Porno Apocalypse

By

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PORNO APOCALYPSE by Christopher Brown

EXT. SIDEWALK - DAY

A pretty young woman in her early twenties, SAMANTHA, walks on the sidewalk, clutching a book to her chest. She walks with purpose and is dressed very conservatively. She steps in front of a large, double story house and begins to proceed up the walkway.

EXT. HOUSE/PORCH - DAY

She gets to the door and raps on it loudly. Shuffling is heard from inside and the door is opened a few inches. A man's eye peeks at her through the crack.

> MAN What do you want?

Samantha straightens up and takes the book away from her chest. It is a bible. She smiles gently.

SAMANTHA Have you accepted the Lord Jesus Christ as your personal saviour?

The door opens wide. The man, CARL, smiles at her. He is wearing only a housecoat and his hair is ruffled, obviously having just been woken.

> CARL Why yes I have.

Samantha beams brightly. She looks over Carl and continues.

SAMANTHA That's wonderful. Which church do you attend?

CARL (frowning) Well, I don't go to church that often.

Samantha looks disappointed.

CARL (cont'd) But I thank God and all his saints every day. You could say I've been blessed. Carl opens his housecoat and Samantha looks down and her jaw drops open. She's at a loss for words. Carl smiles sleazily.

CARL (cont'd) You can touch it if you want.

SAMANTHA

It's so big.

Carl begins to rub it.

CARL

It gets bigger.

Samantha gets on her knees in front of him. She grabs hold of it and begins to stroke it gently.

SAMANTHA May I taste it?

Carl thinks about it and nods at her. She begins to give him head. She works furiously at it and Carl looks like he is trying to concentrate. She gets frustrated and stands up angrily.

> SAMANTHA (cont'd) Are you gonna get hard or what?

CARL I was getting there!

VOICE (O.S.)

Cut!

THE CAMERA SHOWS A SMALL FILM CREW CROWDED AROUND THE TWO. The director, RON, approaches them both calmly. Samantha crosses her arms and Carl shrugs his shoulders.

SAMANTHA I don't want to be sucking his dick all day Ron!

CARL You were sucking it for like twenty seconds!

Ron raises his hands as if to separate the two. The cameraman, JEFF stands up and lights a cigarette.

RON It's okay, we'll just try again. You need a break Carl?

CARL That's alright. The sooner I'm done with this bitch the better. SAMANTHA Fuck you, you limp dicked faggot! CARL I wouldn't be limp if you gave better head. SAMANTHA Oh, I imagine you could do better? CARL My grandma could. SAMANTHA You would know! RON Jesus! Break it up. We'll take a five minute break. SAMANTHA Yeah, maybe he can get one of his bumboys to get him hard before I come back. CARL I don't do those anymore! Ron, tell her! RON Samantha, he doesn't do the gay porn anymore. There. Can we get along now? Jeff walks behind Ron and puts his hand on his shoulder. JEFF Me and the guys are gonna grab some coffee. You need anything? CARL Don't go. I'm ready now. SAMANTHA I'm not. Can I talk to you Ron? Ron looks to the sky, seeking help.

> RON What is it?

SAMANTHA

Alone.

Carl turns back to the house.

CARL Fine, I'll be watching TV.

SAMANTHA I don't think they get gay porn.

CARL Fuck you cunt.

He goes into the house. Ron turns to Jeff.

RON

Black.

Jeff nods and leaves with the crew. Ron turns his attention back to Samantha.

RON (cont'd) Alright, now what is it?

SAMANTHA It's that faggot. I can't work with him.

RON Why not? Because he's gay?

SAMANTHA Every time I put his cock in my mouth I can taste some guy's ass. It's disgusting.

RON You're imagining it Sam. He's been with me all morning. Unless you're implying that...

SAMANTHA I'm not implying that. I've just seen some of his work in those fag mags and I can't get the pictures out of my head. It's not natural.

RON Sam, guys fuck your ass all the time. If I'm correct, isn't Carl supposed to be fucking your ass in this scene? SAMANTHA It's not the same. What he does is an abomination in the eyes of God! I won't work with him.

Ron runs his hands through his hair. He exhales with defeat.

RON So, what do you suggest?

SAMANTHA Get someone else. I can call Tom and have him here in a couple minutes.

RON I can't do that to Carl.

SAMANTHA Well, I'm not letting him near me.

Ron sits on the porch steps and motions for Samantha to sit beside him. She sits down apprehensively.

RON

Sam, you're a professional. That's why I asked for you specifically. I've worked with the other women, and let me tell you, every director says your the best and believe me I agree one hundred and ten percent. How many AVN awards have you won?

SAMANTHA

Three.

RON

That's a testament to your work! That is why your on top. Now Carl, he's getting older. After he reaches a certain age, those queers don't want to see him. They like their hot young studs. Now, us meat and potato guys don't give a fuck how old the guy is as long as he's with a beautiful woman. You. And that's why I thought you would be the one to help poor old Carl out. He has no skills, this is all the old fruit can do.

Samantha thinks it over.

SAMANTHA It's just what he's done goes against everything I believe in. He spits in Jesus' face.

RON Then make it your personal responsibility to change that! That's what Jesus would've done.

Samantha smiles at Ron. He puts his hand on her shoulder gently.

RON (cont'd) Please Samantha.

Samantha stands up with purpose.

SAMANTHA I'll fuck him so hard he'll shit cum.

RON That's the spirit!

Samantha walks into the house and Ron buries his head in his hands, depressed.

CUT TO:

TITLE

Disco music kicks in and the flashy title "PORNO APOCALYPSE" comes up in curved silver letters. It explodes in a torrent of blood and guts.

CUT TO:

INT. RAYMOND'S CAR - DAY

RAYMOND SINCLAIR is driving his car, happily singing along with the song on the radio. The rest of his family; his wife LILY, his 6 year old daughter AMANDA, and his 8 year old son, TOBY sing along with him. They are following two moving trucks that drive ahead of them. The truck leading the convoy slows down and signals left.

RAYMOND

We're here!

Judy and the kids cheer. As soon as they pull in the driveway behind the truck they see what they've been cheering for and quickly fall silent.

In front of the vehicles stands a run down, two story house. The white paint is almost stripped and the front yard is littered with trash. A dog that has been nosing through it runs away when spotting the first truck.

INT. RAYMOND'S CAR - DAY

Judy and the kids mouths hang open. Their dog, HAROLD, pops it's head up from the backseat to view the dilapidated building also.

LILY This is it?

Raymond smiles to her apologetically. The kids fall back into their seats unhappily.

RAYMOND Uh, I guess he must have not really taken care of the place too well.

LILY

Apparently not.

Raymond puts the car in park. The movers driving the trucks get out and look at the house disbelievingly.

RAYMOND It's not that bad.

TOBY It sucks dad.

Raymond turns back to his children and smiles.

RAYMOND It's a fixer upper. We'll have fun.

TOBY (unenthused) Yeah. Fun.

RAYMOND Then, let the fun begin!

Raymond opens his door and exits the car. The kids stay seated with their arms crossed. Lily turns to them with sympathy.

> LILY Make your dad happy.

Toby shrugs and gets out with the rest of the family following suit.

INT. FARM HOUSE/ENTRANCE - DAY

The door to the farm house creaks open and Raymond's silhouette is shadowed in it's frame. The house is pitch dark except for the shaft of light shining in behind him. He hesitantly takes a step in and fumbles on the wall for a light switch. He hears a noise from upstairs and stops fumbling. He looks towards the outline of a staircase in the darkness. A dragging noise is heard with a few little thumps. He searches for the light switch quicker and the thumping becomes louder until it is easily identifiable as footsteps running frantically. They seem to be nearing. Not finding a light switch, and growing more nervous as the sounds approach he turns to leave. The footsteps seem to be descending the stairs now as he turns towards the door. In a flash he is nearly knocked off his feet as Harold runs into the house eagerly. Raymond lets out a scream. Lily runs in after the dog and quickly turns on the light that she easily finds on the other side of the door and looks at Raymond with concern.

> LILY What' wrong?

Raymond turns to the now brightly lit staircase. Nothing is out of the ordinary. He smiles at Lily.

RAYMOND Harold startled me.

Lily smiles and laughs.

LILY Did the mean ole doggy scare you?

RAYMOND

Ha ha.

They look around the room. It's a mess. Cobwebs hang from everywhere and what little furniture is left is in a state of ill repair. Harold is sniffing around and looks to them curiously.

> RAYMOND (cont'd) (to himself) Thank you Uncle Herb.

LILY God, Raymond. It's worse than the outside. Raymond walks into the living room while Lily does not move from her spot.

INT. FARM HOUSE/LIVING ROOM - DAY

Raymond steps in and quickly pets the dog. He glances at his surroundings in dismay. He walks over to the couch and hits it with his hand. Dust flies everywhere and he covers his mouth quickly to avoid inhaling a lungful.

> RAYMOND There's no way Uncle Herb was living here. This place hasn't been lived in for a while.

He continues walking around.

INT. FARM HOUSE/ENTRANCE - DAY

Lily is staring at Raymond, barely holding back her anger and disappointment.

LILY I told you you should've come and checked it out before we packed everything and came here.

RAYMOND (O.S.) I know, I know.

LILY We'll have to get a hotel tonight.

Out of the corner of her eye she catches a movement at the top of the staircase. She looks up to see a shape move into an open bedroom door. She lets out a little gasp.

MOVER (O.S.) Did you want us to unpack the trucks?

Lily jumps in terror at the voice behind her and spins to see a MOVER peeking in the open door. He smiles apologetically. She composes herself and smiles back at him.

> LILY Uh, how much would it cost to store the furniture for a while?

The mover's smile widens.

CUT TO:

SINFUL PICTURES/SID CORSI'S OFFICE - DAY TNT. SID CORSI'S grinning from ear to ear as he sits behind a big oak desk. He is a heavy set man in an expensive business suit and is smoking a obscenely large cigar. Ron sits in front of his desk, in a much smaller chair, meekly. SID You, my boy, have talent! RON (quietly) Thank you sir. STD No, I fuckin' mean it! You have talent! Sid holds out the box of cigars to Ron. SID (cont'd) Have a cigar, my boy. Ron holds up his hand. RON No, thank you sir. SID Seriously, indulge yourself. RON No, I don't smoke sir. Sid stands up angrily. SID Have a fucking cigar you piece of shit! Ron quickly grabs a cigar from the box and puts it in his mouth. Sid lights it with a smile while Ron chokes. Sid sits back down and smiles at Ron happily. SID (cont'd) Jehovah Witness Anal Sluts is a hit. You, my boy, are a frigging genius. Y'know, at the distributer's screening I counted at least seven distributors whipping out their dicks and flogging it right there and then. Take it from me, that never happens. Sometimes they'll rub themselves, but to actually start beating off is a first. You pulled off a miracle.

10.

RON Thanks, sir. I tried to make the best film possible. Sid stares at Ron angrily. RON (cont'd) ...sir. SID And that you did! Now, for what I called you in here for. We've got a project all lined up for you, ready to go. Ron shifts in his seat uncomfortably. RON Sir? Didn't you get my script for the next film I would like to shoot? STD Refresh my fuckin' memory. RON Uh, well, it's sort of autobiographical. It's about my experiences in the porn biz. SID Nope, don't remember. Sounds stupid. RON No, it'll be great. There's musical numbers and everything...sir. SID Oh yeah, I remember that tutti-frutti script now. What was it called? RON All That Jizz. STD Yeah, that piece of shit. Look boy, if you direct this next film I may see it in my heart to get your film made. RON (excited) Really?

SID (angrily) Are you calling me a fucking liar? I'll make you pay you cocksucker!

RON (defensively) No! No, I would never call you that in a million years. You're a great man.

Sid nods solemnly.

SID That's true. Okay, so here's your next film. It's a horror flick!

Ron looks disappointed.

RON Geez sir. Horror? That's the lowest genre out there.

SID I know! But it makes money! Now shut the fuck up!

Sid stands up and looks to the ceiling.

SID (cont'd) It takes place in a small community where a creature, some type of ghoul, is fucking the female citizens in the ass and turning into ghouls like him. Now, our hero, who doesn't enjoy the pleasures

of sodomy, is trapped in a farm house surrounded by women who want their assholes reamed. Then he fucks them.

RON (robot-like) Sounds great.

SID You're goddamned fucking right it sounds great! It will be the first porn-horror film of all time. I like to think of it as a porror film!

RON Porror, sir? That sounds kinda... SID SHUT THE FUCK UP! I'll have you killed! (pause) Now, when this script came to me the first person that came to mind is you! You're a genius, a true auteur. Everyone is anxiously awaiting what you'll do next. Well, the wait is over. You're next film is Don't Go In My Ass. Thank you, sincerely, with you at the helm we've got another sure fire hit on our hands. Leave.

Ron gets up and slowly heads towards the door.

SID (cont'd)

Ron stops and turns around.

And Ron?

SID (cont'd) On your way out could you let my secretary know that I'd like my blow job now?

RON Certainly sir.

He exits.

CUT TO:

INT. DINER - NIGHT

Raymond, Lily, Amanda and Toby are halfway through eating a meal. They seem to be enjoying it quite a lot.

LILY God, this is delicious.

RAYMOND Yeah, they really have great food here. Now are you happy we moved?

LILY No. But I will be once we've cleaned that place up.

She smiles at Ray and digs back into her meal. Ray who is finished wipes his mouth and stands up.

RAYMOND I'll go get us some rooms now. Tomorrow's a big day!

The kids look up from their plates gloomily. Ray exits.

INT. MOTEL DESK - NIGHT

FRANK BUCHANAN sits behind his reception desk reading a fishing magazine. The door swings open and Ray enters cheerfully. Frank rolls his eyes and continues reading.

FRANK

No vacancies.

Ray stops in his tracks and frowns.

RAYMOND Rats. You wouldn't know of any other motels in the area?

FRANK

Nope.

RAYMOND Great. You see, we can't sleep in our house yet and I've got a wife and two kids, and anything will do.

Frank sets down his magazine and eyes Ray up and down.

FRANK House? God, you're Herb's brother's boy.

RAYMOND

Yessir.

FRANK

Shit yeah you can have a room. I thought you was one of them hippies that's coming for that protest tomorrow. They sure as hell ain't welcome here after what they'd done to your uncle.

Ray looks away awkwardly.

RAYMOND Well, he killed himself didn't he?

FRANK They may as well have murdered him, the bastards. Your uncle was a great man. A great man!

(MORE)

FRANK (cont'd)

He wanted to end world hunger. God knows what those hippies want. To keep people starving? When they closed down your uncle's farm, they killed him alright.

RAYMOND

Yeah, I guess so. I'm glad to see he was so well liked. The way the papers made it out...

FRANK

Fucking newsmen. They were totally with the hippies. I can tell you, everyone in this town owes your uncle a debt of gratitude. He supplied us with all our food. This genetic bullshit don't mean nothing. Food is food.

RAYMOND I'm sorry, he did what?

FRANK

Well, he very well couldn't get rid of it after all the bad publicity, so he donated to the town. We've all been eating it. Then he did that to himself right after. A real tragedy.

RAYMOND

I know. We're staying at his farmhouse.

FRANK Really? That old place?

RAYMOND

Yeah. It seems like nobody has lived there for years.

FRANK

Nobody has. He stayed in town and just did his research there. By the way, the name is Frank.

Frank extends his hand to Ray who shakes it heartily.

RAYMOND

Raymond Sinclair.

FRANK

It's a real pleasure. Well, how 'bout them rooms? How many you need?

Raymond reaches into his back pocket to take out his wallet.

RAYMOND Two will be fine, thanks.

Frank grabs two room keys and hands them to Ray. On seeing Ray's wallet he puts his hand into the air.

FRANK No charge. Being related to Herb makes you royalty here. Put that away.

RAYMOND Geez, thanks. Are you sure?

FRANK Best rooms in the place. Enjoy your stay.

RAYMOND Thanks again.

FRANK Not a problem. Thanks to your uncle I haven't had to buy groceries for a year.

Ray smiles and exits.

CUT TO:

EXT. PORNO FARMHOUSE - MORNING

The cast and crew of DON'T GO IN MY ASS pile out of a van wearily. Ron leads the way to the farmhouse while the others follow. He looks over the farmhouse curiously, it is in fairly good condition. He turns to the group.

> RON (to all) This is where we'll be shooting Don't Go In My Ass. Hopefully we can finish shooting in three days and then get back to our normal lives, but it's going to be tough work.

The cast and crew look bored by Ron's motivational speech.

RON (cont'd) But if we work together, I'm positive we can make the best film in the market. It's not the best of conditions, that's for sure, but if we all get along and help each other out, it will be a breeze. And more importantly, fun. (MORE) RON (cont'd) We want to have fun, because that will reflect on the film. (excitedly) So, let's make us a movie!

Ron throws a hand into the air triumphantly. The cast and the crew don't budge. Ron puts his hands down and looks at the ground sadly.

RON (cont'd) Well, let's get unpacked.

He turns towards the house and walks slowly towards it. An attractive woman in a tight outfit, CAROLINE, is leaning against the van and Carl approaches her, extending his hand.

CARL Caroline Bottoms! Wow, I'm a big fan of your work! I'm honored to be working with you.

Caroline eyes Carl over doubtfully.

CAROLINE Aren't you that gay dude?

CARL (defensively) No! I made those to pay the rent! I'm not gay for crying out loud. I'm as straight as an arrow.

A smaller man, Jorge, dressed in a tight, cut off shirt and short- shorts, stands beside Carl and eyes over Caroline critically. He puts his hand on Carl's shoulder and smiles at him.

> JORGE (femininely) Let's pick out our room. I don't want some yucky, smelly, pit.

Carl laughs nervously.

CARL You go ahead Jorge. I'll be there in a minute.

JORGE C'mon, we can Christine the room. It'll be... CARL This is Caroline Bottoms. I was just telling her that I'm not gay. This is my personal assistant, Jorge.

Jorge looks at Caroline, confused. Then he smiles with knowledge.

JORGE (manly) It's a pleasure to meet you ma'am. I'll be waiting upstairs for you when you're ready, sir.

Jorge walks away very rigidly. Carl smiles apologetically.

CARL That Jorge. He's a real card.

CAROLINE

Yeah, a queen.

coffee!

Carl gives a little laugh then walks away muttering profanities under his breath. Caroline picks up her luggage and looks at the farmhouse. MIKE, the Production Assistant, approaches her from behind. He smiles at her in awe.

> MIKE Hello. I'm Mike, and I'll be...

JEFF (O.S.) Hey Shitboy! Get over here and bring in the motherfucking equipment before I fucking deck you in the side of your godammned head. And get me a fucking

Caroline has not paid any attention to Mike and begins to walk away.

MIKE That's me. (pause) Well, I'll see you around.

She keeps walking. Mike hunches over and makes his way towards the equipment.

CUT TO:

Ray and Lily are cleaning up the living room of the house. Outside, Toby and Amanda can be heard playing with the dog. Ray is working on the floor while Lily focuses on the furniture. A few boxes are piled at the far end of the room, but most of their belongings are in storage. Ray approaches the boxes and moves them to one side. He pauses and looks them over and then runs his hands through his hair angrily.

> RAYMOND (to Lily) Have you seen the box with my papers in it?

Lily looks up from what she is doing to Ray.

LILY It should be there.

RAYMOND

Well, it's not.

LILY

I distinctly told the movers what boxes where to be left and which were to be taken into storage.

RAYMOND That's great! Those dunderheads must have took it back into the city.

LILY You can live without it for a couple of days. We've got a ton of other work to do.

RAYMOND No, I can't. The publishers want a rough draft of it by Wednesday. I can't very well give them one if it's buried in storage. Where's the cell?

Lily nods towards the kitchen counter where a cell phone sits surrounded by clutter. Ray stomps towards it.

EXT. FARM HOUSE/FRONT YARD - DAY

Toby and Amanda are playing catch on the front lawn. They through the ball to each other as if it were routine and there was not any fun to be had with it. Harold sniffs around at some bushes and wanders into the woods. The front door opens and Ray steps out quickly, throwing on his jacket. Toby and Amanda stare at him curiously.

RAYMOND Come here kids.

The kids approach Ray as he approaches the car. The keys jingle in his hand.

TOBY What's up dad?

RAYMOND

I've got to go into the city to pick something up. Toby, you help out your mom with whatever she asks while I'm gone.

TOBY

Daaad.

RAYMOND Just do it. Don't give her any trouble. Amanda, you help out too.

AMANDA Sure thing pops.

RAYMOND I'll be back before dark and we can head back to the motel.

He kisses the tops of both their heads and turns towards the car.

RAYMOND (cont'd) Stay out of trouble.

He gets into the car and slams the door. The car backs away as Toby grabs the ball to throw it to Amanda. She is on her way to the house to help. He looks around the yard for Harold. The dogs nowhere to be seen.

> TOBY (yelling) Harold!

There is no response. He looks towards the woods off to the side of the house. He faintly hears Harold's barking.

TOBY (cont'd) Stupid mutt. He walks towards the woods and sees a path leading into it. He follows the path while calling Harold's name. The path leads him deeper into the woods and it gets much darker. Toby walks in and out of shafts of light while searching for his dog.

Up ahead, just outside a shaft of light, Toby sees a movement in the shadows. He slows his pace and walks cautiously towards it.

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TOBY (cont'd)
(quietly)
Harold?
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A head enters the shaft of light. The face is sunken in and pasty white, yet the eyes are pitch black. It pulls back it's gums in a snarl, revealing teeth that are dirty brown, almost wooden. It's head of hair seems to be tufts of dark hair mixed with grass.

Toby stops dead in his tracks. The creature rises. It is wearing bell bottomed jeans and a tie dyed T-shirt. Underneath it is what remains of Harold. His innards are spilled and blood and mud cover most of his head and torso.

Toby turns to run as the creature follows in hot pursuit. THE CAMERA DOLLIES IN FRONT OF TOBY AS HE RUNS FRANTICALLY AWAY FROM THE CREATURE THAT IS QUICKLY CATCHING UP. IT CONTINUES DOLLYING AWAY AS THE CREATURE OVERTAKES TOBY AND BEGINS TO TEAR INTO THE SCREAMING BOY. SOON THEY ARE JUST A SPECK IN THE DISTANCE.

CUT TO:

INT. PORNO FARMHOUSE/LIVING ROOM - NOON

Jeff is setting up the camera while Ron converses with the actors. Mike is off in the corner watching Caroline. Another Production Assistant, JOHN, walks up to him.

> JOHN Hard at work, as usual.

MIKE She's just so beautiful.

John glances over the actors until he sees who Mike is looking at.

CAROLINE (to Ron) There's no way in hell I can take two cocks up my ass. I'll be split in half! RON I thought you've done double anal before? In Butt Fucking Heroes 12? CAROLINE Yeah, but it was two smaller guys. Carl's prick alone is bigger than those two guys combined. Ron thinks for a moment and exhales in anxiety. RON Fine. It'll be a double penetration scene then. CAROLINE I'm cool with that. RON Sid won't be. CAROLINE I'll just suck his cock. He'll be fine. RON Alright. So here's how the scene goes ... Mike is still looking at Caroline happily. JOHN Earth to Mike. We've got work to do. MIKE Give me one more minute to bask in her beauty John. JEFF (O.S.) Hey fuckheads. Stop fucking around and get to work before I kick the shit out of you. Faggots. Mike and John slouch over and get back to work on lighting the shot. Jeff gets behind the camera and looks through the viewfinder.

> JEFF (cont'd) Ron? Could you spare Carl for a second? I need to check the shot.

Ron nods to Carl who slaps his hands together and takes off his bathrobe. He walks into the light. Rolls of fat hang over his tight speedos as he poses in the glow. A huge bulge is in the front of his speedos, that manages to show past the layers of flab. Jorge gets behind Jeff and looks at Carl seductively. He blows him a kiss. Carl looks angrily at him and motions to him to go away. Jorge leaves sadly.

> CARL Are we ready to go soon? I cannot wait to fuck a beautiful woman.

Samantha walks up to him and gives his crotch a squeeze. She kisses the side of his face.

SAMANTHA I knew I'd fuck some sense into you.

CARL Yes, thank you Sam. I love pussy. It's fantastic. I can't believe the time I wasted on firm young asses.

Samantha looks hurt.

SAMANTHA Are you saying my ass isn't firm? And young?

Ron steps in between them quickly.

RON You've got a great ass Samantha. Every guy is gonna be drooling over it, hon.

He gives Carl an angry look.

CARL That's why you get paid the big bucks. Because of that tight young ass.

Samantha smiles and blushes.

SAMANTHA Ah, cut it out you guys.

RON Hey, I'm only telling the truth. Jeff? Are we ready to go yet?

JEFF Almost. Just get out of the faggots light. Caroline leans against the wall smoking a cigarette. Mike walks towards her cautiously. She turns and sees him and then looks away.

MIKE (nervously) That outfit looks really nice on you.

CAROLINE (offhandedly) Thanks.

MIKE Is it yours?

CAROLINE

Wardrobes'.

MIKE It's really beautiful.

Caroline turns her attention to VERONICA, the makeup girl who is walking towards the set.

CAROLINE

Veronica.

Veronica stops and looks at her impatiently.

VERONICA

Yes?

CAROLINE Did you remember the enema kit this time? I ain't eaten out anyone's ass unless they've had an enema.

VERONICA Yes. I remembered the kit.

CAROLINE What flavours?

VERONICA Mint, potpourri, lemon and chocolate.

CAROLINE What about strawberry! You know I love strawberry!

RON (O.S.) Veronica! You're needed over here!

VERONICA No, I forgot. Sorry.

Veronica rushes away and Caroline's gaze follows her angrily.

MIKE I like strawberries.

CUT TO:

EXT. FARM HOUSE/FRONT YARD - NOON

The front door to the house opens and Lily steps onto the porch to look for Toby. She scans the yard.

LILY Toby? We need you inside.

There is no answer. She steps onto the yard and takes a good look around.

LILY (cont'd) TOBY! Answer me when I call you!

There is still no response whatsoever. Amanda sticks her head out of the door.

AMANDA Where's Toby?

Lily turns to her, upset.

LILY Probably playing with Harold honey. Wait inside, okay?

AMANDA

Alright.

Amanda sticks her head back in and closes the door. Lily looks towards the woods.

LILY

Toby?

She walks into them.

EXT. WOODS - NOON

Lily walks on the path calling Toby's name. She hears a shuffling in the bushes beside her. She stops and stares.

LILY Toby, if that's you you better get your butt out here.

Harold's head pops out of the bushes and looks her over cheerfully. Lily looks at Harold with concern.

LILY (cont'd) If you're here, then where on...

Harold jumps out of the bushes quickly and is soon upon her. Lily screams as she tumbles to the ground. Out of the dog's stomach, it's innards smear over Lily as she tries to throw the dog off. She reaches for a rock and before she can hit it, it backs away growling. Lily stands up and sees what Harold has now become. One of it's four legs is a rickety wooden branch and along with it's innards, vines and moss cling to it's dirty coat. It rears back, preparing to pounce again. Before it has the chance Lily throws the rock she is holding at Harold's head. It connects, sending brains and mud splattering. Harold teeters for a moment then falls lifelessly. Lily looks the dog over and then remembers Toby. She picks up the pace and begins running towards the shadows.

CUT TO:

INT. PORNO FARMHOUSE/LIVING ROOM - NOON

The television is playing a black and white, low budget film. In it a MAN is looking down on his TEENAGE SON shaking his head sadly. The Man puts both his hands no his hips and shakes his head.

> MAN I want you to take the job in the office, you'll get promoted in a few years and eventually take my place, where you rightly belong.

The Teenage Son looks up at his father with tears streaming out of his eyes.

TEENAGE SON

I'm not you dad! I want to live my own life and you can't make me do otherwise! I'm a man!

MAN Not as long as you live under my roof. I make the rules here and you follow them! That's how it goes buddy boy! The Teenage Son gets up and shoves his father away from him angrily. The father looks at his son in shock.

TEENAGE SON You don't own me! You're not the boss of me! I'll live my life as I see fit. And what I want to do is play guitar. So...fuck you dad!

The son leaves angrily and the father tries to stop him. He yells after him as he exits.

MAN You'll never make it! You'll be a loser! You'll come crawling back, I guarantee it... (sadly) ...son.

The father sits down on the bed and covers gently strokes it. A shot is heard from the other room. The Man rushes to it to find his son lying on the ground in a pool of blood. He grabs his son and looks towards the sky.

> MAN (cont'd) NOOOO! I should have never left a loaded gun in the house! I'm sorry son! Forgive me!

THE CAMERA TILTS UP to show a crucifix on the wall. AS IT DOES A SLOW ZOOM INTO IT, THE SCREEN FADES TO BLACK.

Ron stands by the television and hits stop on the VCR. The whole cast and crew sits in front of the TV in uncomfortable silence. Ron looks to them with anticipation. With a dead serious look on his face, Carl begins to slowly clap his hands and the rest soon join him. Ron blushes and tells them to stop.

> RON Please. I'm glad everyone liked it.

CAROLINE That was really...good.

MIKE I agree with the lovely Caroline.

RON Well, actually it won the Graffiti Award at school. CARL And rightly so.

RON

Thanks. Everyone, thanks a lot. I showed that to you to show that we aren't making some cheap, run of the mill porno film here. No! Don't Go In My Ass will set a new benchmark for what people will come to expect when renting an adult entertainment film. That's why I assembled some of the finest actors in the industry. You people gathered here today. I have all the confidence that this film will not only be viewed by the overcoat crowd, but will be reviewed in the New York Post! We're making history here people, and the world will owe us a debt of gratitude for bringing this industry out of the gutter and into the new millennium.

There is a small pause while the actors and crew stare at Ron awaiting. When Ron says no more they start to somewhat hoot and holler unentusiastically. Ron smiles proudly.

> RON (cont'd) And I have an extra special surprise for all of you. Adult Entertainment superstar, Jack Johnson will be doing a cameo in our film.

The crowd looks at each other sadly. They once again cheer. A knock is heard at the door and they all turn towards it.

SAMANTHA Oh God, is that him?

Samantha gets up to answer it and Mike stops her with a smile.

MIKE Maybe we should let Caroline answer it.

Caroline looks at Mike curiously.

MIKE (cont'd)

Go on.

CAROLINE Fuckin' hell. You answer it. MIKE I think you'll be in for a pleasant surprise.

CAROLINE (under her breath) Of all the cocksucking, rotten, fucking...

She approaches the door and opens it. A DELIVERY MAN smiles at her.

DELIVERY MAN Caroline Bottoms?

CAROLINE

Yeah.

He brings out a bundle of flowers behind his back and hands it to her.

DELIVERY MAN These are for you.

Caroline takes the flowers cautiously and looks towards the group embarrassed.

MIKE Is there a card?

The delivery man exits.

EXT. PORNO FARMHOUSE - NOON

The delivery man walks towards his van whistling a happy tune. A deformed creature jumps on him and bites his throat and the man gurgles and dies. The creature drags him into the bushes.

INT. PORNO FARMHOUSE/LIVING ROOM - NOON

Caroline is holding the card up.

CAROLINE Sweet Caroline. The day glows brighter with your beauty. A secret admirer.

She puts the card back into the flowers and tosses them on the table.

MIKE Oooh, a secret admirer. I wonder who it is. CAROLINE Yeah. You could cut the tension with a knife.

John brings his head close to Mike's ear.

JOHN (whispering) Was it you.

MIKE

Maybe.

CUT TO:

EXT. WOODS - NOON

Lily walks on the path looking around cautiously. Her pace is quite fast and she calls out Toby's name often. She steps in something sticky and looks down to see it is blood.

> LILY Oh my God! Toby!

A faint noise is heard ahead. A kid crying.

Lily races ahead brandishing the rock like a weapon.

LILY (cont'd) I'm here Toby! Mommy's coming!

She comes into a clearing and stops in horror at what she sees. Toby's wriggling body is being held over a pit by the creature that previously attacked him. Toby kicks and screams as the monster tries to drop him in. Lily takes a step forward angrily.

> LILY (cont'd) Get your hands off my son you ugly fuck!

The creature turns towards her and bares it's fangs. It casually throws Toby into the pit.

LILY (cont'd)

No!

Toby can be heard crying a the bottom. The creature turns towards Lily and prepares to attack.

TOBY (O.S.) Mommy! Help me!

Lily looks angrily at the creature and smiles.

LILY Now you're gonna pay.

She hurls the rock at the creatures head and it smashes in it's skull. Brain matter and mud fly everywhere as it tumbles over. Lily runs up to it and begins to step on it's face.

> LILY (cont'd) (furious) Don't...You...Ever...Lay...A...Hand...On. ..My...Fuckin...Son...You...Dirty...Piece ...Of...Shit.

Lily looks at what remains of the creature. Bit's of skull and brain matter are mixed with mud and worms. It's body convulses and then lays still. Lily quickly turns towards the pit where her son is still calling for help. She crouches over and looks in.

> LILY (cont'd) Don't worry Toby. Mommy will help you.

Toby is curled into the fetal position and sobbing.

TOBY It hurt me mommy.

LILY It's dead now Toby. Don't worry.

The creature's hand twitches behind her. Lily extends her arm to Toby as far as she can.

LILY (cont'd) Can you grab my hand honey? I'll pull you out of there.

Toby stirs and raises one arm towards her. He still covers his face. The creature behind her is trying to rise to it's feet.

> TOBY Get me out of here please.

There is movement to the ground in the pit. Lily looks towards it concerned and turns her attention to Toby.

LILY You have to grab my hand Toby. Now! Toby rises up and grabs his mother's hand. She sighs with relief. The sound in the pit is getting louder and the movement is becoming more defined.

LILY (cont'd) Hold on tight.

Toby's hand grasps firmly on his mother's hand and he opens his eyes. They are pitch black and he smiles with brown fangs. Before she has time to react he yanks her into the pit where she lands roughly on her head with a loud snap. She flops on her back where she lay still. Her neck is twisted abnormally as she gasps for breath. Toby stands over her smiling. The sound and movement cease immediately. Lily tries to speak but can only make guttural noises.

TOBY

Shhhh.

He walks over to the side of the pit and begins to pull dirt into it.

TOBY (cont'd) We have to be planted. Then we can grow.

Lily watches Toby pulling the dirt onto himself. Her eyes are wide with terror, but she can not move a muscle.

TOBY (cont'd) Then we'll be perfect.

Lily hears a munching noise and looks towards her stomach. Harold's muzzle is buried in her stomach eating. She opens her mouth to scream but no noise comes out.

CUT TO:

INT. PORNO FARMHOUSE - DAY

A tall, handsome man, KIRK, looks into the camera in terror.

KIRK (horrified) Oh dear God! The dead have come back to life! To fuck ass!

He begins to cry and covers his face.

RON (0.S.) That's good, Kirk. We need more oomph though.

Kirk walks away and sits on the couch angrily.

KIRK This is horseshit. Whoever heard of rehearsals for a porno film?

RON THE porno film Kirk.

KIRK Fuckin' whatever. Look, I've been in Hollywood films. If there's one thing I know, it's acting.

The rest of the crew are sitting around tired. They sigh collectively.

KIRK (cont'd) I was in 1-800-ZOMBIE, Night Fright, and I also co-starred alongside Christopher Walken, so if you don't mind, I don't need you amateurs to tell me my business.

Ron sits on the couch beside him and looks at him understandably.

RON I know that Kirk. We all do. But I need you to be kind of the leader here. These guys all look up to you.

KIRK Who gives a shit.

He takes out a bag of cocaine and starts to sniff directly from the bag. He offers the bag to Ron, who dips his fingers in and sniffs some.

> RON I give a shit. That's why you're here.

KIRK Then what the fuck is that has been, Jack Johnson doing coming here?

RON He was Sid's idea. I thought with you here we were set to go. But you know Sid and Jack. He practically begged to be in it. He has a fuckin' cameo for crying out loud. You're the star here.

KIRK You're goddamned right. Alright, let's do this. Jack inhales from the bag again and stands up. He musters up every ounce of emotion he can get.

KIRK (cont'd) Sweet heavens! The dead have risen from the grave to fuck our asses! Why God? Why?

Caroline is sitting alone reading a novel. Mike strolls casually up to her and sits near.

MIKE Oh, that looks like a good one.

Caroline rolls her eyes and looks at Mike.

CAROLINE Yeah, so if you don't mind, I'd like to continue reading it.

Mike throws his hands into the air.

MIKE No problem!

Caroline continues to read and Mike looks around the room.

MIKE (cont'd) Nice weather we're having.

Caroline gets up and walks away.

MIKE (cont'd) See ya later.

Carl is on the other side of the room practising his lines.

CARL ...they're everywhere. There seems to be no possible escape. We're gonna have to...

Jorge comes over and gives his ass a squeeze. Carl slaps it away angrily.

CARL (cont'd) Jorge, I'm rehearsing my scene. (quieter) And what if someone were to see you, you idiot? CONTINUED: (3)

JORGE C'mon sweetums, I made sure no one was watching.

CARL Look, just leave me alone for now.

JORGE Jesus Carl, you don't have to talk to me like that.

CARL Well, obviously I do. You're still here.

Carl goes back to reading his script and Jorge looks at him angrily. Finally, Jorge turns around and leaves.

CARL (cont'd) (under his breath) Fucking faggot.

CUT TO:

INT. HOUSE/PORCH -DAY

Amanda steps outside and looks around. The trees in the woods blow gently in the wind.

AMANDA

Mom?

She takes a step off of the porch and starts to walk towards the woods slowly.

AMANDA (cont'd) Mom? Toby? Where are you?

EXT. WOODS - DAY

THE CAMERA DOES A P.O.V. shot of someone watching Amanda approaching from the bushes. The sound of a repressed, nasal breathing can be heard.

INT. FARM HOUSE/FRONT YARD - DAY

Amanda continues walking towards the woods.

AMANDA Why aren't you answering me? I'm hungry.
The bushes move in front of her. From within the forest she hears an inhuman cry and a number of the bushes begin to shake violently. Amanda turns and runs back towards the house.

INT. FARM HOUSE/ENTRANCE - DAY

Amanda slams the door behind her and steps away. She begins to cry as she looks at the front door. She notices that she left it unlocked. She races to lock the door and as soon as that's accomplished the door knob begins to rattle violently. Amanda screams and backs away. The rattling stops. Amanda stops herself from crying and continues to look at the door. It does not move. A head peeks up and looks in the small window on the old wooden door. The creature's eyes are black and upon seeing her it smiles revealing a mouthful of dirt and worms. Amanda screams as it breaks the window.

CUT TO:

INT. JACK JOHNSON'S CAR - DAY

We see JACK JOHNSON driving from a DV camera being shot from the passenger seat.

JACK

...sure they can act. So what? Does Al Pacino, Jack Nicholson or Harvey Keitel have to worry about keeping a hard on through the whole scene? Or not shooting their load? Okay, maybe Harvey Keitel, but what I do is, I think, much more impressive. Not only do I have to emote, but I have constant distractions being thrown at me all the time. I may have to deliver a monologue while getting head.

CAMERAMAN (O.S.) Well, you've certainly been in the industry a long time.

JACK

Fuckin' A! I've seen hundreds, no thousands, of cocks come and go, but if someones looking for a great woodsman, with great acting ability, then they look no further than Jack Johnson I assure you. I'm like that Energizer Bunny.

CAMERAMAN (O.S.) You keep going and going... JACK

No. I'm pink and fluffy. Of course. I fuck like a fuckin rabbit. But what I really want to do is get out of the porn biz, and do some mainstream...

Jack has been looking away from the road at the camera when the car hits something and both he and the cameraman are jostled around. Jack slams on the brakes and looks to the cameraman. It is no longer from the DV camera's P.O.V.

> JACK (cont'd) Are you alright?

The cameraman is in his late twenties and wears a Hawaiian shirt. He looks shook up.

CAMERAMAN Yeah, yeah. I'm fine.

JACK Did you see what we hit?

CAMERAMAN

No. I was taping you.

Jack looks out the back window and looks back to the cameraman in shock.

JACK You're not still rolling are you?

CAMERAMAN

Yeah, well...

JACK Then turn that fuckin' thing off. And give me the tape.

CAMERAMAN Well, it's got a lot...

JACK I don't give a shit if it's got the second coming of Christ. We've got to destroy it.

CAMERAMAN Oh my God! Did we hit someone?

Jack grabs the camera from his hands and opens the door to get out.

JACK Of course not. Just keep looking ahead and pay no attention to what I'm doing.

Jack exits the car.

EXT. ROAD - DAY

Jack walks behind the car and looks over what he just hit. A dirty corpse with long hair lies in front of him, twisted in an obscene angle. However, no blood is in the area, just mud and worms.

JACK Fuckin' hell.

The door of the car opens and the cameraman steps beside him and looks down at the corpse. He immediately throws up all over himself.

> JACK (cont'd) I thought I told you to stay in the car.

The cameraman regains his composure and looks down at the body.

CAMERAMAN What are we gonna do?

Jack points to the forest off the side of the road.

JACK We're gonna bury her.

CAMERAMAN We can't do that. We have to report this to someone. The police. It was an accident.

Jack grabs the cameraman by his shirt and pulls him close.

JACK We ain't telling anyone what happened here. Because nothing happened. Are we clear?

The cameraman looks into Jack's eyes. They are blazing with anger.

JACK (cont'd) ARE WE CLEAR? The cameraman nods, scared. Jack nods back in appreciation. He heads to the trunk. He ejects the cassette from the camera and pockets it.

> JACK (cont'd) Lucky for me I have a shovel back here. (pause) Just drag the body in the bushes...

CAMERAMAN I...can't.

JACK Just fuckin' do it!

He pops the trunk and sees what he is looking for. He lifts up the crowbar and looks towards the cameraman. His back is to him. He grips the crowbar and takes a step towards him. Then, over the hill a car is heading towards them. He throws the crowbar back in the trunk.

> JACK (cont'd) Shit! A car!

The cameraman looks and sees it too.

CAMERAMAN Maybe it's for the best Jack. If we were to...

JACK Shut the fuck up! Help me.

Jack grabs the body and starts pulling it towards the bushes. The cameraman helps him as cautiously as he can. Once they get it under cover Jack undoes his fly.

JACK (cont'd) Pretend like you're taking a piss.

CAMERAMAN It was an accident. Nobody's at fault.

JACK Fuckin' do it or what I do to you won't be no accident.

The cameraman nods wearily at Jack and poses as if taking a piss. The car drives by. Jack turns to him angrily.

JACK (cont'd) Now, that wasn't so fucking hard... CONTINUED: (2)

Jack screams in pain. A hand has come from the bushes and has grasped his crotch. The cameraman goes to scream and is cut short when a hand grabs his throat.

CUT TO:

INT. RAYMOND'S CAR - DAY

Raymond is driving looking tired. In his rear windshield we see that he has just passed Jack's car. The CD player is on so it drowns out the screams.

CUT TO:

INT. PORNO FARMHOUSE - DAY

Caroline is wearing a pair of jogging pants and a cut off Tshirt. She sits reading a script. Carl approaches her and sits down next to her.

> CARL So, you okay with this scene.

CAROLINE Won't be a problem. It's a DP now rather than double anal.

CARL Well, I'm glad. A lot of people are intimidated by my...junk.

CAROLINE Well, it should be a tight squeeze, but I'll deal with it.

CARL Are you sure? I can get Kirk to do your ass and I'll do your pussy.

CAROLINE No. That'll ruin the story.

CARL Yeah. I guess you're right.

A knock is heard at the door.

MIKE (O.S.) Maybe Caroline should get that.

Caroline rolls her eyes.

CAROLINE Oh, for fuck's sake.

She gets up angrily and walks to the door. When she opens it DELIVERY MAN #2 looks at her and smiles.

DELIVERY MAN #2 Caroline Bottoms?

CAROLINE Unfortunately.

DELIVERY MAN #2 These are for you.

Delivery Man #2 hands her a heart shaped box.

CAROLINE

Thanks.

She slams the door in his face.

MIKE (O.S.) I wonder if there's a note.

Caroline takes the note off and reads it to herself. She puts it beside the dying flowers and approaches Mike. He smiles happily.

> CAROLINE I wonder who the mystery man is who keeps sending me these presents?

MIKE You're so beautiful it could be anyone.

She sighs unhappily.

CAROLINE Look, Mike is it?

MIKE If that's what you'd like to call me.

CAROLINE

Mike. This is really sweet, but I'm doing my job here and it's really unprofessional for me to be getting presents. What if they knocked in the middle of a scene?

Mike looks ashamed.

MIKE

I never thought of that. Sorry. I hope I didn't make you look bad, not that anyone could do that.

Caroline pats his shoulder, comforting him.

CAROLINE That's okay. Just don't do it again. Okay?

MIKE

Okay.

Caroline begins to walk away. Mike musters up all the courage he has.

MIKE (cont'd)

Caroline?

Caroline rolls her eyes and stops, but does not turn to face him.

CAROLINE

(angrily) What?

MIKE Would you maybe like to have dinner with me after this is over? Or a coffee...or something?

Caroline faces him.

CAROLINE I don't think you understand what you're asking. Is this your first shoot?

MIKE No. I've done plenty of work like this.

CAROLINE

On porno films?

MIKE

Well, no. Not porno films.

CAROLINE

Okay. Well, this is my two hundredth porno. I've been fucked in my ass, in my mouth, and occasionally, maybe in my pussy. I've done everything you can imagine. MIKE It's your job though, isn't it?

Outside we hear Delivery Man #2 scream in the distance.

CAROLINE

Yes. But let's just say that it makes romance a tad difficult, and leave it at that.

MIKE

I...I don't think of you in that way, if you mean a sex way. I mean, you're beautiful, but I just think that if you and me...

CAROLINE Well, stop thinking it right now.

MIKE Just a coffee?

CAROLINE Rent one of my movies and leave me alone.

Caroline walks away and Mike looks after her sadly. Jorge walks up to him and puts his hand on his shoulder.

JORGE

Trust me buddy, it's for the best. This business, it just...well let's say it doesn't help relationships.

MIKE I just wanted to get to know her.

JORGE I know how you feel.

Carl walks up to Jorge angrily.

CARL What are you talking about?

Jorge walks away. Carl rushes after him and turns him around.

CARL (cont'd) I let you come along and you've given me nothing but shit in return. I can't have you prancing around here putting my reputation on the line. CONTINUED: (4)

JORGE You afraid I was coming on to pussy boy over there?

CARL I don't give a shit. But you're here with me, so behave yourself.

JORGE Fuck you Carl.

Jorge turns and walks away angrily. Carl watches him leave and breaths out a sigh. He runs after him.

CARL

Jorge!

Jorge stops and puts his hands on his hips.

CARL (cont'd) Look, I'll make it up to you. I just gotta do this film. After, we can take a vacation or something...

JORGE With you? Yeah, that should be fun.

CARL It will be. I promise.

Jorge smiles and holds Carl's hand. Carl pulls it away instantly.

CARL (cont'd)

Not here!

CUT TO:

EXT. FARM HOUSE - DUSK

Raymond's car pulls into the driveway. It stops and Raymond gets out carrying a box. He walks to the front porch. He sees the front door hanging open with shards of glass all over the porch.

RAYMOND

What now?

He enters the house.

INT. FARM HOUSE/ENTRANCE - DUSK

Raymond steps in and puts the box down angrily.

RAYMOND Lily? What happened.

There is no reply.

RAYMOND (cont'd) (louder) Lily? You here?

A rustling is heard from under the stairs.

AMANDA (O.S.)

Daddy?

Raymond rushes to the place where he heard the voice. He looks deep inside and sees the glint of an axe. Amanda can be seen hiding in the darkness.

> RAYMOND Amanda? Come out of there.

Amanda takes a step out and still holds the axe close to herself. Her eyes are squinted because of her sobbing.

RAYMOND (cont'd) What are you doing in there? Where's your mom and Toby?

AMANDA

Dead.

Raymond looks at Amanda astonished. She is now out of the darkness and hugs Raymond still holding the axe. She cries uncontrollably.

RAYMOND What are you talking about honey? Who told you that?

Amanda opens her eyes. They are normal.

AMANDA

Uncle Herb.

Raymond gently grabs the axe and puts it aside.

RAYMOND Sweetheart. Uncle Herb is up in heaven, you know that. You must have fell asleep...

AMANDA

No, Uncle Herb gave me the axe and told me where to hide from the monsters. Mom and Toby are monsters now too. He told me not to come out for anyone, but I came out for you because your still my dad.

RAYMOND Amanda, where is your mom?

AMANDA They planted her.

RAYMOND Who planted her?

Amanda points out the door.

AMANDA

Them.

Raymond looks to where she is pointing.

EXT. FARM HOUSE/FRONT YARD - DUSK

The front yard is still. The woods to the side are still also.

INT. FARM HOUSE/ENTRANCE - DUSK

Raymond stands up and approaches the door. He looks outside.

RAYMOND There's no one out here. There's nothing to be afraid of.

EXT. FARM HOUSE/FRONT YARD - DUSK

From the bushes a lone figure rises, followed by half a dozen other figures. Their moans are now audible as they slowly step from their hiding places. The creature nearest the house bares it's fangs and it's eyes are pitch black. It begins to bolt at Raymond.

INT. FARM HOUSE/ENTRANCE - DUSK

Raymond immediately slams the door shut as the creature slams against it. It's hand reaches in the broken window after Raymond. Windows around the house begin to shatter as Amanda cries loudly. Raymond locks the door and grabs his daughter and the axe and runs upstairs.

INT. FARM HOUSE/BEDROOM - DUSK

Raymond slams the door behind him and puts Amanda down on the bed. He grabs a chair and props it under the door knob. He backs away slowly and raises the axe awaiting something to break in. There is no movement from the door and he steps closer to it trying to make out a noise. A loud slam causes him to jump and the door knob begins to rattle violently.

AMANDA (O.S.)

Help daddy.

Raymond keeps looking at the door as he raises the axe to strike anything that gets in.

RAYMOND You'll be alright honey. I won't let whatever they are get you.

It sounds now like one hundred fists are striking the door in unison and the cries are deafening from the creatures. Yet, the door still holds. Finally, after what seems like an eternity, the noise ceases abruptly and there is only silence from the outside.

Raymond takes a breath of relief. Then he hears a noise behind him, a gushing sound. He turns slowly towards his daughter.

A creature is sitting beside Amanda's headless corpse, still in the sitting position. It is grabbing handfuls of mud and worms from it's own torn open stomach and shoving them down the bloody stump where Amanda's head used to be. Amanda's wide eyed head sits by her legs staring in horror. The creature notices Raymond and bares it's fangs. Raymond rushes to it and swings crazily with the axe. The creature is thrown down and before it can get back up Raymond is chopping it to pieces. After there is barely anything left Raymond drops the axe and turns to what remains of his daughter. Tears flow out of his eyes as he stares unbelieving. He begins to cry, but stops immediately as Amanda picks up her head and puts it back on her body.

> AMANDA Why didn't you help me daddy?

EXT. WOODS - DUSK

A branch is sticking out of the ground. It begins to wobble and grow. A hand comes out from the ground underneath it holding it tightly. Soon Lily and Toby crawl from the dirt. Their bodies and faces are barely recognizable because of the dirt and other plant life that are now growing from them. They begin to walk with purpose.

INT. FARM HOUSE/BEDROOM - DUSK

Amanda rises from the bed and approaches Raymond.

AMANDA Why'd you leave us? Why'd you let them get us?

Raymond looks at his daughter and can barely contain his emotions. The pain he is feeling shows through every inch of his face.

RAYMOND

I'm so sorry.

Worms are crawling out of his daughter's neck and she smiles revealing her new teeth. Her eyes are now pitch black as she lunges at Raymond. She knocks him towards the window and he almost goes through it. She arises re-adjusting her head. The banging on the door begins anew and Raymond falls to his knees.

AMANDA You're making this too easy.

She lunges once more after him but trips over the axe lying near. She loses her balance and crashes through the window. Raymond reaches after her but is too late. He looks out the window.

EXT. FARM HOUSE/FRONT YARD - DUSK

We see from Raymond's P.O.V. Amanda is lying on the ground in a heap. She gets up and walks back towards the house. Out of the woods behind her, Lily and Toby join her.

CUT TO:

INT. PORNO FARMHOUSE/BATHROOM - DUSK

Caroline is running water in the bath, still wearing the same clothes as before. Kirk is dressed in a suit and glasses and adjusting the radio.

RADIO ANNOUNCER It has just been reported...can this be right. Um...the dead have come back to life...to...to fuck our asses.

Caroline and Kirk look at each other with dismay.

RADIO ANNOUNCER (cont'd) I know it's hard to believe, but from what I've been told it's true. So lock your doors and barricade the windows...Oh my God! There's something at the door...No! It's a zombie! No! It's killing me! NOOOOOOO!

Kirk switches off the radio and shakes his head.

KIRK God, it's awful.

Caroline looks at him, trying desperately to emote fear.

CAROLINE Gosh, I hope a zombie doesn't try to fuck my ass.

KIRK I'll never let that happen.

Caroline tests the water in the bathtub with her hand while jutting her butt in the air.

EXT. PORNO FARMHOUSE - DUSK

THE CAMERA MOVES CLUMSILY TOWARDS THE FARMHOUSE obviously from a zombie's P.O.V. Heavy breathing is heard as it opens the door.

INT. PORNO FARMHOUSE/ENTRANCE - DUSK

The camera moves up the stairs while the heavy breathing continues until it reaches the bathroom door with Caroline bent over the bathtub.

INT. PORNO FARMHOUSE/BATHROOM - DUSK

Still from the zombie's P.O.V. Caroline turns and sees it. She screams in terror, not moving, butt still high in the air as the zombie shambles towards her. Kirk takes off his glasses and looks at it with curiosity. As Caroline continues screaming the zombie, who is now revealed to be a poorly made up Carl, whips down her jogging pants and mounts her. Kirk rises angrily.

> CAROLINE No! No! (aroused) Oh!

Kirk rushes Carl, but Carl grabs him by the throat. Kirk struggles to no avail.

KIRK (gasping) He's...to...strong.

Kirk's eyes bulge and he passes out. He falls to the side of the tub and blood trickles out of his mouth. Caroline is gasping with pleasure as Carl continues expressionless.

Kirk's eyes open suddenly and he turns slowly to see Carl and Caroline in action. He smiles.

KIRK (cont'd) Alright. Oh yeah.

Kirk climbs under Caroline, expressing his happiness constantly, and Caroline gasps in pleasure as Carl enters her. With Carl on top and Kirk beneath her Caroline grinds away professionally.

Off to the side by a light Mike looks down at the floor unhappily. Caroline looks at him and obviously feels bad. She keeps looking at him until he looks up and notices him. She smiles gently at him while Carl and Kirk remain at work. Mike beams with joy.

CUT TO:

INT. FARM HOUSE/BEDROOM - NIGHT

Raymond lies on the floor of the bedroom holding the axe. He has worn himself out and is waiting to die. The noise at the door has stopped and moans are heard throughout the house. Raymond uses the axe to help himself to his feet. He stares at the door with anger.

> RAYMOND You mean to tell me you can't get through a freaking door?

The noise at the door starts up again, but Raymond does not react. He walks calmly to the door and grabs the chair.

RAYMOND (cont'd) What have I got to be afraid of? You've taken everything I care for. What else can you do?

Raymond pulls the chair away.

RAYMOND (cont'd) So give me your worst, you bastards.

The door flies open and three creatures look at him and smile. They bare their fangs revealing dirty teeth and mud and worms fall on the floor. They extend their crooked hands to grab Raymond.

RAYMOND (cont'd) (terrified) Oh dear!

He tries to slam the door shut but the creatures arms are holding it open.

RAYMOND (cont'd) I changed my mind!

Raymond puts all his weight into holding the door shut but it seems to have no effect at all. He tries chopping at the arms with the axe, but can not get in the right position to put any weight behind his swings. He sees the broken window his daughter fell through and makes a decision. He races towards it and jumps through.

EXT. FARM HOUSE/FRONT YARD - NIGHT

Raymond lands on the ground roughly. He tries to get up but quickly falls again. The sound of footsteps nearing give him the extra incentive he needs and he rises to his feet grunting with pain. He looks and sees his car parked in the driveway, untouched. He begins to hobble towards it.

Suddenly, from around the house, Toby, Lily and Amanda walk out in front of him.

LILY Where you going Ray?

She swings out and knocks Raymond on his back. The axe fly out of his hand. The two children giggle.

LILY (cont'd) You're the one who wanted to stay here.

TOBY Let us plant you dad.

Raymond rises to his feet again and looks around for the axe. He spots it lying a few feet away.

> AMANDA What are you gonna do dad? Kill us?

family.

T.TT.Y We're your family Ray. TOBY We love you. LILY Be with us. It only hurts forever. Raymond rushes and picks up the axe. He turns towards his RAYMOND You're not my family! You killed them! T.TT.Y

Just keep telling yourself that honey. You killed us. You let us die.

TOBY But it's better this way.

T.TT.Y Yes it is. You'll see.

They begin to walk towards him. Other creatures come out of the house and follow behind them. Raymond drops the axe and looks at his family.

> RAYMOND I'm so sorry.

A shot is fired and Lily's head explodes. Raymond grabs the axe again and races towards Toby.

TOBY

Dad?

Raymond chops into him. Amanda runs off and is struck down by a bullet. She falls as the other creatures scatter back into the forest. Worms crawl out of his family's wounds as they try and put themselves back together again.

From out of the darkness, Frank from the motel walks brandishing a shotgun. He looks around at the squirming bodies of Raymond's family.

> FRANK Well, you oughta finish them.

Ray looks at him with pleading eyes.

RAYMOND

How?

FRANK

Chop em up. Til there's nothing left. And be quick about it, it should only be a minute before they regroup.

RAYMOND I can't. They're...my family.

FRANK

Yeah, well, you should be the one to do it. They're your kin. You wouldn't want them walkin' around like that no more, would ya?

Raymond shakes his head sadly, and with a moan, lifts the axe over his head.

CUT TO:

INT. PORNO FARMHOUSE/LIVING ROOM - NIGHT

Kirk and John are huddled up in the middle of the room. A pounding is heard on the door and they shake with fear. Kirk is wearing a fake mustache and John is dressed in overalls.

The windows and doors are all boarded up and a few of the boards look to be coming loose. John stands up and covers his ears.

JOHN They're going to get in!

Kirk stands up and slaps his face. John calms down and takes a breath.

KIRK There's no way anything's getting through them windows. Nothing human.

Suddenly a board comes crashing down and a bare female ass pokes in. The other boards follow suit and soon there are at least three female butts wiggling from outside.

> KIRK (cont'd) NO! We've got to head down to the basement!

John looks to be in a daze. He starts to take off the shoulder straps from his overalls.

JOHN I'm gonna fuck they're asses.

KIRK No! That's exactly what they're counting on! You've got to fight it! It isn't natural!

John pushes Kirk aside.

JOHN Get out of my way.

Kirk reaches out for him but is too late. John is approaching the windows.

On the other side of the room the front door opens up with the boards on it obviously not really barricading it at all.

> RON (O.S.) Cut! Who's that!

Jack Johnson walks in wearing bloody clothes and his black eyes are highlighted by his pale, dirty face.

RON (cont'd) (happily) Jack Johnson! Hey, everyone, it's Jack.

Samantha peeks her head in the window where her butt was previously occupying.

SAMANTHA Better late then never I guess.

Jack bears his teeth and everyone in the room looks impressed.

RON Jeez Jack. You should have got whoever did your makeup to do this shoot. It looks fantastic.

Jack walks up to Caroline, who is just walking in herself, and grabs her. She throws his hands off her angrily.

CAROLINE You're fucking Samantha, not me.

Jack looks around the room and Samantha enters and eyes him over in distaste.

CAROLINE (cont'd) (to Samantha) Good luck.

She walks away waving her hand in front of her face.

CAROLINE (cont'd) You're make-up reeks.

Jack grabs Samantha and throws her to the ground. Ron looks to Jeff with surprise.

RON Uh, Jack. We still have to set up the scene. We're kind of in the middle...

Jack looks to Ron and growls.

RON (cont'd) Uh, fine then. Action.

JEFF I have to...

RON Just do it handheld.

Kirk walks up behind Ron shaking his head.

KIRK Fucking diva.

Jeff takes the camera off the tripod and begins to shot handheld. As Jack goes to tear into Samantha she feigns fear and begins to undo his pants.

> SAMANTHA Please...let me live. I can make it worth your while.

Jack stops as Samantha pulls out his penis and begins to fondle it. He looks surprised.

RON Look scary Jack.

Jack bares his fangs at Ron angrily.

RON (cont'd) That's great!

INT. PORNO FARMHOUSE/CARL'S BEDROOM - NIGHT

Techno music is playing while Carl and Jorge dance in their underwear. Carl is stiff as a board, barely moving while having an intense, emotionless look on his face. Jorge is letting it all hang out as he dances sensually around Carl. He grinds his butt on Carl as Carl continues to swing his arms and look straight ahead. Jorge grabs Carl's hand and leads him towards the bed. Carl stops him.

> CARL We can't right now. What if someone walks in?

JORGE Who the fuck is gonna walk in? C'mon.

Jorge goes to pull down Carl's underwear but Carl grabs them.

CARL

No!

Jorge falls back on the bed and crosses his arms angrily.

JORGE That's it. We're through. I'm sick of this shit.

Carl goes over and turns off the music.

CARL

Good.

INT. PORNO FARMHOUSE/LIVING ROOM - NIGHT

Caroline is sitting watching the scene with Samantha and Jack with disgust. Mike walks next to her and smiles.

MIKE He sure looks freaky deaky huh?

Caroline giggles.

CAROLINE Smells freaky deaky too.

Mike laughs and looks at the floor uncomfortably.

MIKE

I'm sorry about before...I was just, y' know..smitten I guess. I've never done anything like that before, I don't want you to think I'm weird or anything. CAROLINE

You're serious?

MIKE What do you mean?

CAROLINE After the scene you just saw me do? You still are smitten with me?

MIKE Well, I tried to light you just right. You looked so pretty, but I tried to...

CAROLINE No, not that. I just got fucked by two guys. You're okay with that?

MIKE

Well, it is kind of weird, but it's you're job. I don't really know why you chose this job, but I'm sure you had good reason, or not...I don't know. I just...you know...like you. Sorry.

Caroline smiles and gives Mike a kiss on the cheek.

CAROLINE You are fucking weird. But I like it.

MIKE

(smiling) Really?

CAROLINE

Really.

Samantha lies down in front of Jack while Jack tilts his head back with pleasure. Samantha opens her mouth and closes her eyes.

SAMANTHA

In my mouth. Oh yes...cum n my fuckin' face.

Jack moans and erupts. Mud and worms spray on Samantha's face and in her mouth. She opens her eyes and screams.

THE CAMERA PANS ACROSS EVERYONE IN THE ROOM SCREAMING AT THE TOP OF THEIR LUNGS UNTIL IT STOPS ON RON'S PALE, CONFUSED FACE.

RON (barely audible) Cut?

Jack rams his hand through Samantha's stomach and she screams in pain. He pulls out her intestines and heaves them at Ron. Ron flies back into a stunned Jeff. Jeff tries to run, but slips on the entrails and falls on his face. Jack punches his hand through the back of his head and his brains come gushing out.

INT. PORNO FARMHOUSE/CARL'S BEDROOM - NIGHT

Carl and Jorge look at each other and then look to the door.

JORGE What the fuck is going on out there?

They both race to the door and exit.

INT. PORNO FARMHOUSE - NIGHT

Jorge and Carl rush into the living room and are stopped dead in their tracks by the carnage in front of them. Jack picks up Jeff's empty head and heaves it at Carl. Carl is thrown down and Jorge's scream is cut short when Jack rams his hand down his throat.

Kirk hits Jack on the back with a loose board and Jack turns towards him angrily. Kirk tries to smile apologetically and Jack soon slaughters him.

Across the room Mike pushes Caroline into a closet.

MIKE

Stay in here.

Jack's hand goes through his gut and gouges out Caroline's eyes. They both fall to the ground lifelessly. Jack turns around to view the display when the camera's tripod is shoved into his face. Ron holds it as Jack reaches out for him. He opens the tripods legs and Jack's head explodes in a pool of blood and mud.

Ron stands stunned at what just happened.

RON Holy cow. Frank drives the truck as Raymond sits beside him in shock.

FRANK Would you like to hear some music?

Raymond shakes his head lifelessly.

RAYMOND What were they?

FRANK I don't rightly know. But I knew them hippies were up to no good.

RAYMOND What are you talking about?

CUT TO:

EXT. PROTEST - DAY

A stage is set up in a field and a crowd gathers around it. A big banner saying STOP GENETICALLY MODIFIED MADNESS is hanging above it. The crowd is chanting some slogan and goes quite as a black clad figure hits the stage. He looks to the audience and smiles.

BLACK CLAD MAN I am a tree hugger.

The crowd goes wild.

BLACK CLAD MAN (cont'd) That's right. If tree hugging is a crime, then I'm sure as hell guilty. And that's exactly what they want us to think. Corporations and scientists are committing atrocities on a daily basis, yet they want us to believe, that actually giving a damn about Mother Nature is a crime! Well, I'm not buying what they're selling!

The crowd cheers.

BLACK CLAD MAN (cont'd) And now we have this. Genetically Modified Crops. (MORE) BLACK CLAD MAN (cont'd) Our sweet, dear Mother Nature gives us fruit, vegetables, water, anything we desire...and these men of science...these Doctor Frankensteins...want us to put they're immoral experiments into our bodies.

The crowd booes.

BLACK CLAD MAN (cont'd) And not only that! They want to feed underprivileged countries their poison. They want to make third world countries their guinea pigs! We have to say no! (pause) And after all our efforts and hard work to shut down the GMC farm in this area, I go and find out that the people in this town are still living off them. Feeding them to defenseless children! Creating monsters! Well I say NO MORE! Mother Nature provides, man poisons!

The crowd cheers happily.

BLACK CLAD MAN (cont'd) And we're not leaving this town until every ounce of genetically modified food is gathered up and burned!

The crowd goes wild. The Black Clad Man looks at them seriously.

BLACK CLAD MAN (cont'd) Now, much like the Wiccans, who loved nature and were vilified, we too are under constant scrutiny. I ask all of you to bow your heads and say this ancient prayer along with me. You may not understand what you are saying, but believe me, Mother Nature does. So if you will.

The Black Clad Man bows his head solemnly and prays. The crowd repeats the nonsensical words after him. As he is nearing the end of his prayer, members of the crowd dressed in black take out knives. The Black Clad Man looks up to the crowd.

BLACK CLAD MAN (cont'd)

Thank you.

The members of the crowd dressed in black plunge their knives into the nearest members of the crowd.

CONTINUED: (2)

The blood seeps into the earth and branches sprout out trapping many members attempting escape. A black cloud darkens everything and soon the screaming stops.

CUT TO:

INT. FRANK'S TRUCK - NIGHT

Raymond looks to Frank in astonishment.

RAYMOND You're serious?

FRANK Why would I lie? I was driving the hell out of town when I thought I'd see if you guys were alright. Lucky I showed up when I did...

RAYMOND I'm not so sure about that. I wish I were dead.

FRANK Yeah, but you know it ain't that easy no more. You won't stay dead for long. For now you should just be happy to be....

Frank's face explodes in a pool of blood and Raymond screams. The truck swerves off the road and crashes.

CUT TO:

INT. PORNO FARMHOUSE - NIGHT

Jorge?

Ron is shaking Carl awake. Carl opens his eyes and barely makes out Ron's face.

CARL What time is it?

RON Carl. We got to get out of here. I don't know what's happening, but I don't want to find out either.

Carl remembers what happened. He sits up quickly.

CARL

Ron shakes his head sadly. Carl looks over the room until he spots Jorge's corpse. He crawls over to it and holds it close.

CARL (cont'd) HOOOORHAAAAY!

CUT TO:

EXT. BEACH - DAY

Carl and Jorge walk along the beach. Jorge is laughing and talking while Carl looks ahead intensely.

CUT TO:

EXT. PARK - DAY

Jorge is pushing Carl on the swing. Jorge laughs and pushes while Carl looks on intensely.

CUT TO:

INT. CARL'S DINING ROOM - NIGHT

Carl and Jorge are having a candle light dinner. They toast.

CUT TO:

INT. PORNO FARMHOUSE - NIGHT

Carl holds Jorge's body and weeps.

CARL I'm sorry Jorge. Oh God....I love you.

Ron puts his hand on Carl's shoulder.

RON We've got to go.

CARL I've got to bury him.

RON No. We've got to go!

Carl goes to argue but Jorge grabs him by the throat. His eyes are black and his fangs show when he smiles. Carl shoves him off and the rest of the corpses in the room begin to move. They all rise.

RON (cont'd)

Oh Fuck.

Carl's sadness leaves and is replaced by an intensity and rage that contorts his face with raw emotion. He raises both his arms into the air.

CARL AAAAAAAAHHHHHHHH!

Carl rushes towards the creatures. Ron looks at him in fear.

RON

Carl?

CUT TO:

INT. FRANK'S TRUCK - NIGHT

Raymond wakes up. Frank's hands are clawing at him violently. He grabs the axe and chops them off. He feels his forehead. His hand comes back soaked in blood. He opens the door with a violent push and exits.

EXT. ROAD - NIGHT

Raymond stumbles on to the road, half conscious. He looks around holding the axe up defensively.

RAYMOND C'mon out! I dare you!

He remembers something and rushes back to the truck. He pulls out Frank's shotgun.

RAYMOND (cont'd) Now I've got an axe and a gun!

He looks around. Nothing. He continues up the road and sees a light up ahead. He stumbles towards it until we see it is the farmhouse where Carl and Ron are.

> RAYMOND (cont'd) A farmhouse. (laughs) I'm saved. Hooray.

He walks towards the entrance and opens the door.

INT. PORNO FARMHOUSE - NIGHT

Carl is tearing apart the last of the re-animated corpses as Raymond enters. Ron stands in the corner watching Carl in horror. Raymond's jaw drops as he sees the gore covered Carl finishing his work. Carl notices him.

RAYMOND (nervously) Hi. CARL Who the fuck are you? RAYMOND Uh, the name's Ray. How's it going. Carl looks at the mess he has made. CARL They killed my boyfriend. Ron steps beside Carl cautiously. RON Can we get out of here now? CARL (to Raymond) You know what caused this? RAYMOND Uh, I think it was some witches or something like that. CARL You shittin' me? RAYMOND I wouldn't dare. CARL Well, let's go kill em. RON You can't be serious? CARL I'm dead serious. (to Raymond) Is that gun loaded? Raymond nods nervously. CARL (cont'd)

Good. That'll come in handy. Let's gather up some weapons and execute us some witches.

RON We should go for help.

CARL You can go right ahead.

RAYMOND I'll come with you. They killed my family.

Carl picks up the bloody tripod.

CARL Good luck Ron.

Ron raises his hands in surrender.

RON Okay, I'll come with you guys. Strength in numbers.

Raymond nods his head and throws Ron the axe. Ron catches it with ease.

RAYMOND Let's do this.

All three head for the door.

EXT. PORNO FARMHOUSE - NIGHT

IN SLOW MOTION ALL THREE WALK SIDE BY SIDE FROM THE HOUSE HOLDING THEIR WEAPONS. THE CAMERA RETURNS TO NORMAL SPEED as Carl is pulled into the bushes screaming. Blood and severed limbs fly out where he was pulled in and his screaming stops. Ray and Ron run at top speed out of there.

EXT. FIELD - NIGHT

Ron and Ray are still running as they step into a field. In the middle of the field stands a barn with a light glowing from it. They keep running towards it. When they near they slow down and eye it over. Cars and trucks are parked around the perimeter.

> RON What do you think?

RAYMOND I don't have a clue. Let's take a look.

They near the barn and peek through the door.

The Black Clad Man stands in front of the barn by a makeshift altar. Throughout the barn stand a variety of creatures and members of his coven. Candles burn brightly lighting the barn up.

EXT. FIELD - NIGHT

Ron and Ray look at each other.

RAYMOND Well, so much for that plan.

RON So, we just keep running?

Raymond goes to say something and then stops and smiles. He points out where three cans of gasoline are sitting.

RAYMOND I say we have ourselves a witch burning.

Ron smiles and they both grab cans. They open them up and throw the liquid all over the door.

RAYMOND (cont'd) Give me a match.

RON I don't have any.

Ray looks at him angrily.

RON (cont'd) I don't smoke. Why would I have matches? Don't you have any?

RAYMOND

No. (pause) We'll check the vehicles.

They rush to the vehicles but all the doors are locked.

RAYMOND (cont'd) Of all the rotten, stupid....

RON We could get one of the candles.

RAYMOND From in there?

RON

Yeah.

Raymond shakes his head.

RAYMOND No, it'd be a suicide mission.

RON

Not necessary. If we're not caught we can burn it from out here.

RAYMOND And if we are caught, we have to burn it from the inside....ah to heck with it, I'll go. You just get out of here.

Ron looks at him disapprovingly.

RAYMOND (cont'd) My wife and children are dead. My daughter's dead because of me. They were all I lived for...so if I die it's no big deal. I'm dead inside anyway.

RON I direct porn.

RAYMOND Alright, good luck.

Ron laughs and Raymond smiles. Suddenly they both burst into hysterics and immediately quiet themselves down.

RAYMOND (cont'd) If you really want to go you can cover me. We'll both go.

RON May as well.

Ray gives him the gun. They both head into the barn and sneak in.

INT. BARN - NIGHT

Raymond and Ron crouch down as the Black Clad Man shouts something in an unknown language. As they get nearer the candles they see what's on the altar. A scantily clad woman is tied up and struggles terrified. The black clad man holds a dagger over her. RON Shit! He's gonna kill her.

RAYMOND (quietly) Shhhh. We've got to get a candle before we can even think of helping her.

Ron looks at the woman. Tears are flowing from her eyes.

RON You get the candle. I'll be the distraction.

Ron stands up and holds the shotgun towards the altar.

RAYMOND

No!

RON Put that dagger down and let the woman go!

The congregation turn towards him and all pull out guns. Within seconds Ron is blown to pieces. Raymond stays crouching down looking at Ron's remains.

The Black Clad Man plunges the dagger into the girls heart and she stops struggling. A member of the congregation gets up and heads to the door. As he walks he spots Raymond.

> MEMBER Hey, there's another one here.

RAYMOND

Rat's!

The Black Clad Man laughs.

BLACK CLAD MAN Rise. And drop whatever weapon you may be holding.

Ron angrily drops the axe and turns to the member that spotted him.

RAYMOND Thanks a lot.

He rises with both hands in the air.

BLACK CLAD MAN

You couldn't have stopped us. Even if you had a nuclear bomb, it's already been accomplished. We will soon be one with Mother Earth.

The crowd cheers.

BLACK CLAD MAN (cont'd) You see, most people have it all wrong. Mother Earth hates you. You're like a disease. That's why she creates earthquakes, floods, drought, you name it. She is trying to kill you off. You need her, she sure as hell doesn't need you! We have just helped her along.

RAYMOND

You're monsters!

BLACK CLAD MAN

We're all monsters. But not after we've been planted and she nourishes us and gives us new life. Then we will truly be one with nature. Then we can have our utopia!

Raymond rolls his eyes.

RAYMOND There's one in every crowd.

The member who spotted Ray opens the door and pops a cigarette in his mouth. Ray looks at him and back at the Black Clad Man.

RAYMOND (cont'd) Then why don't you just let me go?

The man laughs.

BLACK CLAD MAN And deny ourselves the fun in killing you?

The member lights his cigarette with a match and throws it on the ground. Ray bounds for the door as the match strikes ingniting the gasoline. He makes it past in the nick of time. EXT. FIELD - NIGHT

Ray runs as the barn is consumed by flames. Once he reaches a fair distance he looks back to see the barn burning. Screams can be heard from within. He slowly turns and walks away.

CUT TO:

70.

EXT. FARM HOUSE - MORNING

Ray is in the front yard of his house and is covering the last of three graves. Wooden crucifixes adorn each one. He wipes the sweat off his brow as he shovel the last mound of dirt. He sits down and puts his hands over his face.

Three cop cars speed into the driveway and he looks up curiously at them. They screech to a halt and two cops from each car jump out brandishing their guns. He stands up angrily and throws the shovel to the ground.

> RAYMOND That's just great! Where were you guys before, huh?

They don't respond and pull the hammers back. Ray looks at them in shock.

RAYMOND (cont'd) You can't seriously think I did this? C'mon! It happened all over!

One of the cops wearing mirrored sunglasses smiles revealing dirty fangs. A hand pops out of the middle grave in front of Ray.

RAYMOND (cont'd) (angrily) Fuck!

The screen cuts to black and gunfire is heard.

CREDITS

CONTINUED: