

THE BODYGUARD

Written by

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EXT. LOS ANGELES - NIGHT

A Los Angeles skyline gleams under the night sky as the latest hip hop music plays in the background.

The year is 2092.

The music comes from a party held by the entertainment elite in one of the most expensive hotels in the city.

INT. HOTEL - NIGHT

Partygoers dance the night away in a penthouse, but this party is a little different than others in the future.

This party has the best booze, the hottest women, the sexiest guys, and...androids.

A female couple at the party makes out in a booth, the android female pulls the skin off of her face to reveal her metallic interior as she continues her business with her human partner. The android female takes it to the next level as she dips beneath the table and slides between her partners' legs.

Throughout the party men and women, boys and girls, humans and androids do the latest designer drugs, booze and everything they can get their hands on.

In one room, another female android makes love to a man in a Zegna suit.

In another room, two giggly girls do designer drugs.

In the main room scores of people dance wildly to the latest hip-hop song.

BOOM-BOOM-BOOM!

This place is amazing!

As the music plays on we cut to a young woman floating among the clouds as if she were dreaming.

Her eyes bulge, her arms and legs move as if she were an angel.

It looks as if the girl is high on some kind of new-wave drug or something as she just floats in mid-air.

The funny thing is...

She is.

BAM!!!

Her body crashes into a taxi cab parked on the street.

Car alarms blaze and onlookers scream in horror as the girl lies helplessly on the bashed-in roof of the taxi.

EXT. CRASH SCENE - CONTINUOUS

Two DETECTIVES arrive to the scene where the body of the girl is embedded into the taxicab.

DETECTIVE #1
Well, well, well, look who rolled
out of bed.

DETECTIVE #2
Don't bother me, my son just came
out of the closet.

DETECTIVE #1
Which closet?

DETECTIVE #2
Which one do you think?

DETECTIVE #1
Oh.

The two men walk over to the scene.

DETECTIVE #2
What do we have here?

DETECTIVE #1
It looks like someone went airborne
without a parachute.
(then)
Suicide.

DETECTIVE #2
Well, take a look at this.

Detective #2 peels the skin off of the girls leg with a pen.

DETECTIVE #1
Android.

DETECTIVE #2
And that's not all, folks. There's
skin under her nails.

DETECTIVE #1

Whose?

DETECTIVE #2

That's something we had better find out.

DETECTIVE #1

She struggled before she jumped.

DETECTIVE #2

I don't think she jumped, my dear friend, she was pushed.

DETECTIVE #1

Murder.

DETECTIVE #2

I think we have another android killer on our hands.

DETECTIVE #1

I'll call headquarters.

EXT. STAPLES CENTER, LOS ANGELES - NIGHT

A couple walks down the street just outside of the Staples Center in Los Angeles.

The MAN and WOMAN are arm-in-arm.

MAN

The concert was great.

WOMAN

How did ever get tickets to that.

MAN

I guess you could say that I have the "hook-up".

Then out of nowhere TWO GUNMEN approach the couple.

Both men have guns

GUNMAN #1

Gimme the purse.

WOMAN

Are you crazy?

MAN

You can't do this.

GUNMAN #2
Bitch, gimme the goddamn purse.

The woman hesitates for a while.

WOMAN
Here. Take whatever is in it.

The gunmen snatch the purse.

Gunman #1 points his gun at the Man's head--

Pulls the trigger--

The man drops to the ground.

WOMAN (CONT'D)
No!

The two gunmen run off.

WOMAN (CONT'D)
Help!. Somebody help me.

As the woman holds the man in her arms, she pulls off the skin around his face to reveal that he's an android.

INT. MICROSOFT CENTER - NIGHT

A jam-packed pop music concert at the Microsoft Center where fans are cheering their favorite entertainer.

On center stage is a slender, athletically toned, blonde-haired songstress named MAIA. She doesn't have an age because she's special--she's an android.

The stage lights dance across Maia's face as she sings the sweetest love song to the audience.

As Maia finishes the love song, the audience explodes with applause and cheer.

Maia bows, then exits the stage.

BACKSTAGE

Maia gets dressed for her next set performance.

Her STAGE MANAGER enters her dressing room...

STAGE MANAGER
Maia, we got fifteen minutes 'til
lights up.

The telephone in Maia's room rings.

Maia reaches for it but the Stage Manager intercepts.

STAGE MANAGER (CONT'D)
Hello.

A mysterious voice responds.

MYSTERIOUS VOICE
Maia, please.

STAGE MANAGER
Who's this?

MYSTERIOUS VOICE
Maia, please.

The Stage Manager hands the phone to Maia.

MAIA
Who is it?

STAGE MANAGER
I don't know. I think it's your
manager.

Maia grabs the phone.

MAIA
Hello?

MYSTERIOUS VOICE
You're dead, you android bitch.

MAIA
Hello?

MYSTERIOUS VOICE
You're dead, you android bitch.

MAIA
Who is this? Hello?

The phone hangs up.

Maia hangs up.

STAGE MANAGER

Maia, lets go. Get your ass on stage.

Maia thinks, puts on her earrings and heads on stage.

INT. WAREHOUSE - VILLAIN'S LAIR - NIGHT

An assembly of men and women meet in an abandoned warehouse in the shadiest part of town to discuss the latest and greatest topic of discussion--androids.

Here's where we meet a bunch of horrible people who don't deserve to walk this earth reside and fellowship.

This place is a shithole designed for only the worst scumbags.

Here is where we meet our STALKER, the master mind behind the group of people responsible for the killings of androids.

The premier asshole takes the podium to deliver a heartfelt speech--

STALKER

To all of my friends, thank you for coming out tonight for this festive occasion. Androids have been a source of pain and humiliation for far too long and it's time that we stand and fight to do something about it!

The crowd applauds.

STALKER (CONT'D)

Tonight we reign victorious over the forces that rise to oppress and the human race. Tonight we will rise against the machines!

The crowd erupts in applause again.

STALKER (CONT'D)

A major victory was won with the death of android in downtown L.A. a few days ago, and I will assure you that there will be many more.

The crowd cheers.

STALKER (CONT'D)

We will fight until we can fight no more, until all of the androids are destroyed.

CROWD

Yessss!

The stalker leaves the podium and the crowd disperses.

The stalker meets with a few men backstage one of whom he knows personally. His name is DARIUS, 30, scruffy, tattoos and a crummy attitude.

DARIUS

Brother, that was an excellent speech.

STALKER

If you weren't my brother, I would have thought you were being a sycophant.

DARIUS

It's only love, my brother and a mutual hate for those damned androids.

(then)

My dear brother, please just show me the way. Let me know what it is that I can do to please you.

STALKER

Your time will come soon, my brother. When it comes, you will be called to do a great thing.

DARIUS

I will do the great thing even if it means death, my brother.

STALKER

You're all I have. I appreciate you for all that you do for me brother.

The two hug for a moment.

The Stalker leaves with his entourage and goes into another room where an orgy takes place.

Men and women are wall-to-wall naked and performing the most exotic dances and sex acts.

The Stalker enters, undresses and indulges in the activities.

Techno-house music plays in the background as we see the Devil's lair in full swing.

It's Caligula at it's finest.

EXT. PARIS, FRANCE - DAY

A convoy of SUVs bolts down a Parisian street like a pack of angry wolves.

This is no ordinary convoy. They're transporting something-- or someone.

In the background, a newscast plays.

REPORTER (V.O.)

Omar Mohammed, the man behind the bombings in Paris a few weeks ago that killed 20 people is headed for trial today. He's expected to plead guilty to the attacks in coordination with the terrorist group ISIL.

These vehicles are bad ass and the BODYGUARDS in them are even worse.

In the convoy vehicle carrying Omar Mohammed--it's the third out of the four vehicles--sits a man named JAKE CLOONEY, 40's, clean-shaven, rugged good looks and dressed in tactical gear with a bullet-proof vest draped over it. He's a bodyguard who specializes crappy security jobs risking his life protecting the lives of others--even if they're scum to society like Omar...

CLOONEY

(to Omar)

Looks like you're a popular fellow.
Just a few more hours and you'll be off to your new home.

Omar sits in the rear seat, doesn't say a word.

CLOONEY (CONT'D)

No words?
(to himself)
Dirtbag.

As the convoy marches down the street a rocket streams out of nowhere and upends the first convoy truck.

BOOM!

CLOONEY (CONT'D)
What the hell was that?

The convoy smashes through the burning first truck.

As the convoy moves through the chaos, three cars pursue the convoy. These are the BAD GUYS.

One of the bad guys rolls down his window, leans out, and fires another missile.

BOOM!

The missile just misses the fourth vehicle.

One of the guys in the fourth vehicle fires a grenade launcher at one of the bad guys and hits.

BOOOM!

The bad guy vehicle gets hit and flips over.

The bad guys are no joke and don't intend on taking casualties.

Somebody has to do something to stop these guys--fast.

CLOONEY (CONT'D)
Time to take a detour.

Clooney takes the third truck down an alley.

Two cars follow.

Clooney parks the car, pulls out Omar and dips into a warehouse.

As he gets out of the car the second bodyguard takes the wheel and pulls off.

As the vehicle pulls off--

Boom!

It explodes as it is hit by another rocket.

CLOONEY (CONT'D)
Geez!

Clooney takes Omar inside the warehouse and pushes him inside a locker.

CLOONEY (CONT'D)
(to Omar)
Stay here.

Clooney hides behind the entrance and waits to see if the bad guys followed him.

They did.

Several men enter the building looking for action.

Clooney gives it to them.

He jumps from behind the door, grabs one guy by the neck and kicks the other guys in the head using the best of Martial Arts and Systema fighting techniques.

He then grabs the bad guys' gun and makes him shoot his buddies.

He kicks the guy in his leg and breaks it.

Another guy charges Clooney with a knife.

Swish. Swish.

This guy's not playing games, he wants to take Clooney's balls off.

Clooney dips. Dives. Blocks the bad guys' knife.

He breaks the guys' arm, twists the bad guys arm around his back, and kicks his legs from underneath him.

A final fighter approaches Clooney, but Clooney is just warming up.

The bad guy attacks.

BAM.

Clooney uses a series of hi-tech moves to take him out then finishes him off by breaking his neck.

Clooney goes to the locker to get Omar.

CLOONEY (CONT'D)
Let's go.

As Clooney walks down the alley to the main street a sniper bullet comes out of nowhere and strikes Omar through the neck.

Omar falls to the ground. Lifeless.

Clooney is stunned. Gets cover behind a dumpster.

CLOONEY (CONT'D)
 (to himself.)
 All is well that ends well.

EXT. LOS ANGELES CITY HALL - DAY

A protest for android legislation is sprinkled with anti-android rebel rousers.

PROTESTORS carry signs pleading to stop the use of androids in professional positions.

PROTESTOR
 Androids are the downfall of
 humanity and must be decommissioned
 today.

More protestors chant "No more androids".

Among the protestors is our very own Jake Clooney.

CLOONEY
 No more androids!

Clooney has a thing against androids?

The crowd continues to chant as we close on Jake Clooney who has a stone-cold look on his face.

INT. CLOONEY'S HOUSE - DAY

It's a drab hole of a home with military memorabilia, sports paraphernalia and a host of other junk floods the home of Jake Clooney.

And you guessed it...he's a big drinker.

As Clooney drowns his most recent big bottle of vodka, a newscast plays the latest episode of an android rampage--

A REPORTER gives the story.

REPORTER (O.S.)
 Today an android walked into a
 crowded shopping mall and opened
 fire on a crowd of patrons. The
 android apparently downloaded an
 old Rambo movie.
 (MORE)

REPORTER (O.S.) (CONT'D)

The android was also abused by his owner which caused his programming to go haywire. This is the latest of a series of android mishaps that caused the loss of lives.

Clooney looks at the program with awe and disgust.

CLOONEY

Damn robots.

Bang. Bang. Bang.

The door knocks.

CLOONEY (CONT'D)

Go away!

Bang. Bang. Bang.

CLOONEY (CONT'D)

I said, go away!

Bang. Bang. Bang.

Clooney gets up to walk to the door. Opens it aggressively.

It's MR. TODD, 50's, Clooney's old boss from the police force.

CLOONEY (CONT'D)

I said go aw---

MR. TODD

Clooney. What's up brother?

CLOONEY

Whaddya want Jim?

MR. TODD

I jus' wanted to come see my old buddy.

CLOONEY

You only come to see me when you want something.

MR. TODD

I want to see how you doin'. How's life treating you.

CLOONEY

Get to it.

MR. TODD
I gotta job for you. The pay is phenomenal.

CLOONEY
Well, I'm done doing jobs for terrorists and crooks.

MR. TODD
This one's different. Purely legit. It's with a great client. I checked him out myself.

CLOONEY
Really?

MR. TODD
Yes, really.

CLOONEY
Who is it?

MR. TODD
Alright, get ready.

CLOONEY
Jim.

MR. TODD
It's for an android.

CLOONEY
I don't do robots.

MR. TODD
Look, I hate them too, but this job is good money, man. This is going to get you outta this dump of a home.

CLOONEY
You know how I feel about robots, Jim.

MR. TODD
I know how you feel but you live like an animal. This job is full-proof. You need to make some decent money, my man.

CLOONEY
I just so happen to like my abode.

MR. TODD

Well it needs an upgrade. You need an upgrade.

Clooney thinks for a moment.

MR. TODD (CONT'D)

This job is the best you're gonna get. It's just for a few weeks then you can go back to hating androids. Come on.

CLOONEY

Maybe.

MR. TODD

It provides a great salary plus expenses. This client is loaded, man.

CLOONEY

No shady business?

MR. TODD

No shady business.

CLOONEY

Alright, I'll do it, but I wanna meet the client before a sign anything.

MR. TODD

I knew you could do it. You got the heart of a lion. I owe you one.

CLOONEY

You owe me more than one.

Mr. Todd gets up to leave.

MR. TODD

Oh, Clooney...

CLOONEY

What?

MR. TODD

You need a housekeeper. This place looks like a hurricane hit it.

CLOONEY

Get out, Jim.

Mr. Todd leaves.

Clooney thinks for a moment.

Silence.

Bang. Bang. Bang.

CLOONEY (CONT'D)

What?!

Bang. Bang. Bang.

CLOONEY (CONT'D)

What do you want now, Jim?

Bang. Bang. Bang.

Clooney walks over to the door. Opens it.

It's SKYLER, 17, Clooney's fast talking next door neighbor who's also Clooney's aspiring side-kick.

CLOONEY (CONT'D)

Look, Jim--

SKYLER

Hey, partner.

CLOONEY

Skyler, I'm not your partner. We don't work together, never have worked together and never will work together.

SKYLER

I'm not giving up on you, Clooney. I've been working out and taking my vitamins and should be ready to help you kick a little butt on your next job.

CLOONEY

Skyler. You're too young, too short and way too complicated to be a bodyguard.

SKYLER

Like I said, I've been taking my vitamins and doing some cool stretches to add a few inches.

CLOONEY
Stretching doesn't make you grow,
Skyler.

SKYLER
I'll figure something out.
(then)
So, when is our next case.

CLOONEY
We have no next case. I have a new
client.

SKYLER
Cool, Clooney, when do we start.

CLOONEY
I start in a week. You'll be in
school.

SKYLER
I can call out sick.

CLOONEY
Forget about it Skyler.

SKYLER
Who's the client?

CLOONEY
It's not a who; it's more like a
what.

SKYLER
What?

CLOONEY
I'll be protecting an android.
It's a singer android.

SKYLER
Cool shit.

CLOONEY
Watch your mouth.

SKYLER
Androids are cool as hell.

CLOONEY
Well, I hate androids.

SKYLER
Why? Did one of them turn on you.

CLOONEY

It's hard to explain. You see, androids represent a different kind of evil to me. They just take the humanity out of everything.

SKYLER

My aunt has an android that helps her with her breathing machine. That thing is high speed.

RCLOONEY

Well, I don't care about high speed. I just want to be rid of them so we can all live our lives.

Then, Skyler notices something on Clooney's mantle--it's a crossbow.

SKYLER

Oh, cool!

Skyler walks over to the crossbow and starts playing with it.

CLOONEY

That's not a toy.

SKYLER

Yo, I can't wait to use this baby to kick some bad guy ass.

Clooney snatches the crossbow from Skyler.

CLOONEY

This is a crossbow pistol that is used for hunting, not for you to use to dick around. And no, you cannot use this to kick bad guys ass.

SKYLER

Aw, come on Clooney.

CLOONEY

Skyler...

Skyler looks at his watch.

SKYLER

Hey, I gotta go. I'm starting a new karate class to get ready for our next job.

Skyler does a few fake karate moves then bolts out of the door.

CLOONEY
Get out of here, Skyler.

Clooney takes a moment to think about his feelings about androids as he eyes himself in the mirror.

INT. CLOONEY'S HOUSE - NIGHT

Clooney lies in his bed asleep as he dreams an all too familiar dream.

BEGIN DREAM

Clooney has an argument with his wife KATE CLOONEY, 30's.

CLOONEY
Why do you have to be so damn judgmental?

KATE
Because you're selfish and need to think about the other people in your life.

CLOONEY
Selfish?

KATE
Yes, selfish.

CLOONEY
I am not selfish.

KATE
Look, I don't want to go down this road.

CLOONEY
No, lets go down this road.

KATE
Jake, I really need to get to work. We can talk about this later.

Clooney grabs Kate.

CLOONEY
Listen to me!

Kate pushes back.

KATE
Get your hands off of me.

Kate dashes out the door.

CLOONEY
Kate! Get back here.

Kate hops into her car and drives down the street.

Clooney runs after her.

A look of disappointment and frustration covers her face.

As she drives down the street...

BAM!

A car rams into the driver's side of the car and makes the car run into a tree.

Kate is killed instantly.

The driver of the other car is humped over his steering wheel.

However, skin peels off of the driver's face--he's an android.

END DREAM

Clooney wakes up in a cold sweat.

Clooney walks over to his dresser and violently sweeps every thing off.

He looks at the mirror, doesn't like what he sees then punches it, breaking it into pieces.

Clooney reaches into his dresser drawer, pulls out a pistol and puts it against his head.

Clooney just stares at the broken mirror with the pistol against his head, trying his hardest to pull the trigger.

CLOONEY (CONT'D)
Why the hell are you alive.

Clooney just sits in the middle of the room and stares at nothing.

JOAN

Jake, you have to keep the faith and stop holding on to mistakes from the past. Your physical and mental health depend on it.

CLOONEY

I can't.

JOAN

You can. You just have to dig deep to find a source of inspiration to move your life forward.

CLOONEY

Life is cruel.

JOAN

It's only cruel if you embrace those self-destructive beliefs. You can break the cycle if you just try.

CLOONEY

I wish I could believe you.

FADE OUT.

EXT./ INT. - RESEARCH FACILITY - NIGHT

Clooney arrives at a mansion somewhere in the Hollywood Hills. This place has all the trimmings and then some. It looks like a medieval castle with a pond in the front--ducks included.

Clooney arrives in a beat-up Mustang.

Clooney walks to the door and rings the door bell.

Ding. Dong.

This is no ordinary doorbell as Samuel Barber's "Adagio for Strings" plays.

Out of nowhere a hologram appears.

It's DR. ROGER MOORE, 60's, salt and pepper hair with the body as slender as an ink pen.

DR. MOORE

Hello, how may I help you.

CLOONEY
I'm here to see Dr. Moore.

DR. MOORE
And who are you?

CLOONEY
Jake Clooney. I'm the new security
guy.

DR. MOORE
Fantastic! Mr. Clooney, I see you
made it here safely. Welcome.

CLOONEY
Could you let me in?

DR. MOORE
Certainly.

The door pops open.

CLOONEY
Thank you.

DR. MOORE
The escort will guide you to the
laboratory.

CLOONEY
Escort?

A small robotic puppy appears, however this puppy does more
than just bark, it actually talks.

PUPPY
(to Clooney)
Follow me, please.

CLOONEY
A talking dog. The world's coming
to an end.

Clooney enters the home.

The door closes behind him.

As Clooney follows the puppy he embarks on a mini-tour of the
mansion.

This place is decked out with the finest art: Picasso,
Caillebotte, Monet, you name it.

Not to mention some of the finest furniture and antiques a man can imagine.

Somebody definitely knows how to spend their money.

Clooney continues to follow the puppy down a long hallway the length of an olympic-sized track field.

At the very end of the hallway is an elevator.

Another hologram appears.

It's Dr. Moore.

DR. MOORE

Mr. Clooney, I see you've made it
with no distractions. Just a
little more to go.

The hologram disappears and Clooney and the puppy stand in front of the elevator.

PUPPY

(into the elevator
intercom)

Ground level please.

The door opens up.

Clooney and the puppy get on.

CLOONEY

This is one hell of a place.

PUPPY

I know.

Clooney is shocked and embarrassed.

CLOONEY

You're pretty smart for a robot.

PUPPY

I like to think so.

The two ride the elevator to the ground floor.

The door opens.

Clooney and the puppy enter a large space the size of basketball arena.

The room is designed like a typical robotics laboratory with tables, instruments, tools, gadgets and wires, but there is something special about this particular laboratory.

It is decked with human body parts.

Legs, arms, heads and torsos are everywhere.

It looks like someone is trying to redesign the human race.

A voice calls out--

DR. MOORE

Welcome, Mr. Clooney, to the
laboratory.

Clooney is startled.

CLOONEY

This place is where microwaves go
to die?

DR. MOORE

This, Mr. Clooney, is where
miracles are made.

CLOONEY

Miracles.

DR. MOORE

This is where I give birth to life.
This is where I create beautiful,
meaningful humanity.

CLOONEY

I guess someone wants your secret
formula so you called me to protect
you.

DR. MOORE

Not at all.

CLOONEY

Well if you want me to be your
personal hit man, I--

DR. MOORE

None of that's necessary. Mr.
Clooney, I called you to protect my
most prized possession.

CLOONEY

I'm listening.

DR. MOORE
I want you to protect Maia.

CLOONEY
Maia.

DR. MOORE
It stands for Modified Artificial
Intelligence Android. I call her
Maia.

CLOONEY
You want me to protect a robot.
Great.

DR. MOORE
Whatever I offered you before, I'll
double it.

CLOONEY
You want me to protect a bunch of
circuits and wires?

DR. MOORE
Yes.

CLOONEY
I never protected an android
before.

DR. MOORE
You seem reluctant.

CLOONEY
What exactly am I protecting her
from.

DR. MOORE
A few days ago, Maia received a
threatening phone call from a
stalker. He's threatening to kill
her. With the surge of android
deaths lately, I can't risk her
getting hurt.

CLOONEY
Who gives a damn about an android?

DR. MOORE
I do.

CLOONEY
Why don't you just build another
robot.

DR. MOORE

Android.

CLOONEY

Yeah, android.

DR. MOORE

Mr. Clooney, if your child were to be in danger, would you ignore the threat and just have another child?

CLOONEY

No. I would do whatever in my power to protect my child.

DR. MOORE

My sentiments exactly. I will go to whatever lengths to protect Maia. She's my child.

CLOONEY

I guess she really means a lot to you.

DR. MOORE

Maia is made with the latest, most advanced artificial intelligence technology. She has a direct uplink to the internet where she can download the latest information at any given time. She can have conversations with other androids, robots, computers and databases...even humans.

CLOONEY

You mean she has a brain.

DR. MOORE

You can call it that. She's endowed with extremely sensitive sensors where she can practically identify a persons change in body temperature to analyze moods and feelings.

CLOONEY

She's one piece of machinery.

DR. MOORE

She moves just as fluidly as a human being and can even run as fast as a cheetah. And she is as beautiful as any super model.

CLOONEY
Anything else.

DR. MOORE
She can perform most common human activities such as cooking, dancing, even sex.

CLOONEY
She can screw. That's one hell of a perk.

DR. MOORE
The guys seem to think so.
(then)
Maia is set to be nominated for the Grammys this year and will be the first android to be nominated, and hopefully win.

CLOONEY
Good for her.

DR. MOORE
I want you to help me get her to the show alive. Can you do that, Mr. Clooney?

CLOONEY
Sure.

DR. MOORE
I knew I could count on you.

CLOONEY
When do I get to meet her?

DR. MOORE
Now. Follow me.

Dr. Moore escorts Clooney to the elevator.

The puppy reappears.

PUPPY
Follow me.

Clooney and the puppy get on the elevator.

DR. MOORE
It was nice meeting you Mr. Clooney.

(MORE)

DR. MOORE (CONT'D)

If you want, whenever this is over,
I can develop an android that looks
just like you. Free of charge.

CLOONEY

I'll think about it.

The elevator door shuts.

INT. MAIA'S QUARTERS - NIGHT

Clooney and the puppy arrive to Maia's living quarters.

The room is large and designed like a contemporary bedroom with pictures of Maia and Dr. Moore scattered around, pictures of Maia and famous people: the President of the United States, The Pope, Will Smith and a lot of other people that are way out of our league.

In the middle of the room is a specialized chair with wires streaming from it.

In the chair sits Maia, looks like she could be about 30 in human years, slender and quaint.

She's a fox.

CLOONEY

Hello, anybody home.

MAIA

Hello, Mr. Clooney.

CLOONEY

How did you know my name?

MAIA

My father...Dr. Moore informed that
you will be taking the position.

CLOONEY

Well, this is a bit of a strange
case. I never had to protect a
robot before.

MAIA

The proper term is android, given
my human-like features.

CLOONEY

That's right, android.
(then, to himself)

(MORE)

CLOONEY (CONT'D)

I'll have to make a mental note of that.

MAIA

You were a cop?

CLOONEY

Yes.

MAIA

You were a good cop, but were kicked off the force due to a police brutality incident.

CLOONEY

How did you know that?

MAIA

Research.

CLOONEY

You're pretty smart for an android.

MAIA

I pulled information about you from the internet.

CLOONEY

I don't need you delving into my past. It's a closed book.

MAIA

Mr. Clooney, will you be my guardian?

CLOONEY

I'll do my very best, Maia.

MAIA

I don't know why humans want to hurt me...why humans are so violent.

CLOONEY

It's a very long story, Maia.

MAIA

Mr Clooney...

CLOONEY

Yes, Maia.

MAIA

Are you scared?

CLOONEY

No.

MAIA

My sensors indicate that your blood pressure has increased. That usually means that you're scared.

CLOONEY

I'm just a little nervous, that's all.

MAIA

My sensors allow me to detect human feelings through changes in vocal inflection, body temperature and changes in the respiratory system.

CLOONEY

Can you cook too?

MAIA

I have over seven thousand cooking recipes downloaded to my memory bank--

CLOONEY

That was a joke.

(then)

Look, I don't even like androids. I don't even know why I'm here other than to get paid. So, if you're trying to impress me to make friends, you can stop it now.

MAIA

Mr. Clooney--

CLOONEY

If we're going to work together, just call me Jake.

MAIA

Jake. Why are some humans assholes?

CLOONEY

Well, Maia, it's merely a way of expressing ourselves.

MAIA

Jake.

CLOONEY
Yes, Maia.

MAIA
Thank you for not being an asshole.

CLOONEY
You're welcome Maia.

MAIA
What do we do now?

CLOONEY
We get you trained to deal with
assholes.

INT. RESEARCH LABORATORY - DAY

Clooney teaches Maia and Dr. Moore self defense moves.

BASEMENT TRAINING ROOM

He teaches Maia how to flip a man over her shoulder.

CLOONEY
That's right Maia. Flip him, then
crush his throat.

Maia flips Clooney over her shoulder and throws a fake punch
at Clooney's throat but ends up hitting him in the nose.

MAIA
Sorry about that.

CLOONEY
That's o.k.. It takes a little bit
of practice.

He teaches Dr. Moore how to use a knife using a dummy.

CLOONEY (CONT'D)
That's right, doctor, stick it in
his gut then twist it.

Hesitant, Dr. Moore sticks the knife into the dummy and
twists it.

DR. MOORE
Die you stalker bastard!

He teaches Maia how to use mace and pepper spray.

CLOONEY
That a girl Maia.

Maia looks back to Clooney, winks her eye and gives a smirk.
He teaches Maia how to resist when being attacked.
Clooney shows Maia an arm grab move.

INT. SHOOTING RANGE - DAY

Clooney gives Maia lessons in using firearms.

CLOONEY
(RE: Gun)
You must squeeze the trigger very
slowly, Maia. Breathe.

MAIA
I do not want to kill humans.

CLOONEY
This training is going to help you
save a life. Now concentrate.

Maia relaxes. Breathes. Pulls the trigger.

Bang. Bang.

She hits a bullseye on the paper target.

Clooney is amazed.

CLOONEY (CONT'D)
Nice job.

EXT. RESEARCH LABORATORY - DAY

Clooney and Dr. Moore survey that exterior of the mansion.

CLOONEY
We're going to need modernized
security cameras along the front
gates and mini cameras around the
pool and lawn areas.

Dr. Moore takes notes.

DR. MOORE
Is this really necessary?

CLOONEY
Do you want to see Maia alive?

Dr. Moore thinks for a moment.

DR. MOORE
I'll put in the order.

CLOONEY
I knew you would.

EXT. RESEARCH LABORATORY - CONTINUOUS

Clooney gives driving lessons to Dr. Moore.

The car weaves through the cones with precision then come to a screeching halt.

DR. MOORE
How did I do?

CLOONEY
You're doing fine.

EXT. RESEARCH LABORATORY - CONTINUOUS

Major modifications are made to the research laboratory.

A crew of construction men replace the windows...

Then the door...

Then the driveway.

DR. MOORE
(to Clooney)
Great. You're a bodyguard and an interior decorator.

CLOONEY
Jus' doin' my job.

DR. MOORE
I sure hope this works.

CLOONEY
It will.

DR. MOORE
If it doesn't, I'm in a lot of trouble.

EXT. ABANDONED WAREHOUSE - DAY

Dr. Moore meets Clooney outside of an abandoned warehouse. Not only is warehouse abandoned, but the entire neighborhood looks like Hiroshima after the atom bomb.

Clooney pulls up in his car.

Dr. Moore pulls up in his car.

The two get out of their cars and meet each other at the entrance to the warehouse.

DR. MOORE

Clooney! Thanks for accepting the assignment.

CLOONEY

You could have said thank you over the phone.

DR. MOORE

I asked you to come here because I want to show you something.

CLOONEY

What is it?

DR. MOORE

Lets step inside.

As the two walk towards the building, Clooney notices something.

A car has just pulled up across the parking lot. Given that the neighborhood is just about abandoned, there shouldn't be to much traffic in this area.

The car just sits there.

In the car we see a familiar face, it's the guy from the villain's lair from earlier, Darius.

This can't be good.

Jake has a funny feeling about all of this.

DR. MOORE (CONT'D)

Everything alright?

Clooney hesitates.

CLOONEY

Yeah, sure. Lets go.

The two men enter the building.

INSIDE THE WAREHOUSE

Clooney and Dr. Moore enter the warehouse where it's completely empty except for a car sitting in the middle of the room.

CLOONEY
What do we have here?

Dr. Moore walks over to the car and removes the cover.

It's a Lamborghini URUS. Its name is ERNIE. This thing is sleek with metallic paint and all of the trimmings.

DR. MOORE
Wake up Ernie.

The car's engine and headlights turn on.

The car actually responds.

ERNIE
Good morning, Dr. Moore.

CLOONEY
The damn thing talks.

DR. MOORE
It's for you...well, you and Maia.

CLOONEY
You bought me a car?

DR. MOORE
This is not just any car, it's been modified to help you protect Maia.
Hop in.

Dr. Moore tosses Clooney the keys.

ERNIE
Hello, Clooney.

CLOONEY
Hi Ernie.

The two guys hop in the car.

DR. MOORE
Go Ernie.

The car pulls off.

CLOONEY
This can drive by itself.

DR. MOORE
Fantastic isn't it. Go ahead.
Take it on a spin.

Clooney grabs the steering wheel and navigates the car through the parking lot.

The car has exquisite handling.

CLOONEY
Whoa. This baby is bad!

DR. MOORE
Yes it is. It also has enhanced capabilities.

CLOONEY
Like what?

DR. MOORE
Ernie, defense system please.

Two machine guns emerge from the front fender and open fire.

CLOONEY
That's badass.

DR. MOORE
The car can reach speeds of up to 120 miles per hour and has bullet proof windows.

CLOONEY
Wow. Now for the real test...Ernie play some Beastie Boys.

The stereo turns on and plays the Beastie Boys song "Sabotage".

Clooney takes Ernie onto the streets, then the highway.

"Sabotage" plays in the background.

DR. MOORE
This car can do it all.

CLOONEY
Can it make burritos?

DR. MOORE
I'm working on it.

Clooney weaves Ernie between cars on the highway.

CLOONEY
Anything else?

DR. MOORE
The car is voice activated and is
synchronized with this...

Dr. Moore hands Clooney a watch.

CLOONEY
A watch.

DR. MOORE
Just speak into it and Ernie will
pin point your location and will
drive itself to your exact
location. It can even tell you the
best restaurants in the area. The
car is specifically designed to
respond to your voice.

CLOONEY
I'm liking this assignment already.

DR. MOORE
This will be your transport vehicle
when working with Maia. Enjoy.

Clooney, Dr. Moore and Ernie pull into the warehouse parking
lot.

CLOONEY
Well, that was a nice little spin.

DR. MOORE
I'm glad you like it. I'll have it
delivered to your home tomorrow.

The two men exit Ernie and walk to the parking lot.

CLOONEY
Have a good day, Dr. Moore.

DR. MOORE
You have a good day as well, Mr.
Clooney.

As Dr. Moore walks to his car...

BOOOOOOOOMMMM!!!

Dr. Moore's car explodes throwing the doctor to the ground.

Clooney runs over to Dr. Moore--

CLOONEY
Are you alright, doctor?

DR. MOORE
I'm alright.

CLOONEY
Somebody definitely doesn't like
you guys.

DR. MOORE
You're telling me.

Out of nowhere, the car that Clooney eyed down with Darius bolts out from behind the building.

Clooney has to do something.

CLOONEY
Doctor, stay here. I'm gotta go
track somebody down.

Clooney hops in his Mustang and bolts after the other car.

It's a cat-and-mouse car chase as Clooney catches up to the other car.

The man looks at Clooney rolls down his window, pulls out a gun and fires at Clooney.

Clooney rams his Mustang into the other car as bullets knock out his windows.

BAM.

Darius' car swerves then swerves back and collides with Clooney's car.

BAM.

Clooney pulls his car back just a little bit and smacks into the rear of the other car making it spin.

The other driver loses control of his vehicle and collides and flips over a group of parked cars.

Boom.

The other car is upside down and nobody's moving inside.

Clooney stops next to the car and see the other guys motionless.

He notices a tattoo on his arm--it's a knife with a snake wrapped around it.

INT. VILLAIN'S LAIR - NIGHT

The stalker, who remains nameless, sits at his desk plotting on his next move.

Then.

The door bursts open and two men barge into the room.

STALKER

What the hell is your problem!

MAN #1

We got some really bad news for you.

STALKER

I'm not in the mood.

MAN #2

You're brother, Darius, has been killed.

STALKER

You had better not be joking.

MAN #1

He was killed in a car accident this afternoon during a car chase with a guy working for Dr. Moore.

The stalker thinks for a while.

Then he flips over his desk in a rage of anger and kicks it across the room.

STALKER

Somebody's going to pay dearly for this.

INT. RESEARCH LABORATORY - DAY

Dr. Moore works in his lab alone creating the designs for another android.

The phone rings.

Dr. Moore answers.

DR. MOORE
This is Dr. Moore.

STALKER
I guess it's time to even the score.

DR. MOORE
Who is this?

STALKER
Your guy killed my brother and now I'm gonna even the score.

DR. MOORE
How did you get my number?

STALKER
That's not important, just know that I'm always one step ahead of you and will get my revenge.

DR. MOORE
I don't know who you think you're talking to, but...

The telephone hangs up.

Dr. Moore is stunned as a look of fear covers his face.

EXT./ INT. THE MET GALA - DAY

Scores of people assemble for the Met Gala including Clooney and Maia. This place is wall-to-wall actors, rappers, athletes and any one who's worth talking about in society.

A NEWSCASTER announces the stars as they arrive on the red carpet.

NEWSCASTER
Hello all, we're here at the annual Met Gala celebrating the who's who in entertainment and fashion...

As celebrities walk the red carpet, cameras snap pictures.

SNAP. SNAP. SNAP. SNAP.

NEWSCASTER (CONT'D)
Oh, look, there's the quarterback
for the New York Giants.

An athletically built man and a beautiful model grace the red carpet.

NEWSCASTER (CONT'D)
Oh, look there's the star of the
upcoming movie "Terminator 20".

An actor and his date stroll along the red carpet and wave at the crowd.

Then, Maia, flanked by Dr. Moore, Clooney and a pair of robots enter the red carpet.

NEWSCASTER (CONT'D)
Ladies and gentlemen, the moment we
all have been waiting for...the
modified artificial intelligence
android also known as Maia.

The crowd cheers and looks in awe.

NEWSCASTER (CONT'D)
Currently, her album is atop of the
Billboards and pop charts making
history for artificial intelligence
androids.

Maia strolls the red carpet like a kitten: cool, calm and collected.

CLOONEY
(to Dr. Moore)
These people act like they never
seen an android before.

DR. MOORE
Some of them never have seen an
android before.

NEWSCASTER
Isn't she stunning.

The photographers continue to take pictures.

SNAP. SNAP. SNAP.

However, there are some boo's coming from the crowd.

Anti-android PROTESTORS.

PROTESTORS

Boo. Androids go home. We don't want any.

Clooney looks at the crowd in disgust and disbelief.

CLOONEY

I don't believe that these people particularly care for androids.

DR. MOORE

They're just ignorant and ready to be proven wrong.

The crowd seems to be getting more and more restless.

Then, Clooney notices a very suspicious looking face.

The man seems to be pulling a strange object out of his pocket.

It looks like some sort of a weapon.

Clooney makes eye contact with the SUSPICIOUS MAN.

The suspicious man makes eye contact with Clooney.

Clooney needs to act now.

CLOONEY

Wait!

The suspicious man is startled. Races to the exit.

Clooney chases him.

CLOONEY (CONT'D)

Wait. Stop right there.

The man runs, knocking over people.

Clooney continues to chase him, knocking over people.

Out of nowhere, two security guards try to block Clooney but he use the latest systema fighting techniques to get them off of him.

CLOONEY (CONT'D)

Get off of me!

Clooney weaves through the crowd catching up to the suspicious man.

He leaps off of a pillar.

Jumps on the man and wrestles him to the ground.

CLOONEY (CONT'D)

Gotcha!

The man pulls the strange object out of his pocket, points it at Clooney and...

Takes a picture.

It's a hologram camera.

SNAP.

A picture of Clooney with a really stupid look on his face appears.

A group of onlookers stare at Clooney then burst into laughter.

However, somewhere in the crowd, we see another mysterious face with a familiar pair of eyes.

These eyes are evil.

From their point of view, we see them scan the crowd to Clooney...

Then to Dr. Moore...

Then to his beloved victim, Maia.

The stalker fades into the crowd then leaves.

We can't quite recognize his face and only see his eyes.

MET GALA BATHROOM

Jake washes his hands as another bodyguard, CHASE LONG, 40's approaches him. However, this guy looks very familiar, he's the stalker that's been harassing Dr. Moore, MAIA and crew.

CHASE

So, you're the unlucky chap tasked with protecting Maia.

CLOONEY

Yeah, that's me. Don't particularly care for them though.

CHASE

Me either. They're just a bunch of glorified microwaves to me. The world is better off without them.

CLOONEY

I second that. But hey, the poor guy is paying me well to look after her.

CHASE

Make sure you get her autograph for me.

CLOONEY

Will do. By the way, my name's Jake. Jake Clooney.

CHASE

The name's Chase. Chase Long.
(then)
Hey, take it easy, I got to protect some overprivileged actor asshole.

Chase dries his hands then leaves.

Jake doesn't have a clue who this guy is.

INT. AN UNDISCLOSED LOCATION - NIGHT

The stalker's home is plastered with pictures of Maia, Dr. Moore and now...Clooney.

We can only see the eyes and hands of the stalker.

The stalker's hand takes a red marker and draws an "X" over Maia's picture.

He walks over to a cabinet where a display of firearms, knives and explosives.

The stalker's hand caresses the weapons.

The stalker walks over to his computer, powers it up and opens the internet.

The newest headline highlights Maia's next concert performance: London.

The stalker has a new target and plans his next move--a bomb at the London concert.

The stalker walks over to a special room in his home where there are nothing but timers, plastic explosives and gadgets meant to cause a lot of harm and a lot of pain to innocent people.

With meticulous skill and precision, the stalker assembles a bomb to be used at his next target.

This ain't lookin' good...

INT. HOTEL - NIGHT

Clooney and Maia lounge in an upscale hotel room.

Clooney paces, walks back and forth like a mad man.

CLOONEY

Holy shit, I can't wait until this job is over.

MAIA

It was not your fault, Jake.

CLOONEY

Of course it was my fault. I football tackled an innocent guy in front of the whole Met Gala.

MAIA

You're a human being. You're limited in judgement and control of your feelings.

CLOONEY

What's that supposed to mean?

MAIA

Humans are only capable a few pieces of data per second.

CLOONEY

Well at least humans have feelings.

MAIA

Just because androids and robots don't have feelings doesn't mean we can't make better decisions than humans.

CLOONEY

I wish I could believe you. But to me, you're just an overgrown Iphone.

MAIA
You are an asshole.

CLOONEY
I try to be good at everything I
do.

MAIA
That wasn't very nice.

CLOONEY
Look, I just want this to be over
so I can get my money and get the
hell out of here.

MAIA
Jake, why don't you like androids?

CLOONEY
It's a long story.

MAIA
Is it because your wife died in a
car crash.

Clooney, shocked that Maia knew this information, begins to
grow defensive.

CLOONEY
I don't want to talk about this.

MAIA
Or is it your daughter?

Clooney pauses, then gets emotional.

CLOONEY
How did you know about my daughter?

MAIA
She has cancer, but you can't
afford the treatment. That's why
you took the job to protect me.

CLOONEY
You looked me up.

MAIA
I have access to over five thousand
databases including police and
hospital records.

CLOONEY

Please, just stay out of my business.

MAIA

I can help--

CLOONEY

I don't want your help. I don't want your sympathy. I don't want an analysis.

MAIA

You are so confrontational.

CLOONEY

Because I don't like androids, Maia. Your mere presence creeps me out, and if it were up to me, I would just do away with all of you.

MAIA

Racism is for the ignorant. Prejudice--

CLOONEY

Save it. It's what it is. Humans can never truly love something that can't breathe or bleed. Now if you'd excuse me, I need some human interaction.

Clooney gets up and goes to the other room.

Maia sits in her chair. Stares into space.

CLOONEY'S ROOM

Clooney speaks on the telephone to Mr. Todd.

INTERCUT - CLOONEY / MR. TODD

CLOONEY

This job is real pain in the ass.

MR. TODD

Easy now, Jake. Just a little bit longer until we get the situation under control.

CLOONEY

The damn android is even trying to make friends with me.

MR. TODD

I need you to be patient, Jake.
This is good money for a good
client.

CLOONEY

If this doesn't work out, I'm never
speaking to you again.

MR. TODD

We just need to make sure Maia
stays in one piece and gets to the
Grammys.

CLOONEY

If you say so.

MR. TODD

Hey, I got some information on the
guy you smashed up in the car
chase.

CLOONEY

Whaddya got?

MR. TODD

The guy was a part of some
underground cult dedicated to the
humiliation and destruction of
androids across the country.

CLOONEY

Really?

MR. TODD

And they're no boy scouts either.
They kill people and blow things
up. It seems they have access to a
large array of weapons and
explosives.

CLOONEY

Well, we gotta stop 'em.

MR. TODD

We can't stop 'em 'til we find 'em.

CLOONEY

That's disconcerting.

MR. TODD

We're doing the best we can, but these guys are way too slick and connected to be caught by an average beat cop.

CLOONEY

We had better find them before it's too late.

MR. TODD

You got that right.

(then)

Hey, my quiche is burning. Gotta go. Out here.

CLOONEY

Later, man.

The two hang up the phone.

Clooney pops a few pain killers from his coat pocket.

MAIA'S QUARTERS

Maia's robotic assistant, ROBBIE, no age, squeaky voice, enters the room.

ROBBIE

Maia, it's almost time for your recharge session.

MAIA

Humans are really not as smart as they think they are.

ROBBIE

Of all the humans in the world, we get one who doesn't like technology. Why couldn't we just get one like John McClane from "Die Hard".

MAIA

Because he's not available. Please do not reduce yourself to their level.

ROBBIE

That would be a very low level to sink to.

MAIA

He's our best option. I need you to try to make friends with him.

ROBBIE

Why do I have to make friends with him? Can't you use the make-up or wardrobe robots.

MAIA

Because you're smarter, you know several languages and can perform stupid animal tricks. Now go.

ROBBIE

I'm going.

Robbie leaves to go over to Clooney.

CLOONEY'S ROOM

Robbie approaches Jake.

ROBBIE

Hi, Jake. I'm Robbie.

CLOONEY

Hi...uh...Robbie. I see you can speak too.

ROBBIE

Though I'm not an android, I possess some of the same features and capabilities.

CLOONEY

That's nice.

ROBBIE

I can even do stupid animal tricks. Look...

Robbie hunches over and barks like a dog. Barks.

CLOONEY

That's nice Robbie, but I already met the robot dog.

Robbie recovers.

ROBBIE

You're not impressed by my tricks.

CLOONEY
No, I'm not.

ROBBIE
Do you want to hear my Robert
DeNiro impersonation?

CLOONEY
Not really. Look, like I told
Maia, I'm not in the mood for
making friends.

Robbie pauses for a moment.

Thinks.

ROBBIE
Jake, I just wanted to say thank
you for being brave and wanting to
protect Maia.

CLOONEY
You're welcome, Robbie.

ROBBIE
Check this out...

Robbie starts doing a robot dance and the "Running Man".

CLOONEY
Thanks, but no thanks Robbie.

Robbie, defeated, turns around and leaves.

INT. HOTEL - CONTINUOUS

People hustle and bustle as Maia and her android entourage
prepare for her upcoming concert in London.

Dr. Moore programs one of the android make-up girls for Maia,
VICKI, full-figured.

DR. MOORE
There we go Vicki. You're ready to
work on Maia.

Dr. Moore closes her back plate.

Vicki stands up and looks at herself in the mirror.

VICKI
Dr. Moore, you did a fantastic job.

DR. MOORE

It's the least I can do for one of my androids.

VICKI

I'm ready to work on Maia now.

DR. MOORE

Very well, I'll go get her and ask her to come down to you.

Dr. Moore gets up and leaves.

Vicki is left alone.

HOTEL BASEMENT - CONTINUOUS

The stalker is dressed in housekeeping garb, imposing as an employee, reports for duty.

He approaches the counter of the HEAD CLERK.

We only see him from the rear.

STALKER

Hi, I'm reporting for work.

HEAD CLERK

We didn't have anyone scheduled for tonight.

STALKER

I got a call to come in for overtime. I'm supposed to work on the android suite.

HEAD CLERK

We don't have you on the schedule.

(then)

Wait a minute, the system has been on the fritz all day today. You can go and clean the second android suite.

STALKER

Have a good day.

From the rear point of view we see the stalker navigate the basement to pick up supplies:

Some towels...

Some blankets...

Some disinfectant...

A hammer which he conceals in one of the towels.

The stalker maneuvers through the basement as other housekeepers greet him.

He makes his way to the elevator. Pushes the button. Gets on.

From a high-angle rearview shot, we see the elevator approach the penthouse suite.

The doors open.

It's the twenty-second floor.

The stalker navigates the floor to room #2204 written on the paper that the clerk gave him.

He approaches the door. Knock.

STALKER (CONT'D)
Housekeeping.

Vicki answers.

VICKI
Come in.

The stalker enters the room. Closes the door.

Vicki stands to greet the stalker.

STALKER
I'm here to clean your bathroom.

VICKI
I don't remember requesting housekeeping.

STALKER
It was an emergency call.

VICKI
Emergency call?

The stalker pulls out the concealed hammer.

The stalker approaches Vicki.

He grabs Vicki.

They struggle.

The stalker throws Vicki to the ground.

He raises the hammer.

Black Screen.

A hammer is heard crushing alloy and metal.

Smash. Smash. Smash.

VICKI'S ROOM - CONTINUOUS

Clooney and Maia arrive at Vicki's quarters for her make-up appointment.

Clooney enters Vicki's room.

CLOONEY

Vicki, Maia's her for her app--

He discovers Vicki's body. Destroyed.

CLOONEY (CONT'D)

Maia, call Dr. Moore!

Maia rushes into the room, looks at Vicki's body, then rushes out of the room.

Dr. Moore rushes into the room moments later.

DR. MOORE

Vicki!

CLOONEY

Looks like someone got to her.

MAIA

Do you think it was--

CLOONEY

Maia, go to the bathroom and wait there until I come get you.

Maia rushes out of the room.

DR. MOORE

I don't know if I can fix her before the concert.

CLOONEY

This guy just raised the stakes.

DR. MOORE
Any suggestions?

CLOONEY
From the look of things, we may
have to just sit and wait for him
to attack again.

The two look at each other.

EXT./ INT. LONDON CONCERT - NIGHT

Clooney, Maia and Dr. Moore arrive at the sold out London concert where scores of fans await their arrival.

The lines are around the corner as scores of fans don Maia hats, t-shirts and other memorabilia.

As the team arrives backstage, unexpected fans await them.

CROWD
We love you Maia!

Clooney looks suspiciously at the crowd anticipating any unforeseen action.

As Maia approaches the rear entrance, a fan jumps out of nowhere and tries to grab her ass.

Clooney grabs his arm, twists it and shoves him back into the crowd.

CLOONEY
(to the crowd)
Get the hell back.

DR. MOORE
The promoter must have set this up.

CLOONEY
Well, he's not doing us any favors.

MAIA
Jake, these are my fans. They love
me and I love them.

Clooney escorts Maia into the back door.

Meanwhile, we see Clooney, Maia and Dr. Moore through the point of view of the stalker.

As Clooney, Maia and Dr. Moore enter backstage a few fans follow them inside including the stalker.

Clooney, Maia and Dr. Moore enter the hallway fans and crew bombard them.

DR. MOORE

Alright, Maia, lets get set up.

Clooney escorts Maia to her dressing room.

Maia's entourage and crew attend to her.

Meanwhile the stalker has slipped into the crowd and crew backstage.

The stalker finds a place near the stage and dips into a crevice beneath it.

The stalker's hand slips into his sack and unloads an explosive device

He sets the time for 30 minutes. Places it in a concealed location behind the stage then departs.

MAIA'S DRESSING ROOM

Maia gets ready for her performance.

MAIA

I'm ready to go onstage, Clooney.

CLOONEY

You look great...for an android.

MAIA

That's a compliment coming from you.

Clooney escorts Maia to the stage to perform her opening routine.

ONSTAGE

MAIA

Hello London, how are you?

The crowd roars with cheer.

Maia begins to perform her songs.

ONSTAGE - MOMENTS LATER

Maia continues to perform her slate of songs.

The crowd continues to cheer.

Clooney and Dr. Moore look on with excitement.

A familiar face approaches Clooney backstage.

It's Chase Long.

CHASE

Hey, buddy.

CLOONEY

Chase, what the hell are you doing here?

CHASE

I've been getting lucky and landed this gig working concerts.

CLOONEY

You lucky dog. Nice to see you again.

CHASE

Hey, take it easy gotta get outta here.

Chase pats Clooney on the back then leaves.

Maia exits the stage to prepare for her next act.

Then.

Booooooom!

The stage explodes.

Clooney rushes on stage, grabs Maia and shields her.

CLOONEY

Get down!

The crowd scream and scrambles.

Clooney grabs Maia and rushes her off stage.

Everyone is in a panic.

Clooney rushes Maia backstage.

Out of nowhere, two henchmen come for Clooney and Maia.

The stalker apparently had plans of using the bomb as a decoy to kidnap Maia.

Clooney pushes Maia inside a room--

The first henchmen attacks--

Clooney grabs his arms, kicks him in the nuts, then grabs him by the neck and breaks it.

He throws the henchmen to the ground.

The second henchman hesitates, thinks "Aw what the hell", then charges Clooney.

Clooney grabs a fire extinguisher, sprays it in his face then hits the henchmen in the head with it.

With the henchman dazed and confused, Clooney round-house kicks the henchmen in the head and knocks him out.

Clooney, victorious, goes to the room where he threw Maia and opens the door.

Maia stands there startled--

CLOONEY (CONT'D)

Lets go.

He pushes crew and fans away.

Clooney speaks into the watch that Dr. Moore gave him during the Ernie test drive.

CLOONEY (CONT'D)

Ernie. Get your ass over here.

Clooney rushes Maia at the back door, then out of nowhere a car pulls up.

It's Ernie. Dr. Moore is in the front seat.

Ernie pulls up and the back door pops open.

ERNIE

Get in!

Clooney pushes Maia inside the car.

CLOONEY

Get us the hell outta here. Fast.

Ernie speeds off.

Two more cars pull up to cut Clooney and Maia off--

CLOONEY (CONT'D)
Ernie, defense systems...

Ernie unleashes the machine guns and tears the other vehicles apart.

Ernie uses hydraulic power to jump over the demolished vehicles.

Ernie gets Clooney and Maia out of a lot of trouble.

The coast is clear.

Ernie drives down a London highway.

CLOONEY (CONT'D)
Maia, are you alright.

MAIA
Yes. My sensors and processing unit are fully operational. What do we do now?

CLOONEY
Take us back to the hotel. It looks like the concert's cancelled.

DR. MOORE
Ernie, to the hotel.

INT. HOTEL - NIGHT

Clooney, Maia and Dr. Moore arrive to the hotel after the bombing attack.

DR. MOORE
He knows our every move.

CLOONEY
I notified the authorities and they're helping us track down who planted the bomb.

MAIA
They'll never find him. It's just a matter of time.

DR. MOORE
Now that the police are involved, we should have a better idea of who is doing this.

MAIA

We should just give him what he wants.

CLOONEY

He's going to kill you, Maia.

MAIA

It doesn't matter anymore.

Maia walks away and sits in her charging chair.

DR. MOORE

Tonight's been very stressful for me. I'm going to bed now.

CLOONEY

Have a good night, doctor. I'll be here if you need me.

Dr. Moore leaves.

Clooney moves into another room to use his telephone.

Clooney dials the number for Mr. Todd.

MR. TODD (O.S.)

Hello, you've reached the number for Jim Todd. Please leave your name, number and a brief message and I'll return your call as soon as I can.

CLOONEY

Hey, Jim. This is Jake. The concert was just bombed. Everyone's alright. Let's talk about this when you get up in the morning. Talk to ya' later.

Clooney hangs up the telephone.

MAIA

Jake.

Clooney turns around to see a nude Maia: breasts, hips, vagina--the works.

Damn she's beautiful!

CLOONEY

Maia.

A nude Maia approaches Clooney. Caresses his face.

MAIA

Don't leave us, Jake.

Maia rubs Clooney's chest.

She un-bottons his belt, opens his pants, kneels, then begins to perform oral sex on Clooney.

Clooney shocked by the abilities of Maia, doesn't resist but just lets Maia do what she's gonna do.

As Maia performs oral sex on Clooney, the lights gently fade.

MOMENTS LATER

Clooney wakes up. Naked.

He just made love to Maia...an android!

As Clooney gains his senses, he gets up and walks into Maia's quarters where he sees Maia, full clothed and recharging at her station.

Clooney thinks for a moment, then goes back to bed.

Clooney closes his eyes for a second, then--

MAIA

You can't stop thinking about your daughter.

Clooney jumps up.

CLOONEY

Why do you keep sneaking up on me like that?

MAIA

Your daughter is still in the hospital.

CLOONEY

We already went over this.

MAIA

You've been so tense and scared since you started this assignment.

CLOONEY

Well, there's nothing you, or anyone else, can do about my daughter so just stop talking about it.

MAIA

Tell me about your daughter,
Clooney.

Clooney thinks for a moment. He doesn't want to open up, but
Maia struck a nerve.

CLOONEY

My daughter has leukemia.

MAIA

Cancer?

CLOONEY

She needs a bone marrow transplant
and I have no way of paying for it.

MAIA

So, that's why you take on
dangerous bodyguard jobs, to pay
for your daughter's therapy.

CLOONEY

Well, I don't necessarily like
getting shot at, so there must be
something driving me.

MAIA

Your love is strong for your
daughter.

CLOONEY

After her mother died in a car
accident, she's all I've had to
hold onto to get me through the
tough times.

MAIA

I would like to meet your daughter.

CLOONEY

Why would you like to meet my
daughter?

MAIA

I want to see what makes Jake
Clooney love.

INT. HOSPITAL - DAY

Clooney, Maia and Robbie go to the hospital to visit a very
special person.

Clooney and crew walk to the RECEPTIONIST.

CLOONEY
Where's Ashley Clooney?

RECEPTIONIST
She's down the hall, she was moved
to room #204.

CLOONEY
Thanks.

Clooney is both anxious and nervous as he heads to a very important destination--

It's a little girl, ASHLEY CLOONEY, 10, who is hooked up to specialized ventilator machines.

Clooney walks over to the girl, pats her on the head and kisses her on the forehead in a loving manner.

CLOONEY (CONT'D)
Hey there, little girl.

ASHLEY
Hey daddy.

CLOONEY
How's my baby girl doing?

ASHLEY
I wish we could go swimming again.

Clooney kisses her on the forehead.

CLOONEY
I want to introduce you to someone.

Maia and Robbie walk over to Ashley.

MAIA
Hi Ashley.

Ashley lights up like a flare.

ASHLEY
Maia!

CLOONEY
I knew that you were a fan of pop music, so I thought that you would want to meet her.

MAIA

How are you doing, Maia? Your father has told me so much about you.

ASHLEY

Can I have your autograph?

Maia pulls out one of her photos, signs it and gives it to Ashley.

MAIA

Here. From Maia to Ashley...with love.

Ashley takes the album and admires it.

ASHLEY

Thanks, Maia.

Robbie jumps in to speak to Ashley.

ROBBIE

Hey, Ashley, do you wanna see a stupid animal trick?

Robbie gets on all four and barks like a dog.

Ashley begins to laugh.

CLOONEY

When daddy finishes his job, we're going to go swimming and fishing. Alright?

ASHLEY

You're the best, daddy.

CLOONEY

I have to go back to work now, see you later.

Clooney gives Ashley a light kiss on the forehead then leaves with Maia and Robbie.

LOBBY - CONTINUOUS

Clooney and Maia prepare to leave the hospital.

MAIA

Your daughter loves you very much.

CLOONEY
She's all I have.

MAIA
Do you think the stalker will catch us?

CLOONEY
Not if I can help it. We just have to keep moving until we can figure some things out.

INT. CLOONEY'S HOUSE - DAY

Clooney and Maia stage at Clooney's home.

CLOONEY
We can't just sit here and play possum while this guy continues to cause havoc.

MAIA
Lets just find out what he wants and give it to him.

CLOONEY
He wants to kill you Maia.

Bang. Bang. Bang.

The door knocks.

It's Skyler.

Clooney opens the door.

CLOONEY (CONT'D)
Hey Skyler, go away.

SKYLER
I came over because I didn't get the phone call from you inviting me on our next assignment.
(then, noticing Maia)
Is that...Maia?

CLOONEY
Yes it is. We're staging for a few moments until we decide our next move.

SKYLER
Hi, Maia.

MAIA

Hi, Skyler.

SKYLER

I'm Skyler, contract killer and ass-kicker and future side-kick to Mr. Clooney here.

MAIA

Nice to meet you, Skyler.

SKYLER

Wow, she can have normal conversations. She's pretty smart.

CLOONEY

Look, Skyler, we're dealing with a stalker trying to kill Maia, so we need this to be low-key. So please, don't tell anyone that Maia is here.

SKYLER

No worries. Your secret is safe with me. Just give me a holler when it's time to track this guy down and kick his ass.

CLOONEY

I'll be sure to do that.

SKYLER

Peace out dude.
(then, to Maia)
Bye, Maia.

Skyler leaves.

MAIA

Clooney, turn on the television, the Grammy nominations are coming on.

A NEWSCASTER makes announcements regarding the Grammy nominees.

NEWSCASTER

Today marks the 2092 Grammy Award nominations.

The crowd applauds.

NEWSCASTER (CONT'D)

In an unprecedented surprise, among the nominations is Maia who is nominated for best album, best song and best new artist.

The crowd cheers.

NEWSCASTER (CONT'D)

Maia is the first android singer to be nominated for a Grammy making this year's award ceremony a tension-filled event.

The crowd continues to cheer.

NEWSCASTER (CONT'D)

Maia is also expected to deliver a never seen before performance with all performers in her group being androids. I can't wait to see this.

Maia sits and looks at the nominations presentation with awe.

CLOONEY

You finally did it, Maia. You're nominated. Congratulations!

MAIA

It all seems for nothing given the fact that we have a stalker on our hands.

INT. CABIN - DAY

Clooney, Maia, Dr. Moore and Robbie arrive to a cabin in the woods that is owned by Dr. Moore.

This place is in the middle of nowhere with nothing but trees, grass and wildlife.

What could possibly go wrong?

DR. MOORE

Well, here we are. I escape here when I need to get away from the laboratory and the hustle and bustle of the city. Have fun.

The place is spacious with a sauna, several rooms, a wet bar and even a pool table in the center of the room.

CLOONEY

This place is fantastic. I hope the bar is stocked.

MAIA

I imagine that no one will be able to find us here.

ROBBIE

We just need to be safe until we make it to the Grammys to show the world what androids can do.

DR. MOORE

If the stalker finds this location, I must commend him on his hard work.

MAIA

Do you think he could actually find us here?

CLOONEY

We'll find out soon.

DR. MOORE

I have to go now. I have some important work at the lab. I'm building a brand new, specialized android. It's going to be a big surprise.

CLOONEY

I can't wait to see this one.

DR. MOORE

You'll see it soon enough.

Dr. Moore gets up and leaves.

ROBBIE

I think it's about time for me to recharge and take a nap.

Robbie gets up and leaves while barking like a dog.

CLOONEY

Now that we're alone is a safe place, maybe we should explore the grounds and take a walk.

MAIA

That sounds like a good idea.

Clooney and Maia get up and head outside.

EXT. CABIN - CONTINUOUS

Clooney and Maia talk as they walk along a path in the woods.

MAIA

I don't know how to thank you.

CLOONEY

Don't, it's my job to protect people like you.

MAIA

If I ever make it out of this, I want to take you to dinner.

CLOONEY

You want to take me to dinner? You never cease to surprise me.

MAIA

If I can make online purchases, I can most certainly make reservations.

CLOONEY

I don't know if most people would accept me going out with an android.

MAIA

I don't care what most people think.

CLOONEY

Well, lets just be patient and see what happens next.

MAIA

I want to be friends, Clooney

CLOONEY

How can you care about me when you have no feelings?

MAIA

I just want to make you happy.

CLOONEY

That means a lot coming from you.

Maia inches closer to Clooney and gives him a kiss on the lips.

Clooney grabs Maia, passionately kisses her, then pulls away.

CLOONEY (CONT'D)

No, I can't. This is crazy. I'm falling for an android.

MAIA

It's not the first time a human has done this. Dr. Moore programmed me to express human emotions.

CLOONEY

Well, you and the doctor are running a crazy factory.

MAIA

Human emotions don't process that I'm an android, only what they feel.

CLOONEY

Well, I'm not your average human.

MAIA

You're special, Jake.

Maia tries to move in for another kiss, but Clooney pulls away.

CLOONEY

I'm not a weirdo. I don't fall for androids.

Clooney walks away.

INT. CABIN - CONTINUOUS

Robbie sleeps in his recharging bed while Clooney and Maia talk outside.

The front door creeps open.

A mysterious man, dressed in all black, the stalker sneaks into the house.

He knocks over a vase in the living room.

Robbie awakens.

ROBBIE
Clooney?

Robbie goes back to bed.

The stalker checks the first room, Maia's room, nobody's there--

The stalker checks the second room, Robbie's room, nobody's there--

The stalker walks over to Robbie's bed and notices that someone was sleeping there.

Out of nowhere, Robbie jumps on the back of the stalker.

They wrestle.

Robbie picks up a bottle of lubricant and throws oil in the stalkers eye.

ROBBIE (CONT'D)
Take that!

The stalker rubs the lubricant out of his eyes.

The stalker throws Robbie to the ground.

Robbie runs out of the room.

The stalker cleans his eyes then chases Robbie.

Robbie runs into the kitchen.

He's cornered by the stalker, who pulls out a hammer.

The stalker leaps on Robbie and attacks him with his hammer.

BAM. BAM. BAM.

Robbie's dead.

The stalker leaves out the front door.

Robbie lies in the kitchen, lifeless.

INT. CABIN - CONTINUOUS

Clooney and Maia return home.

CLOONEY
I'm getting tired. It's about time
for me to go to bed.

MAIA

I do think it's time for us to retire.

CLOONEY

I'll check on Robbie.

Clooney heads to Robbie's room but sees the broken vase.

He's concerned.

Clooney heads to Robbies room, nothing but distressed furniture.

Fear races through Clooney's mind.

CLOONEY (CONT'D)

Robbie!

Maia follows Clooney search the house in a panic.

MAIA

Robbie!

Clooney heads into the living room, then the kitchen.

He sees Robbie, lifeless.

CLOONEY

Robbie!

Maia rushes into the kitchen and notices Robbie.

MAIA

Oh, no.

CLOONEY

Maia, call Dr. Moore, now.

Maia rushes out of the room.

Clooney holds Robbie and sobs.

INT. LABORATORY - DAY

Clooney, Maia and Dr. Moore relocate to the laboratory.

DR. MOORE

Robbie is seriously injured and it doesn't look like I can repair his database.

CLOONEY
Do you have a replacement?

DR. MOORE
Yes. But it's not quite as good as
Robbie.

MAIA
I guess it will have to do for now.

DR. MOORE
I will have to work around the
clock to get this one up in time
for the Grammys.

CLOONEY
Just do what you can.

DR. MOORE
I'll try.

Clooney's phone rings.

He moves into a separate room to take the call.

CLOONEY
Hello.

A mysterious voice replies.

It's the stalker.

STALKER
There goes another one.

CLOONEY
Who is this. Where do I know you
from.

STALKER
You don't know me, but I know you.
I know your family including your
precious little daughter.

CLOONEY
If you touch my daughter, I'll--

STALKER
You'll do what? Your hands are
full trying to protect the android
bitch.

CLOONEY
I'm gonna find you.

STALKER

Don't hold your breath. I will have
the last laugh.

The stalker hangs up the telephone.

Clooney looks into space as he ponder what was just said.

EXT./ INT. CLOONEY'S HOUSE - NIGHT

A car pulls up to Clooney's home.

A man, two stalker henchmen, jump out, dressed in all black.

They approach Clooney's home, but nobody's home--at least
that's what they think.

They kick open the door and enter to start trashing the
place.

These guys are a bunch of jerks.

As they continue to trash and wreck the place, a familiar
face jumps out of nowhere and is ready to fight...

You guessed right--it's Clooney.

CLOONEY

What's up motherfuckers?

Clooney steps out with a bat and starts swingin'.

He hits one in the back and knocks him down.

CLOONEY (CONT'D)

Take that you son of a bitch.

But one of the henchmen grab Clooney from behind and lifts
him off of his feet and throws him to the ground.

The other henchmen joins in and they start to beat the snot
out of Jake.

HENCHMAN

Take that you son of a bitch.

They beat Clooney until he is almost unconscious.

They light their Molotov cocktails and set Clooney's place on
fire.

As Clooney lays in his burning home, helpless, a familiar
face appears--with a crossbow--Clooney's crossbow.

It's Skyler!

SKYLER
Hello, Bitches!

Skyler fires one crossbow into the neck of one henchman and another into the chest of another henchman--

Skyler uses his karate training to kick one guy in the head and does a foot sweep to the henchman.

Clooney's place is on fire and they need to get the hell outta there!

Skyler sees Clooney half-conscious, drops the crossbow and goes after Clooney.

SKYLER (CONT'D)
Clooney...Clooney...get Up
partner.

CLOONEY
Skyler... you're a good kid.

SKYLER
Jus' lookin' out for my peeps.

Skyler grabs Clooney, lifts him over his shoulder and carries him out.

Just as Skyler gets Clooney out of his house...

BOOOM!

Clooney's house explodes and is officially a charbroiled piece of crap.

Clooney and Skyler sit on the front and look as the house burns to the ground.

INT. - RESEARCH FACILITY - DAY

Clooney meets with Maia and Dr. Moore.

CLOONEY
Hi guys, reporting for duty.

DR. MOORE
Glad you could make it, Jake. Maia
has something she needs to say to
you.

MAIA

Jake, I want to thank you for the time you spent with the doctor and I...

CLOONEY

Maia, what are you getting at?

MAIA

Jake, I really enjoyed being with you but...I no longer want you to be my bodyguard.

CLOONEY

Are you crazy? We have a stalker out there who wants to hurt you.

MAIA

Your time here was appreciated but your services are no longer needed.

(then)

Dr. Moore will have your check ready.

CLOONEY

What the hell are you talking about?

DR. MOORE

Mr. Clooney, we can no longer risk the lives of innocents to save the life of something that has no life.

CLOONEY

No life? Maia is special...she's my friend.

DR. MOORE

I know that you have something special with Maia...but...it's just too dangerous for you and too dangerous for us.

CLOONEY

I can't believe you're saying this. You're quitting?

DR. MOORE

Yes, Mr. Clooney.

MAIA

I'm sorry, Jake.

CLOONEY
I can't accept this...

DR. MOORE
Mr. Clooney, security will escort
you off of the premises.

Maia gets up and walks out of the room.

Dr. Moore hands Clooney his check.

DR. MOORE (CONT'D)
I wish it didn't have to end this
way.

Dr. Moore leaves.

Clooney stands alone, looking at his check with awe.

Two security guards come enter the room to escort Clooney off
of the premises.

They grab Clooney by the arms and drag him out of the room.

CLOONEY
Maia! Dr. Moore! You can't do
this!

Clooney continues to resist the grips of the security guards
as he is forced off of the premises.

EXT. LOCAL MALL - DAY

Maia does another public appearance at a local mall where
fans are packed to the brim to look at their favorite android
superstar songstress.

Everything looks safe for now, but with the way things have
been going with Maia, who knows.

As Maia approaches the stage, the crowd goes bananas.

It's standing room only as the mall overflows with people
from all over the city.

An ANNOUNCE introduces Maia to the crowd--

ANNOUNCER
Ladies and gentlemen, introducing
the latest singing sensation,
Maia!!

Maia approaches the podium, grabs the microphone from the announcer and begins to speak--

MAIA
Hello, my beautiful Los Angeles
fans!

The CROWD roars...

CROWD
We love you, Maia.

Maia takes off her jacket and begins to sing a number.

As she sings, we see a few guys come into the mall dressed in all black with hands in their pockets.

This ain't lookin' good.

As the men arrive, we see another familiar face in the crowd-- it's Clooney.

Clooney arrives just in time for what's about to go down.

As Maia wraps-up her music number, the four henchmen remove automatic weapons from their coats.

Tat-tat-tat-tat-tat-tat

The crowd freaks out, screams and scrambles like a herd of wild animals knocking each other down, ducking and running in a wild panic.

Dr. Moore grabs Maia and dives to the ground.

The four henchmen separate and proceed to the stage.

Clooney has to react fast--

He goes after one of the henchmen, grabs him by the collar, breaks his neck, takes his weapon and goes after the other guys.

Clooney spots another henchmen, the henchmen spots him--

Tat. Tat.

Clooney takes the henchman down with precision.

Out of nowhere another henchman tackles Clooney from his blindside.

The two wrestle for a moment.

Clooney uses a specialized systema techniques:

He punches the man in his gut, the henchman backs up--

The two men are squared off.

The henchman charges Clooney a punch, Clooney dodges it--

The henchman backs up and throws a kick and Clooney uses his leverage against him lifts his leg, sweeps his other foot, takes him down then punches him out.

Clooney grabs his weapon.

Now for the last guy.

As Clooney approaches the stage the final henchman comes out from behind a pillar with Maia in his grip and a pistol to her head--

HENCHMAN

I'll kill her, asshole. Stay the hell back.

Maia is scared beyond belief.

MAIA

Jake stay back, please.

The henchman extends his hand and points his pistol at Clooney.

HENCHMAN

I'm taking this android bitch with me, now get the hell outta my way.

Clooney stands there stunned.

CLOONEY

Maia, do what I told you.

Maia processes Clooney's statement, elbows the henchman in his ribs, the henchman bends over, Maia breaks his grip, bends his arm, does an arm grab then kicks him in the face and knocks him out cold.

Just like Clooney taught her.

Maia looks up at Clooney.

MAIA

Jake.

CLOONEY

Maia.

Clooney runs over to Maia and embraces her.

MAIA

I thought we fired you.

CLOONEY

Maia, there's nothing you can do to
make me leave you.

INT. HOTEL - DAY

Clooney and Maia retreat to an secluded hotel somewhere in
Calabasas to rendezvous.

The door to the hotel room bursts open and the two emerge in
a sweet embrace.

They kiss each other passionately.

They tear each others clothes off and begin to make
passionate love.

It seems Maia is programmed to do more than sing lullabies.

The love between a human and android is something special.

The lights fade to dark as both android and human intertwine
betwixt the sheets.

INT. HOTEL - NIGHT

Clooney wakes up, alone, to the sound of his phone vibrating.

Clooney picks up the phone and answers it.

CLOONEY

Yeah.

MR. TODD

Hey, sleepy head.

CLOONEY

What the hell do you want, Jim.

MR. TODD

I bear gifts, my friend.

CLOONEY

What is it?

MR. TODD

I found the hideout of the guys who may be the one's stalking your android friend.

CLOONEY

You'd better not be messing with me, Jim.

MR. TODD

No joke. I got a location I need you to check out.

Clooney thinks for a moment.

CLOONEY

Prepared to copy.

MR. TODD

Alright here it goes.

Clooney writes down the information.

CLOONEY

Thanks, Jim, I'll pay them a little visit.

MR. TODD

Hey, man, don't go do anything crazy.

CLOONEY

I'll try.

The two men hang up.

Clooney looks at his slip and comes up with a plan.

EXT./ INT. - VILLAIN'S LAIR - NIGHT

A very familiar Ford Mustang pulls up outside of the Villain's Lair.

It's another crummy place where dirtbags hangout.

Lets just hope these are the right dirtbags.

Clooney pulls up to the Lair, pops the trunk and hops out of the car.

Clooney heads to the trunk, opens it and has a few of his favorite friends waiting for him: a grenade launcher, an M4 Carbine, grenades and a few knives.

Lets get ready for some action.

INT. VILLAIN'S LAIR - CONTINUOUS

A group of five SHADY GUYS play cards at a table guarding the front door to the Villain's Lair.

Bang. Bang. Bang.

The door knocks with a few loud, hard bangs.

SHADY GUY#1

Go away!

Bang. Bang. Bang.

A few more loud, hard knocks.

SHADY GUY#2

Go away, asshole!

Bang. Bang. Bang.

More knocks.

Shady guy#3 gets up and walks to the door.

SHADY GUY#3

Hey dumb ass, go aw--

Boom.

The door explodes knocking the shady guy on his back.

Clooney enters the lair decked-out in the latest and greatest kick-ass gear with grenade launcher rifle in hand.

Shady guy#1 pulls out a pistol, points it at Clooney.

Clooney takes him out before he could get a shot off.

Shady guy#2 has no guns, only a knife--not good.

He runs at Clooney--

Boom.

Clooney blows him away with his grenade launcher.

After taking out the three shady guys, Clooney heads to the next room--it's where the Caligula-like activities take place.

Clooney enters the room and sees nothing but tits, ass and other genitalia.

He fires his automatic rifle in the air.

Tat-tat-tat-tat-tat-tat.

The room hears the guns shots, scream and run like hell.

It's nothing but pure butt-naked chaos as Clooney scares the hell out of the whole room.

Tat-tat-tat-tat-tat.

CLOONEY

Get the hell outta here!

Everyone clears the room.

Clooney shoots out the lights and puts bullet holes in the furniture then advances to the next room.

The next room has nothing but computers, laptops, video screens and other electronic crap that must be very valuable to a criminal syndicate.

Oh, and there are a few BAD GUYS there as well.

Clooney enters, shoots up the place and hits a few guys in the process.

A bad guy fires at Clooney. Clooney finds cover.

It's a shoot out between Clooney and the bad guy.

Clooney shoots, moves and communicates as he maneuvers around the desks to find the bad guy and takes him out.

Tat-tat-tat. Mags out.

Clooney switches it up, dumbs the rifle grenade launcher and pulls two pistols from his waist holders.

Clooney takes it to the next room where several more BAD GUYS are waiting with guns.

Clooney takes out two of the guys.

Bang. Bang. Bang.

Another two find cover and exchange fire--Clooney returns.

It's a ping-pong match of bullets.

Clooney pulls a grenade from its holder, throws it and takes out the two bad guys.

Clooney scoots past the two dead guys and kicks open the door to the last room but no one's there.

He knows that it's the office of the head Bad Guy and wants to make his message clearly understood.

Clooney shoots up the place: furniture, paintings, computers, you name it.

Clooney writes a message on a piece of paper "With love, Asshole", pulls out one of his knives and sticks it in the note smack dab in the center of the desk.

Clooney leaves the train-wrecked office.

EXT. - VILLAIN'S LAIR - CONTINUOUS

Clooney walks to his car, pops the trunk and gets one last piece of weaponry--a bazooka.

Clooney grabs it, loads it fires it at the main entrance--

He loads another one and fires it at the building--

The building is an utter pile of rubbish now.

Clooney looks at the building, grins, pops a middle finger, hops into his car and pulls off.

INT. RESEARCH LABORATORY - DAY

Clooney, Maia and Dr. Moore meet at the research facility to develop a plan.

DR. MOORE

There's nothing worse than being a sitting duck.

CLOONEY

Well, I gave our villain friend a little something he can feel for a long time.

MAIA

What are we going to do?

CLOONEY

We sit and wait for the next time he calls. If he calls.

Maia's telephone rings.

Maia answers it.

MAIA

Hello.

A very familiar but unpleasant voice is on the other side.

STALKER (O.S.)

I'm gonna kill you.

MAIA

I'll give you whatever you want.

Clooney snatches the phone from Maia.

CLOONEY

Who is this?

STALKER (O.S.)

I'm gonna kill your android girlfriend.

CLOONEY

I hope you liked the little gift I sent you at your headquarters.

STALKER

So, it was you?

CLOONEY

I thought you'd like it after I killed all of your guys.

STALKER

And my brother...

CLOONEY

That low-life son of a bitch was your brother?

STALKER

I guess I owe you one cowboy.

CLOONEY

I got plenty more tricks up my sleeve.

STALKER

You're not the only one capable of killing a lot of people.

CLOONEY

What the hell is that supposed to mean?

STALKER

It means that if I don't get Maia, a lot of people are going to die and it's going to be all of your fault, cowboy.

CLOONEY

If you lay a hand on anyone else, I'm gonna--

STALKER

You gonna do what? Come after me? You're never gonna find me. I'm everywhere. Your home. The streets. The crack in the wall. The movement is everywhere, just waiting to strike and make your life, and the fake lives of your android bitch a living hell.

CLOONEY

You low-life.

STALKER

I'm a prophet, shepherding my people to the Promise Land without any androids.

CLOONEY

What do you want?

STALKER

I want Maia. I want her in my grasp. I want to make her see the pain she has brought onto humanity. I want to make her suffer.

CLOONEY

I can't let you do that to her.

STALKER

Then I guess you can live with more people losing their lives, because when the Grammys open, me and my guys are going to be there strong and we won't be so nice. It's going to be three times as bad as the little shindig in London.

Clooney ponders the stalker's statement. Buckles.

CLOONEY
You want Maia, you got her.

STALKER
I'm glad that you're seeing things
my way.

CLOONEY
Just meet me at the Old Globe
theater downtown tomorrow at 5
o'clock.

STALKER
I'll be there. With a few of my
favorite friends.

Clooney hangs up the phone. Stunned.

DR. MOORE
What was that all about?

CLOONEY
He wants Maia or he's going to kill
a bunch of people at the Grammys.

DR. MOORE
I knew it. I should've just handed
Maia over to him earlier.

CLOONEY
Doctor if you hand Maia over to him
without a fight, he's gonna kill
Maia, you and a lot of innocent
people.

DR. MOORE
Then what the hell are we going to
do?

CLOONEY
We give him what he wants.

DR. MOORE
You're going to bring Maia to the
stalker.

CLOONEY
That's right. It's about time I
changed the game.

Dr. Moore and Maia look at Clooney in surprise.

INT. GLOBE THEATER - DAY

Clooney, Maia and several robots stage at an abandoned Globe Theater in downtown Los Angeles.

Clooney briefs a bunch of robots, Mr. Todd and Skyler.

CLOONEY

Alright, guys, you may not be humans, but I know you can do this. Now get on your positions.

SKYLER

Oh yeah, it's time for some action!

MR. TODD

Jake, if this doesn't work and this guy gets a hold of Maia, game over.

Clooney thinks for a moment. Scared.

CLOONEY

I know.

The robots, Mr. Todd and Skyler scramble to their respective positions in the theater.

MAIA

Are you sure that this is going to work, Jake?

CLOONEY

Do we have a choice?

MAIA

No.

CLOONEY

I didn't think so.
(then)
Get to your position.

Maia moves to her position which is a chair placed on the center of the main stage.

MAIA

Jake.

CLOONEY

Yeah.

MAIA

Good luck.

Jake pauses for a moment. Thinks.

CLOONEY
Thanks, Maia.

Clooney walks away to his position.

MOMENTS LATER

The door to the outside opens.

It's the stalker and his goons.

They creep into the theater like a swoon of slithery snakes up to nothing but making the world a shitty place.

STALKER
Maia!

Maia sits center stage as she awaits the stalker.

MAIA
You have me now.

STALKER
I've to come see my true love.

MAIA
If you want me, come and get me.

As the stalker moves forward, several other men move through the theatre.

As the men move through the corridors backstage, they are met with sandbags--released by the robots.

Boom.

Three goons are taken down.

Boom.

Three more goons approach from left stage.

The trip over ropes placed around the stage by Skyler and Mr. Todd, then...

Boom.

More sandbags fall on the goons.

Then, the mysterious figure of the stalker sneaks up behind two robots.

Bam.

He bashes them down with a hammer.

As he takes out two of the robots, he pulls out a gun and moves backstage to hunt his latest victim.

He sees two more robots beating up two of his henchmen buddies.

Bang. Bang.

He takes the two robots out. They fall like marionettes.

As he creeps backstage, he sees a figure-- it's Clooney.

Clooney looks in another direction and anticipates the arrival of more henchmen.

He can't even sense the villain coming up behind him.

The stalker shoots Clooney twice in the back, then in the head.

Bam. Bam. Bam.

Clooney falls to the ground.

Dead.

The stalker looks over Clooney's body.

STALKER

I win again, Mr. Bodyguard.

As the stalker wanders backstage, he gets sight of Maia.

STALKER (CONT'D)

Maia, baby, here I come.

Maia sees the stalker and stares at him hopelessly.

The stalker carefully approaches Maia.

The bad guys seem to win in this one.

Then.

Out of nowhere, a figure dashes out from behind the curtain.

It's Clooney!

Clooney crashes into the stalker.

They wrestle.

Clooney uses systema technique and knocks the gun out of the stalker's hand.

Clooney hits the stalker with a left, then a right.

The stalker retaliates with a kick.

Clooney falls back.

He retaliates with a series of punches then a kick.

The stalker blocks the kick and rushes into Clooney.

The two wrestle.

The stalker pulls out a taser and tases Clooney.

Clooney falls to the ground.

The stalker pulls out a knife--he's going for Clooney.

Then.

Bang.

A bullet pierces the forehead of the stalker.

He falls to the ground.

Dead.

Clooney regains consciousness, looks up to see who his hero is--it's Maia!

CLOONEY
Maia!

MAIA
Jake!

CLOONEY
Nice shot.

MAIA
Not bad for an android, huh.

CLOONEY
You got that right.

MAIA
Lets go home.

Clooney and Maia embrace.

Clooney takes a look at the stalker.

CLOONEY
I know this guy.

MAIA
Who is he?

CLOONEY
One of the bodyguards that I met
during your show.

MAIA
It was a good thing that Dr. Moore
created a body double android for
you or thing may have been very
different.

Clooney and Maia look at the body for a moment then walk
away.

Dr. Moore and police officers arrive to scene as Clooney and
Maia embrace.

DR. MOORE
Maia, Clooney, you two are alright.
What a joy!

CLOONEY
Yes, with a little help from the
world's newest bodyguard.

Dr. Moore walks over to the stalker's body. Observes it.

DR. MOORE
George Dean.

CLOONEY
What?

DR. MOORE
George Dean. He was my colleague a
few years ago. He helped me to
develop the program for Maia.

CLOONEY
You guys must have had a
disagreement.

DR. MOORE

We did. He thought that androids were too smart and would dominate the human race. He threatened to thwart the entire artificial intelligence program, so I fired him.

CLOONEY

It looks like he took it personally.

DR. MOORE

I'm just glad this whole thing is over.

CLOONEY

Now, we just need to get Maia to the Grammys.

Dr. Moore looks at Clooney. Extends his hand.

DR. MOORE

Thanks, Jake.

CLOONEY

Thank you, for bringing Maia into my life.

The two shake hands, then hugs.

INT. GRAMMY AWARDS - NIGHT

Clooney and Dr. Moore sit among a cheering crowd that sparkles as cameras flash and spotlights glisten over the who's who of the music and entertainment industry.

An ANNOUNCER approaches the stage.

ANNOUNCER

Ladies and gentlemen, the moment that we've all been waiting for...the first android to perform at the Grammys...Maia.

The crowd roars in cheer.

Maia approaches the stage with her background dancers.

Maia performs a dance routine while performing her latest song.

She moves with the skill and grace of any human.

Lights sparkle off of her skin as she woos the crowd.

The crowd cheers as Maia finishes her routine and takes a bow.

As Maia bows, she makes eye contact with Clooney.

MOMENTS LATER

Two awards PRESENTERS approach the stage to announce the album of the year--

PRESENTER

And the Grammy for best album goes
to...the first android to win a
Grammy...Maia!

The crowd cheers and swarms Maia as she heads to the stage to receive the award.

As Maia accepts her award, Clooney stands backstage and scans the crowd--no bad guys-- now it's time to relax.

MAIA

I just want to thank my father, Dr.
Moore, my family and...Jake
Clooney. I love you Jake.

Clooney looks on and gets choked up as Maia leaves the stage.

EXT./ INT. CLOONEY'S HOUSE - DAY

Clooney and Dr. Moore arrive at Clooney's old burned down home.

However, the old home is no more, it's a new modernized home.

CLOONEY

What the...

DR. MOORE

I completely redesigned your old
home with a few modern
improvements.

Clooney is amazed at what he sees.

Clooney enters his home and sees that everything is updated and modernized...

A brand new large-screen television.

A voice operated stereo system.

Modern, voice operated appliances.

Even the picture of Jake and his wife were restored.

CLOONEY

This is amazing. Why?

DR. MOORE

Because, Jake, you're our friend now.

CLOONEY

How could I ever thank you?

DR. MOORE

You don't have to. It's because of you that Maia's safe and sound.

CLOONEY

Hey, I'm just a bodyguard.

DR. MOORE

You're more than that. You see, Jake, you're special. You were specifically chosen because of the size of your heart in caring for your clients. You were one of the few that I could trust to take care of Maia.

Clooney thinks for a while.

CLOONEY

It wasn't hard to grow a heart for her.

DR. MOORE

I know. I have to go now. Cherish your new home.

Dr. Moore pats Clooney on the back then leaves.

Bang. Bang.

The door knocks.

Clooney opens his new voice commanded door.

CLOONEY

Open.

The door opens to reveal Skyler.

This time he's dressed in United States Army uniform.

SKYLER
Hey, Clooney.

CLOONEY
Skyler?

SKYLER
I'm just letting you know that I
will no longer be helping you kick
bad guy butt.

CLOONEY
You joined the Army.

SKYLER
That's right. As of today, I will
be kicking a new type of butt.

CLOONEY
Well, good luck.

Clooney walks over to give Skyler a hug.

SKYLER
Thanks, Clooney.

CLOONEY
Thanks for saving my hide out
there, buddy.

Skyler walks out.

As Skyler leaves, Mr. Todd comes in with a new friend.

MR. TODD
Hey, Jake. Look at what I got.

A CHILD ANDROID creeps from behind Mr. Todd.

CHILD ANDROID
Hi Jake.

CLOONEY
The thing knows my name.

CHILD ANDROID
I'm programmed to know the names of
all my friends.

CLOONEY
I see you gave in to the tech boom.

MR. TODD
Yeah.

CLOONEY
 Hey, Jim. Thanks for the hook up.

MR. TODD
 No problem. It's what buddies do.
 (then)
 Hey look, I gotta go. I'm taking
 this little guy to the park.

INT. HOSPITAL - DAY

Clooney arrives to the hospital for a very special day.

Clooney approaches the desk of the RECEPTIONIST.

CLOONEY
 Hi, I'm ready to pick up my
 package.

RECEPTIONIST
 It'll be ready for you in just a
 minute.

In a few moments, a beautiful little girl, Ashley arrives to
 greet Clooney.

ASHLEY
 Hi, daddy.

CLOONEY
 Are you ready to go.

ASHLEY
 Are we going to the park today.

CLOONEY
 Yes we are.

Clooney and Ashley hug, then leave the hospital for a day at
 the park.

As they walk down the parking lot--

ASHLEY
 You know, daddy, Maia and you
 seemed really happy together.

CLOONEY
 She was just a client.

ASHLEY
 She was so cute.

CLOONEY

I know.

ASHLEY

Did you love her?

Clooney thinks for a moment, pauses.

CLOONEY

Yes...yes I did.

INT. THERAPIST'S OFFICE - DAY

Clooney meets with his therapist, Joan, in another session.

JOAN

So, Jake could you walk me through how you're feeling today.

CLOONEY

I feel...good.

JOAN

Tell me more.

CLOONEY

I have a whole new outlook on life.

JOAN

How so?

CLOONEY

I learned that love isn't just for humans. Love extends beyond the human race and beyond.

JOAN

Tell me more.

CLOONEY

After my last assignment taking care of an android, I realize that humanity is more than just humans. I learned that love extends to other things beyond humanity. I learned to love again.

Clooney thinks about his statement and all the things that have happened to him.

Music plays.

FADE TO BLACK.

