

FARMAGEDDON

By

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EXT. FARMHOUSE - DAY

A beautiful farmhouse sits surrounded by acres of green land.

INT. FARMHOUSE - KITCHEN

THE FARMER (52, although the years have not been kind to him) stares out the window onto the fields. A scarecrow stands in the distance protecting the crops around him.

The Farmer scours the fields as he spots another scarecrow who stands on the field with nothing but greenery around him.

The Farmer continues to look around and suddenly stops. His expression changes as he slightly drops his head.

A scarecrow stands on the field slightly nearer to the farmhouse than the others. A few crows gather around him pecking on the crops near him.

The Farmer closes his eyes. A hand appears on his shoulder offering some comfort as the Farmers wife appears from behind him.

FARMERS WIFE

Are you sure about this?

The farmer places his hand on top of his wives hand.

THE FARMER

I have no choice.

FARMERS WIFE

Jack?

The Farmers head drops.

The Farmer turns and walks away from the window leaving the Farmers wife watch on out onto the field.

The Farmer puts on his coat and grabs hold of a small velvet bag from the cabinet by the door. This seems precious to him as he holds onto it tightly.

The Farmer exits the farmhouse.

The Farmers wife who remains staring out onto the field watches on as we see from the reflection of the window as the Farmer approaches JACK, he stands in front of Jack and looks to hand the velvet bag over to him. Jack's head drops. The Farmers wife has a tear falling down her cheek before

she can no longer watch and moves away from the window.

WIDE SHOT: THE FARMER WALKS AWAY FROM JACK AND RETURNS BACK TO THE FARMHOUSE WITH JACK ALONE ON THE FIELD.

FADE OUT:

FADE IN:

INT. FARMHOUSE - KITCHEN - DUSK

The Farmer looks out of the window, Depressed.

POV: WE LOOK OUT ONTO THE FIELD AT AN EMPTY SPACE WHICH JACK ONCE OCCUPIED. A FEW CROWS WANDER AROUND THE VACANT SPACE.

EXT. HIGH STREET - DAY

Jack walks down the busy street, a number of people stop and stare at him as he obliviously walks on.

We get to see Jack close up. His body filled with hay and a potato bag as his face with eyes stitched on and a mouth made up of three buttons in a line.

Jack looks over at a young boy who is being pestered by some pigeons and looks rather uncomfortable.

Jack makes his way over scaring the pigeons away from the boy.

Jack turns to the boy who seems frozen staring at Jack before he begins to cry and runs over to his Mum and Dad scared.

Jack slowly turns away and walks on.

Jack comes to a shop with an advertisement on the window. "Shop assistant needed, please apply within".

Jack notices the advertisement and reaches in to his pocket, pulls out the velvet bag which he begins to undo.

The advert is taken from the window.

Jack drops his head, places the velvet bag back in his pocket and walks on.

INT. JOB CENTRE - DAY

Jack is scouring a notice board which has hundreds of jobs on it. There is no work for Scarecrows.

EXT. PARK - DAY

Jack sits on a park bench alone. He seems lost in the big open world.

EXT. STREET - NIGHT

Jack walks with his head hung low, lost and broken. He walks past a pub and glances in and has to double take as he clearly spots something.

Jack Approaches the window and looks in.

EXT. PUB - CONTINUOUS

POV: THE TWO SCARECROWS FROM THE FARM SIT AT A TABLE TOGETHER.

Jack lifts his head, makes his way over to the entrance of the pub pulls out the velvet bag from his pocket, he fumbles around with the bag he looks up and spots something else.

POV: THE FARMER APPROACHES THE TABLE FROM THE BAR WITH A TRAY OF BEERS.

Jack stares through the windows of the entrance.

He places the velvet bag back into his pocket and turns away defeated.

INT. PUB - CONTINUOUS

The Farmer approaches the table with the drinks he places the pints down in front of the scarecrows and places a further pint down in a vacant spot on the table with still a pint left on the tray for the farmer. The two scarecrows look at each other awkwardly.

The Farmer realises his mistake of old habits and looks out of the pub window where Jack no longer stands as if he knew he was watching.

EXT. SIDE STREET - NIGHT

Jack walks down a dark street. He pulls a photograph from his pocket.

POV OF PHOTO: JACK IS STANDING WITH THE TWO OTHER SCARECROWS AND THE FARMER ALL SMILING WITH THE FARMER PLACED IN THE MIDDLE WITH HIS ARMS WRAPPED AROUND THE THREE OF THEM.

A lowered sports car with tinted windows pulls up beside Jack and slows down.

Jack quickly places the photograph back into his pocket.

The drivers window slowly comes down and reveals a rugged looked man; early thirties smoking a cigarette.

RUGGED MAN

What's a strange looking creature
like you doing out on a night like
this?

Jack, uncomfortable begins to pick up his pace.

The car speeds up slightly keeping up with Jack.

RUGGED MAN

Slow down there big fella. I just
wanna talk.

Jack panics.

The car pulls in front of Jack forcing him to stop in his tracks.

Jack stands still.

Rugged man throws his cigarette to the floor, reaches down and reveals a small roll of money to Jack.

RUGGED MAN

I'm sure you could do with this.

Jack lifts his head slightly. He has Jacks attention.

CUT TO:

EXT. BACK STREET - MOMENTS LATER

The sports car is parked down an empty back street. It rocks backwards and forwards.

The rocking slows down before stopping altogether.

The car door bursts open and we see jack booted out of the car onto the street. Jack sits on the floor bewildered. The window winds down and the roll of money is thrown at Jack. The car screeches off down the street.

Jack sits on the floor and picks up the money before he places it in his pocket.

INT. BEDSIT - NIGHT

Jack enters and turns the light on, looks around.

POV: THE BEDSIT IS A MESS. THE PASTY WALLPAPER HANGS FROM THE WALL WITH A BED SHEET USED AS CURTAINS. THERE IS ONLY A BED AND A CABINET AS FURNITURE IN THE ROOM.

Jack sits on the end of the bed and looks around. He stands and walks over to the window.

He looks out.

EXT. STREET - NIGHT

At the side of the road, four prostitutes stand on the side of the road offering themselves to drivers by.

A car slows down and stops by CARMEL (28) who has her back to the car. The window winds down and reveals a middle aged man.

MIDDLE AGED MAN

Come over here love, let me see you.

Carmel turns round and leans forward into the window.

As she tries her pretty persuasion we see the middle aged man's face change to an expression of horror.

MIDDLE AGED MAN

(Desperately winds window up)

No thanks love, maybe another time.

Once the window is up the car pulls away and stops a little further up the road where a colleague of hers leans in before entering the car and speeds off out of sight.

Carmel turns round with a look of rejection. She has a facial disfigurement where a scar runs from the corner of her mouth up to her eye causing her mouth to be slightly out of shape.

Carmel walks back to her space in the street ready for the next punter.

Carmel looks up to the window where Jack stands.

POV: A SILHOUETTE OF JACK STARING DOWN AT HER FROM THE BEDSIT.

INT. FARMHOUSE - DAY

The Farmer looks out of the window onto the field.

POV: A FEW CROWS BEGIN TO GATHER ON JACKS PATCH.

The Farmer grabs his coat and rifle and exits the farmhouse.

EXT. FARMHOUSE - CONTINUOUS

He aims the rifle into the air and fires a shot into the sky.

The startled crows fly away.

The Farmer looks on for a moment before he turns to his wife who stands by the door watching him.

He walks back to the farmhouse.

FADE OUT:

FADE IN:

EXT. CAR - BACK STREET - NIGHT

The sports car in the same spot as before rocks backwards and forwards.

The car door opens and Jack is booted out again followed by a roll of money before the car screeches away.

CUT TO:

INT. BEDSIT - NIGHT

Jack stands by the window.

Carmel stands alone on the side of the road. A car approaches and slows down before it quickly speeds off once realising it is Carmel.

Jack Looks on.

EXT. BACK STREET - NIGHT

The sports car rocks backwards and forwards.

CUT TO:

EXT. ALLEYWAY - MOMENTS LATER

Jack sits on the floor with the money already next to him.
The cars screeches away.

INT. BEDIST - LATER

Jack opens up a drawer in the cabinet next to the bed and places the money on top of a wedge already hidden in the corner of the drawer.

Jack looks out of the window.

As if expecting him to look, Carmel is already staring up at him.

CUT TO:

INT. BEDSIT - NIGHT

Jack and Carmel are seated on the edge of the bed facing one another. Carmel reluctantly reaches out and gently touches Jacks face.

Carmel's good side of her mouth raises a smile.

CARMEL

Why me...Why did you choose me?

Jack reaches into his pocket and pulls out the small velvet bag. He undoes it and pours two buttons into his hand. He places the buttons onto each end of his mouth creating a smile.

CARMEL

Your different to the others.

Jack feels obliged to touch Carmel and reaches out to her.

Carmel turns away. She closes her eyes turns back towards Jack, She grabs hold of Jacks hand and places it on her face.

CARMEL
(Whispers)
Careful!

He moves his hand down towards her scar and runs his hand along it. Carmel enjoys his touch and lets him continue.

Jack removes one of the buttons from the corner of his mouth and places it on the scarred corner of Carmel's mouth creating a smile similar to his.

CUT TO:

INT. BEDSIT - MORNING

Jack and Carmel lay in bed together cuddling.

Carmel is awake and stares at the photo of the Farmer and the three scarecrows which sits on top of the cabinet next to the bed.

Carmel sits up on the edge of the bed and turns to watch Jack sleep.

Carmel stares back at the photo and removes the button from her face which create the smile. She places on top of the cabinet next to the velvet bag.

CUT TO:

INT. FARMHOUSE - DAY

The Farmer stares out of the window. A murder of crows are gathered on the field.

The Farmers approaches the farmer from behind where he sits.

THE FARMERS WIFE
You need to get him back.

The Farmer doesn't respond and continues to stare.

THE FARMERS WIFE
(Places her hand on his
shoulder)
You can't carry on like this.

The farmer holds her hand and stands from his chair. He turns and kisses her on the cheek before he grabs his coat and walks out the door.

EXT. BEACH - DAY

Jack and Carmel walk along the beach arm in arm. They look so happy.

EXT. CLIFF TOP - CONTINUOUS

The sports car is parked up above the beach. The window winds down, the Rugged Man smokes his cigarette and looks on.

He throws his cigarette to the floor and winds the window back up.

FADE OUT:

FADE IN:

EXT. CAR - ALLEYWAY - NIGHT

The sports car parked up in the alleyway as normal. Something is different though as this time the car is not rocking backwards and forwards.

Close in around to the drivers side of the car where the window is down, the Rugged Man looks far from happy. He throws his cigarette to the ground as we see the car screech off down the street.

INT. BEDSIT - NIGHT

Jack packs a bag. He walks over to the drawer and checks on the stash of hidden cash. He looks out of the window.

JACKS POV: CARMEL STANDS ALONE ON THE STREET.

Jack returns to his bag.

EXT. STREET - MOMENTS LATER

Carmel leans on the lamp post. The sports car pulls up to the side of the road in front of Carmel.

Carmel straightens up and adjusts her skirt.

The window winds down and the Rugged Man doesn't even share eye contact with her as he looks straight ahead.

Carmel feels on edge, She looks around, all the other whores are hiding in the shadows. Carmel reluctantly walks around to the passengers side and gets in the car.

The sports car drives away.

INT. SPORTS CAR - CONTINUOUS

Carmel looks nervous as she sits in the passenger seat. The Rugged Man still looking at the road does not say a word. Carmel can feel the tension.

Carmel out of the corner of her eye spots a knife by his side where he has his free hand resting on.

Carmel takes a deep breath and looks ahead out the window.

EXT. STREET - NIGHT

The Farmer who looks exhausted tries his luck with a few local people showing them the photo of him with the scarecrows. Getting no joy from anyone he approaches he suddenly comes across a couple who look at the photo and nod their heads. The Farmers expression changes to one of hope. The male of the couple points in a direction to which the Farmer thanks them and heads off in.

INT. BEDSIT - NIGHT

Jack sits on the edge of the bed grasping hold of his bag anxiously.

Jack stares up at the clock on the wall.

Jack gets up from the bed and heads over to the window.

JACKS POV: BUSINESS AS USUAL BUT NO SIGN OF CARMEL.

Jack looks back at the door hoping to hear a knock.

Nothing.

CLOSE IN ON THE DOOR SLOWLY. AS WE REACH THE DOOR WE HEAR A NUMBER OF HEAVY KNOCKS. THERE IS A PAUSE BEFORE THE KNOCKS COME AGAIN. WE PAN OUT FROM THE DOOR AS IT FALLS SILENT. THERE IS A HEAVY BANG BEFORE THE DOOR BURSTS OPEN.

Carmel stands in the doorway soaked in blood, clearly out of breath.

THE BEDSIT IS EMPTY.

She is too late. She makes her way over to the cabinet next to the bed where the small velvet bag sits on top.

Carmel opens the bag and pours the two buttons into the palm of her hand.

She begins to cry.

The Farmer stands in the doorway.

The Farmer and Carmel share a look.

EXT. CAR - ALLEYWAY - NIGHT

PAN IN round the passenger side of the sports car. The knife is on the floor covered in blood. PAN round to the passenger door which is open and we see the Rugged Man slumped back in the drivers seat with blood covering his stomach. There is no movement.

CUT TO:

EXT. STREET - NIGHT

Jack walks the streets aimlessly with just his bag on his back.

He comes to a street corner where a number of tramps sit around self made fires or cuddled up in blankets. They all give Jack a strange stare.

EXT. STREET - NIGHT

The Farmer and Carmel walk the same streets in search of Jack.

EXT. STREET CORNER - NIGHT

Jack sits with an elderly tramp gazing into the fire as it begins to fade. A small flicker of flame catches the hat of Jack as he quickly puts it out before the unimaginable could happen.

The final flame burns out.

The tramps look at one another as they desperately need warmth.

The tramps simultaneously look at Jack who now feels a little uncomfortable.

CUT TO:

EXT. STREET CORNER - NIGHT

The Farmer and Carmel approach the corner where the tramps are. They stop and look up and down the street. They look at the tramps who ignore them.

CARMEL
(To Farmer)
Over here!

The Farmer stops in his tracks and slowly makes his way over to Carmel who stands over a fresh fire.

Three tramps sit round the freshly roaring fire counting a roll of money.

The Farmer reaches Carmel who points into the fire.

INTO THE FIRE AND THE PHOTO OF THE FARMER AND THE TWO OTHER SCARECROWS BUBBLES AWAY.

The Farmer falls to his knees and watches as the photo burns away. He closes his eyes.

CARMEL (O.S.)
Wait!

The Farmer opens his eyes and looks up at Carmel who is looking up the street.

POV: JACK SITS ON THE FLOOR IN THE SHADOWS.

Carmel and the farmer quickly make their way over to him.

The Farmer crouches down and touches Jack's shoulder who pulls away unaware of who it is. He seems scared.

THE FARMER
Jack! It's me.

Jack turns around which reveals that he is missing an arm from his body.

The Farmer removes his jacket and wraps it round Jack as he comforts him.

Carmel stands over them both looking on.

FADE OUT:

FADE IN:

INT. FARMHOUSE - DAY

The Farmer stands by the window staring out to the field.

He looks back.

FARMERS POV: CARMEL STANDS BY THE SINK NEXT TO THE FARMERS WIFE DRYING THE CUTLERY THAT SHE IS WASHING.

Carmel looks over. She has the button on the side of her mouth where Jack had placed it.

The Farmer turns back and smiles as he looks out the window.

EXT. FARMHOUSE - CONTINUOUS

Jack is back in his usual patch on the field. He has a new arm which looks to have been modified.

Jack has his head lowered and as we move in he raises his head and reveals the buttons on his mouth making the biggest smile yet.

WIDE SHOT: PANNING AWAY FROM THE FARMHOUSE AS WE SEE THE THREE SCARECROWS IN THEIR POSITIONS ON THE FIELD. PANNING PAST SOME TREES WHERE WE SEE A CROW SAT ON A BRANCH LOOKING ON.

FADE OUT:

THE END.