMER.

ANGRY CUSTOMER

Are you retarded?! I've already been waiting in this *goddam* line for ten *goddam* minutes. Do you think maybe you can help me so I don't have to wait any *goddam* more?!

HAWKINS

Sorry. How can I help you?

ANGRY CUSTOMER

Can you explain to me why this *goddam* thing doesn't get any *goddam* service in my *goddam* new beach house?

(MORE)

ANGRY CUSTOMER (cont'd)
 I'll be talking on it and get *goddam*
 service in my *goddam* driveway and then
 when I go inside -- NO *GODDAM SERVICE!!!*
 What do you want me to do about that?!!!
 Huh? Huh?

HAWKINS
 Maybe try to make all your calls
 from your driveway.

ANGRY GUY
 (about to kill someone)
What did you say?!

HAWKINS
 Look, sir, I didn't put up the
 satellites. And for whatever reason they
 don't consult me on the coverage areas. I
 just sell the phones.

ANGRY GUY
 What's your *goddam* name?!

HAWKINS
 Why, you can't read? It's on my nametag
 so that people who know how to read don't
 have to *goddam* ask that *goddam* question.

ANGRY GUY
 (literally about to explode)
 Are you trying to get yourself *goddam*
 fired? Do you wanna *goddam* lose this job?

HAWKINS
 (he really does, but...)
 ...No. No, I don't. I'm sorry.

ANGRY GUY
 You are *goddam* right you are sorry. You
 don't know who you are *goddam* dealing with
 here. I am Dave Goddam Potters. I own a
goddam Buick dealership for chrissakes.

Billy looks around. There are a BUNCH of other people yelling
 and screaming at other EMPLOYEES. He can't believe that this
 is now his life.

-Hawkins finishes helping out Dave Goddam Potters who walks
 away with a new phone. Billy goes up to his manager, a SKINNY
 PIMPLY KID who is about ten years younger.

HAWKINS
 Mr. Peterson, I need to take a break.

The Pimply Teenage Manager looks at him, concerned.

MR. PETERSON

Okay. But, you're not gonna kill yourself are you? It's just there is high rate of depression and suicides at this job due to all the anger directed at us on a daily basis. Corporate said we have to ask. So you aren't gonna like kill yourself, now, are you?

HAWKINS

Not yet. I'll let you know.

INT. AWESOME HOUSE - MORNING

The Good-Looking Guy walks into his new \$100,000 kitchen, opens the fridge and grabs... a *DIET GRAPE SODA*. He looks out at his HOT DATE from the night before getting into her car.

GOOD-LOOKING GUY

(smiling)

Mission accomplished.

He opens the celebratory grape soda and starts to drink.
That's right the really good looking fit guy is not grownup Trevor but grown up Scottie. Which makes...

INT. FUNERAL HOME - DAY

The Curly Haired Guy, grown up...

HAWKINS

(walking in)

Wanna drink, Trevor?

CURLY HAIREG GUY

Yes.

Scottie was right Trevor's metabolism did catch up to him. Oh, times how they have changed.

INT. TREVOR'S OFFICE - FUNERAL HOME - DAY

Hawkins and Trevor sit in Trev's office drinking the hard stuff. Hawkins in his black and red Verizon uniform, Trev in his funeral home suit.

TREVOR

Do we really have to go to this tonight?

HAWKINS

It's our tenth high school reunion.
Yes, we have to go.

TREVOR

You only want to go because you think she'll be there.

HAWKINS
That's not true. ...Okay, it's mostly
true. Do you think she'll be there?

TREVOR
I don't know. Ask Scottie, it's his sister.

HAWKINS
He won't talk to me about her anymore.

TREVOR
(beat, then)
Is he gonna be there?

HAWKINS
Yeah, he's coming.

TREVOR
Is he still mad about... you know?

HAWKINS
I think he is.

TREVOR
God, that was ten years ago.

HAWKINS
You slept with Callie. You knew he
was in love with her.

TREVOR
(knows it)
Yeah. ...Seemed like a good thing
to do at the time.

HAWKINS
Why, because you'd already slept
with everybody else?

TREVOR
Pretty much.

HAWKINS
...Think *she's* still mad?

TREVOR
Yeah, I reckon she probably is.
Wouldn't you be?

HAWKINS
...Yeah. I've got a plan though.

TREVOR
You always have a plan. And when's the
last time that's worked out for you?

EXT. DARK FIELD - NIGHT

Thunder cracks. Lightning illuminates the dark field. In which we see an OLD MAN running.

He is Native American. He pulls out his Verizon cell phone and is frantically trying to dial. WHEN AN ARROW flies through the air, hitting his cell phone, staking it into a tree. He looks at this, terrified, and keeps going.

Behind him we see FIVE FIGURES moving quickly through the tall grass. One loads another arrow. He takes aim. FIRES. THE ARROW SOARS THROUGH THE AIR.

It nails the old man in the back and he goes down. He writhes on the ground in pain.

The five figures move toward him. The center one, his face in shadow, stands over the terrified man.

DEEP VOICED MAN
Who did you give it to?!

OLD MAN
I don't know what you mean.

DEEP VOICED MAN
THE MAP. WHERE IS THE MAP!!!

LIGHTNING FLASHES AGAIN and we see that the deep voiced man has an eyepatch and a prosthetic hand.

The Archer loads two arrows into his bow aims them down at the Old Man and pulls back the bow's string.

DEEP VOICED MAN
YOUR GREAT GREAT GRANDFATHER'S MAP.
WHERE IS IT?

OLD MAN
Forestall. I gave it to Forestall!

The Deep Voiced Man smiles. He then motions to the archer who fires the arrows into Old Man.

INT. HEARSE - NIGHT

Hawkins and Trevor, all spiffed up, drive in the funeral home's hearse to the Reunion. Billy seems nervous.

HAWKINS
I can't believe we are going to our
high school reunion in your hearse.

TREVOR

Do you have another car that I don't know about because last I heard yours got repossessed.

HAWKINS

Good point.

TREVOR

And in case you forgot why we are stuck driving this thing. And why you're currently working for Verizon and I'm dressing dead people for a living, it's because YOU GAVE AWAY ALL THE MONEY TO A BUNCH OF STUPID BLIND ORPHANS! What did they need treasure for? *They were blind orphans?! They would have been just as happy with some non-moldy bread and an occasional hug. If they're not being beaten it's a good day. I'll never forgive you for that!*

HAWKINS

If I knew the treasures were gonna run out, I probably wouldn't have. -- At least not all of it. We were young, I thought what did we need the money for?

TREVOR

That's easy for you to say, your parents had money. I lived in a trailer park. And not even a nice one.

They drive by the orphanage. It is now the nicest orphanage that you have ever seen. It looks like a Ritz Carlton. Trevor looks at Hawkins, pissed.

INT. SMUGGLER'S COVE HIGH SCHOOL - NIGHT

EARLY NINETIES MUSIC BLARES from the speakers. LATE TWENTY SOMETHINGS mingle about.

Billy and Trevor walk up to the sign-in table. A PERKY GIRL sits behind it. She squeals when she sees them.

PERKY GIRL

Billy Hawkins, I'd know you anywhere.

HAWKINS

Hey, Becky.

BECKY

So what are you up to? Traveling all over the globe, still finding lost treasures?

HAWKINS
Actually I'm working for Verizon
Wireless. In sales.

BECKY
Oooh, that's good too. And Scottie
Finnigan, hello.

HAWKINS
No, it's me. Trevor Smith.

BECKY
Oh, well, you look...*different*.

TREVOR
(turns to Billy)
Drink?

HAWKINS
Yeah.

-Billy and Trevor drink by the bar. GIN BLOSSOMS or some
other nineties centric band plays over the speakers. Scottie
walks in looking awesome. Hawkins hugs him hello. Then he and
Trevor stare at each other. It's awkward.

SCOTTIE
Trevor.

TREVOR
Scottie.

Awkward beat.

TREVOR
Hey, have you guys seen Milo yet?

They look around. Milo comes up. They all hug him. He seems
very tense as usual.

HAWKINS
How about this? All of us here
together. The Tree House Gang back
together. This is awesome.

The rest of them don't seem to quite share his enthusiasm.

INT. HIGH SCHOOL GYM - NIGHT

More 90's music. The guys mingle. Hawkins turns to Scottie.

HAWKINS
So, are you excited to see Callie?

SCOTTIE
No, why?

HAWKINS
Because you were in love with her
your whole life?

SCOTTIE
What? No, I am over that girl.

Some STONER GUYS come up to Milo.

STONER
The BRAIN. Finch, it's the Brain.

MILO
Hey, guys.

STONER
What's up, Sikes? What are you up to man?
Figured you'd be inventing rocket packs
or time travel or some shit.

STONER #2
Yeah, man where's my flying car?

STONER
Seriously, Brain, what are you up to?

MILO
I, um, make cheese.

STONER
Sandwiches?

MILO
No, actual cheese. I work for a company
that genetically makes cheese hybrids that
you would find at wine bars or your nicer
restaurants. Just today we perfected gouda-
rella. It's a mix of mozzarella and gouda.
Really exciting stuff.

The Stoners look really disappointed. Two HOT GIRLS come up
to Scottie.

HOT GIRLS
TREVOR!!!

SCOTTIE
No, I'm Scottie Finnigan. Scott Finnigan.

GIRL
(blank faces)
Who?

Trevor laughs.

SCOTTIE
 Sarah Finnigan's brother, Scottie. We had
 Latin together all four years.

GIRL
 ...Oh, the little fat kid with the
 headgear?

SCOTTIE
 Uh-huh.

-More drinks, more mingling. Counting Crows now plays.
 Hawkins is nervous. He keeps watching the door, half-
 listening to an ANNOYING GIRL who is rambling on next to him.

ANNOYING GIRL
 So then I got the gout. And I was
 all, like: how did I get gout?

In through the door comes SARAH FINNIGAN, the love of Billy
 Hawkin's life. She looks amazing. Time has been kind. She is
 with CALLIE as usual, who time has also been very very kind
 to. He takes a deep breath.

HAWKINS
 Excuse me.

He starts to walk off. The Annoying Girl seems annoyed.

ANNOYING GIRL
 You don't want to hear about my gout?

Sarah sees Billy. They look at each other for a moment.
 Callie stands next to them. Across the room Scottie sees
 Callie. But he looks away. He's gonna ignore her.

HAWKINS
 Hi.

SARAH
 Hi.

CALLIE
 Oh, wow, there's...someone. I am
 gonna go... yeah.

They aren't listening. Callie walks off, leaving them alone.

HAWKINS
 So you look... *terrible*, as always.
 No surprise there.

He laughs awkwardly. She smiles. Awkward silence.

SARAH
 So I heard your parents sold their house.

HAWKINS

Yeah, they're moving to Florida. I am packing up the place for them.

SARAH

Wow, that's an end of an era. No more Tree House.

HAWKINS

No more Tree House. So, I have a job.

SARAH

You do? That's great.

HAWKINS

Yeah, a steady one. I am working at Verizon Wireless in sales.

SARAH

Wow.

HAWKINS

I know. It was between that and those sandwich sign guys that alert you to new apartments that are for rent and hang out dancing at intersections.

(Sarah laughs)

It was a toss-up, but, Verizon won. It's a horrible, soul-sucking life-devouring job, but it's a job and I am sticking to it. I know that was a problem of yours that I didn't have one. Worked there for a whole year now. And I just wanted you to know that I listened to you. I know you don't think that I did, but, I do. And I am trying-

SARAH

Billy, I'm seeing someone.

HAWKINS

(like he has been nad-stomped)

Oh.

SARAH

Yeah, we're getting a place together in Boston. He's here with me, actually. Just parking the car.

HAWKINS

That's nice of him.

SARAH

Yeah.

HAWKINS
(devastated)
Well, great. That's so... awesome. I was thinking the other day how I wished that you were getting a place with someone. ...That's a wish I often have.

SARAH
You look really good.

HAWKINS
I do. I know, I often think how good I look. Yay me.

The other guy now comes up. Good looking, straight laced. Probably a Republican. Irons his socks. This is CHET.

CHET
Hi, I'm Chet.

HAWKINS
Billy. You're a lucky guy, Chet. You treat this one well. Or I'll hunt you down and kill you dead. Most likely with a fork. I'm not kidding.

Billy turns to go. Sarah feels awful. Billy grabs a beer from a guy and starts chugging it as he walks back up to the guys.

TWO HOT GIRLS have come up to Trevor.

HOT GIRL
Hey, have you seen Trevor Smith?

TREVOR
I'm Trevor Smith.

They look at him, disappointed.

HOT GIRL
Oh.

TREVOR
Why did you want me?

HOT GIRL
No reason.

They walk off. Meanwhile Scottie is loudly flirting with some girls, hoping that Callie sees.

SCOTTIE
Yeah, no, been building my dream house. A few towns over in Rockport. It's pretty tight. Thinking about getting a place in the Vineyard too.

GIRL
Who are you again?

Scottie shakes his head and drinks. Hawkins comes back up. This night hasn't been what they wanted for any of them.

HAWKINS
Do you guys want to get out of here?

TREVOR AND MILO
Yes. Yes we do.

They look at Scottie. He looks over at Callie for a second, debating. But he chooses to continue ignoring her...

SCOTTIE
Screw it, yeah.

They start to leave. As they do, Callie sees them. And sees them leaving without saying hi. She takes that in.

EXT. HAWKINS HOUSE - NIGHT

The guys pull up outside Billy's. We see a FOR SALE and SOLD sign on the front lawn. Trevor carries a bag of booze.

SCOTTIE
I can't believe Bert and Mary are finally selling this place.

HAWKINS
Everything is packed up except the treehouse. I thought we could have one last drink up there for old times sake.

INT. TREE HOUSE - NIGHT

The guys are drinking, reminiscing. Everyone but Milo is a little drunk.

TREVOR
Remember when your Mom caught you and Sarah up here and she had her top off-- Sarah not your Mom and then we weren't allowed up here for a month.

SCOTTIE
Is that why we weren't allowed up here? Uhh, I don't want to know.

HAWKINS
Can you believe the last time we were all up here was over ten years ago?

SCOTTIE
It's bigger than I remember.

TREVOR
That's because you're smaller.

HAWKINS
We had some good times up here.

The all nod in agreement.

TREVOR
To the Treehouse.

GUYS
To the Treehouse.

HAWKINS
...Do you ever think about it? Doing it
all again? Going on another adventure?

Beat.

GUYS
Yeah, no.

HAWKINS
Come on, why not?

TREVOR
First of all go after what? We found
everything there was to find when we were
kids, Bill. There's nothing left.

HAWKINS
There's one we never found.

TREVOR
(sighs)
Don't say it.

HAWKINS
Shipwreck Island.

Now Scottie rolls his eyes, too.

SCOTTIE
You are obsessed, Bill!

MILO
What's Shipwreck Island?

SCOTTIE
(to Billy)
Is he serious?

HAWKINS
Milo's therapist says that it's post
traumatic stress disorder.
(MORE)

HAWKINS (cont'd)
He's convinced himself that none of the stuff we did when we were kids ever really happened. He's blocked out most of it.

SCOTTIE
No, shit.

MILO
Come on, guys, I know you are just joking around. Sure we found some things, but no one ever tried to "kill" us. Our lives were never in "danger." We followed the maps and the treasures were just neatly laid out for us. It was all very safe.

They all stare at him, then decide not to touch it and move on. But he keeps pressing.

MILO
I'm serious, what's Shipwreck Island?

TREVOR
(shakes his head)
I don't know why you're humoring him. I need another drink.

Scottie gets up and joins him. They head to pour more drinks while Hawkins explains to Milo.

HAWKINS
Okay, before Smuggler's Cove was a haven and hideout for pirates it was Indian land. After a while of pirates using this spot as a hideaway, one of them an Indian called Indian Joe, no one knows his real name, decided he was gonna pirate the pirates. He stole more treasure from them than any one Pirate ever stole from England or Spain. More than you could ever imagine. And he hid it all right out there off the coast on Shipwreck Island.

TREVOR
(coming back)
Allegedly.

Trevor hands Billy & Milo drinks. Milo smells it and puts it aside.

MILO
Why doesn't someone just go out there and look?

TREVOR
Because you can't get out there, hence the inherent problem with the story.

HAWKINS

The island is surrounded by jagged rocks on all sides. Any boat that has tried to get there has been shredded to bits.

MILO

Just fly there then.

SCOTTIE

Oh, my god, you really don't remember this? Hawkins has only been obsessed with it since we are kids.

Milo throws up his hands, he doesn't. Hawkins answers.

HAWKINS

There's a constant fog, marine layer over the island, Mi. You can't land there if you don't know what you are landing on.

SCOTTIE

Which makes it the perfect place to tell a tall tale about.

HAWKINS

It's not a tall tale!

TREVOR

It doesn't matter because you can't even get out there. You almost drowned trying.

Scottie and Milo seem taken aback by this.

SCOTTIE

(news to him)
You did?

HAWKINS

Yeah, but I am not saying we try that again. I stipulate you can't get there by boat. But Indian Joe had to get there somehow, there has got to be some secret passage or cavern that takes you there. Just no one has found it yet.

MILO

(starts to laugh)
You guys you are pulling my leg again.

They all wave him off tired of this.

SCOTTIE

Billy, look, what we had when were kids was great but that was a long time ago. We were young, stupid.

(MORE)

SCOTTIE (cont'd)
We all have lives now. We're almost
thirty years old. It's time we started
acting like it.

HAWKINS
Why?

TREVOR
(downs a shot)
I feel a inspirational speech coming.

HAWKINS
Do we? Do we all have lives? I don't. I
don't have a penny to my name. My car was
repossessed. I work in a soul sucking
shit job that I only took to try to win
back the girl I love. The girl who I just
found out is moving in with some douche
named Chet. ...You're so scared of life
you make cheese for a living, you run a
funeral home purely to make money and
you're still overcompensating for all the
stuff you didn't do when you were young.
I don't have anything else but you guys
and this. ...What do you say, one last
adventure, all of us, together?

He looks at them waiting. Hopeful. Then...

THE GUYS
Yeah, no. Sorry.

SCOTTIE
And look I don't care what you think, my
life's great. And now I am gonna go home
to my million dollar dreamhouse.

MILO
Sorry, Billy. Not this time. It was
a good story though.

TREVOR
My life sucks, but I just don't
think there is anything there. If it
was so real how come Forestall never
found anything about it?

Hawkins doesn't have an answer for this. Trevor smiles and
pats him on the back. They all leave.

EXT. HAWKINS HOUSE - NIGHT

All the guys head out to their cars. Across the street we see
Some PEOPLE IN A CAR WATCHING THEM AND THE HOUSE.

INT. TREE HOUSE - NIGHT

Hawkins drinks by himself as he starts taking down all the pictures, newspaper clippings and maps off the walls. He is getting a little drunk.

HAWKINS

Goodbye treasures. Goodbye
Treehouse. Goodbye, childhood.
(sees a picture of him and Sarah)
Goodbye, Sarah. Hello, Chet. I am
gonna mess your shit up, Chet.

-Billy now walks through the backyard carrying a box. He is still going on about Chet.

HAWKINS

I am gonna mess it up real good and
then stick your face in it...Chet.

A map on the top keeps blowing off. He catches it and puts it back down. It blows off again. He makes a face and shoves it into his shirt.

HAWKINS

(talking to the map)
Yeah, now try to get out of there.

INT. HAWKINS HOUSE - NIGHT

Billy puts the box down. In it we see the spear gun. He puts his beer down too. He sees a bottle of tequila and now opens that. The portrait of Arthur Forestall is now out of the Tree House and back in the main house.

It sits on the ground right by the fireplace where Arthur sits in the painting. Billy opens the tequila, takes a sip and gets real close to the painting.

HAWKINS

Well, Arthur, you and I have had a
good ride, but I guess it's over.

Hawkins is inches from the painting now. He is trying to talk to Arthur's face but in his state he keeps talking to the glasses in his jacket pocket. Then he sees something in the glasses. It looks like THE REFLECTION OF A ROOM.

HAWKINS

Huh.

Hawkins steps back. He looks at the fireplace where the painting was done and then behind him. There's no room there. He looks at the reflection in the painting. It looks like it shows a doorway. But there's no doorway on the opposite wall.

Billy goes to look when he kicks over the beer bottle. Beer spills across the floor towards the doorless wall.

HAWKINS

Shit.

Billy goes to find something to clean it up with. He comes back in and starts to clean it up. The beer seems to have gone under the wall someplace.

HAWKINS

What the-

Billy gets up and starts feeling around on the wall and the molding on the edge of the wall. The molding pops open like it's on a hinge. Billy looks. Underneath he sees a KEY HOLE.

HAWKINS

Holy shit.

He looks back at the painting of Arthur with the old key around his neck. The key Billy still wears to this day. He takes it off.

HAWKINS

If this works...

Billy takes a deep breath and sticks the key in the hole. It fits. He turns it. A SECRET DOORWAY OPENS IN THE WALL. Billy's eyes go wide.

INT. SECRET ROOM - NIGHT

Billy flips on a light. The walls are covered with old pictures, articles, about INDIAN JOE, and SHIPWRECK ISLAND.

HAWKINS

Holy shit. I knew it. I knew it wasn't a myth. And Arthur, I knew you were holding out on me.

Billy puts down the tequila and peruses it all. We sees notes, scribblings. **TRIBUTARY TEMPLE = SWORD ROOM. LITTLE SALLY -- still alive? ROPE RAVINE. BLIND BOATMAN.** Billy soaks it all up. Then in the center, he sees it. A map. A map to an underground tunnel leading to the Island. Billy picks it up and looks at it. At the top appears a warning.

HAWKINS

"Warning: If you like your life stop now." No, I am good.

(keeps reading)

"Following this map will mostly certainly lead to your death."

(smiles)

Just the way I like it.

Billy starts to read on when he hears...

DEEP VOICED MAN (O.S.)
I'll take that now.

Hawkins just stands there. Did he really hear something? Or was it the tequila?

DEEP VOICED MAN
Turn around and hand me the map.

HAWKINS
(no, that was real)
Oh, shit.

This sobers him up really quick. Billy stands there frozen. He hears some guns cocking. He slowly turns. As he does he stealthily slips the map into his shirt.

HAWKINS
What map?

Billy turns to see the FIVE MEN that we saw kill the old Native American man earlier standing there, guns drawn.

DEEP VOICED MAN
The one you just put in your shirt.
(or not so stealthily)
Thank you for finding it for me.

HAWKINS
Let's start with some
introductions. Who are you?

DEEP VOICED MAN
Oh, we know each other. *Very well.*

The Man in shadows comes into the light. He wears an eyepatch and has a prosthetic hand. But, while the years have not been kind, we see the trademark scar across his face. It's...

HAWKINS
(surprised)
Von Holt?
(then)
What happened to your accent?

VON HOLT
I lost it in prison along with many other things. Turns out Germans aren't very popular in prison. So I adapted.

HAWKINS
Aren't you supposed to still be there?

VON HOLT
Paroled.

HAWKINS
How?

VON HOLT
Good behavior. ...I have dreamt of this moment for the past fifteen years. You took my hand, my eye that I had to *pluck out of my skull* so the scorpion poison didn't spread to my brain, and my freedom. Now fate has once again brought me to your door. You don't know how excited I was to find out it was you that held the map I sought.

HAWKINS
Glad I could do that for you.

VON HOLT
In a few hours the authorities will find your charred body having set your house on fire in an apparent suicide. No one will be surprised. After not being able to recreate your long lost childhood glory, you succumbed to depression and took your own life like so many others in the cellular phone sales profession.

Von Holt's men start dousing the place with gasoline.

VON HOLT
And now the map please.
(Billy hesitates)
You can give it to me or I can have them take it.

Billy pulls the map out of his shirt and hands it over.

VON HOLT
Auf Wiedersehen, Billy Hawkins.

One of the men smashes Billy across the face. As Billy passes out we see them light the gas around him.

EXT. HAWKINS HOUSE - NIGHT

POV across the street. We see Von Holt and his men walk out. He gives them orders.

VON HOLT
You stay here until he and the house are burned to the ground. Don't leave til there's nothing left. You kill the friends.

Those men: RAWLINS the driver and BOUCHARD, a french martial arts expert in Parkour, head off to do their jobs. Von Holt puts away the map and all the papers from the secret room and gets in the car with two of the others. They drive off.

INT. HAWKINS HOUSE - CONTINUING

The fire is starting to spread. Billy lies unconscious on the floor tied up as the flames spread all around.

EXT. HAWKINS HOUSE - NIGHT

The henchman stands out front watching the house burn. He turns toward the street when...THUMP. He goes down.

INT. HAWKINS HOUSE - CONTINUOUS

Billy starts to come to. To see his house going up in flames. He struggles with the ropes. Then he sees a FIGURE heading towards him. He holds a shovel. Hawkins struggles. Then he sees that it is Trevor. He starts to untie him.

TREVOR
I felt bad about how we left you. I
came to see if you were okay and I'm
kinda glad I did.

HAWKINS
Me too.

They start to head out. Billy looks at his burning house, the painting of Forestall and the boxes of Treehouse stuff. He hesitates.

TREVOR
(looks at the flames)
We don't have time. We have to get
out of here!

Hawkins quickly grabs the speargun, the bag of spears and the key out of the wall. They run out.

EXT. HAWKINS HOUSE

Hawkins and Trevor flee out of the BURNING HOUSE. Hawkins watches it burn, sadly. Trevor heads towards the hearse.

TREVOR
Come on, we have to go!

HAWKINS
Where?

TREVOR
I heard them say something about
killing the friends.

HAWKINS
Scottie! Milo!

EXT. ROAD - NIGHT

Milo drives peacefully along. We see his license plate says: SFTY1ST. Josh Grobin plays on his satellite radio. He sings quietly along. His cell phone rings. The caller ID says BILLY. He doesn't answer it.

INT. HEARSE - NIGHT

Trevor speeds along the road. Both of them are on their cells trying to frantically call the other guys. No luck.

TREVOR
 Scottie's not answering. Milo?

HAWKINS
 (frustrated)
 No. He doesn't like to talk on his phone
 in the car. He doesn't think it is safe.
 (he keeps calling)
 Goddammit, Milo answer.

Hawkins keeps dialing.

INTERCUT BETWEEN THE HEARSE and MILO'S CAR.

Milo drives with two hands on the wheel. His phone keeps ringing. He keeps quickly looking down at it, not wanting to take his eyes off the wheel. ...Finally, he answers.

HAWKINS
 Milo, thank god!

MILO
 Billy, you know I don't like to talk on
 the phone in the car. It's not safe.

HAWKINS
 Milo, where are you?!!

MILO
 On Beggar's Canyon Road heading
 home. Why?

HAWKINS
 Listen to me very carefully. I don't want
 you to freak out. But Von Holt is back.
 He just tried to kill me at my house.

MILO
 (beat, then...)
 Von Who?

HAWKINS

Milo, I don't have time to deal with your repressed memories bullshit right now! THERE ARE MEN ON THEIR WAY TO KILL YOU RIGHT NOW!!! Is anyone following you? Do you see anything?!!

We see a car come up behind him, gaining fast. One of Von Holt's men leans out the window WITH A MACHINE GUN.

MILO

Billy, for once and for all, no one ever has nor anyone ever will try to kill me!

The back of Milo's car is then RIDDLED WITH MACHINE GUN FIRE.

Hawkins pulls the phone away from his ear at the DEAFENING SOUND OF MACHINE GUN FIRE.

Milo just holds tightly onto the wheel staring straight ahead, not acknowledging that this is happening.

MILO

Lalalalala.

HAWKINS

Milo, was that gunfire?! Is someone shooting at you?!

They clearly are. We can see them. But Milo is in denial.

MILO

Nope. No one is shooting at me. That's crazytalk. Why would anyone be shooting at me?

Milo looks in his side mirror and sees Bouchard pointing the gun and then the MUZZLE FLARE. Milo's rear view mirror is now SHOT OFF.

MILO

Not actually happening. Lalalalalala.

-Trevor looks at Billy.

TREVOR

What? What's going on?

HAWKINS

Someone's shooting at him, but he doesn't think it's real. He's having a full on breakdown. We need to get there right now!

Trevor floors it.

EXT. ROAD - CONTINUING

Milo drives down the road. Bouchard is still shooting at him with the machine gun from behind. His tires are completely shredded, running just metal which sparks along the ground.

They keep FIRING. They completely SHOOT OUT HIS BACK WINDSHIELD. And then the hood of the trunk is BLOWN OFF. Milo just keeps pretending none of it is happening.

MILO

This isn't real. This is all in your imagination. Say your soothing words: Velveeta, Cyndi Lauper, the Force. Fresh baked cookies, Jeff Probst...

The car is NOW ON FIRE. Milo starts hyperventilating. He now yells his soothing words.

MILO

COCA COLA CLASSIC. JULIA ROBERTS IN PRETTY WOMAN. BATTLESTAR GALLACTICA THE NEW ONE. STARBUCK ESPECIALLY.

The bad guys' car drives alongside him. Bouchard reloads. He aims the gun right at Milo. He cocks it and is about to shoot. Milo's eyes go wide...

WHEN THE BAD GUYS's car lurches forward. The hearse has just SLAMMED INTO THEM FROM BEHIND. Bouchard misses his shot.

HAWKINS

Don't worry, Milo. We're coming to get you!

Hawkins LEANS OUT THE WINDOW OF THE HEARSE WITH THE SPEARGUN. He aims at the bad guys back tire. He shoots. It hits. The TIRE BLOWS.

Bouchard now turns and starts SHOOTING at the hearse.

Hawkins and Trevor duck as he empties a clip of MACHINE GUN FIRE INTO THE HEARSE'S WINDSHIELD.

Hawkins reloads the speargun. Bouchard the machine gun. They both lean out their windows at the same time.

Hawkins shoots another spear into the other back tire. IT BLOWS. This causes Bouchard to drop the machine gun, which goes under the car. As Hawkins reloads, Bouchard, pissed, pulls a knife and climbs out his window.

TREVOR

What's he doing?

He leaps onto the hood of Milo's car. Then jumps onto the roof of the hearse.

He is an expert in Parkour, or free running, like we saw in *District B13* or the footchase in *Casino Royale*.

TREVOR
Holy crap that was some freaky
Cirque Du Soleil shit right there!

He then kicks in through the passenger side window at Hawkins. Hawkins goes for the speargun but Bouchard kicks it into the back. He starts PUMMELING Hawkins.

The bad guys' car now SLAMS INTO MILO'S CAR FROM THE SIDE. Milo's drivers-side door falls off.

Bouchard pulls his knife and is about stab Hawkins.

Trevor jumps on Bouchard pulling him off Hawkins. Hawkins then KICKS Bouchard in the face. He flies back.

Hawkins and Trevor then throw him through the bullet riddled windshield onto the hood of the car.

Hawkins grabs the speargun and aims it at Bouchard. But he is already gone, leapfrogging back off Milo's car onto the bad guys car. Trevor and Hawkins watch wide-eyed.

TREVOR
I think I have a man-crush on that guy.

Trevor SLAMS THE HEARSE INTO THE BAD GUYS' CAR from behind, pushing them ahead past Milo.

The hearse pulls alongside Milo's car which is TOTALLY ON FIRE. Hawkins opens his door.

HAWKINS
Milo, you're gonna need to jump!

Milo just shakes his head.

MILO
No, no. I can't.

HAWKINS
Milo, this is real. Your car is *really* on fire. And you are *really* going to die unless you do this!

Milo looks at him and nods.

MILO
Okay. Okay.

Milo starts to look down at the road.

HAWKINS
I wouldn't look down.

Milo nods, agreeing. Hawkins, holding on to his seatbelt, leans out and locks arms with a terrified Milo.

HAWKINS

I'd say let's count to three. But,
let's just go now.

He then pulls Milo out of his car and into the hearse. Milo's feet scrape the road as he goes. But Billy has him. And just in the nick of time: Milo's CAR EXPLODES and rolls off the side of the road. They all look back at it.

TREVOR

That was close.

HAWKINS

Uh huh. Let's get out of here!

Hawkins loads another spear into the spear gun. Trevor guns it. They pass the rapidly-slowing-down bad guys' car. Its BACK TWO TIRES BLOWN AND PIERCED WITH SPEARS.

Hawkins leans out the window and SHOOTS OUT ONE OF THEIR FRONT TIRES. The car finally sputters to a stop as Billy and the guys floor it ahead. They breathe a sigh of relief. Then Milo turns to them.

MILO

So, um, all that stuff from our
childhood that I thought I
imagined? That all really happened?

HAWKINS

(patting him on the back)
Yeah. Yeah it did.
(to Trevor)
Head to Scottie's.

TREVOR

I wonder how they were gonna try to kill
me? Oh, god I hope they blew up the Funeral
Home. Then this would be a happy day.

He laughs. Then he realizes something. He keeps tapping on the breaks. But nothing is happening. His smile goes away.

TREVOR

Ah, Guys. Um, I think I figured out
how they were gonna kill me.
(they look at him)
They cut the brakes.

EXT. SIDE OF THE ROAD - CONTINUOUS

On the side of the road we see Bouchard and Rawlins smiling as they watch the brakeless hearse speed down the road.

INT. HEARSE - CONTINUING

The guys are freaking out.

MILO
MAYBE YOU SHOULD HAVE FIGURED OUT THAT
THIS CAR DIDN'T HAVE ANY BRAKES BEFORE
YOU MADE ME GET INTO IT!!! OH, GOD, WHAT
ARE WE GONNA DO?

HAWKINS
I am working on it. I am working on it.

Hawkins looks around for something. Anything.

TREVOR
Well, work on it fast. Before we hit that!

Trevor looks down the road. There is a SHARP CURVE OFF A DEEP
RAVINE. This is presumably Beggar's Canyon. Hawkins looks
back at the casket and then at his speargun and gets an idea.

HAWKINS
Trev, how sturdy's that casket?

TREVOR
(looks)
That one? That's the X-49. You could
throw a bomb in that one nothing's
happening to it.

HAWKINS
Good.

MILO
(on the verge of tears)
I really don't like this idea.

Milo and Hawkins quickly climb into the back with the casket.
Hawkins opens it. Milo screams.

HAWKINS
Trev, there's a body inside!

TREVOR
(looks back)
Really? Huh. I need to get some
better people working for me.

MILO
TREVOR, LOOK OUT!!!

Trevor turns. They almost drive right into the back of a RED
PORSCHÉ. License plate: DICKCAR.

Trevor quickly swerves around it. As he does the driver yells angrily.

DAVE GODDAM POTTERS
GODDAM CRAZY GODDAM DRIVERS!!!

Hawkins sees him. It's Dave Goddam Potters the angry guy from the Verizon store.

HAWKINS
(in disbelief)
No.

INT. RED PORSCHE - CONTINUING

Dave Goddam Potters is talking on his Verizon cell phone.

DAVE GODDAM POTTERS
Goddam people. They should all be goddam
shot in the face Dick Cheney style.

The back of the hearse now opens and the DEAD BODY FLIES OUT landing on the hood of his Porsche.

DAVE GODDAM POTTERS
OH JESUS, MARY!

INT. HEARSE - CONTINUOUS

Milo and Trevor look at Hawkins.

HAWKINS
Trust me, he deserved it. Now come
on, everybody in the coffin!

Milo and Hawkins quickly get in the casket. Trevor starts to climb into the back as the car careens out of control toward Begger's Canyon.

Hawkins ties off the speargun's rope to the casket as Trevor gets in. Hawkins aims the speargun at a nearby tree.

HAWKINS
Here goes nothing.

HE SHOOTS. THE SPEAR AND THE ROPE FLY THROUGH THE AIR. IT HITS THE TREE.

HAWKINS
HOLD ON!!!

THE COFFIN WITH THE THREE GUYS IN IT SHOOTS OUT THE BACK OF THE HEARSE.

IT HITS THE GROUND and starts skidding, sparking as it goes. Milo screams like a little girl the whole time. In fact his scream would embarrass little girls everywhere.

The hearse careens off the road into Beggar's Canyon. It explodes below sending up a huge fireball.

EXT. DOWN THE ROAD - CONTINUOUS

The bad guys sees the fireball in the distance. They smile. Bouchard calls Von Holt.

BOUCHARD
It's done. They're dead.

EXT. BEGGER'S CANYON - CONTINUOUS

Hawkins, Trevor, Milo sit in the coffin in the middle of the road catching their breath.

HAWKINS
This is the X-49? Pretty good.
(Trevor nods breathless)
This is the coffin I am gonna get.

TREVOR
Hopefully not for a while.

HAWKINS
I thought that was implied.

EXT. SCOTTIE'S DREAM HOUSE - NIGHT

Scottie pulls up to his house in his BMW. He starts to walk toward the house. In the street two pizza delivery scooters pull up. One has Trevor on the back of it. The other one has Milo and Hawkins. Hawkins pays them. They see Scottie and all start screaming for him.

GUYS
Scottie. SCOTTIE!!!

SCOTTIE
What?! What are you guys doing here?

Annoyed, he turns and starts walking towards them. Just then behind him his HOUSE EXPLODES knocking them all to the ground.

TREVOR
That's what.

SCOTTIE
My house. Oh my god. What just happened to my house?!! WHO THE FUCK JUST BLEW UP MY HOUSE?!!

HAWKINS
Von Holt.

SCOTTIE
(makes a face)
What?! Adolf Von Holt?

TREVOR
See that's the first tip off right there.
You just know when you name your kid
Adolf they are gonna turn out to be an
evil murderous cocksucker.

SCOTTIE
Why would he do that? What does he want?

HAWKINS
All of us dead.

SCOTTIE
Why?

HAWKINS
So we don't find what's at the end
of this.

Hawkins pulls THE MAP to SHIPWRECK ISLAND out of his shirt.

TREVOR
Oh my god. You switched the maps?
My boy is a pimp!

EXT. SCHOOL PLAYGROUND - NIGHT

Scottie, Trevor, Hawkins and Milo sit on swings in a deserted
playground in town.

SCOTTIE
So it's real? Shipwreck Island's real.
(Billy nods)
When did you find this out?

HAWKINS
About two minutes before they broke
in, knocked me out and set fire to
my parent's house.

SCOTTIE
I ought to punch you right in the mouth.
My life is finally going well. And you
had to screw with that!

HAWKINS
Yes, I wanted your house to explode.

Scottie is gonna attempt a comeback, then...

SCOTTIE

So that map is a map to what?

HAWKINS

A underground passageway to Shipwreck Island. And the treasure.

SCOTTIE

Allegedly.

HAWKINS

You can't have a treasure map without a treasure. Otherwise what's the point?

MILO

You guys aren't really talking about going after this thing?

HAWKINS

Why not? What's the alternative? Sell phones and be yelled at for the rest of my life. Because if I have to choose, I pick this 1000%. This is the only thing I have ever been good at. I only stopped doing this because of Sarah. And she made it abundantly clear tonight that that is over. I mean look at us. Is this what you guys thought we'd be when we were young? Is this the life that you thought you'd have? That fulfilled all the promise, all the dreams that we dreamed and talked about all those nights? Because it's not for me. But, maybe it's not too late. Maybe those dreams still exist somewhere out there on that island. And I want to go see. See if we can still have all that, all that we wanted. All that we dreamed of. ...So what do you guys say, are you with me?

Hawkins looks at the others as earnest as he has ever looked.

TREVOR

That was the gayest speech I have ever heard, but, screw it, my life sucks. I am in. Although I don't know why they couldn't have blown up the funeral home while they were at it. I mean come on: they destroyed both of your houses. Cut my brakes? That's bullshit is what that is.

SCOTTIE

Everything I own was just blown up. Someone's going to pay for that. And if the treasure is really there... (sighs) I know I am gonna regret this, but... I'm in too.

They all turn to Milo. He clearly doesn't want to do this.

HAWKINS
Milo, we won't make it without you. We never would have.

TREVOR
Yeah, you don't really want our deaths on your hands do you?

MILO
Deaths?

HAWKINS
No. He's kidding. Tell him you're kidding.

TREVOR
Right. I am sure it will be totally safe.

HAWKINS
Milo, this thing is bigger than anything we have ever gone after before. Finding this is history making. It makes all we found when we were kids look like pocket lint by comparison. You're gonna turn down being part of that? We're the Treehouse Gang. All of us. Together. It wouldn't be right if you weren't there. What do you say, Milo, one more time?

MILO
You promise me, it's gonna be very safe?

HAWKINS
Tree House Gang honor.

MILO
...All right. I'm in.

TREVOR
You kinda miss giving those speeches don't you?

HAWKINS
I kinda do.

INT. MILO'S PARENT'S GARAGE - NIGHT

Milo grabs their dusty old packs from when they were kids. He grabs a bunch of his old gadgets, devices.

MILO
My mom kept all our packs and gadgets and stuff.

Milo finds them and hands them to each guy.

MILO
I also still have the shirts.

TREVOR AND SCOTTIE
We're not wearing the shirts!!!

HAWKINS
Who do you think you are gonna run into on the abandoned island that you are gonna be embarrassed being seen wearing them in front of?

TREVOR
Do you want me to be out? Cuz if you do, keep pushing the shirts.

INT. VERIZON WIRELESS STORE

Hawkins grabs four of the walkie-talkie phones. And a laptop with a wireless function.

INT. FUNERAL HOME - NIGHT

Trevor grabs dynamite, shovels and digging equipment.

TREVOR
Seriously why couldn't they have blown this shit up. Would that have been so hard?

INT. SCOTTIE'S BMW - NIGHT

They sit in Scottie's BMW on the side of the road. Milo has the laptop out and open. Hawkins reads the map.

HAWKINS
"Follow this map. Under the spot marked X the Blind Boatman awaits and a ticket to Shipwreck Island you will find."

TREVOR
That's it, that's all it says?

HAWKINS
Yeah, well, except for another warning about certain death. I am assuming there will be further instructions once we get to the island.

MILO
(scared)
Certain what?

HAWKINS
Don't worry, they always say that. It's like their thing. Milo?

MILO

(nods)

Right. Let me get out the Mapatron.

Milo takes out of his pack the MAPATRON. An elaborate old gadget with all these swirling parts and scopes. He unfolds it. And starts flipping switches. Lights flicker on. It is taking a really long time. They all wait. Then...

TREVOR

Wouldn't it be easier just to use a laptop?

SCOTTIE

Or my iphone?

Long beat. CUT TO:

Milo with the laptop out. The mapatron no where in site.

MILO

...I scanned the map into the *computer*, compared it with local maps from the time period and current GPS locator.

EXT. SUBURBAN HOUSE - NIGHT

The guys, following the GPS, pull up to a suburban house. Milo has his laptop open.

MILO

According to the most updated GPS land survey the entrance to the secret passageway is directly underneath the basement of that house.

A big old suburban house. The lights are on. Someone is home. They all take this in. Scottie turns to Hawkins.

SCOTTIE

Okay, Hawkins, so what's your plan on how we get into the basement of that house at 11:15 PM
(looks at his watch)
on a Friday Night and blow a big sized hole in the floor?

TREVOR

More specifically what's your plan that doesn't involve home invasion and us in prison and being anally-man-raped for the next 10-15 years.

HAWKINS

(rubs his face, thinking)

Okay, Milo tell us everything you can about the people that live in that house.

Milo starts typing.

INT. SCOTTIE'S BMW -A FEW MINUTES LATER.

MILO

That home belongs to Marvin and Debbie Nussbaum. 47 years of age. One son, age 15, Joseph Reginald. Marvin is a accountant. Debbie teaches a water aerobics class in town.

HAWKINS

How many cars?

MILO

(types)

Two. A 2007 Acura XL. And a 2004 Volvo station wagon.

HAWKINS

I only see the Volvo. Someone's not home. Can you track the GPS on the Acura?

MILO

(laughs)

Can I track the GPS. I would be the best stalker. I'd totally win stalker awards. Not that I have anyone to stalk or would if I did. But, if I wanted to stalk someone. They'd have nowhere to hide.

(clears his throat)

The Acura is in Nantucket outside the Shell Beach Bed, Breakfast, and Spa.

SCOTTIE

It's the parents.

TREVOR

You think, genius? Glad your top mind is on this.

SCOTTIE

Suck my hairy sack, Fat Boy. You know how long I have wanted to say those two words to you?

TREVOR

Which two words: Fat Boy or hairy sack?

HAWKINS

Guys! Okay, the parents are in Nantucket. Which means they aren't coming back at least until tomorrow. Which leaves us with young Joseph. What kind of teenage boy is home at 11:15 on Friday night when his parents are out of town?

-The Guys are looking at Joseph Nussbaum's FACEBOOK page. We see a GEEKY smiling kid with braces.

MILO

Joseph Nussbaum. 15. Has 8 Facebook friends.

TREVOR

Ouch, I think the Unibomber had more Facebook friends than that.

HAWKINS

None of them female. So am guessing he's not in there with a girlfriend.

TREVOR

Maybe he's in there with his nerd boyfriend. Maybe they are making sweet nerd man love.

HAWKINS

(keeps reading)

Nope, has a serious crush on Pam from the Office. Wow, that's a lot of pictures of her. He also loves Lost, World of Warcraft, cereal and the Prequel Trilogy. Barring getting Pam or Captain Crunch to show up, how are we getting in there?

None of them know.

TREVOR

(frustrated)

Why can't he be out getting drunk, arrested, or a venereal disease like a normal fifteen year old.

SCOTTIE

Just because he is in there alone on a Friday night, doesn't mean he wants to be. Trust me I know from experience.

HAWKINS

(smiles)

That's it.

SCOTTIE

What's it?

HAWKINS

Milo, give me the computer. Can we log into my Verizon server from here?

Milo nods and hands him the computer. Hawkins starts typing for a minute. He finishes, sits back smiles.

SCOTTIE
What did you just do?

HAWKINS
Verizon groups all their customers into groups by age and sex so they know what products to target them for. I just sent a text message to every girl from the age of 14-23 who has a Verizon account within a five mile radius that Joe Nussbaum's parents are out of town and he is having a party. Oh and to feel free to invite friends. We should probably call Pink Dot and order some kegs.

INT. NUSSBAUM HOUSE - NIGHT

Joseph Nussbaum sits on the couch watching STEP UP 2 THE STREETS on cable eating cereal. The doorbell rings. He looks confused. He gets up and answers.

HOT TEEN GIRLS
Hi, we're here for the party.

JOSEPH NUSSBAUM
What, ah, what party?

HOT TEEN GIRLS
Isn't this Joe Nussbaum's house?
We heard his parents were out of town and he was having a party.

Before he can answer, A PIZZA GUY COMES UP.

PIZZA GUY
I got fifteen pizzas for Joe Nussbaum.

HOT GIRL
Awesome, I am so hungry!

The Guy hands him the pizzas. The Girls start to eat. Joe is confused.

JOSEPH NUSSBAUM
Wait, who-

A PINK DOT GUY NOW SHOWS UP rolling some kegs.

PINK DOT GUY
I got three kegs pre-paid. Are you Joseph Nussbaum?

They all look at him expectantly, waiting. He looks at the girls. Then...

JOSEPH NUSSBAUM
Yes. Yes, I am.

SMASH CUT TO:

INT. NUSSBAUM HOUSE - NIGHT

The place is now a raging party. There are Kids, HOT GIRLS everywhere. MUSIC blares. Tons of PEOPLE pull up and come in.

Our guys head in, carrying all their stuff. Milo carries the laptop. He starts opening doors, looking for the basement. He opens a closet, the laundry, the bathroom -- some kids are having sex inside. Milo averts his eyes and closes the door.

MILO
Sorry.

Milo finds the door to the basement. He motions to the guys. Hawkins puts a CD Milo burned into the CD player. It's especially tubthumping. He turns up the bass and sound of the stereo as loud as it goes as they go. PEOPLE START TO DANCE. Hawkins and Scottie pass Joe N as they head to the basement. He is chatting up some GIRLS. Hawkins pats him on the back.

HAWKINS
Merry Christmas, kid.

SCOTTIE
(whispers to him)
From one former nerd to another.
Make the most of this.

JOSEPH NUSSBAUM
...Um, I'll try.

Trevor grabs some drinks and the guys slip downstairs. Hawkins eyes the beers Trevor took.

TREVOR
What, we paid for them.

INT. NUSSBAUM HOUSE, BASEMENT - CONTINUOUS

We hear the sounds of the tubthumping bass as Milo, using the GPS on the laptop, has drawn an X on the spot on the basement floor that they need to dig.

MILO
Should be right underneath there.

Trevor pulls some explosives out of a bag and starts to set it up on the floor.

TREVOR

This is the stuff we use when digging a deep grave and encounter some thick rocks. It's set to blow down. But, still, I'd hide behind something.

They all hide around the corner. WE HEAR THE TUB-THUMPING BASS of the CD Hawkins put in. *BOOM BOOM BOOM*. Trevor puts his thumb on the detonator and times it to the beat.

INT. LIVING ROOM, NUSSBAUM HOUSE - CONTINUING

BOOM BOOM BOOM. REALLY REALLY LOUD BOOM. They all stop for a second. Joe looks concerned. Then they all just keep head banging to the beat. *BOOM BOOM BOOM*. Joe looks at the hot girl he is dancing with and smiles that big braces smile. He's in heaven and could care less.

INT. BASEMENT - CONTINUING

The dust settles and the guys peer into hole in the floor.

MILO

I don't think the Nussbaum's are gonna be very happy about this.

SCOTTIE

Are you kidding? We are totally getting their son laid and changing his social future right now. If anything they will be thanking us.

HAWKINS

Let's see what we got down there.

Milo takes the OLD REDSHIRT robot out of his backpack. He has an infrared camera on him since last we saw him.

THE GUYS

RED SHIRT!!!

They tie a rope around him and start lowering him into the hole. The guys all wait in anticipation. Milo hands it to Hawkins and he pulls out the laptop.

MILO

I see the tunnel.

Hawkins smiles.

-They all put on their packs and gear up. Hawkins puts the key back around his neck and loads a spear into his speargun. Trevor sticks some knives into his boot and some dynamite sticks into his vest. Scottie drops a rope into the hole.

They look over and see Milo has put on a bulletproof vest, elbow and knee pads and goggles. They all look at him.

TREVOR
You look like a retarded super hero.

SCOTTIE
Do you want us to cover you in
bubble wrap as well?

MILO
Shut up, guys. I am just trying to
roll safe.

Hawkins pats him on the back.

INT. UNDERGROUND CAVERN - NIGHT

Hawkins, Scottie, Trevor, and Milo in his pads climb down a rope into the secret cavern.

MILO
Did you guys ever think when we were kids
that on the night of our high school
reunion we'd be climbing on a rope
through a hole in someone's basement?

TREVOR
I did.

SCOTTIE
Yeah, me too.

HAWKINS
I mean I hoped we would be.

-They get to the bottom. Trevor rips open some flares and throws them throughout the tunnel. And they all get out flashlights.

MILO
So, Billy, if we are following this map
down here, what map is Von Holt following?

INT. TREACHEROUS CAVE - CONTINUOUS

Von Holt and his men are in a treacherous cave. Swirling CUTTING SPIKY ROCKS impede the path in front of them.

VON HOLT
Get around it. Get around it.

Bouchard and the others try to dodge the spinning rocks and move past.

INT. UNDERGROUND CAVERN - CONTINUING

HAWKINS

He is currently heading to the
former home of the Crimson Idol.
Should keep him busy for a while.

The guys move through the tunnel. We HEAR THE SOUNDS OF
RUNNING WATER.

HAWKINS

Do you guys hear that?

TREVOR

Is that a dock?

They keep walking. There is a UNLIT TORCH on the wall.
Hawkins lights it. The torch lights and then the flame
carries over lighting another torch down the way and another
and another illuminating an underground waterway.

The guys see the dock and a small boat. A SKELETON stands at
the controls, a pirate scarf around his eyes.

SCOTTIE

I am guessing that is the blind boatman.

TREVOR

Another million dollar observation.

SCOTTIE

Blow me, Tubaluffigus.

MILO

(looks at the skeleton)
What a horrible job.

TREVOR

I don't know. We don't know what it paid.
Maybe there were benefits. We don't really
know what kind of job opportunities there
were for blind boatman in those days.

HAWKINS

Guys.

Hawkins sees a SCROLL WITH A SWORD THROUGH IT. Hawkins pulls
the sword out. He hands it to Trevor and opens the scroll.

TREVOR

Cool.

SCOTTIE

Why does *he* get the sword?

HAWKINS

Oh, my god are you both five? I am sure there will be plenty of swords so that you can both have one.

(reads the scroll)

"Pay some coins to the Blind Boatman and to Shipwreck Island he will take you."

TREVOR

Would it kill him to even try to rhyme?

SCOTTIE

What exactly do you want him to rhyme with boatman? Foatman?

Hawkins looks. There's a cup in the boatman's other hand.

HAWKINS

All right, who's got change?

TREVOR

Really? Do we really have to pay him?

HAWKINS

Yes, we really do.

They all get in the boat and put all their change in the cup. Nothing happens. Milo looks.

MILO

Might be a weighted mechanism.

Trevor goes and grabs a rock and starts to stick it in the cup. Hawkins gives him a look.

TREVOR

(whispering)

He's blind. And I am pretty sure he is dead. If we don't say anything I don't think he'll notice. Besides it is a really nice rock.

Hawkins rolls his eyes. Trevor puts it in. The cup lowers, releasing the mechanism. The boat starts to float down the underground river into the unknown.

INT. REUNION AFTER PARTY - CONTINUOUS

Sarah and Chet and others hang at a bar after the reunion.

CHET

Hey, hon. I think I am gonna head out. Gotta meet with the designer at the condo early tomorrow. But, you should stay, catch up with your friends.

SARAH
Are you sure?
(he nods)
Thanks, hon. You are the best.

Sarah kisses him goodbye. Callie comes up with drinks.

CALLIE
So Chet seems great.

SARAH
He's the best.

Callie just smiles.

SARAH
What?

CALLIE
So how was seeing Hawkins?

SARAH
Fine. I so am over him.

CALLIE
Uh huh.

SARAH
He got a real job. I guess he's been
working there for a while.

CALLIE
Maybe he is finally growing up.

SARAH
(taking this in)
Yeah. ...I just want him to be happy.
...How's he doing otherwise? Is he seeing
anyone? Did Scottie say anything?

CALLIE
Why don't you ask him? He's your brother.

SARAH
Scottie won't talk to me about him
anymore.

CALLIE
You are so not over him. And no,
Scottie didn't say anything. He
didn't talk to me at all actually.

SARAH
Really?

CALLIE

He seemed to be going out of his way to ignore me. Besides, they all left pretty quickly after you dropped the Chet-bomb on Hawkins.

SARAH

Yeah, I feel bad. He was so earnest. He really seemed like he was trying for once. He seems like maybe he has really changed.

INT. UNDERGROUND CAVERN - CONTINUOUS

The boat comes to a stop. The guys get out. As they step out of the boat we see the coins drop out and the mechanism reset. The boat is pulled backwards back to its starting spot. It disappears into the darkness.

The guys head towards a stone doorway. On the door we see written in BLOOD...

Those who value their lives turn back now. Certain death most certainly awaits those who continue. -Indian Joe

TREVOR

He certainly likes the word certain, doesn't he?

They turn the knob by the door. It opens up revealing...

INT. ENTRANCE ROOM - CONTINUING

Hawkins lights a torch on the wall. The flame spreads around again lighting other torches. This is a room full of DOORS. There is another sword in the wall holding another scroll.

Hawkins pulls the sword out of the wall and WITH IT THE DOOR they entered through CLOSES.

TREVOR

Who could have predicted that would happen?

Hawkins hands this sword to Milo.

SCOTTIE

How come I don't get it?

HAWKINS

Because you whined about the last one.

Scottie looks at Milo, motioning for it.

MILO

No, it's mine.

HAWKINS

(reads the scroll)

"Put your fate in my hands and you will be rewarded. Have faith and you will make it to the other side. Those courage free can go back the way they came."

MILO

I'm courage free and I am fairly okay with that, so I should probably be-

Milo starts to go. Trev stops him. Scottie turns to Hawkins.

SCOTTIE

So which one do we open?

Hawkins looks around. All the doors including the one that closed have LARGE DOORKNOBS except for ONE. The one on the opposite side of the room from where they came from.

HAWKINS

That's the only door without a handle. So I am guessing that's the one that we need to get through.

TREVOR

Isn't that always the way?

SCOTTIE

So if we just think really hard and believe that door will open?

TREVOR

I am sure that's exactly how it will work.

Hawkins goes to turn one of the other doorknobs.

MILO

Do you really think that's a smart idea?

HAWKINS

No.

But, Hawkins does anyway. WATER STARTS TO COME IN FROM A HOLE THAT OPENS IN THE DOOR. Hawkins closes it. The water stops. He tries another doorknob, the same thing happens.

MILO

Do you think maybe you want to stop turning those, Billy, before this room fills with water and we all drown. Which is a really horrible way to die by the way. I'm just saying.

HAWKINS

(repeating)

"Put your fate in my hands. ...Have faith and you will make it to the other side."

(thinking, then)

We need to flood the room.

SCOTTIE

Yeah, I'm with Milo, that doesn't seem like a really good idea.

HAWKINS

He said we need to put our fate in his hands. Have faith that if we flood the room that we won't drown, we will be rewarded.

TREVOR

Are you sure he doesn't mean be rewarded in the afterlife? You know a forty virgins type of deal, cuz I am not really down for that.

HAWKINS

No, I'm not sure.

TREVOR

Well, that instills confidence.

-The guys all turn the knobs on the doors. Water starts to flood into the room.

SCOTTIE

The upside is that if this doesn't work...I guess I won't have to kill you.

INT. BAR - CONTINUOUS

SARAH

It's a shame we couldn't all be together tonight. You know? It's our ten year reunion. It would have been fun for all of us to be together.

CALLIE

You've proved me wrong, you are totally over him?

SARAH

I am. It's just we were all friends and it sucks that we all aren't anymore.

CALLIE

I know. What do you think they are doing right now?

SARAH
(pulls out her phone)
Let's find out.

INT. ENTRANCE ROOM - CONTINUOUS

The water is rising rapidly. The guys all look nervous. When all of a sudden we hear: PETER CETERA'S VOICE.

PETER CETERA'S VOICE
*"I AM THE MAN WHO WILL FIGHT FOR YOUR
HONOR. I AM THE HERO YOU ARE DREAMING OF"*

TREVOR
What the hell is that?

HAWKINS
...My phone.

SCOTTIE
Whose ringtone is that?

HAWKINS
(surprised)
Sarah's.

SCOTTIE
My sister Sarah?

PETER CETERA'S VOICE
*"WE'LL LIVE FOREVER KNOWING TOGETHER THAT
WE DID IT ALL FOR THE GLORY OF LOVE."*

TREVOR
(makes a face)
Is that the love theme from *Karate Kid 2*?

HAWKINS
(embarrassed)
Yes, yes, it is.

They all look at him.

HAWKINS
(defensive)
That was our song.
(changes subject)
Why do you think she is calling?

TREVOR
To tell you she is breaking up with
her rich boyfriend and wants to get
back together?

HAWKINS
You think?

TREVOR
No. No, I don't.

SCOTTIE
Well, you can't answer-

Hawkins thinks. He knows he shouldn't. But this is perhaps the last time he'll get to talk to her. He answers.

HAWKINS
Hello.

The Guys all shake their heads. INTERCUT BETWEEN THE TWO.

SARAH
Hey. It's me.

The water is quickly rising. It is loud.

SARAH
What's that noise? Where are you?

HAWKINS
Um...we're at a party.

SARAH
What party?

HAWKINS
This kid Joe Nussbaum's. It's a big rager. It's really loud. What's up?

The guys roll their eyes. The water is now chest level.

SARAH
I just felt bad how we ended things. And I wanted you to know how proud I am that you finally gave up all that treasure hunting stuff and that you got a real job and that you are trying.

HAWKINS
(feeling guilty)
...Um, thanks. I appreciate that.
(looks at rising water)
And I would love to talk to you about that more, but you know this isn't really the best time-

SARAH
Callie and I were just saying how it's a shame we all couldn't be together tonight. One last hurrah like old times.

HAWKINS
(their current situation)
Like old times.

SARAH
Anyway, maybe we could come meet you
guys at the party.

Hawkins is dumbstruck. He quickly pulls the phone away. It's barely above water.

HAWKINS
She wants to meet us at the party.

TREVOR
Sure, tell them to come by. Bring
their suits.

The water is rising to their chins. It will soon hit and wipe out the phone.

HAWKINS
Sarah, yeah, I don't really think-
But, the water takes out the phone. It dies.

SARAH
Hello? Hello?

INT. ENTRANCE ROOM - CONTINUOUS

The water rises over their heads. They all look at each other nervous. It fills the room. Beat. ...Long beat. Nothing.

OH SHIT LOOKS APPEAR ON THEIR FACES. Hawkins closes his eyes. *Have faith have faith.* Really long beat. They feel like they are going to drown. Milo starts to flail about.

They are all thinking this is it. This is how it is going to end for them. Then all of a sudden...

THE DOOR OPENS and the water starts to flood out.

INT. BAR - CONTINUOUS

SARAH
The phone died.

CALLIE
Where are they?

SARAH
At a party at some guy named Joe
Nussbaum's house.

CALLIE
I like parties.

Sarah smiles.

EXT. ENTRANCE ROOM, THE OTHER SIDE, SHIPWRECK ISLAND - NIGHT

Hawkins, Scottie, Trevor & Milo pull themselves out of the pool that they emptied into. They are all breathing heavily. Hawkins carries Milo, who spits out a whole bunch of water.

TREVOR
That was fun. And when I say that
was fun I mean it in the most
sarcastic way possible.

They see a big wooden plank, THEY STICK IT IN THE DOOR TO
KEEP IT OPEN BEHIND THEM.

They then all get their first look at SHIPWRECK ISLAND. It is
a dark, foggy, rocky place. With heavy tree cover. There are
SHIPS, PIRATE and otherwise and PIECES OF SHIPS SCATTERED ALL
OVER: in the bushes, trees, on the rocks. The guys marvel at
it all. Milo looks through his bag.

MILO
The Red Shirt is dead, along with the
laptop, the gadgets, and all of our phones.

TREVOR
On the plus side all of our clothes
are really wet.

There is another sword in the ground attached to another
scroll inside a bottle. Hawkins opens the bottle. Inside is a
MAP. It SHOWS a path across the Island to the treasure.
Hawkins looks at it in awe and disbelief.

HAWKINS
I can't believe we're finally here.

The other guys aren't quite as excited. They are shivering.

SCOTTIE
And I can't believe how cold I am. If my
nads had arms they would punch-in your
junk right now for making them so cold. I
vote we take a break, get dry?

Trevor, Milo and Scottie all raise their hands and second.

HAWKINS
I'll build a fire.

INT. CAVE - CONTINUOUS

Bruised, injured and beat up, Von Holt and his men have finally made their way past all the traps to the end of the cave. One guy who was apparently on fire is stop, drop, and rolling on the ground to put the flames out.

They see an empty pedestal where the Crimson Idol used to be. They look all around.

BOUCHARD
Where's the tunnel?

Von Holt looks down at the map. This is the end of the line.

ANOTHER MAN
Do you think maybe we got the wrong map?

Von Holt's anger burns up inside. He punches his prosthetic hand into the cave wall. It shatters.

EXT. CRIMSON CAVE - NIGHT

Pissed, Von Holt and his men walk out towards their car. None of them speak. Von Holt opens the trunk where he has several replacement hands. He screws one on.

He looks at one of his guys: A MOUSY, COMPUTER GUY who was waiting with the car.

COMPUTER GUY
Sir?
(Von Holt turns pissed)
Billy Hawkins cell phone just received a call. ...And he answered it.

VON HOLT
Billy Hawkins, who is supposed to be dead,
Billy Hawkins, along with all his friends?

He shoots a look at Bouchard and Rawlins.

VON HOLT
From where?

COMPUTER GUY
(hesitant)
...Shipwreck Island.

Von Holt now smashes this porcelain hand. Then...

VON HOLT
Who did he call?!

INT. NUSSBAUM HOUSE - NIGHT

Sarah and Callie walk into the house. The party is out of control raging. Sarah and Callie look around.

CALLIE
Are you sure this is it?

SARAH
Excuse me, do you know whose house this is?

PARTYGOER
Yeah, man. Joe Nussbaum's. That kid is the shit.

He motions to Joe who is now being held upside down and doing a keg stand. The Girls watch this and make a face.

SARAH
That's who Hawkins said.

CALLIE
Why would they be at a high school party?

Sarah is suspicious. Some TEEN GUYS check them out.

TEENAGE BOY
So, you ladies wanta party?

CALLIE
Yeah, let's get messed up!!!

TEENAGE BOY
(excited)
Really?

CALLIE
No.

They walk past them looking for the guys.

EXT. NUSSBAUM HOUSE - NIGHT

Von Holt and his men pull up outside the Nussbaum house. The Computer Guy has his laptop open. He's tracking Sarah's cell.

COMPUTER GUY
The person he was talking to is in there.

They look at the raucous party going on.

INT. NUSSBAUM HOUSE, BASEMENT - NIGHT

Sarah and Callie stand in the basement, looking down at the hole in the floor.

CALLIE

Think *that* is what they were doing
at a high school party?

SARAH

I can't believe him!!! He told me he
was done with this. How did I get
sucked in again?

CALLIE

So I am guessing we are going down there?

SARAH

Yeah, we're going down there.

EXT. NUSSBAUM HOUSE - NIGHT

Von Holt and his men walk up to the house. A COUPLE OF TEEN
GUYS hang out on the front steps. They look at them.

JOCK GUY

Don't you think you guys are a
little old for this party?

Von Holt's men all pull guns on them.

JOCK GUY

No, no by all means you guys should
totally go in. Here have my drink.

He offers it up. Von Holt knocks it away. They head in.

EXT. SHIPWRECK ISLAND - NIGHT

The guys sit in their boxers by the fire. Their clothes hang
nearby, drying out. Hawkins looks at the map. On it is a path
across the island. In bold we see CROSS ROPE RAVINE. GET KEY
FROM LITTLE SALLY. PASS THROUGH THE SHIP GRAVEYARD. PAY
TRIBUTE AT TRIBUTARY TEMPLE. And then an X by the treasure.

TREVOR

So Milo, this hybrid cheese shit,
what's that all about?

MILO

It's a growth industry. And a lot of
people love what we do.

TREVOR

No doubt, but what happened to the
whole making gadgets for the
government dream? Inventing stuff?

MILO

Those labs can be really dangerous.
Not the safest places to work in
the world. This keeps me close to
home, my parents. I don't think
they're really ready for me to move
out yet. Besides, I love my job.

He says this but we get the feeling maybe he is trying to
convince himself more than them.

HAWKINS

So, Scott, how's Boston? The hedge
fund market? I have no idea what
those things are by the way.

SCOTTIE

No one does. But, you make a lot of
money in them. Boston's tight.

Trevor mouths "tight."

SCOTTIE

So many hot girls. Cool clubs. I go
out every night. It's pretty-

TREVOR

Tight?

SCOTTIE

Yeah.

Hawkins is grinning. Soaking it all in. They all notice.

TREVOR

What are you smiling about?

HAWKINS

This. All of us back together. I missed
you guys. ...Regardless of my shitty job
and life, I missed just hanging out with
you guys. With all of us together. So it
may sound crazy to say, but regardless of
the fact that we are sitting in our
boxers in the cold on some random island,
this to me, this is nice.

They all take this in, getting it.

MILO

I missed you all, too.

SCOTTIE

I missed *most* of you.

TREVOR
Oh my god, it's been ten years.

MILO
(sighs)
Here it comes.

SCOTTIE
You knew I was in love with her and you
slept with her. You know why we don't all
see each other, this is why!

MILO
Guys, can't we all just enjoy us being
out here together and the fact that
nothing is trying to kill us right now?

SCOTTIE AND TREVOR
SHUT UP, MILO!

TREVOR
(back to Scottie)
When are you going to stop blaming me
because you weren't man enough to ever
say anything to her?! It's not like you
ever did anything about it and I stole
your girlfriend or something. Callie-

MILO
Callie.

TREVOR
Yes, Callie!

MILO
No, Callie.

Trevor is getting annoyed. Milo points. They all turn to see
Callie and Sarah walk out of the entrance. The guys all
stand. They are in their boxers. Sarah walks up.

HAWKINS
Sarah, what are you-

She PUNCHES HIM IN THE FACE. He holds his face, shocked. She
holds her hand in pain.

HAWKINS
What was that for?!

SARAH
For lying to me!!!

HAWKINS
(holding his face)
About what?!

SARAH
About being done with this!

HAWKINS
I was done with this... when I said
that to you.

SARAH
And then about you guys being at a party!

HAWKINS
(smiles, trying to be charming)
We were at a party and then we came here.

SARAH
(It's not working)
I'd punch you again if that didn't
really hurt.

HAWKINS
Don't worry my face still hurts
from the first time.
(genuine)
How's your hand, is it okay?

He tries to take it. She yanks it away.

SARAH
Don't pretend you care about me!

Callie waves hello uncomfortably to the guys. They start to
get dressed. Milo, shy, goes to stand in the doorway to the
tunnel to dress.

HAWKINS
I do care about you! I've always
cared about you. But what do you
care? You're with "Chet" now?

SARAH
Yes, I am with Chet. And I love Chet.
He's a grownup.

HAWKINS
That sounds really boring, but great!

SARAH
It is great!!!

She looks at him in his boxers. He looks really good. It's
distracting and annoying her.

SARAH
Could you put some clothes on please.

HAWKINS
 (starts to dress)
 How did you even find us?

SARAH
 The same way we always found parties in high school. We looked for a bunch of cars and then listened for the sounds. Then low and behold there was a huge gaping hole in the basement which just really screamed you...

HAWKINS
 And the Blind Boatman how'd-

SARAH
 It looked like it was on a track and I figured it was controlled by a weighted mechanism, so we put in a bunch of coins in the cup.

Hawkins smiles, impressed. As she goes on, Milo looks up and sees something in the tunnel. His eyes go wide.

MILO
 Guys.

SARAH
 But, that is besides the point...

They are still arguing and don't hear him. Milo starts running toward them.

SARAH
 The point is-

MILO
 Billy, we need to go!

HAWKINS
 In a minute, Milo.

MILO
 BILLY!!!!

Hawkins turns and sees Von Holt's men exit the tunnel. In SLO MO ONE AIMS A GUN. Hawkins sees him. He grabs Milo and his bullet proof vest and points him in the line of the SHOT PROTECTING SARAH. The shot hits Milo in the vest. He screams, realizes what happens and passes out.

HAWKINS
 RUN!!!!

Hawkins grabs his speargun and Milo. They take off running.

Trevor leads the way hacking at the trees with his sword. He is followed by Scottie, Callie, Sarah, then Billy and unconscious Milo.

Von Holt's men fire again. Hawkins again uses Milo as a human shield. Two more shots HIT HIS VEST. This wakes him back up. He awakes SCREAMING. Then he sees the people chasing after them shooting and passes out again.

The SUN RISES as they run through the trees. Von Holt and his men SHOOT at them as they go. His ARCHER shoots arrows as well. THEY WHIZ BY OUR GUYS.

TREVOR

Arrows?!! Who the *eff* shoots arrows?!!!

Hawkins fires back at them with the speargun. A spear hits a tree by Von Holt's head. More gunfire. Shots fly through the trees. Hawkins keeps using an in-and-out-of-consciousness Milo as a shield. Two more bullets hit his vest. Sarah looks at their pursuers and then at Hawkins.

SARAH

By the way, in case you were wondering, this is exactly why we aren't dating anymore!

HAWKINS

Because someone is shooting arrows at us? And *REALLY* you want to talk about this now? *REALLY*?!

Hawkins fires back at Von Holt's men, hitting one guy in the leg. He screams and goes down.

Milo wakes up. His POV THROUGH HIS PROTECTIVE GOGGLES: AN ARROW FLIES AT HIM, HEADING RIGHT FOR HIS FACE. It flies right into his eyes and deflects off the safety goggles. He passes out again.

SARAH

Yes, I want to talk about this now! Chet would never put me or my friends in danger like this.

HAWKINS

"Chet", what kind of name is "Chet" anyway? In the history of man, has there ever been a Chet who wasn't a gigantic douche? And by the way, no one asked you to be here?!

SARAH

That's the problem: you never asked me to be a part of anything!

HAWKINS
(reloads the speargun)
What are you doing here anyway?

She can't answer that.

SARAH
Scottie. I was concerned about my brother.

SCOTTIE
Even I don't buy that.

They push through some bushes and almost go off a CLIFF. They all stop. Out in front of them they see THREE ROPES SWINGING BACK AND FORTH ACROSS the TREACHEROUS RAVINE.

HAWKINS
Rope Ravine.

AN ARROW WHIZZES INTO THE TREE BY THEM.

HAWKINS
We have to go across now.

SARAH
That?!!!

HAWKINS
Yes, and we really don't have time to discuss it. If you hadn't brought those guys here maybe we could talk about it. But you did so we don't have time.

SARAH
We brought them here?

HAWKINS
How do you think they found us?

SCOTTIE
They probably tracked the cell call you made to Hawkins and followed you.

HAWKINS
So really this is all kinda your fault.

She looks like she is going to punch him again. Her phone then RINGS. They all look at it. Sarah answers.

SARAH
Hello?
(makes a face and hands
the phone to Hawkins)
It's for you.

Billy takes the phone. Intercut between VON HOLT AND HAWKINS.

VON HOLT
That was impressive: you all
escaping my men before.

HAWKINS
We try.

VON HOLT
I didn't know you still had it in you.
And the map switch, very clever.

HAWKINS
Thank you. And good work on your part
with the tracking of the phone.

VON HOLT
We try as well. Why don't you just
give up now? Hand over the map. And
I'll kill you quickly. And just
because I'm feeling generous I'll let
your girlfriend and the other one go.

HAWKINS
She's not my girlfriend!

SARAH
So not your girlfriend.

Hawkins makes a face at her and then looks back at the
shooters. He ties a rope to one of his spears.

HAWKINS
No deal.

Hawkins aims the rope-spear at one of the shooter's guns. He
fires. It snags the gun. Hawkins pulls it out of his hands
and to them. Proud of himself, he holds up the gun. They all
just look at him.

TREVOR
Great, what do you want us to do with it?

HAWKINS
(covers the phone)
Shoot at them!!! Hold them back
while we get across.

No one knows who can do this. Trevor turns to Callie.

TREVOR
You're a Republican, you know how
to shoot right?

CALLIE
What?! No, I don't know how to shoot a gun.

TREVOR
Right, I forgot you're British.

Callie makes a face. The men are getting closer.

SCOTTIE
Look, if you can't do it, I can do it.

TREVOR
I didn't say I *couldn't* do it.

Scottie and Trevor now fight over the gun trying to impress Callie. Von Holt's men are closing in.

HAWKINS
Guys, really not the time!

Scottie takes the gun and STARTS FIRING. He has no idea what he is doing, but, is shooting so wildly that all Von Holt's men duck and dive for cover.

HAWKINS
(back to Von Holt)
I'll make you a deal. Put down your guns, go back the way you came and I won't call your parole officer and tell him that the good behavior seems to have ended.

The rest of them look out across Rope Ravine. There are three swinging ropes. *You need to swing and jump from one to the other to the other to get across.* They are tied off up above to two nearly intersecting tree branches that jut out on each side of the ravine.

VON HOLT
No deal.

HAWKINS
Gotta go then.

Hawkins hangs up and catches the first rope.

HAWKINS
Who's first?

They all look at him.

TREVOR
We think you.

MORE BULLETS hit the trees around them. Hawkins takes a deep breath, runs and swings. He goes over the cliff SWINGING TOWARDS THE SECOND ROPE. Hawkins leaps...

Hawkins flies through the air and CATCHES THE SECOND ROPE. He and everyone breathe a sigh of relief.

CALLIE
You gotta give it to him, he's
pretty fearless.

Sarah nods agreeing. Trevor pops his head in toward Callie.

TREVOR
I'm fearless.

She pushes him away. Scottie sees him flirting with her and gets mad. MORE SHOTS FLY AT THEM. Scottie FIRES back.

Sarah now grabs onto the first rope. Hawkins is swinging on the second waiting to grab her. She looks scared.

HAWKINS
Come on, Sarah, you can do this. It's just
like swinging on the rope in gym class.

SARAH
I always fell off the rope in gym class.

TREVOR
And the rope in gym class wasn't over a
really scary bottomless trench.
(they both look at him)
Sorry.

HAWKINS
Sar, you need to trust me!

They lock eyes. She nods, swings toward him and lets go. He grabs her, pulling her into him.

They swing in each other's arms for a second. They look into each other's eyes and have a moment. Then he lets go and she flies off and grabs the third rope. She swings to the other side.

Sarah lets out a huge breath. She smiles. She did it. MORE BULLETS AND ARROWS FLY. Hawkins motions to the others.

HAWKINS
Come on, come on.

Callie goes. She swings across easily like a pro. Trevor and Scottie watch her in awe, lust. Then they look back at each other. Scottie then fires more cover.

Trevor goes. It's just Scottie and Milo.

SCOTTIE
Wanna go?

Milo shakes his head. Scottie fires one last burst then drives for the rope. He heads to the other side. On the other side, they all look at each other and smile, relieved.

CALLIE

Not to piss all over the happy party, but after we all cross aren't they just gonna follow us?

This hits them all.

TREVOR

That did piss on the party.

Out on the rope, Hawkins motions to Milo.

HAWKINS

Come on, Milo. You can do it!

Milo looks back at Von Holt and his men heading towards him.

HAWKINS

Milo, over there bad guys that want to kill us. Over here me who will catch you.

Milo nods. He starts to swing. When out of the trees DIVES BOUCHARD. He jumps onto Milo's back. Milo starts SCREAMING.

MILO

GET HIM OFF MY BACK! BAD GUY ON MY BACK!!

They swing toward Hawkins. Hawkins tries to grab Milo. But Bouchard has him. They swing back away from each other.

Trevor sees this and instinctually grabs his sword and dives out onto the third rope heading towards them.

Milo/Bouchard and Hawkins swing back toward each other again. Hawkins dives onto the first rope on top of Bouchard.

Trevor now swings to the second rope.

Hawkins and Bouchard fight on the rope as Milo holds on screaming for dear life.

All Von Holt's men now arrive at the edge. The Archer shoots arrows at them. They whiz by Hawkins and Bouchard. A few HIT MILO IN THE BACK IN HIS BULLETPROOF VEST.

He faints. He lets go of the rope and starts to fall.

Hawkins shoots him in the back with the speargun rope, barely snatching him away from falling to a grisly death on the rocks below.

Scottie now jumps out onto the third rope.

Hawkins swings the unconscious Milo to Trevor on the second rope. Trevor catches him. Scottie swings towards him. Trevor throws Milo to Scottie who catches him.

Hawkins keeps fighting with Bouchard, parrying punches as they try to hold onto the rope. Bouchard then hops around and starts to strangle Hawkins from behind.

Trevor swings toward them. He PUNCHES BOUCHARD in the face. Bouchard lets go of Hawkin's neck. He and Hawkins swing back towards the other side. Hawkins then elbows him in the stomach and then the face KNOCKING BOUCHARD OFF.

Trevor throws Hawkins the sword. He looks back at Von Holt's men. *Callie's right: they are just going to follow them across.* He looks up at the branches that the ropes are tied off to above. He starts to climb up the ropes.

Hawkins catches the sword. He cuts the first rope so they can't follow and dives for the second.

Bouchard grabs onto some vines on the side of the cliff.

Trevor reaches the branch. Von Holt's men SHOOT UP AT HIM.

CALLIE

What's he doing?

SARAH

I think he's blowing the branches
so they can't follow us?

He wedges a stick of dynamite on the tree branch. He lights it. Von Holt and his men keep firing up at him.

Scottie and unconscious Milo make it back to the other side.

Hawkins dives from the second rope to the third one. He then swings to the other side, BULLETS AND ARROWS STILL FLYING AT HIM.

The fuse on the dynamite burns down. Trevor jumps from the branch down onto the third rope.

All of them wait, scared, on the other side looking out towards Trevor. He swings towards them. The dynamite BLOWS.

Both branches break off. Trevor lands. The guys grab him as the branches and the other two ropes fall into the ravine below. Trevor looks up at them.

TREVOR

Told you, fearless.

Trevor winks at Callie. Before they can even catch their breath, Von Holt and his men start shooting at them from the other side.

They grab Milo who finally wakes up and run into the trees. He sees where they are.

MILO
How'd we get here?

EXT. OTHER SIDE OF THE RAVINE - CONTINUING

Von Holt stands there watching them escape, pissed. The one guy with the spear in his leg writhes on the ground in pain. Bouchard comes climbing back up over the side.

Von Holt looks over the edge. They are gonna have to climb down, up and over. He is not happy.

EXT. SHIPWRECK ISLAND, PATH - DAY

We see a DEER. Minding it's own business eating some grass.

Then Scottie dives for him. The deer runs off. Scottie hits the ground.

Hawkins then dives out of the bushes for him. He misses as well. The deer tries to run off. Trevor gets in his way. He runs back. Scottie dives again. Again hits dirt. The deer dodges and this time Hawkins grabs him. He struggles. Scottie now grabs on, too. Followed by Trevor.

Sarah, Callie and Milo just watch them speechless.

-Scottie and Hawkins hold the deer still as Trevor ductapes Sarah's cell phone to it. They let it go. The deer runs off.

HAWKINS
That should keep them off our trail
for a little bit.

Sarah watches after it wistfully.

SARAH
I liked that phone.

HAWKINS
I'll get you another one.

CALLIE
Your phone, how about poor Bambi?

HAWKINS
Would you rather have them find
Bambi or us?

CALLIE
Sorry, Bambi.

Trevor, on a high from his rescue, is raring to go.

TREVOR
(smiling)
So where to next?

HAWKINS
(looks at the map)
We just crossed Rope Ravine and according to the map we stay along this path. We need to find Little Sally and get a key from her. Whatever that means.
(to Sarah and Callie)
And since you can't go back that way, it looks like you are stuck with us for the time being.

They nod. Not pleased. They all start heading out down the path again. Hawkins turns to Trevor as they walk.

HAWKINS
You were great back there, Trev.

TREVOR
It felt good. I felt alive again, you know, like when we were kids. ...For the first time in a long while I felt like I had a purpose.

Hawkins smiles at him. Callie walks up alongside Scottie.

CALLIE
Hey, there.

SCOTTIE
(a little cold)
Hey.

CALLIE
So I missed you at the reunion.

SCOTTIE
Yeah, I was kinda busy.

CALLIE
Flirting with every girl we went to high school with?

He doesn't reply to that, but glad she noticed.

CALLIE
I've also missed you the past ten years.

SCOTTIE

I've been kind of busy. Doing really well with work. Making money. Dating a lot. Nothing serious, I don't want to be tied down. It's a Clooney thing.

Callie looks at him: who is this guy? Milo takes off his bulletproof vest. It is riddled with bullets. And arrows.

HAWKINS

I know we all give you a lot of shit, Mi. But, if you didn't have that we wouldn't have made it back there.

Hawkins smiles at him and pats him on the back. Milo smiles, glad to help.

HAWKINS

(re: the destroyed vest)
And I think you should put that on your refrigerator as a reminder if you can get through that you can get through anything.

MILO

(genuine)
Thanks, Bill.

Milo smiles and then sees Sarah has been watching them, listening. Milo smiles at Billy then walks ahead to leave them alone.

SARAH

You're a really good friend, you know?

HAWKINS

I do know that, I've won awards.

SARAH

Good friend awards?

HAWKINS

Yes. They are lesser known than other attention hogging ones like the Nobel but prestigious nonetheless.

(She laughs)

But let's back up: did you just say something nice to me?

SARAH

(smiles)
I did. Don't get used to it.

He laughs. She walks ahead of him.

EXT. SHIPWRECK ISLAND, CLEARING - DAY

The guys and girls walk across the path. The SUN is hot in the sky.

SCOTTIE
My balls are hot.

Sarah makes a face at him and then turns to Hawkins.

SARAH
So who's this Little Sally we're looking for and what does she look like?

HAWKINS
We don't know.

TREVOR
A midget prostitute. That's what I'm thinking.

HAWKINS
If she is, she's two hundred years old.

TREVOR
So she's probably not still plying her trade then?

SCOTTIE
Sucks for you.

Trevor flips him off.

SARAH
If it's been two hundred years whoever she was is long since dead, right?

HAWKINS
I'm guessing we'll find out.

Beat. They keep walking. Then...

HAWKINS
...So let's talk about *Chet*.

SARAH
Let's not.

HAWKINS
He's a good guy? He treats you well? Not gonna like sell you into the underground Asian sex trade. I saw a documentary, heavy stuff.

SARAH
 (answering his questions)
 Yeah, he is. ...And he does. ...And
 I'm not worried about it.

HAWKINS
 And you guys just sit around and what? --
 Do lots of grown up stuff together?

SARAH
 That's exactly what we do. A lot of the
 Pursuit. Trivial Pursuit that is, the
 super mature edition. Tea sipping,
 Fridays at home listening to NPR.
 Dramatic readings of the Wall Street
 Journal by the fire. All that exciting
 grown up stuff. We like to knit together.

Hawkins laughs. Up ahead there is a river leading in and out
 of a pool of water. The only way across is the rock path that
 goes across the pool. They head toward it. Callie walks
 alongside Trevor now.

CALLIE
 Thank you, by the way, for saving
 us back there. What you did blowing
 the ropes, that was very brave.

It upsets Scottie to see her talking to him.

SCOTTIE
 Really he could have just hung on them
 longer and they probably would have broken.

CALLIE
Scottie.

SCOTTIE
 Oh, so his fat jokes were okay when
 they were directed at me when we
 were young, but now that the tables
 are turned they're not.

HAWKINS
 We were fourteen, Scott, we lived
 in fat, dick, and Mom jokes.

TREVOR
 It's cool, Hawks. You know who loves fat
 guys, Scottie? Your Mom.

HAWKINS
 Okay.

TREVOR
 She's a chubby chaser. Everyone
 knows it. I love that about her.

SCOTTIE
 You know what makes your Mom such a tender
 lover, Trev? It's how she doesn't
 discriminate no matter what species you
 are or how many sores you have.
 Communicable diseases are like her coffee.

They walk across the stone path. Scottie and Trevor keep
 going. Callie shakes her head and turns to Sarah.

CALLIE
 I can't believe I ever liked either
 of them.

TREVOR
 You know what makes your Mom such a
 tender lover, Scottie? It's the way she
 always puts moisturizer on her fingers
 before she sticks them up my-

Three of the rocks on the stone path suddenly retract,
 TREVOR, CALLIE AND SARAH DROP INTO THE WATER.

INT. WATER - CONTINUING

Trevor looks underwater. He sees a sign that says LITTLE
 SALLY. Then he sees some DARK EYES. Trevor's eyes go wide.
 Underwater, he mouths:

TREVOR
 Oh shit.

EXT. POOL - CONTINUOUS

Hawkins, Scottie and Milo look in the water.

HAWKINS
 Sarah? Callie? Trevor?

Sarah, and Callie come to the surface. Then something grabs
 them and THEY ARE PULLED BACK DOWN.

HAWKINS
 Sarah!!!!

SCOTTIE
 CALLIE!!!

Behind Hawkins and Scottie a GIANT TENTACLE appears from the
 water and tries to GRAB MILO. They turn and see. Hawkins
 pushes him out of the way. The tentacle SLAMS DOWN ON THE
 STONE WALKWAY.

Another comes out and swings towards Hawkins. He ducks.

Trevor, Callie, and Sarah all rise out of the water, caught in the tentacles grasp. Then the head appears rising out of the water. It is a GIANT KILLER SQUID.

SCOTTIE

I think we found Little Sally.

HAWKINS

Why couldn't she be a midget prostitute?

Little Sally's five other tentacles go after Scottie, Hawkins and Milo. They try to smash or grab at them. Hawkins uses the spear gun to stake one of the tentacles in the ground.

Hawkins smiles cockily. Then it just pulls the spear out.

HAWKINS

Oh, shit.

Pissed, Little Sally SLAPS HAWKINS WITH IT'S TENTACLE.

It pulls Trevor towards it's mouth. Trevor punches it's face.

Scottie chops at one of the arms with a sword.

Hawkins now jumps on the arm that has Sarah.

Milo throws rocks and things at it. The various tentacles are everywhere.

Hawkins fights to save Sarah. He is trying to pull the tentacle off her.

SARAH

Hawkins!!!

Another tentacle then slaps Hawkins off her into the water.

EXT. UNDERWATER - CONTINUOUS

Hawkins plunges into the water. He sees the sword with the key stuck in the ground under water. Hawkins reaches for it. But Little Sally then grabs his leg and pulls him back out of the water.

EXT. POOL - CONTINUING

Hawkins flies out of the water, gasping for breath.

They all beat at Little Sally's arms trying to get them to drop them. Then other tentacles swat them away.

The tentacle holding Hawkins's leg then slams him back into the water. He takes a deep breath...

EXT. UNDERWATER - CONTINUING

...and is thrown back underwater, back toward the sword and key. He reaches for the sword. This time he grabs it.

EXT. POOL - CONTINUING

She pulls him out of the water again. He swings the sword and CUTS OFF THE TENTACLE THAT HAS HIM BY THE LEG.

Hawkins falls from its grasp.

HAWKINS

Weapons! Use any of them!

Hawkins and Scottie give weapons to those who are in its tentacles. Knives, swords, sticks. They all fight at it.

Trevor starts stabbing the tentacle that has him. He passes another knife to Sarah as they swing past each other on the tentacles. She now starts stabbing at her tentacle.

Scottie wielding his sword, duels with various tentacles. Hawkins joins him.

All this seems to be doing, however, is making Little Sally madder.

The squid now pulls a screaming Callie towards its mouth. Scottie dives on that arm, stabbing at it with the sword.

CALLIE

I'm a doctor. I should be treating
small children not being eaten by
Little Sally the Giant Killer Squid!

SCOTTIE

I'm not going to let that happen.

Another TENTACLE NOW HEADS TOWARDS MILO AGAIN.

Milo opens Trevor's bag, looking for a weapon. Any weapon. He sees all the dynamite. Milo starts to light one of the sticks. But, his lighter isn't lighting.

MILO

Oh shit, oh shit, oh shit.

The tentacle is getting closer.

Little Sally has now angrily grabbed Scottie and Hawkins.

The tentacle is almost at Milo. Milo LIGHTS THE DYNAMITE IN THE BAG. As the tentacle is about to grab him, he feeds it the bag of dynamite instead.

The tentacle pulls the bag towards it's mouth.

Milo ducks and covers his ears. It swallows. Beat. Then...

Little Sally's head explodes. PIECES FLY EVERYWHERE.

The rest of them all drop into the water. They all emerge pulling the dead tentacles off them covered in Squid goo.

They breathe heavily. Then they cheer. They all hug, covered in goo, happy to be alive.

Hawkins then dives under water and grabs the key. He pulls it out and smiles.

HAWKINS

The key to the temple.

EXT. BOTTOM OF ROPE RAVINE - CONTINUOUS

Von Holt and his men finish climbing down the Ravine. One of the men walks out and FALLS THROUGH A PIT AND IS STAKED below. We hear him scream.

Unlike our guys, Von Holt doesn't make any attempt to save him. He just points at one of his other men.

VON HOLT

You walk ahead.

He motions for one of the other guys to walk ahead of him so he doesn't fall into any of these. The other men look scared.

EXT. SHIPWRECK ISLAND, SHIP GRAVEYARD - DAY

Hawkins and Trevor jubilantly walk, carrying Milo on their shoulders. Sarah and Callie laugh. Scottie seems the least enthused.

HAWKINS

MILO!

TREVOR

MILOOOO!!!!

HAWKINS

LONG HAIL MILO. Killer of Little Sally the Giant Killer Squid!!!

TREVOR

What's up with that name by the way? Why can't people just call things what they are? Sally the Giant Killer Squid. That's exactly what she is, sans irony. Why couldn't he just call her that? That way you can be prepared.

They are still all covered in squid goo.

CALLIE
Do you think this comes out?

SARAH
I am burning these clothes as soon
as I can get them off.

HAWKINS
That can be arranged.

SARAH
Boyfriend.

HAWKINS
Right.

They put Milo down and look at all the wrecked ships and pieces of ships in the area. It's a boat graveyard. Some are old pirates ships, some are newer: modern boats of treasure hunters that got smashed on the rocks and didn't make it.

HAWKINS
I guessing this is the Ship Graveyard.
(looks at the map)
We're getting close.

SARAH
Think any of these have food in them?

CALLIE
Or clothes that don't smell like
dead squid parts?

TREVOR
Yeah, I am sure there's like a
Pirate Gap in there.

Callie makes a face at him.

HAWKINS
Let's look. I think we've earned a break
anyway. Let's split into twos. See what
we can find. Meet back here in five.

Callie turns to Scottie.

CALLIE
You are with me.

Milo looks at Hawkins and Sarah.

MILO
Come on, Trevor.

Trevor gets it as he and Milo go off. Leaving Hawkins and Sarah alone.

SARAH
You arranged that.

HAWKINS
Wow, someone's full of herself. Why
would I want to be paired with you?
(she laughs)
The Blind Boatman that was my first
choice.

Sarah laughs. They head out looking.

INT. SHIP GRAVEYARD - DAY

Scottie and Callie go through a broken up modern boat. They search in silence. Scottie finds some cans of Spam and other canned meat. Callie makes a face.

CALLIE
I think I'd rather eat the squid
bits. Milo really stepped up back
there, didn't he?

SCOTTIE
I don't know what everyone is making a
big deal about. Anyone could have fed her
that bag of dynamite.

Callie just looks at him for a long beat.

CALLIE
What happened to you?

SCOTTIE
What?

CALLIE
You used to be the sweetest guy in
the world. Now, no offense, but
you're kind of a dick.

SCOTTIE
I thought this is what you wanted.
What you liked?

CALLIE
What are you talking about?

SCOTTIE
You slept with Trevor.

CALLIE

Ten years ago.

(realizing)

Is that why I haven't heard from you?
...We used to be best friends,
Scottie. I loved you.

SCOTTIE

But you didn't love me. In case you
haven't figured it out, I was in
love with you. I always was. And
you slept with my best friend.

CALLIE

One: I didn't know that. Two: I was
seventeen and stupid. That's what girls
like at that age. Good looking cool guys
who are kind of a dick. I'm sorry I was a
teenage girl when I was a teenage girl.
But that's not what 28 year-old women who
aren't idiots want. They want guys like
you were. Like that sweet guy who I sang
duets with in choir class. Who had a
bigger heart than anyone I ever met. Who
would never treat any of his friends the
way you have treated yours today. ...I
miss that guy.

Callie shakes her head and walks away from him.

INT. SHIP GRAVEYARD - CONTINUOUS

Sarah and Hawkins walk through some apple trees in between
the ships. Sarah jumps up and grabs at fruit. She takes a
bite out of an apple. She jumps and grabs another one and
tosses it to Hawkins. Hard. He catches it.

HAWKINS

Still got that Varsity Softball Arm.

SARAH

Captain of the Corporate team at work.

He smiles. They eat their apples as they walk. Sarah jumps up
and grabs another apple as they go.

SARAH

Remember how we used to always go apple
picking with my family when we were kids?

HAWKINS

Yeah, you loved that.

SARAH
I seem to remember that *you* loved
that too. You were always so
excited to come with us.

HAWKINS
I wasn't excited about the *apple picking*.
So let me get this straight: we pay you
to pick your apples for you. It's like
those places "You-Wash-Doggie." No, if I
am paying you, you wash doggie.

SARAH
(shocked)
You didn't like apple picking?

HAWKINS
I liked spending time with you.

SARAH
You didn't like apple picking?

HAWKINS
Is there an echo in here?

SARAH
Wow, I did not know that.

HAWKINS
Well, you weren't a very bright child.

She playfully punches him.

HAWKINS
I fell for you the first moment
that I saw you, Sarah Finnigan.

She takes this in and then diffuses the moment.

SARAH
That happens to me like every day. It's a
gift, it's a curse. *Why do I have to be
so awesome?*

HAWKINS
(smiles)
I ask myself that every day.

They laugh. Then they see the ripped-apart hull of an old
pirate ship.

SARAH
Cool! I wonder what's in there. Come on.

She excitedly runs in. Hawkins watches her. It's really cute
and he likes how excited she is about all this stuff.

INT. PIRATE SHIP, SHIP GRAVEYARD - CONTINUING

They walk in. We see chests of stuff. Old maps, navigation devices. It looks like the Captain's Quarters. Sarah starts to look through stuff. She finds a chest full of clothes. Her eyes sparkle as she holds up olden clothes.

SARAH

We are so trying this stuff on.

INT. SHIP GRAVEYARD - DAY

Milo and a disgruntled Trevor wander through another ship. Trevor is drinking an old bottle of rum they found. He passes it to Milo. Milo pretends to take a sip and then hands it back to Trevor. Trevor doesn't notice. They find an old bag with food in it. All seems rancid except...

TREVOR AND MILO

Twinkies!!!

MILO

Are these okay to eat? This boat looks like it is from the seventies.

TREVOR

Dude, those things are gonna outlast all of us.

They rip the twinkies open and start to eat.

TREVOR

So how come everyone else gets to be paired off with a hot girl and I get, no offense, you?

MILO

I am sorry. I wouldn't want to be paired with me either.

TREVOR

I didn't mean that. And you need to stop doing that to yourself. You are the shit, Milo. You are the smartest guy any of us ever have met. You've got that whole nerdy thing that is all the rage these days. Have you ever seen a movie or TV show the past few years? And besides you're MTKOLSGK.

(Milo looks at him blankly)

Milo the Killer of Little Sally the Giant Killer Squid. We're gonna keep saying it til it sticks.

Milo laughs. Trevor walks up over a knoll to take a piss. He sips the rum as he pees. Then his eyes go wide. He sees something.

TREVOR
Holy shit.

INT. PIRATE SHIP, SHIP GRAVEYARD - CONTINUOUS

Sarah, dressed in an old white dress, looks at Hawkins, who walks out in OLDEN PIRATE CLOTHES. He is not wearing the hat. She puts it on his head. They both look ridiculous.

HAWKINS
Why am I wearing this again?

SARAH
Because it's funny. Really it is, you look like cutest gay 18th-century pirate.

HAWKINS
Gay?

SARAH
The gayest. If they had Gay Pirate Awards you would totally win.

They both laugh. They stare at each other for a moment.

HAWKINS
We were really good together weren't we?

SARAH
A lot of the time.

HAWKINS
Most of the time.

SARAH
Seems to me you missed most of the time.

HAWKINS
What are you talking about? I was there.

SARAH
You missed our prom because you were out looking for treasure with my brother and your friends.

HAWKINS
I regret that.

SARAH
You flunked out of college because you were always chasing this stuff.

HAWKINS
I gave this up for you.

SARAH
Did you really give it up or you
just ran out of things to hunt for?
(he doesn't say)
If it came down to me or this what
would you chose?

Beat.

HAWKINS
I guess it doesn't matter anymore
anyway because you're with Chet.

SARAH
Yeah. I'm with Chet.

They look at each other. They stare into each other's eyes.
They look like they might kiss. When...

MILO
Billy!

TREVOR
Hawkins!

They step apart as Milo and Trevor come in with the others.
Milo and Trevor are all excited. Hawkins is a little upset at
the timing. He turns to them.

HAWKINS
What? What is it?

TREVOR
(smiling)
We found it. The temple. We're here.

Hawkins looks back at Sarah. Then at the rest of them.

HAWKINS
Where?

Sarah looks disappointed. Once again he has chosen the
treasure over her. Trevor then looks at their clothes.

TREVOR
Dude, why are you dressed like that?

EXT. SHIP GRAVEYARD - DAY

Trevor leads them all up the grassy knoll where he saw what
he saw. It seems strained between Callie and Scottie. As well
as between Sarah and Hawkins, who are taking off the pirate
clothes as they go.

TREVOR
No, you should leave those on. They
make you look extra gay.

HAWKINS
Where is it?

TREVOR
So I went up this hill to take a
piss and that's when I saw...

POV the group. We follow them up and over the hill where they
and we see A MASSIVE TEMPLE. The entrance of which is A BIG
STONE SCULPTURE OF INDIAN JOE'S FACE.

Everyone stands marveling at it.

EXT. TRIBUTARY TEMPLE - DAY

The Gang stands before the stone face of Indian Joe. Hawkins
steps up with the key. He sticks it in the hole and turns. We
hear a rumble. Then Indian Joe's mouth opens, revealing a
doorway. Dust and fog emerge.

INT. TRIBUTARY TEMPLE - CONTINUING

They all walk through the mouth into the temple. Hawkins
lights a torch on the wall. We see the FLAME TRAVEL along the
wall LIGHTING ALL THE OTHER TORCHES and finally lighting up a
candle which starts a WHEEL SPINNING. The light projects
through the wheel a moving image onto the wall across the
way. Hawkins reads it aloud.

HAWKINS
*"You have passed all the tests,
survived my traps and made it all
this way. Now if my treasure you want
a tribute you must pay."*

SCOTTIE
I am just saying right now I am not
blowing him.

HAWKINS
*"Sing this song for me and sing it well
or a bloody death you will find and a
ticket straight to hell."*

TREVOR
First one sounds good.

MILO
Hell, that's kind of presumptuous.

SCOTTIE
Sing. Who's gonna sing for him?

They all turn to Scottie.

HAWKINS
You always had a really pretty voice.

A pedestal rises out of the floor. On it is an old gramophone-like cone presumably to sing into.

SCOTTIE
I haven't sung anything since high school.

HAWKINS
I'd do it, but, I wouldn't want all of us to die because I'm tone deaf.

They all push Scottie toward it. Billy looks around as the MUSICAL NOTES starts to project on the wall.

HAWKINS
There was something Forestall wrote about this place. What was it?
Tributary temple...equals...
(remembers)
The Sword Room.

TREVOR
Why the Sword Room?

RAZOR SHARP SWORDS OF ALL SHAPES AND SIZES NOW APPEAR OUT OF THE WALLS. The walls with the swords on them then start to MOVE IN ON THEM. They all look scared.

HAWKINS
Haven't you learned not to ask those questions?

ALL
Sing Scottie Sing!!!

Scottie reads off the wall the PROJECTED lyrics and the notes they are supposed to be sung in. His voice is shaky at first. The swords momentarily stop when he sings.

SCOTTIE
"Long long ago in Smuggler's Cove the pirates came round, but trespass they did on Indian groooooound."

He hits a bad note. The swords start moving again.

SCOTTIE
(scared, keeps singing)
"They stole, they pillaged, they came to his town, so his mission it became to take them all dowwwwwwnn."

A long high note. That Scottie holds and he holds it well. This time he nails it and the walls of swords stop moving. They all breathe a sigh of relief. Scottie is now getting the hang of it, he's getting good. We see him loosen up, stop trying to act so cool. He sings the chorus.

SCOTTIE
*INDIAN JOE, THE PIRATE OF PIRATES.
 THE BEAUTIFUL FACE, THE WONDROUS
 PHYSIQUE, TAKER OF TREASURES, HE'S
 SO UNIQUE. ARG. ARG. ARG. ARG.*

Scottie smiles. This is gonna be cake. Then a SECOND PEDESTAL ARRISES OUT OF THE FLOOR. They all looked panicked. A second line of lyrics now appears below the ARGS which Scottie continues singing.

SCOTTIE
 ARG, ARG, ARG, ARG, ARG...

HAWKINS
 Some one else has to sing too!

The SWORD WALLS START CLOSING IN AGAIN. Scottie grabs Callie. She starts to sing.

CALLIE
*So he stole all their treasures and
 brought them all here. Beyond these walls
 he holds them all DEARRRRRR!!!*

Callie hits the perfect note. The sword walls stops. They all breathe a sigh of relief. Scottie and Callie duet.

CALLIE AND SCOTTIE
INDIAN JOE THE PIRATE OF PIRATES.

CALLIE
THE BEAUTIFUL FACE.

SCOTTIE
THE WONDROUS PHYSIQUE.

CALLIE
TAKER OF TREASURES.

SCOTTIE
HE'S SO UNIQUE.

SCOTTIE AND CALLIE
*THE WOMEN ALL SWOONED. THE TREASURES
 HE'D TAKE. IF YOU YOURSELF WANT THEM A
 TRIBUTE YOU'LL MAKE.*

The song is speeding up. a THIRD PEDESTAL NOW APPEARS. The rest of them all quickly jump toward it.

THE REST OF THEM
 ARG, ARG, ARG. ARG, ARG, ARG.

SCOTTIE
*No one man can have what only he has. If
 only one comes he'll certainly be spiked.*

CALLIE
*The swords of this sword room will cut
 him up nice.*

THE REST OF THEM
 CUT CUT CUT CUT. SLICE SLICE SLICE SLICE.

They all look at the swords that are very near to doing just this as they sing. The song speeds up even more. Scottie and Callie are singing proudly and having fun together.

SCOTTIE AND CALLIE
*INDIAN JOE THE PIRATE OF PIRATES.
 THE TRAPS HE SET. HIS TREASURE YOU CHASE.
 BUT, IF YOU SING THIS SONG WRONG YOU WILL
 BE ERASED.*

THE REST OF THEM
 ARG ARG ARG ARG.

SCOTTIE
INDIAN JOOOOOOOOOOOO!!!!!!

CALLIE
WE LOVE YOU...

Scottie and Callie look into each other's eyes and then sing that last big note together. Through this we have seen adult, cool, Scottie slip away and that sweet kid return.

SCOTTIE AND CALLIE
SOOOOOOOOOOOOOOOO!!!!!!!!!!!!!!

The swords that are almost on all of them START TO RETRACT INTO THE WALLS. The walls start to recede as well. And the door opens in front of them.

All of them hug, relieved. Excited. Scottie looks at Callie.

SCOTTIE
 Good singing.

CALLIE
 You too.

She smiles at him. They have a moment. He then grabs her and KISSES her. They keep kissing. Everyone starts to notice. They all stop and stare. Scottie and Callie pull apart. She is speechless. Scottie looks her in the eye.

SCOTTIE
I am still that guy. Or I want to be.

CALLIE
I know.

She smiles. They start to kiss again. Hawkins clears his throat. They pull apart, embarrassed.

HAWKINS
Sorry to interrupt the love, but I think we got a treasure waiting for us on the other side of that door.

CALLIE
It's okay, there will be more of that later.

SCOTTIE
There will?

She smiles and nods. Hawkins looks at Sarah. He wishes they were doing this. But then again there is a treasure to be found. Hawkins gives Scottie one of the swords from this room.

HAWKINS
Here, you earned this one.

SCOTTIE
(laughs)
Thanks.

They all walk behind Hawkins through the door up the stairs and into...

INT. INDIAN JOE'S LAIRE - CONTINUING

They walk through one by one and all look.

We see their eyes go wide and marvel. A GOLD GLOW on all of them. Then we turn around and see...

PILES AND PILES AND PILES of treasure. Gold. Jewels. Whatever you can imagine. It is literally everywhere. None of them have ever seen anything like it.

In the room as well off to the side is a large wooden boat.

They all smile and fan out looking, touching all of it.

-We see shots of them running their hands through piles of gold coins.

-They all play, run, roll around in the treasure.

-Scottie and Trevor playfully duel with gold swords. They are all like big kids in a candy store.

TREVOR

I am really sorry, Scottie. I was young and cocky and dumb. I knew you cared about her and that should have stopped me.

SCOTTIE

It's okay.
(looks over at Callie)
It's okay now. Sorry, I have been a douche.

TREVOR

You really have. And I know being a douche.

They laugh.

Hawkins leans against the side of the boat and takes it all in. He's here. He found it. He looks over at Sarah. She is with Callie trying on jewels. Without her though, it feels kinda empty. Milo comes up to him. Milo studies the boat.

MILO

How do you think Native American Joe got this in here?

They both look at the large wooden, hand-carved boat.

HAWKINS

He must have made it in here, right?

Milo looks at it and nods. He keeps looking around it. Trevor now comes up to him holding some gold goblets he found.

TREVOR

I think someone needs to tell your face that we found all this because it didn't seem to notice.

Hawkins laughs. He then smiles big for him.

TREVOR

This is what you wanted, right?

HAWKINS

Yeah...

He then looks over at Sarah. Trevor hands him a goblet.

TREVOR
All right then, enough of your moping.
Cry about girls later, right now we're
surrounded by gold. The greatest treasure
ever found. Isn't that what you said?

HAWKINS
That is what I said.

TREVOR
Damn straight it is. So we need to
celebrate.

Trevor hands everyone gold goblets. Trevor holds the old wine
bottle as Scottie slices off the top with his sword. They
then pour everyone some.

TREVOR
To the treasure.

ALL
(raise the goblets)
To the treasure.

TREVOR
So what are we all gonna do with
our share? Hawks?

HAWKINS
I am gonna buy back my car or maybe
upgrade. And I guess I don't have to work
at Verizon Wireless anymore.

TREVOR
You should buy Verizon wireless.

HAWKINS
That's a good idea. Scottie?

SCOTTIE
I am gonna re-build my house. Re-
buy all my stuff that got blows up.
What about you, Cal?

She looks at Scottie and smiles.

CALLIE
Oh, I am good.

SCOTTIE
(smiles)
Good answer.

They all look at Sarah.

SARAH
No, this, all of this is yours. I
don't want it.

HAWKINS
It's yours too. You helped us find this
as much as anyone. What do you want?

SARAH
...I don't know. Um,...maybe get some
stuff for Chet and my new place.

Hawkins nods, reminded. She looks away from him.

TREVOR
Finding treasure to buy stuff from
Pottery Barn. Wow, we're old.
(they all laugh)
I myself plan to buy Martha's Vineyard.
Rename it Trevor's Vineyard. Or Trevor's
Sex Island. I haven't decided yet.
(they all laugh)
I'm serious, I am gonna look into it.
There's gonna be T-shirts and shit
that say Trevor's Sex island. It's
gonna be awesome.

Then they notice that Milo is gone.

SCOTTIE
Where's Milo?

Hawkins goes to look. He finds Milo in the back of the room.
He is on the ground holding a small string that runs along
the floor.

HAWKINS
Hey, what are you doing? Everyone's
looking for you.

MILO
Look at this.

Milo clears some treasure off the floor. We see in the ground
wedged throughout the rocks what seem like barrels.

MILO
Powder kegs. They're all through
the floor and walls.

HAWKINS
Another booby trap? Does pulling
the string set them off?

MILO
I don't think so, they are all
wired together. This is the fuse.
(holds it up)
But it doesn't seem like a trap
that can be tripped.

HAWKINS
Maybe a fail safe? In case someone found
the treasure that Indian Joe didn't want.

MILO
He could blow the room.

HAWKINS
Let's try not to do that.

Hawkins pats him on the back.

HAWKINS
They are all waiting for you. They
want to know what you are going to
do with your share.

Milo heads back. Billy stays and looks at the powder kegs.

Everyone cheers as Milo walks back. He takes a goblet.

MILO
I am gonna move out of my parents
house. It's time. And I'm gonna buy two
Kawasaki Vulcan 2000 motorcycles with
Type-4 stroke, liquid cooled four valve
cylinders.

They all look at him shocked.

MILO
I've always wanted one and maybe
now I feel brave enough to get one.

TREVOR
Who's the second one for?

MILO
A special lady to be determined later.

The guys, impressed, toast him.

Then all of a sudden we see the deer with Sarah's phone
ductaped to it THROWN INTO THE ROOM ONTO THE FLOOR. Two
bullet holes in it.

They look up to see Von Holt and his men enter guns drawn.

VON HOLT

The gang's all here. And just like old times, now so am I.

The men all cock their guns and aim them at them.

VON HOLT

And where's your leader? Did he die already? Felled by one of Indian Joe's traps. Or am I not that lucky?

HAWKINS (O.S.)

You're not.

Hawkins walks out holding the speargun on Von Holt. Von Holt sees him and laughs.

VON HOLT

A spear gun? Really? Still? It was barely cute when you were a kid, but now it's a little sad. But, I guess you all are. Look at you.

He looks at Trevor, Scottie, and Milo.

VON HOLT

The formerly good-looking and cocky Trevor Smith. Put on a few pounds have we? What's it like when you can't just coast on your looks? When things don't come quite so easy? When you actually have to work for them? When you peaked at fifteen? ...Milo Sikes. Before a scared little boy, now a scared little man. Afraid of everything, passing out at every turn. Hybrid cheeses? Really? Even I thought you'd amount to more than that. ...Scottie Finnigan...

(looks at him)

You look really good actually.

(back to Hawkins)

And lastly, Billy Hawkins, the most pathetic of all. It's not 1993 anymore, Billy, it's 2008. Things are different. This is going to be different. This time I am walking away with the treasure. So why don't you put that silly thing down. You're a little outgunned.

He motions to all the machine guns aimed at Billy vs. his one speargun. But Hawkins doesn't put it down. He keeps it aimed squarely at Von Holt.

HAWKINS

Let them all go and you can have it.

VON HOLT
I don't think you are in a position to
tell me anything. Why would I do that?

HAWKINS
Because this whole place is wired with
explosives attached to this fuse.

He reveals his other hand. In it he HOLDS THE FUSE MILO
SHOWED HIM AND A LIGHTER.

HAWKINS
I'll blow it and the treasure if you don't.

Von Holt's men look around scared.

HAWKINS
Who has the upper hand now, Adolf? Let them
all go and you can have your treasure.

Sarah looks at him and smiles.

VON HOLT
I don't believe you will. You are
like me, Billy Hawkins. *This*
(all the gold, treasure)
This is what's important. The rest
of it doesn't matter. This is what
we live for. You won't blow it.

HAWKINS
I guess you don't know me as well
as you think you do.

Hawkins lights his lighter and holds it to the fuse.

HAWKINS
I said: *let them go!*

Sarah smiles. Von Holt now says something in German. One of
his men quickly grabs Milo and puts a gun to his head.

VON HOLT
You -- smart, scared one. Unless you
want a hole in your face tell us
where the explosives are.

HAWKINS
Milo, don't!

They dig the gun further into his cheek.

VON HOLT
Rawlins is the best shot I have ever
met.

(MORE)

VON HOLT (cont'd)
He can blow a hole right through
your cheek that won't kill you but
will hurt for the rest of your life
and the infections...

MILO
The boat, the explosives are...in the boat.

Hawkins looks at Milo. Von Holt motions to his men.

VON HOLT
Put them in the boat.

At gunpoint his men push Sarah, Callie, Trevor, Milo and
Scottie into the boat. Rawlins holds them hostage up there.

VON HOLT
(smugly to Hawkins)
Who has the upper hand now?

Von Holt motions up to all Hawkins's friends in the boat.

HAWKINS
Still me.

Von Holt makes a face. Hawkins lights the fuse. It goes into
the ground. SETTING OFF THE POWDER KEGS IN THE FLOOR.

They BLOW. Water pours in. Hawkins SHOOTS HIS SPEAR PAST VON
HOLT INTO THE BOAT. The back wall caves in and WATER POURS
IN, WASHING AWAY EVERYTHING and taking the boat with it.

The water washes A HOLE IN THE OTHER SIDE OF THE WALL,
REVEALING A CAVERN that the water and the boat now flow down
into.

Hawkins holds on tight to the speargun as he is pulled by the
rope through the water behind the boat. Von Holt dives onto
him as he goes past.

Bouchard and the Archer see a small flipped over row boat.
They right it and hop in.

They all are propelled into the hole by the rushing water.

INT. UNDERGROUND CAVERN - CONTINUING

The water rushes through the underground cavern carrying the
boat through. Hawkins is being pulled behind, the row boat
following.

It's like a theme park water ride.

INT. INDIAN JOE'S BOAT - CONTINUOUS

The guys look back in disbelief at what just happened. So
does Rawlins. He looks at them. Then Trevor PUNCHES HIM.

He falls out over the side into the rushing water below.

They all look at Milo.

TREVOR
You and Hawkins planned that?

MILO
We kinda made it up as we went.

SARAH
Hawkins.

They run to the back of the boat. They see the harpoon in the side of the boat and the rope leading underwater. But no Billy.

SARAH
Where is he?

They all watch. Beat. He rises to the surface, holding on furiously to the speargun. They all breathe a sigh of relief.

Then they see Von Holt appear as well holding onto Hawkins's legs. He starts climbing up his body.

SHOTS ring out. They look back and see Bouchard and the Archer in the row boat behind them. They are FIRING at them.

TREVOR
Battlestations!!!

MILO
What does that mean?

TREVOR
It just seemed like a good thing to say.
Find some weapons. Battlestations, God,
do I have to say it again?

Trevor, Milo and Scottie find some old muskets, rifles. Loaded, ready to go, on the ship.

They start FIRING back at the row boat.

Callie tries to steer the boat as they soar through the underwater cavern. But, it's kind of out of her hands.

Von Holt has now climbed up Hawkins's back and is holding on around his neck. Strangling him as he goes. The shots fly above their heads.

SARAH
He's choking him!!!

Up ahead, we see the end of the tunnel where it heads upwards. They look at it and then back at Hawkins. They need to get him into the boat before they hit that.

The guys all aim their guns at Von Holt. Then...

TREVOR
Anyone here comfortable hitting
that shot?

None are. Sarah gets an idea. She looks around for something. And then she sees it: a little tiny cannonball. She grabs it and heads to the edge.

Von Holt pulls a knife. He pulls it back ready to stab Hawkins.

Sarah quickly winds up in her softball stance and pitches the small ball at him. The cannonball NAILS Von Holt right in the face. He falls off into the rushing water behind them.

Hawkins looks up at them. He smiles. He starts pulling up the rope toward the boat. He reaches the back of the boat. They pull him in.

HAWKINS
Good arm.

SARAH
Thanks.

They all hug. Then Callie calls back to them.

CALLIE
Hold on!

The water rushes up the tunnel. The boat heads with it.

EXT. UNDERGROUND CAVERN, SHIPWRECK ISLAND - CONTINUING

The boat shoots out of the tunnel into the air. It FLIES OUT OVER THE ISLAND'S JAGGED ROCK WALLS.

The water carries the row boat out too. But, it's too small. The water smashes it into the rocks, sending Bouchard and the Archer to their watery grave along with Von Holt.

TREVOR
Bye, man-crush.

Indian Joe's boat lands in the ocean. The guys all hug and cheer. It heads towards land.

MILO
Hey, does anyone know how to stop
this thing?

INT. OVERDONE BEACH HOUSE - DAY

Dave Goddam Potters from the Verizon store at the beginning is on his cell phone talking to his insurance company.

DAVE GODDAM POTTERS
What do you *goddam* mean you don't
cover dead *goddam* bodies falling
from the *goddam* sky. ...What do you
mean *goddam* act of God?

The cell phone seems to cut out. Pissed, he angrily redials.
In the background out his window we see THE BOAT HEADING
TOWARDS US.

The mast CRASHES THROUGH THE WINDOWS. Dave Goddam Potters
screams in fear. He turns to see Billy, Trevor, Sarah, step
off the mast into his place. He recognizes Billy.

DAVE GODDAM POTTERS
You!!! What the goddam hell did you just-

Hawkins PUNCHES HIM OUT. He falls to the floor. The cell
phone still in his hand. Billy picks it up.

HAWKINS
He'll call you-

But it had already cut out. Hawkins looks down at him.

HAWKINS
You're right, you do have really
bad service here.

They all walk through the beach house out the door.

EXT. BEACH - DAY

The guys all walk down to the beach where they see the boat
beached, its mast through Dave Goddam Potter's second story.

CALLIE
We should probably call someone.
The police, fire department. FEMA.

She pulls out her cell phone.

SARAH
And I should call Chet, he's gotta
be worried sick.

Callie and Sarah go off to do that. Hawkins watches after
her.

TREVOR
Sorry about the treasure, Hawks.

HAWKINS

(nods)

Do you know what the best part of
this was for me when we were kids?

(Trevor shakes his head)

Her, there, waiting for me at the end.

He motions to Sarah. Trevor pats him on the back.

TREVOR

We'll, she's right there. And I don't see
any reason why you shouldn't go get her.

HAWKINS

I don't know. We're not kids anymore.
Maybe that time has passed.

TREVOR

For so long I have been holding onto who
I was when I was a kid. And so bitter
that all that glory was gone. Thinking
that I lost who I was because I didn't
look the same anymore. But, I didn't. I
just forgot it. This past few days showed
me that...If what you want is right there
in front of you, I don't see any reason
why you don't deserve to go get it. Yeah,
maybe we're not the same. We're better.

Hawkins smiles. He walks towards Sarah. She hangs up the
phone and turns to him.

SARAH

Hi.

HAWKINS

Hi. Was that Chet?

SARAH

Yeah.

(Hawkins nods sadly. Then)

I figured I should break up with
him before I did this.

Sarah grabs Hawkins and kisses him. A long good, hard years
in the making kiss. They pull apart.

HAWKINS

What was that for?

SARAH

You gave up the treasure for me.

HAWKINS

No, I didn't. ...I got it right here.

He means her. She smiles. Then...

HAWKINS
Too cheesy?

SARAH
No, just the correct amount of cheese.

HAWKINS
Good because I was working on that
line while I was being dragged
behind the boat back there.

SARAH
Yeah, I liked it.

They kiss again. Hawkins puts his arm around her. They head
back towards the others. Hawkins motions at the boat.

HAWKINS
I'll give this up. Really this time, if
that's what you want.

SARAH
I never wanted you to give it up. I just
wanted to be a part of it. I didn't want
you to stop being who you are. I just
wanted to be included in your life. And
having been a part of it for the first
time, I have to say, I kinda liked it.

HAWKINS
I love you.

She smiles. They reach the others.

TREVOR
By the way, Bill, how did you know to get
us into the boat? That was a pretty
ballsy bet. That the water would wash the
boat out and not just kill us all.

HAWKINS
"Put your fate in MY HANDS and you will
make it to the other side."

He motions up to the boat. They all take a good look at it,
the boat is fashioned in the shape of TWO CUPPED HANDS
HOLDING SOMETHING.

HAWKINS
His hands.

TREVOR
Son of a bitch.

They all look up at it.

SCOTTIE
 Didn't he also say that by doing
 this we will be rewarded?

They all look at each other.

INT. INDIAN JOE'S HANDS - DAY

They break open the door underneath to the hull of the boat.
 They all walk down inside. Underneath is a whole galleon of
 GOLD and TREASURE. The golden glow is nearly blinding.

HAWKINS
 Holy.

TREVOR
 Shit.

They all look at each other and smile.

TREVOR
 Trevor's Sex Island you are back on!

Hawkins and Sarah kiss. Callie and Trevor do as well. Milo
 and Trevor look at each other.

TREVOR
 I love you, Mi. But, not that much.
 ...We'll get girls the next time.

MILO
 Sounds good. I think I'm gonna start
 a new business. I got some new
 gadget ideas. That we are gonna need
 when we do this again.

THE CREDITS START TO ROLL. As they all start to play and roll
 around in the treasure.

EXT. NUSSBAUM HOUSE - DAY

An Acura pulls into the driveway. MARVIN AND DEBBIE NUSSBAUM
 get out carrying their luggage. Home from their Nantucket
 weekend.

INT. NUSSBAUM HOUSE

Marvin and Debbie walk in. We and they see the remnants of a
 weekend rager. One for the ages. The house is completely
 trashed. People are passed out everywhere. A donkey walks by.
 Young Joe is on the couch asleep. He has a tie around his
 head and is surrounded by ladies. He is in his boxers and his
 face is all painted. He wakes up to see his parents standing
 over him, aghast.

DEBBIE NUSSBAUM
Joseph Nussbaum, explain yourself!

A DELIVERY MAN then comes up.

DELIVERY GUY
Joseph Nussbaum? I have a package for you.

Joe, confused, signs for it. His parents are speechless. Joe opens it. Inside there is a card that says: **"THANKS FOR YOUR HELP. HOPE THE PARTY WAS GREAT. SORRY FOR THE HOLE IN THE FLOOR. THIS IS TO HELP PAY FOR IT."**

Joe opens the box in it there is a bag of GOLD COINS AND A FEW JEWELS. His jaw drops. He looks at the card. It is signed: **THE TREE HOUSE GANG**. Joe smiles as his parents start to scream.

EXT. HAWKINS HOUSE - NIGHT

Or should I say burnt remains of the Hawkins Family House which has burned completely to the ground. All that remains is the TREE HOUSE in the backyard.

There is a light on in it.

INT. TREEHOUSE - CONTINUING

Peter Cetera music emanates from an old tape boom box. We move in and see Hawkins and Sarah making out up in it. They look at each other and smile.

HAWKINS
Sorry. This place is probably gonna have to do for a while.

SARAH
No, I like it up here.

They start to make out again. They roll over and hit something on the tree. A COMPARTMENT OPENS AND OUT DROPS A MAP. They both look at each other and then it. He reads.

HAWKINS
*"Warning: if your life you value,
Stop reading now."*

He looks at Sarah as if to ask..

SARAH
Since when has that stopped you?
Keep reading.

Hawkins smiles that cocky smile. They look over the map together and we FADE TO BLACK.