

THE ALAMO
PILOT SCRIPT REVISED 3-1

Written by
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FADE IN:

EXT. ALAMO - DAY

The sun rises on a scruffy but charming two-story '50's motel in a gritty, colorful, semi-fictional part of L.A.

A mysterious eleven-year-old girl dressed in a sailor outfit fiercely skips stones in the motel swimming pool. This is CALOMINE JONES.

INT. MAYO'S MOTEL ROOM - DAY

MAYO DAVIS, 11, a fragile but compelling oddball, is asleep in his motel bed. He clutches a wad of bubble wrap. A rubber ducky sits atop his headboard.

Except for one box of clothes, his room is unpacked and put together. Highlights include a globe of the moon on his desk, a portable record player, and a display case filled with carefully-arranged rubber duckies.

Mayo is awakened by loud BEEPING from the parking lot. He opens the curtains and sees a car with a giant speaker on the roof backing into a spot.

Calomine Jones expertly guides the car in. For some strange reason she is making the back-up BEEPING noises. She notices Mayo looking at her and rewards him with a scowl.

Mayo frowns, his feelings hurt. He heads to the mini-fridge. On the way he straightens a rubber ducky in his display case.

He takes out a can of root beer out of the fridge and closes the door. Stuck to the door are post-its he's left for himself. One reads "Make More Friends". The other reads, "Lift Weights."

He sits on his bed and takes a big, manly swig from his root beer.

MAYO

Ahhh.

He wipes his mouth with the back of his hand. Picks up a weight on the floor and starts doing curls.

He looks at a framed picture on the dresser. It's Mayo and his mom, MURIEL, standing in front of a quaint house on a small-town street.

Feeling a little homesick, he picks up the phone.

EXT. MAYO'S OLD HOUSE - DAY

The phone RINGS inside Mayo's old house. A FOR SALE sign is in the front yard.

INT. MAYO'S OLD HOUSE - DIFFERENT ROOMS - DAY

In the KITCHEN, an old answering machine picks up the call.

MAYO (ON ANSWERING MACHINE)
Hello, you've reached the Davis residence. We've moved. If you want to buy our house, please call my mom, Muriel Davis at the Alamo Motel in Los Angeles. Or just leave a message.

BEEP! The machine plays the message to the empty house.

MAYO (ON ANSWERING MACHINE)
Hey, house. How's it going? I miss you a lot.

ANGLE ON a row of HOUSEMARTINS perched outside the window.

MAYO (ON ANSWERING MACHINE)
Housemartins, I know you're eavesdropping so I'll say hi to you too.

TIGHT on HORACE, a slug stuck to the outside of the window.

MAYO (ON ANSWERING MACHINE)
And don't eat Horace. I know he's a slug, but he's a good guy.

As Mayo continues, we CUT TO DIFFERENT ROOMS. The rooms are bare, except for random remnants of his old life there -- some pushpins in the wall, a hand-written height chart on a door jamb, a yo-yo on a windowsill.

MAYO (ON ANSWERING MACHINE)
Life at the Alamo has been pretty good so far. I get to use the mini-bar any time I want, which is clutch. Los Angeles is like a different planet. So many people. And cars. You can't see many stars at night, but I like that it smells like jasmine all the time.

(MORE)

MAYO (ON ANSWERING MACHINE) (CONT'D)
 Mom's good, but working a lot. When Grandpa left her this place, she had no clue how hard it would be. I haven't made any friends yet, but I'm working on it. Anyway, I just wanted to say hi.

In MAYO'S BEDROOM, we find ADMIRAL QUACKERS, a sea-captain-themed rubber ducky that's been left behind in the windowsill

MAYO (ON ANSWERING MACHINE)
 Admiral Quackers, thanks again for staying behind. Somebody's got to keep an eye on things while I'm gone.

In KITCHEN, we return to the phone answering machine.

MAYO (ON PHONE ANSWERING MACHINE)
 Anyway, gotta go. Time to do my morning chores. I'll call you later. I miss you, bye.

EXT. ALAMO - SECOND FLOOR WALKWAY - DAY

Mayo drops a newspaper in front of every door.

Suddenly a door opens and out steps, MR. CAVENDISH, 30's, a tall, dead-serious John Cleese-like figure, dressed in a dark suit and carrying a briefcase chained to his wrist.

MR. CAVENDISH
 (whispering)
 I often dream of otters.

MAYO
 I'm kind of in a hurry, Mr. Cavendish.

Mr. Cavendish tries again, with a challenge in his voice.

MR. CAVENDISH
 (whispering)
 I often dream of otters.

Mayo gives in and plays along with this weird game.

MAYO
 (speaking voice)
 I often dream of otters.

MR. CAVENDISH
 (loudly)
 I often dream of otters!

This loud weirdness gets the attention of CANDY ALONZO, 17, who looks up from the parking lot. Think Ilana Glazer from "Broad City". Funny, street smart, tough but vulnerable. Mayo grows uneasy. This is where the game gets hard.

MAYO
 (screaming)
 I OFTEN DREAM OF OTTERS!!

MR. CAVENDISH
 (screaming louder)
I OFTEN DREAM OF OTTERS!!!

More PEOPLE are staring up at him. It's too embarrassing. Mayo can go no louder.

MAYO
 You win again, Mr. Cavendish.

Mr. Cavendish nods courteously, grabs his paper and briskly strides away. Mayo doesn't fully get this guy.

At the next door, he runs into LANCE KINCAID, 12, a savagely-sunburned kid who spits into a large zip-lock bag filled with a cloudy liquid.

MAYO
 Hey, Lance. You're up early.

LANCE
 Mother and I are going to donate to the saliva bank.

MAYO
 Is that like a blood bank?

Lance holds up finger: wait a sec. Then spits in the bag.

LANCE
 Yeah, but for saliva.

MRS. KINCAID, 30, comes out the door. She's shifty-looking, but elegantly dressed in pearls and a black dress. She snaps the lid shut on a Tupperware container filled with saliva.

MRS. KINCAID
 (briskly to Mayo)
 Good morning.
 (to Lance)
 (MORE)

MRS. KINCAID (CONT'D)
Come on, Lance. We want to beat the
lines.

Mrs. Kincaid haughtily strides away.

LANCE
(confidentially)
They pay ten dollars a quart.

MRS. KINCAID
(impatient)
Lancelot Arthur Kincaid!

LANCE
I gotta go.

Mayo looks weirded as he watches them rush off.

Mayo's mood changes when a miraculous vision presents itself
on the street below:

It's a small-town-style parade float being towed behind a
car. Written in flowers on the side it says, "The Birthday
Girl." On board are three cruelly beautiful TEEN GIRLS
playing a catchy pop song on guitar, bass and drums.

The center of attention is The Birthday Girl, 12, who sits
atop a golden throne, wearing a crown and waving at
onlookers. She's pretty but charmingly askew.

Mayo is happily dazed. It's like a dream. His heart jumps
when The Birthday Girl smiles and waves directly at him. He
waves back, certain that something momentous has happened.

INT. ALAMO - FRONT OFFICE - DAY

MURIEL DAVIS, 35, sits at the check-in desk talking on the
phone. She's Frances McDormand-ish -- fierce and funny, the
cool mom on the block.

MURIEL
(on phone)
Welcome to the Alamo. How may I
help you find the room of your
dreams?

Mayo enters and is loudly attacked by a surly OSTRICH.

MAYO
Hey! Get offa me!

MURIEL

(on phone)

I'm going to put you on hold for
just one tiny second.

Muriel pulls the ostrich off her son.

MURIEL

Bad ostrich. Bad...ostrich.

(to Mayo)

I'm sorry, Mayo. Somebody left this
guy in the middle of the night.
Same old story. I guess there's a
movie out now about an awesome
ostrich. So you know what happens.
People see the movie and say, hey,
let's get our own awesome ostrich.
Then they bring it home and realize
that their ostrich is not awesome.
It's horrible. Then they think,
hey, I hate this ostrich! Let's
just bring it to the Alamo! That
crazy animal lady can take care of
him!

MAYO

And you always do.

MURIEL

Not this time. This guy's gonna go
to an animal shelter where it
belongs.

(to ostrich)

Yes, I'm talking to you, buddy.

MAYO

Just don't give it a name, mom.
Once you give these strays a name
you never get rid of them

MURIEL

I'm not going to name him.

(to ostrich)

I'm not going to name you.

(to Mayo)

So what are you up to today?

MAYO

Well...there's this girl I just saw
on a parade float. It's her
birthday. She was sitting on this
golden throne and then she saw me
and waved. It was like...

(he imitates her wave)

(MORE)

MAYO (CONT'D)

"I'm the Birthday Girl and I want to be your friend."

MURIEL

Okay...

MAYO

So would it be all right if I head off to look around for her?

MURIEL

I'm leaning towards "no."

MAYO

But mom, you're always saying how I need to make friends here.

MURIEL

What's wrong with that Kincaid boy?

MAYO

Nothing except he's heading off with his mom to sell his spit.

MURIEL

That Calomine Jones seems sort of interesting.

MAYO

She doesn't talk. And I'm pretty sure she hates my guts.

Mayo glances out the window and sees Calomine giving him a serious stink eye. Mom feels his pain.

MURIEL

I'm sorry Mayo. I can't let you just wander off into the city. And I'm too busy to drive you around.

Candy enters and approaches the counter.

MAYO

Maybe Candy can?

Candy grabs a handful of fireballs from a bowl on the counter.

CANDY

Candy can what?

She notices an ostrich glaring at her. She glares right back.

CANDY
 Nothing, Candy.
 (to Mayo)
 Mayo, come on. Let's just take a
 breath here and --

MAYO
 (to Candy)
 I met this girl.

MURIEL
 He waved at a girl.

MAYO
 She waved at me first.

CANDY
 Let me see the wave.

Mayo shows it to him. Candy looks impressed.

MAYO
 I want to try and find her.

CANDY
 I can drive him around, Mrs. Davis.
 I've got to go out anyway.

MAYO
 Please, mom? If you're worried you
 can check in with me as many times
 as you want. Please, Mom?

Muriel eyeballs Candy. Candy gives her a reassuring, grown-up
 to grown-up look.

MURIEL
 All right. On two conditions. One:
 My check-in privileges will include
 two phone calls, a text and a video
 chat.

MAYO
 Done. What's the second thing?

The ostrich loudly knocks something down. Muriel sighs.

MURIEL
 You may want to write this down.

EXT. LOS ANGELES - CITY STREET - DAY

Candy's super-cool car cruises into view. On the roof is the enormous, cone-shaped speaker we glimpsed earlier.

MAYO
 (over loud speaker)
 Attention, Los Angeles. This is a special announcement. If you recently saw the hit movie "The Awesome Ostrich"...

EXT./INT. CANDY'S CAR - DAY

In the passenger seat Mayo speaks into a handset. He reads off a script, looking a little self-conscious.

MAYO
 ...please do not go out and buy an ostrich. They are not awesome. They are not house pets.

Candy takes the handset.

CANDY
 (into handset)
 They are maniacs. Proven maniacs traveling toward you at speeds of up to 100 miles with one savage goal: to break your heart and then destroy all your furniture.

Inspired, Mayo grins and takes the handset.

MAYO
 You're welcome, city of Los Angeles
 Please drive safely and have yourself a wonderful ostrich-free day.

Candy cracks up. Mayo beams, thrilled that he made a coolster like Candy laugh.

EXT. LOS ANGELES - A DIFFERENT CITY STREET - DAY

Candy's car cruises past, the speaker blaring SNIPPETS of SONGS from the car radio.

EXT./INT. CANDY'S CAR - DAY

Candy spins the dial, reviewing all the songs on the fly.

CANDY

Nope...been there...too wobbly.
 (to Mayo)
 I'm hunting for the perfect song.
 (off Mayo's puzzled look)
 You never did that back in...where
 are you from?

MAYO

Witchita. It's in Kansas.

CANDY

Kansas?! You came all the way from
 Kansas to live in an old broken-
 down motel?

MAYO

My grandfather left it to us when
 he died. Mom thought coming out
 here would give us both a fresh
 start.

She begins spinning the radio dial again.

CANDY

Can't start over without a perfect
 song. That's a state law.

MAYO

Why did you come to this "old,
 broken-down motel?"

She reveals a fireball candy clenched between her teeth.

CANDY

The free fireballs.
 (off his skeptical look)
 You want to get real with this?
 (fervently over handset)
 To help the Youth of Today find
 strange women riding on birthday
 floats!!

Mayo is embarrassed and flattered by the attention. Neither
 of them notices the Birthday Float driving past a few blocks
 away.

EXT. LOS ANGELES - A DIFFERENT CITY STREET - DAY

Candy's car cruises along, the speaker blaring more snippets
 of music of every style.

INT. CANDY'S CAR - CONTINUOUS

Mayo scans the streets for the Birthday Girl.

CANDY

So why does your mom take in all these weird animals?

MAYO

It's just who she is. Our house in Wichita was like a zoo. She sees a stray animal and she just has to take it in.

CANDY

How about stray people? (**clear that she's not referring to M and is referring to herself?**)

The question hits a chord in Mayo.

MAYO

She took me in. Kind of like with that ostrich. Somebody didn't want something so they left it at our house. Mom opened up this box and there was a baby inside. Me.

CANDY

No way.

MAYO

I know. Right? But it's true. She named me Mayo because the box I came in was a mayonnaise box.

CANDY

You're a liar.

Need to come back to this in a stronger way.

Mayo's phone rings.

MAYO

It's mom. You want to ask her if it's true?

CANDY

You're serious about this?

MAYO

I never lie. Alt. I can put her on.
(picks up phone)
Hey mom. I'm fine.
(MORE)

MAYO (CONT'D)
 No Birthday Girl yet but we're
 going to keep looking. Yup, we made
 the ostrich announcement.

INT. ALAMO - FRONT OFFICE - DAY

Muriel is on the phone looking stressed.

MURIEL
 Could you do it again?

Reveal there are now two ostriches. Muriel keeps them at bay
 with a broom.

MURIEL
 Keep away from me, you two.

MAYO
 Two?

MURIEL
 Somebody dropped off another one.

MAYO
 Whatever you do, don't name them.

MURIEL
 I'm not going to name them!

She jabs at the ostriches with her broom.

INT. CANDY'S CAR - DAY

A possibly perfect song starts to play on the radio.

CANDY
 We could have a winner here.

The song starts to fade as the signal weakens.

CANDY
 Oh no. Can't lose it.

Candy takes a hard turn, sending Mayo flying.

MAYO
 (on phone)
 I gotta go, mom! Good luck with the
 ostriches. Don't name them! Bye.

Candy finds the radio signal and the song surges back.

MAYO

How do you know when it's perfect?

CANDY

Three things.

(head bobbing)

Starts with head bobbing. Then,
serious goose bumps.

(inspects her arm)

Then a feeling of hope despite
life's funny way of crushing your
soul. No. Not feeling it. Too
crunchy. You?

Mayo is feeling another song. It's coming from three sisters jamming on a birthday float that's crossing right behind them.

MAYO

That's her!

CANDY

We'll head them off at the pass.

She turns the wheel hard.

EXT. LOS ANGELES - A DIFFERENT CITY STREET - DAY

They get to the "pass", but there's nothing to head off.

INT. CANDY'S CAR - DAY

Mayo looks around. Where could she be? Candy spots something.

CANDY

There.

The float is parked just ahead in front of a pinata store.

CANDY

Let's check out the store.

Candy veers into a parking spot that's being saved by the redoubtable Calomine Jones.

EXT. PARKING SPOT - DAY

Calomine bows gratefully to Candy who reverently bows back. She ignores Mayo completely.

MAYO
Why doesn't she like me?

CANDY
She's just being Calomine Jones.

INT. PINATA STORE - DAY

Mayo and Candy burst into a wall-to-wall wonderland of pinatas in every shape and size. The two plunge into a swarming mosh pit of PEOPLE searching for the elusive Birthday Girl.

MAYO
I think I see her!

CANDY
Where?!

MAYO
By the table!

From Mayo's POV we see a quick glimpse of the Birthday Girl's dress, her crown, her smiling face. He moves toward her, closing in, when he's suddenly distracted by something above: it's a big, RUBBER DUCKY PINATA hanging from the ceiling.

MAYO
Whoah.

Candy finds him. Looks up to see what's stopping him.

CANDY
What are you doing?

MAYO
Nothing.

CANDY
Where is she?

MAYO
She's right over...

He tries to find her, but she's gone. He spins around helplessly searching for her in surging crowd.

INT. CANDY'S CAR - DAY

Mayo slumps in his seat, knowing he blew it.

CANDY

You had her.

MAYO

I know...I just never saw a rubber ducky like that before.

CANDY

So you're into rubber duckies?

MAYO

No. Definitely not. I mean when I was a kid.

(sighs and comes clean)

I have a huge collection of rubber duckies that I keep in a display case. I give them names. Sometimes I take baths with them.

Candy looks appalled. Mayo feels the shame.

MAYO

I know. Let's just go home.

CANDY

C'mon. She's out there somewhere. No one said making friends was easy.

MAYO

How would you know?

(off her hurt look)

I mean you're just so...not me.

CANDY

My family moved twelve times before I was twelve. Top that.

MAYO

Sometimes I call my old house and talk to it.

CANDY

For three years my best friend was a stuffed turtle named "Brian Eno."

MAYO

(laughing)

Pretty sad.

CANDY

At least I don't take baths with rubber duckies.

They both laugh, relishing their bond. Mayo suddenly spots something.

MAYO

Pull over.

EXT. L.A. NEIGHBORHOOD - DAY

Mayo points toward some houses in the distance.

MAYO

There.

A birthday party is in progress. Sitting at a table between her sisters is...the Birthday Girl.

They found her! Now the question is...what do we do next?

MAYO

Sometimes when I'm scared and my brain is telling me to flee, I trick it by fleeing, but in the direction of the thing I'm scared of.

Candy isn't getting it.

MAYO

Flee!

Mayo takes off at a full sprint.

Candy strains to catch up to the speeding Mayo.

MAYO

Now what do I do?

CANDY

Smile. Say "Happy Birthday".
(quoting Mayo)
And have yourself a wonderful ostrich-free day.

Candy slows to a stop. Mayo looks over his shoulder and realizes he's on his own now.

MAYO

Thanks.

CANDY

(calling out)
And don't talk about taking baths with rubber duckies!

EXT. THE BIRTHDAY GIRL'S BACKYARD - DAY

ANGLE ON the Birthday Girl blowing out the candles on her cake. Mayo makes his entrance. He claps when the last candle goes out.

MAYO

Well done!

THE BIRTHDAY GIRL

Thanks...? **Who are you? cut**

MAYO

I'm Mayo. Mayo Davis. It's short for "Mayonnaise." It's kind of a long story.

SISTER #1

Who are you?

The Birthday Girl shrugs.

MAYO

(to the Birthday Girl)

I'm the guy you waved at. On the float. This morning. Near the Alamo Motel?

THE BIRTHDAY GIRL

I'm really sorry. I waved at a lot of people this morning.

MAYO

You were looking right at me. I looked back. There was waving. Maybe this will help.

He gives her his wave.

THE BIRTHDAY GIRL

Sorry.

The sisters get up from the table looking angry.

EXT. ADJACENT YARD - DAY

Candy nervously watches Mayo from his vantage point: swinging on a kiddie swing set. He talks to a cute FIVE-YEAR-OLD-GIRL swinging innocently next to him.

CANDY

How do you think he's doing?

She just keeps swinging.

CANDY

I could go over there and help him out. I have that option. But part of growing up is figuring things out on your own. You'll learn that.

Reveal that the kid has put a Chiquita Banana sticker on her forehead.

KID

I'm a banana.

Candy nods. Good answer. Alt. She reaction: that's what I get for talking to a five year old. Later when she gets the sticker, she'll have a turn and be grateful.

EXT. THE BIRTHDAY GIRL'S BACKYARD - DAY

The sisters surround Mayo. He gestures toward the candles.

MAYO

So what did you wish for?

BIRTHDAY GIRL

If I tell you it won't come true.

SISTER #3

She wished that you would leave now.

MAYO

Oops! Now it won't come true!
(off the sisters' glares)
No, it probably will. Definitely will. So I guess I'll be going.

He gives her his "wave" one last time with no luck.

MAYO

No? OK. Sorry. Anyway...

He starts to leave. What stops him in his tracks is a rubber ducky pinata he notices hanging from a tree.

MAYO

Whoah. You got that at the pinata store, right? So clutch. Does that mean you're a rubber ducky fan?

Before she can answer, her sister butts in.

SISTER #1
 She's more a fan of *smashing* rubber
 duckies!

WHACK! Sister #1 smashes the pinata with her stick.

MAYO
 What are you doing?

SISTER #2
 It's a pinata.

SISTER #1
 You beat it with a stick until the
 candy comes out.

MAYO
 I know how it works. But I just
 didn't know it was gonna be
 so...violent.

SISTER #2 shrugs and whacks the duck. Mayo winces.

SISTER #3
 Your turn, Mayonnaise.

THE BIRTHDAY GIRL
 (trying to spare him)
 I'll go.
 (to Mayo)
 It's kind of a family tradition.

SISTER #2
 That you get to be a part of, you
 lucky sandwich spread!

SISTER #3 hands the stick to an uneasy Mayo.

MAYO
 I was just thinking: It's kind of
 weird isn't it? Celebrating
 somebody's birth by murdering a
 duck.
 (off the sisters' glares)
 Sorry. I'll shut up.

MAYO
 I want you to know I'm totally pro-
 pinata. And pro-birthday all the
 way. But what if we found a way to
 bring these two amazing things
 together that felt more...magical?

The Birthday Girl smiles and Mayo lights up. But the sisters give her the stink eye and shut her down.

SISTER #1

Hit the duck with the stick.

Mayo slowly raises the stick above his head. He glances at the Birthday Girl for answers, but she's not smiling anymore.

MAYO

Ready? One...two...

Mayo fully intends to whack it. He wants to be accepted. But at the last second he locks eyes with the rubber ducky and knows what he has to do.

MAYO

Flee!

Mayo grabs the pinata. And takes off.

MAYO

(to the Birthday Girl)

I'm sorry.

The sisters take off after him. The Birthday Girl stays put.

SISTER #2

Come on!

Knowing she has no choice, she runs to catch up.

EXT. ADJACENT YARD - DAY

Candy looks shell-shocked by the sudden turn of events.

CANDY

(to the kid)

I probably should go. It was very nice meeting you.

The kid peels off the Chiquita banana sticker and sticks it on Candy's forehead.

CANDY

(oddly touched)

Thanks.

EXT. L.A. NEIGHBORHOOD - DAY

A scared, small-town kid runs like a fugitive, clutching a pinata like it is his own child.

Still, Mayo has the gumption to chide a COUPLE who are having trouble controlling their PET OSTRICH.

MAYO

Just because it's in a movie
doesn't mean it's a good pet!

He dashes off, leaving them stunned.

He spots Mrs. Kincaid and Lance standing in a line at the Saliva Bank and tries to blend in.

MAYO

Hi. Hey, Lance. Mrs. Kincaid. How's
it going? I decided to make a
donation too.

(making a saliva sucking
noise)

It's all in my mouth.

SISTER #1

Give us the duck!

It's the sisters. Closing in. Mrs. Kincaid and Lance look down at the rubber ducky pinata and then back up at Mayo.

MAYO

They'll never take us alive!

He sprints away wildly. He sees Mr. Cavendish a half block away getting into his car.

MAYO

(shouting)

MR. CAVENDISH, HELP!!

Mr. Cavendish spots Mayo. Mayo looks hopeful.

MR. CAVENDISH

(screaming)

MR. CAVENDISH, HELP!!!!

MAYO

No, no, no.

(screaming)

THIS ISN'T THE GAME!!!

MR. CAVENDISH

(screaming louder)

THIS ISN'T THE GAME!!!!

Mr. Cavendish nods courteously, does a small fist pump and gets in his car.

Mayo's phone starts ringing. It's mom making use of her contractual video chat.

MAYO
 (on video chat)
 Hey mom. Everything's great. Gotta go!

INT. ALAMO - FRONT OFFICE - DAY

TIGHT ON Muriel.

MURIEL
 (on video chat)
 Wait, did you find that girl?

INTERCUT:

MAYO
 (on video chat)
 I did. But there was a little mix-up and now she's looking for me.

REVEAL that mom is holding a ten-foot pool skimmer pole. In the skimmer is a grilled cheese sandwich that the two ostriches are eating.

MURIEL
 (on video chat)
 I hope she finds you.
 (to ostriches)
 Who wants some yummy grilled cheese?

MAYO
 (on video chat)
 Mom. You named them didn't you?

MURIEL
 No! I'm just feeding them until the Animal Patrol comes. They're on their way.

Mayo sees something else that's on its way: it's the goddamn birthday float, coming right at him. On board, the sisters are banging out a ferocious song of vengeance. The Birthday Girl sits unhappily on her throne.

MAYO
 (on video chat)
 Hey, there she is! Hi, new friend!
 Gotta go, mom. I love you bye.
 Don't name the ostriches.

He ends the call and runs for his life.

MAYO
(desperately)
Candy, where are you?

INT. CANDY'S CAR - DAY

Candy anxiously combs the streets looking for Mayo. She still has the Chiquita banana sticker on her forehead.

CANDY
Where are you, Mayo? I'm freaking
out here, Brian Eno.

REVEAL that a stuffed turtle named BRIAN ENO is buckled into the passenger seat.

A possibly perfect song bursts out of the radio. Candy starts bopping her head. This could be it.

CANDY
Head bopping...Check.

MACRO CLOSE UP on Candy's arm: Goosebumps pop up one by one.

CANDY
Goosebumps...Check. A feeling of
hope despite life's funny way of
crushing your soul?

The song fades out. In desperation, Candy hits the radio with her fist and it comes back loud and clear.

CANDY
(to Brian Eno)
Check. Let's hope Mayo feels the
same way.

EXT. L.A. NEIGHBORHOOD - DAY

The float screeches to a stop and all the sisters jump off like a Mean Girls' Navy SEALs. They quickly surround Mayo. The Birthday Girl trails behind.

SISTER #1
Just give us the duck.

THE BIRTHDAY GIRL
It's my birthday. I'll take care of
this.

The Birthday Girl walks toward Mayo looking tough.

THE BIRTHDAY GIRL
The duck please.

MAYO
You don't have to smash it just
because they want you to.

Mayo reluctantly offers her the pinata.

THE BIRTHDAY GIRL
I know.

She gives him a thrilling smile, grabs the pinata and starts running.

THE BIRTHDAY GIRL
Come on!

Mayo, The Birthday Girl and the pinata make their getaway.

But the sisters are relentless and converge. All seems lost until Mayo hears a catchy, possibly perfect song in the distance. His head begins to bob.

MAYO
Head bopping. Head bopping?
(to the Birthday Girl)
Follow me!

He aims them toward the song. Each step takes him deeper into its spell as the volume keeps increasing.

He feels something tingle and looks at his arm. A MACRO CU reveals goosebumps popping up one by one.

MAYO
Goosebumps.

The mystery song hits top volume. That's because it's blasting from a speaker atop Candy's car which hurtles into view.

MAYO
A feeling of hope despite life's
funny way of crushing your soul!

Mayo grabs The Birthday Girl's hand. They turn on the afterburners and get to Candy's car just in time.

CANDY
(to Mayo)
What do you think?

MAYO
It's perfect!

CANDY
I know!

INT. CANDY'S CAR - DAY

Mayo, The Birthday Girl, Candy, Brian Eno and the rubber ducky pinata joyously thrash to the perfect song.

EXT. ALAMO - PARKING LOT - DAY

Candy pulls the car into the last parking spot. As always, Calomine Jones is there to save it.

They exit. Calomine Jones and Candy exchange their bows. Then Calomine Jones surprises Mayo by giving him a bow. Deeply touched, Mayo humbly returns the ancient gesture of respect.

INT. MAYO'S OLD HOUSE - DIFFERENT ROOMS - DAY

BEEP! In the KITCHEN, an answering machine picks up a call.

MAYO (ON ANSWERING MACHINE)
Hey, house. How's it going? I'm good. I wanted to tell you that I made a friend.

EXT. ALAMO - SECOND FLOOR WALKWAY - DAY

Mayo and The Birthday Girl tie helium balloons to the rubber ducky pinata.

MAYO (ON ANSWERING MACHINE)
She wanted to tell me her name, but I asked her if I could keep calling her The Birthday Girl and she said okay.

MAYO
(to the crowd)
Get ready!

EXT. ALAMO PARKING LOT - DAY

Calomine Jones, Mr. Cavendish, Mrs. Kincaid, Lance and Muriel look upward with anticipation.

One last obstacle awaits: The Birthday Float. It careens into the parking lot packing three raging sisters.

MAYO (ON ANSWERING MACHINE)
At the last second, her sisters
showed up and things got ugly.

SISTERS
We...want...the...duck!

MAYO (ON ANSWERING MACHINE)
But luckily what they got instead
were two extremely awesome
ostriches.

MURIEL
Betty, Veronica...sic 'em!

REVEAL that the ostriches are in the parking lot with Muriel. She unleashes them upon the sisters who quickly retreat.

MAYO (ON PHONE)
I knew mom would name them. But
that's okay. You can never have too
many strays.

ANGLE ON Candy joining the Alamo regulars. She pops a fireball in her mouth and grins at Mayo. The Chiquita banana sticker remains emblazoned on her forehead.

EXT. ALAMO - SECOND FLOOR WALKWAY - DAY

The Birthday Girl and Mayo ceremoniously hoist the pinata and release it to the sky.

MAYO
(remembering)
Hey, happy birthday.

She smiles and places her cardboard crown on his head.

EXT. ALAMO PARKING LOT - DAY

Mrs. Kincaid smiles for the first time, moved by the magic of the flying pinata. Her frown returns when she catches her son covertly spitting into a bag.

MRS. KINCAID
Lancelot Arthur Kincaid!

LANCE
I didn't want to waste it.

INT. MAYO'S OLD HOUSE - DAY

In MAYO'S BEDROOM, Admiral Quackers maintains his vigil on the windowsill.

MAYO (ON ANSWERING MACHINE)

I probably should go now. Admiral Quackers, thanks again for holding down the fort. I'll call you guys again soon with a lot more stuff about the Alamo. Bye. I miss you.

We stay on the Admiral through the CREDITS.

THE END