

"HEX"

by

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FADE IN:

Numerous PHOTOS fill a wall. Each one's a freakish human abnormality, be it full body, just body parts, etc.

After several photos are shown - a collection of film footage dating from the 1920's to date shows people with weird birth defects, freakish imperfections, etc - like elephant man, two headed babies and adults, etc - people with 3 or 4 arms, legs. A quick flash of humans with 2 penises, 2 vaginas - deformed penises and vaginas - people with brains where no skull grew - born with no eyes - removable eyes, noses, mouths, ears, etc.

As the collection of images continue to be shown, suddenly O.S. in the B.G., many muffled car doors slamming can be heard. Now the sound of aggressive voices get louder and closer.

FADE OUT:

FADE IN:

INT. CAPTAIN'S HOMELAND TRAILER #1461 - LIVING ROOM - DAWN

Suddenly the door of this double wide trailer bursts open by the head of a young, naked, light skin mixed race male. He's being carried upside-down like an animal by all four limbs, by four rough looking white males.

They show no mercy with how rough they are with him as they carry him through the living room toward the hallway entrance, banging him into the walls as they enter the hall.

Shortly about three other people - one a female, move into the open door of the trailer. One guy has a seat on the sofa in the living room. The other guy moves into the kitchen toward the fridge. The female moves through the hallway entrance.

INT. MARCO'S TRAILER HOME #1462 - LIVING ROOM - DAWN

MARCO - mid-thirties, tall, ill kept - holds the door open for a guy nick-named CAPTAIN or THE CAPTAIN - middle-aged, somewhat stout who carries in a shapely young woman - nude except for a coat draped around her body. He gently lays her down on a nearby sofa.

CAPTAIN

Marco, I'm gonna leave her here for a couple of hours, alright.

MARCO

Sure Captain...Anything...

CAPTAIN

Give me a call if she wakes up...I got some business to take care of back home, and I don't want her involved in it.

MARCO

I'll keep her safe Captain. You can count on me.

Now a very angry Captain storms out the trailer.

Marco smiles as he watches him leave. Once Captain's gone, his smile disappears. He shifts his eyes to look at the unconscious Brenda.

INT. CAPTAIN'S HOMELAND TRAILER #1461 - DAWN

Captain enters and shuts the door behind him. He looks at his friend JOHNNY sitting on the sofa in the living room, grinning.

Captain maintains a stern look on his face as he moves through the hallway...Shortly a roly-polly guy named AL emerges from that hallway. He adjusts his belt buckle and zips his fly while grinning and exhaling like...mission accomplished. He flops down by Johnny.

They lounge and chill while grinning and laughing. Al looks straight out, nodding his head...

AL

...Yeah...

He reaches his left hand to his right to grab a 40oz. bottle that Johnny offers to him. He immediately guzzles the liquor.

They silently look at each other grinning like they subconsciously got the same thing on their minds.

Suddenly the distant sound of the young man that was brought in naked yells out in pain, then whimpers some from some where down the hallway. After a period of silence, the sound of a male and female are heard laughing.

EXT. WHITESIDE TRAILER PARK ROADWAY - DAWN

Slowly rolling down the roadway with it's headlights on, a black stretch limo comes to a stop in the middle of the road at Captain's trailer.

The back door is opened by the passenger.

INT. CAPTAIN'S HOMELAND TRAILER #1461 - DAWN

After a knock on the door, Johnny rises to go to it. He cautiously pulls the tight stationary small curtain aside from the top portion of the door exposing a window in the door.

After seeing who it is, he opens the door. Standing there grinning is a white male - late twenties PEETEE LONGSLONG. Noticeably he amazingly has about a 10" long penis going down alongside his thigh under his skin tight blue jeans.

JOHNNY  
He's gonna love you!

Peetee moves inside while Johnny shuts the door and secures it.

PEETEE  
(to Johnny)  
...Where?...

JOHNNY  
...Straight down the hall to the  
door that says Captain's Quarters.

The seated Al reaches to offer Peetee the 40oz. Peetee waves it off, then quickly caresses his long penis right through his pants. Exhibiting a mister cool persona, he moves to enter the hallway while Johnny and Al look on.

INT. MASTER BEDROOM/CAPTAIN'S QUARTERS - DAY

An extremely stressed, dirt smudged, sweaty face of naked, twenty year old multi-racial THEODORE, or THEO jerks forward and about as B.G. voices of two males, EVAN, JEFF, and a female named J.C., chant.

EVAN, JEFF, J.C. (O.S.)  
Hit it! Hit it! Hit it!...

JEFF (O.S.)  
Pump that bitch!

EVAN, JEFF, J.C. (O.S.)  
...Pump, pump, pump, pump...

Sweaty, heavily tattooed Captain, seen from his bare sweaty chest up, angrily humps the traumatized Theo from behind.

Over at a corner of the room, J.C., Evan, and Jeff stand doing their pump, pump chant as they continue to clap.

On the wall behind them is a large Rebel flag.

J.C.'s nude except for a dingy bra and a black strap-on dildo that's tight against her hidden privates.

Evan and Jeff are in their briefs and T-shirts, grinning as they chant and clap while watching Captain mounted behind Theo on the rumped bed.

While that fearful look is still on Theo's face, suddenly the shiny chrome barrel of a large caliber hand gun appears slowly under his chin.

Terrified, his eyes dart down at the gun as he raises his head up and back right quick.

As Captain pumps away, he gets a deviant look on his face.

In the B.G., J.C.'s southern accented voice stops chanting with Evan and Jeff.

J.C. moves toward the bed.

J.C.  
Come on!...My turn!

As she nears the bed, Captain's facial expression shows that he's ready to climax. He ignores J.C. as he moans and breathes heavily. His body stiffens as he humps hard two more times in between long hesitations.

J.C. stands there grinning as she watches Captain with the gun under Theo's chin.

At the bedroom door, a smiling Peetee moves inside.

Everybody except Captain turn to look at him. They give each other a look of acknowledgement. Peetee looks toward the bed. He caresses his long member through his pants as he stands by Evan and Jeff.

On the bed, sweaty and breathing hard. Captain finally backs away from Theo, looking totally satisfied. He reaches for his underwear as he moves to the floor.

The distraught Theo collapses to the bed, totally defeated.

Now an excited, anxious J.C. moves to, and gets up on the bed which bounces some. Theo's body ripples from the bouncing.

J.C. (CONT'D)  
(to Theo)  
Git up!...Come on, git up!

She stops grinning as she reaches her hand in back of her.

J.C. (CONT'D)  
Gimme the gun Captain.

Standing there with his draws on, Captain slowly hands her the gun.

CAPTAIN  
You be careful with that girl.

J.C.  
(to Theo)  
Hey bitch! Git your sorry-ass up!

She pokes the laid out Theo in the butt cheek with the gun barrel.

Slowly Theo begins to push himself up on the bed, back into position on his knees. The look of pure fright is on his face, with tears in his eyes.

THEO  
...I didn't do it...

J.C.  
I don't give a fuck! Scoot your high yella ass up!

With her free hand she grabs him around his waist to get him in the position she wants.

JEFF (O.S.)  
Stick em like a man J! Put some hip into it!

Tears are streaming down Theo's face as his head and upper body lowers to the bed. Lots of snickering is heard in the B.G.

J.C. places her hand with the gun in it on Theo's back. With her other hand she holds and guides the strap-on to O.S. insert him.

Theo painfully reacts to the artificial object entering his O.S. anus.

FLASHBACK:

INT. CAPTAIN'S HOMELAND TRAILER #1461 - LIVING ROOM - NIGHT

Seated on the sofa relaxing with his arms stretched out on the backrest is a happy looking Theo.

He reaches to grab a colorful, unique looking large statue of a large mouth Bass fish in a position like it's jumping out the water. He picks it up to examine it.

THEO

Come on girl! We're missing all the fun...Ain goin be no food left!  
What are you doing?!

INT. BRENDA'S BEDROOM/BATHROOM - NIGHT

Brenda looks in the mirror as she buttons up her colorful blouse.

BRENDA

Alright! I'm coming!

She's wearing a very stylish dress with lots of leg showing.

INT. CAPTAIN'S HOMELAND TRAILER #1461 - LIVING ROOM - NIGHT

Theo's stands by a wall looking at a hung up large framed picture of Captain and his cronies standing by a very large hammerhead shark hanging by it's tail.

THEO

...Yeah right...

EXT. WHITESIDE TRAILER PARK - RECREATION AREA - NIGHT

A trailer block party is under way at the trailer court yard, which is centered in a large open square area amidst all the trailers of the park.

The area consists of picnic/barbecue pit, playground rides, community pool, and a large five foot high round gazebo with a roof. Around it are four sets of short stairwells.

Adults and children are all over the court area, using all the facilities.

Over at several metal picnic tables with attached benches, Captain, Johnny, Al, and Evan are seated at a table with loads of food and drink on it. They're all laughing and talking.

JOHNNY

Hey, don't git me wrong. Your average darky fits their criminal profile to a tee...But the one's with money...That's a whole different animal.

Al points and nods in agreement...

CAPTAIN

Money don't change a nigger. A nigger's a nigger, no matter what.

JOHNNY

...I don't know...

Captain puts his hands up and tilts his head with a "whatever attitude."

JOHNNY (CONT'D)

Take O.J.

CAPTAIN

No, you take him.

Johnny turns his head to him right quick.

JOHNNY

I don't think he did it.

He looks at his three cronies...

Shortly they all blurt out laughing...

JOHNNY (CONT'D)

...Yeah alright...No really, he had money. I think he hired somebody to kill her. I mean why didn't he kill her after he watched her fuck that Mexican in her living room.

CAPTAIN

What Mexican?

JOHNNY

She dated some chilupa after O.J...That ho always left her curtains open. I think she knew O.J. spied on her, so she did that to piss him off.

EVAN

She'd still be alive if she stayed with her own kind.



JOHNNY

Speaking of niggers. Here comes one now.

CAPTAIN (O.S.)

...You mean half nigger...

They all look where Johnny's looking.

At a distance, Theo and Brenda are seen moving to the gazebo.

Captain has a very unpleasant look on his face as he watches.

EXT. WHITESIDE TRAILER PARK - RECREATION AREA - GAZEBO - NIGHT

Theo and Brenda sit down on one of the stairways and begin kissing passionately - oblivious to kids running and playing nearby.

In the B.G., some of the trailers can be seen off in the distance. Some with lights on, some not.

Brenda backs her head away to take a breather from the kissing. The hyped Theo follows that movement with his lips, trying to keep the kissing going.

She smiles as she resists slightly.

THEO

...Alright. Uma go to the bathroom.

They kiss again right quick.

THEO (CONT'D)

You stay put alright...Don't you move from this spot.

He kisses her again, a little longer this time.

INT. MARCO'S TRAILER HOME #1462 - BEDROOM - NIGHT

On his bed in the dark, a very aroused expression is on Marco's face.

In the B.G. the vibrant sound of an x-rated video can be heard.

He pushes the back of his head against his pillow, still with that aroused look on his face. He finally just lays there resting.

The sound of the video continues...

He soon rises on his bed a little to lift one of the slats of his window blinds on a three part bay window.

Peering out and about, he then drops back to the bed where he leans over the side and grabs his set of binoculars from under the bed.

With binoculars in one hand, he rotates the blinds control stick with his other hand, turning the slats so that they're horizontal. He looks through the blind slats with his binoculars.

His binoculars focus on the distant Theo who's moving away from Brenda, caressing her chin as he backs away. Brenda relaxes on the steps.

The O.S. video is still heard in the B.G.

He adjusts the focus as he continues to look through the binoculars.

Brenda relaxes on the gazebo steps as kids run by playing.

Removing the binoculars, Marco looks angry. He grabs his T.V. remote on the bed to turn the T.V. off. He hesitates, then gets off the bed, angrily tossing the binoculars to the bed.

EXT. WOODED AREA ADJACENT TO WHITESIDE TRAILER PARK - NIGHT

Theo and Brenda move through a densely patch of trees until they come to a treeless mossy area. They're holding hands as Brenda leads the way. Acting very seductive, she turns and kisses Theo.

She then sort of drops down to the ground, bringing Theo with her so she ends up on her back, and Theo is on top of her on the soft cushiony spot.

They make out passionately as the sound of crickets are in the air.

They break from kissing.

BRENDA

...Take my panties off...But don't  
rip em...

Theo looks at her like somebody just told him he won the lottery. After hesitating with a stunned look on his face, he exhales out slightly, then rises up on his knees anxious to oblige her.

Brenda looks up at him smiling as Theo O.S. removes her panties and tosses them aside. He has a seat so he can start to remove his clothes and shoes.

Once undressed, he positions himself over top of her. Again they kiss passionately. Theo rises to a upright position.

Suddenly a thud is heard as Theo's head jolts forward sending his body on top of hers. Before she can react to what's happening, Theo's forehead crashes into hers hard, knocking her silly and causing a bruise. Now both of them are unconscious.

Standing over Theo, dressed in dark clothes, Marco looks intense. He tosses aside the baseball bat then reaches down to grab the out cold Theo and literally throw him off Brenda causing him to roll away to the side. He looks around some, then stares down at Brenda as he starts to undress.

EXT. WOODED AREA ADJACENT TO WHITESIDE TRAILER PARK - NIGHT -- LATER

At the same mossy area as before, Marco rises up from the partially nude Brenda.

Not to far away on the ground lays a partially unconscious Theo. He tries to rise to see his assailant but passes out.

Brenda's in a state of half unconscious, half awake. Her eyes are open a little as she helplessly raises her hands as if to push Marco off.

Marco easily pins her hands on the ground at her sides. He kisses her on the lips, then turns to look at Theo.

EXT. WOODED AREA ADJACENT TO WHITESIDE TRAILER PARK - NIGHT -- LATER

Dressed now, Marco drags the naked and unconscious Theo over on top of a motionless Brenda. He takes a gander around the surrounding area.

With Theo's body on top of Brenda, he uses his foot to spread Brenda's legs apart wide so it appears that she was raped by him.

As the callas Marco looks down at his dirty deed, he sniffles and pulls a comb out his back pocket to nonchalantly comb his greasy hair...

As he puts his comb away, he jerks right quick at the sound of something rustling O.S. in the weeds by the trees.

At the trees, the area is clear. Suddenly the dark outline of a wild rabbit disappears behind the patch of trees.

Marco composes himself as he looks about the area, then at his two victims. He moves to leave the area.

EXT. WOODED AREA ADJACENT TO WHITESIDE TRAILER PARK -  
DAWN

The sound of crickets permeate the otherwise quiet area. As the last margin of night starts to show a smidgen of light. Theo begins to painfully awaken on top of Brenda, who startled by his movement, wakes up.

Her eyes snap open, followed by a terrifying scream.

Wide-eyed and panicked, Brenda looks right through him. His head snaps up some because of her frightening behavior. Theo stares at her wide-eyed.

Suddenly a man's big meaty, hairy paw clutches Theo by the neck. Theo starts to gag from the tight grip.

The voice of the O.S. Captain instructs his posse...

CAPTAIN (O.S.)  
Git em the fuck up!...Goddamn son of  
a bitch!

Wearing a wind-breaker jacket - white Captain's yachting cap. Captain yanks Theo up by the neck, off of Brenda.

There with him are, Evan and Jeff who are dressed similar, but with knitted caps. Each grab Theo by an ankle, raising his legs into the air.

Two other guys, Al and Johnny reach for each of Theo's wrists, pulling him into the air.

With him suspended in a horizontal position, the Captain abruptly lets go of Theo's neck, then takes his jacket off to bend down to drape it over his traumatized niece's lower body. He looks very disturbed as he looks at her.

EVAN (O.S.)  
(to Captain)  
...Think he raped her?...

Captain doesn't respond as he kneels by her. He looks like he's holding back tears at the same time being angry. He instructs his posse once again...

CAPTAIN

...Take him to homeland...

A pain-stricken and scared Theo is carried off in that elevated position by the four guys.

Captain drops his head down, devastated. Looking up again, he reaches his hands under Brenda to scoop her up, then carry her away.

The terrified Brenda doesn't even acknowledge her uncle's presence.

Standing not too far away, a guilt-face Marco speaks to the Captain as he jerkily tries to be of assistance.

MARCO

Lemme help you Captain.

CAPTAIN

...I got her...

As Captain moves away toward the trees carrying his niece. Sneaky looking snake-in-the-grass Marco watches the two of them. He then moves to go in the same direction.

FLASHBACK END:

INT. CAPTAIN'S HOMELAND TRAILER #1461 - MASTER BEDROOM - DAY -- LATER

Back to the beginning of the story, tears are streaming down Theo's cheeks as his head jolts forward.

EVAN, JEFF, J.C.

Peetee Longslong! Peetee Longslong!  
Etc.

A shirtless sweaty, smooth chest Peetee is seen from the chest up as he O.S. pumps the ready to pass out Theo.

J.C. and Jeff continue the chant O.S.

EVAN (O.S.)

Give em all twelve inches Peetee!  
Stick em!

Once again all three voices chant in-sync with Peetee's pumping. J.C. changes the chant, then Evan and Jeff join in with her.

EVAN, JEFF, J.C.  
Go Peetee! Go Peetee! Go Peetee!

Peetee's chest movement indicates that he's doing one out of sync long slow pump, obviously trying to give Theo all ten inches of his manhood.

Suddenly a teary-eyed Theo vomits up a small amount of a milky substance as his eyes close some and his contorted face jolts on the bed surface, sliding back and forth in the nasty wet spot.

THEO  
...Please...

The Captain is seated on a soft cushion chair.

CAPTAIN  
His nigger daddy didn't whine this much...And we had a plastic bag over his head!

Suddenly J.C. stops chanting and looks toward the seated Captain. She looks somewhat shocked like she's never heard that before.

Still seated, Captain looks toward the bed with a sadistic grin on his face.

J.C. continues looking at Captain with a straight face.

Evan and Jeff continue chanting, only now at a slower, low tone.

EVAN, JEFF  
Go Peetee, go Peetee, etc.

Captain stares toward the O.S. bed with a blank, yet revenge fulfilled look on his face.

The low B.G. chanting comes to an end.

INT. BRENDA'S BEDROOM - NIGHT

Brenda's asleep in bed under the blanket.

Captain's seated at the foot of the bed sympathetically watching her.

Shortly Brenda opens her eyes. Her demeanor seems oblivious to what happened to her, as she looks straight at her uncle.

BRENDA  
...Uncle Josh...What's wrong?...

He hesitates before responding...

CAPTAIN  
...How you feeling?

BRENDA  
...I feel alright...

He looks at her somewhat confused.

CAPTAIN  
...You sure...

She sits up in bed a little.

BRENDA  
Yeah. I'm really tired though. I  
had a weird dream...but I can't,  
remember it now...What time is it?

CAPTAIN  
It's late.

BRENDA  
You look worried. Are you O.K.?

CAPTAIN  
Yeah, I'm alright.

He rises from the bed to leave the room.

CAPTAIN (CONT'D)  
I'll let you go back to sleep.

He reaches to caress her cheek before moving to leave  
the room.

CAPTAIN (CONT'D)  
Good night.

BRENDA  
Good night uncle.

She scoots back down on the bed to go to sleep.

At the bedroom door, Captain looks back at her again,  
then reaches to click the wall light switch off and  
close the door behind him.

INT. BRENDA'S BEDROOM/BATHROOM - NIGHT

The sound of the toilet flushing is heard in the B.G.  
as Brenda appears in the bathroom mirror. She looks  
at the bruise on her forehead and reacts strongly to  
seeing it. She starts to pant.

Her facial expression indicates that she's starting to recall something.

Moving out to her bedroom, she looks totally spent as she sits down on her bed staring downward. She lays down and curls into a fetus position.

She grabs the blanket pulling it over her. She starts to cry.

EXT. BRENDA'S BEDROOM - NIGHT

Captain's near her door with his ear close listening. Now that Brenda's crying has stopped, he moves away.

INT. CAPTAIN'S MASTER BEDROOM - NIGHT

In the dimly lit bedroom on the same bed where Theo was gang-raped. Wearing just his draws, Captain sits comfortably. He commences to open a magazine titled "Asian Mail Order Brides" which has a collage of pictures of Asian females under the title. He opens the magazine which displays lots of Asian female pictures with short captions about them just under the pictures.

In the B.G., the rattle of keys opening the trailer door is heard. Captain looks up with a look on his face like he's preparing an "everything's cool face." He quickly shoves the magazine under the mattress, then gets into the right demeanor.

Shortly moving into the bedroom is Captain's young Vietnamese bride NINI. She's very petite with long black hair. She removes a hip length coat revealing her waitress outfit, then moves to a closet to hang it up.

Captain looks at her, all smiles.

CAPTAIN

...How was your day sweets?

NINI

(broken English)

It good. How were your day?

CAPTAIN

It was...good. I got a lot done today.

NINI

How isa Brenda?



CAPTAIN

She's. She's O.K...She fell asleep early.

Nini moves to the bed to give him a kiss...

NINI

You, her eat?...

CAPTAIN

Yeah...But I sure could go for some of your beef curry.

She reaches to remove her shoes.

NINI

...Oh...O.K...I go fix now...

CAPTAIN

Aw...that's my girl.

NINI

You want beer?

CAPTAIN

Yeah.

Nini moves out the bedroom.

Captain brings his legs up to lay down and relax. He fluffs his pillow as he puts his head on it. He closes his eyes to relax.

NINI (O.S.)

Honey. Isa no more beer. I bring you something else...

His eyes snap open hearing that.

CAPTAIN

Alright.

EXT. AL AND JOHNNY'S SINGLE WIDE TRAILER - NIGHT

Moving on a makeshift sidewalk along side the length of a beat up looking single-wide trailer - short fat Al and his roommate - tall lanky redneck Johnny head for the door.

Johnny leads the way. Once he reaches trailer #2424 steps, he moves up the rickety metal steps. His western style boots clang on the steps slightly as he moves up.

He puts the key in the lock, then has trouble pushing the warped door open.

He finally shoves it open with his shoulder, then enters.

Al pants some as he moves up the steps slowly. The steps creek and move some each time he ascends them since he's so fat. He enters the trailer and shuts the door behind him.

INT. AL AND JOHNNY'S SINGLE WIDE TRAILER - LIVING ROOM - NIGHT

Al moves further into the dimly lit cluttered living room that looks like a hurricane hit it.

Johnny moves into the dining room area by a cheap looking wooden dinner table. He grabs and chows on some left-over chicken on one of the four plates of food left on the table that looks disgusting.

He stands there eating all the meat off the bone, then just nonchalantly tosses the bone to the table.

In the living room, Al's seated on a raggedy couch bending down to unlace and removing his shoes. He breathes heavily through his nose. Relievedly, he sits back up and kicks each shoe off.

In the dining area, Johnny chows on another piece of chicken. He again tosses the bones to the table, then grabs one of the plastic glasses to drink whatever's in it.

Al relaxes on the couch.

His rail thin wife BETTY moves through the hallway entrance into the living room. She's barefoot with a cheap night gown on, and curlers in her hair. She acknowledges her husband and Johnny.

BETTY

What you guys up to?

She sits on the couch by Al, who just stares at her.

AL

The kids sleep?

BETTY

...Yeah, they done for the night.

You coming to bed?

She rises to leave the living room. After she moves to leave the room, Al gets up to follow.

AL

Good-night Johnny...Be good.

He smiles to himself.

Johnny sucks his teeth, then acknowledges him.

JOHNNY  
Later...Al-ligator.

Al moves into the hallway.

In the dark kitchen, Johnny's bent down looking into the lit fridge. He reaches in and grabs a closed beer can, pops the top and guzzles it.

INT. AL AND JOHNNY'S SINGLE WIDE TRAILER - JOHNNY'S  
BEDROOM/BED - NIGHT

Still dressed, Johnny flops down on the frumpy queen-sized bed in the mostly dark room. His GIRLFRIEND, who's asleep on her stomach, bounces a little.

He looks at her, then smacks his hand on her pantied ass. He lays down next to her and starts to crash almost immediately.

INT. J.C. AND HER GIRLFRIEND BLUE'S TRAILER - BEDROOM -  
NIGHT

In their bedroom that's lit by a lamp, J.C. is at the open folding door of her closet.

She's wearing tight jeans, a jean waist length jacket and a red tank top under it.

She has on a beret and construction boots.

She removes each article of clothing until she's down to bra and panties. She neatly hangs up each piece in the closet, and places her boots on the closet floor by other shoes.

She closes the closet, then turns around with a smile on her face...

She moves to the four high post bed where her lesbian lover BLUE, lays on her back with a blanket up to her breast. J.C. crawls into bed, lifting the blanket to get under it.

They kiss, then Blue reaches to turn her desk lamp out.

INT. PEETEE A.K.A LONGSLONG AND HIS THREE WOMEN'S HOUSE -  
LARGE MASTER BEDROOM - NIGHT

In the well lit bedroom, a naked Peetee - seen from the waist up looks into a full length mirror admiring his O.S. penis.

Quickly from behind him low, since his penis is so long, the head is quickly seen hanging down between his slightly spread legs.

He continues to admire himself in the mirror.

As he keeps looking, appearing into view from his left side is one of his hot babes. Wearing a very sheer negligee, she caresses his ass, etc., as he continues to look at himself.

Suddenly from his right side, a hot babe in expensive bra and panties appears by him, kissing him on the neck and rubbing her hand on his chest.

He's not distracted at all from checking himself in the mirror.

As the self absorbed Peetee looks at himself still, from O.S. a third hot babe rises up from the floor smiling as she cunningly looks him in the face. He just grins at her without saying a word.

At this point, one by one the hot babes begin to gently tug on him, pulling him toward an over-sized king size bed. Now Peetee gives them his full attention as they all end up on the bed.

He starts kissing the one that rose from the floor as the other two do their share of caressing and groping him.

EXT. WOODED AREA ADJACENT TO WHITESIDE TRAILER PARK -  
NIGHT

The sound of crickets fill the still air as a naked and unconscious Theo lays face down on the same mossy area where he and Brenda were attacked by Marco. Moonlight shines on his dark outline. Some traces of blood glisten on his butt cheeks near the crack of his ass.

The hell he's been through is extremely eminent on his face as the sound of O.S. licking is heard.

Scanning away from his face, a large mangy looking dog is licking his blood stained ass and thigh area. Theo doesn't wake.

Finally in an abrupt way he does wake. His eyes snap open, and his body twitches. But he doesn't get up.

This sudden movement spooks the dog, causing it to quickly bite Theo's ass. It maintains it's bite until Theo yells out and begins to get up.

As Theo painfully moves his body trying to get away, this scares the cowardly mutt enough for it to let go and run away.

With much difficulty, he gets to his feet, stumbling, falling...then up again. He's in shock as he looks around at where he is. Clumsily, he starts to move toward the trees, making his way through them.

At the mossy area that same mangy dog tears through the area until it's O.S. again. The sound of it's paws moving fast continue to be heard fluttering off into the distance.

INT. MARCO'S BEDROOM/BED - NIGHT

In the dark bedroom, wearing pajamas, Marco is in bed sound asleep. He has a sadistic smile on his face.

INT. CAPTAIN'S MASTER BEDROOM/BED - NIGHT

In the dark bedroom, Captain and his wife are sound asleep. Captain's on his back snoring. Suddenly he starts coughing like he just nearly choked on his saliva.

He wakes abruptly, then sits up in bed with his eyes closed.

After sitting there briefly, almost like a sleepwalker, he gets out of bed. Then in the dark he moves to leave the room. He feels for the bedroom door opening as he moves through.

INT. CAPTAIN'S HOMELAND TRAILER #1461 - KITCHEN - NIGHT

Captain's at the fridge with the door open. Half asleep, he grabs leftover food. With his hands and arms full, he moves to a table near by where he unloads the items.

He pulls a chair away from the table, sits down and chows down on the cold leftovers. He's still half asleep as he noisily eats.

INT. THEO AND HIS MOM'S TRAILER HOME - BATHROOM - DAY

In the medium-sized double wide trailer a naked Theo sits in his bathtub resting his head and right side on the tub rim as the water is running, going into the open drain in front of him.

He's sitting in about a quarter inch of water. There's a bloody stream on the tub bottom mixed with the water leading from under him.

INT. THEO AND HIS MOM'S TRAILER HOME - LIVING ROOM - DAY --  
LATER

Dressed now, Theo eases himself very slowly onto a thick cushioned sofa in the nicely furnished room that has a big screen T.V. in the middle of an entertainment center.

Pain hits him as his butt reaches the sofa.

As he sits staring out, he looks angry. On the coffee table in front of him, sits a phone that he soon picks up.

With the phone receiver in one hand, he slowly dials the numbers 9...1...then hesitates like he's thinking..

Suddenly the sound of keys at the trailer door are heard.

In moves his MOM, dressed in her airline uniform. She calls out to Theo as she locks the door.

MOM

Theo!

Theo slowly hangs the phone up. He watches it as he puts it down.

MOM (CONT'D)

Theo!

She turns to move, then sees her son seated on the sofa.

MOM (CONT'D)

Oh. There you are.

She notices his demeanor.

MOM (CONT'D)

Are you alright? What's wrong?

He kind of looks away as he answers her.

THEO

...Nothing...

She moves into the kitchen to the fridge to get a cold drink. Theo sits there quietly.

MOM

No school today?...

THEO

...No...

MOM

Oh. I thought you had finals this morning. Did they cancel it?

She fumbles about the kitchen.

Theo acts somber as he doesn't answer her.

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

So how was the party last night?  
You and Brenda have fun?

She looks out toward the living room as she drinks from a glass.

MOM (CONT'D)

My God Theo, I feel like I'm talking  
to myself...what's wrong...You two  
didn't have another fight did you?

THEO

...Mom, how did dad die?

MOM (O.S.)

What?

THEO

Dad...how he die?

She paces some in the kitchen. Only her middle torso is seen because the rest of her is covered by counter-top below, and cabinet array above.

MOM

...I told you...He died in that car  
crash...

THEO

...You sure it was a car accident?...

She stops cold from her pacing.

MOM

...Why are you asking me this? It was in the paper remember...

THEO

Mom...I don't think he died in an accident.

She bends down to look through the space to see him.

MOM

What's going on. Why are you asking me this now? I miss him too...He loved us both.

THEO

I think he might have been murdered.

She raises back up, out of sight except for her middle.

INT. THEO AND HIS MOM'S TRAILER HOME - KITCHEN - DAY

She finishes her drink, rinses the glass out, places it upside down on a glass and dish rack on the sink counter. A sad look is on her face as she becomes teary-eyed. It's obvious a pandora's box has just been re-opened by what Theo said. She hesitates, composes herself, then moves to leave the kitchen.

MOM

Theo, I think we need to talk...I--

She looks where Theo was sitting, frowns, then moves away.

INT. THEO'S BEDROOM - NIGHT

Nicely furnished, it's decked out in a Sci-fi/Horror fashion theme. Posters and all types of movie and T.V. memorabilia through out.

Theo lays on his made up bed, stretched out on his stomach resting the right side of his face on a pillow with the saddest look on his face as he slowly flips through the pages of his horror film book.

After he flips about three or four pages, an insert folds out as a life-sized transformed Reagan's face from the EXORCIST.

After holding there for a few seconds, he continues flipping the pages. He comes to where a life-sized FREDDY KRUGER face unfolds. He looks at it for a second, then closes the book altogether. He closes his eyes.

Faintly in the B.G., J.C.'s voice is briefly heard.



J.C. (V.O.)

My turn.

Theo's eyes open. He raises his head to look around right quick. Seeing nothing, he drops his head back down. After rolling his eyes in fear, he closes them again.

EXT. WHITESIDE TRAILER PARK - ROADWAY - EVENING

A late model, valve clanging station wagon rolls to a stop in back of Theo's Mom's car, an older B.M.W. at the curbside adjacent to Theo and Mom's trailer that's sandwiched among other double and single wide trailers. The car turns off.

Sitting in the driver's seat is an angry, determined looking Captain, wearing his cap. In the car with him are Al and Johnny.

All three of them sit silently, intensely staring toward Theo's trailer like a lynch mob anticipating their next move.

INT. THEO'S BEDROOM - EVENING

In the dark room, Theo's in bed asleep.

INT. THEO AND HIS MOM'S LIVING ROOM - EVENING

Dressed in her airline uniform, Theo's Mom moves about picking up items like newspaper, etc. On her lapel is a small emblem of the airlines she works for as a stewardess.

She's moving into the dining room area to grab her purse off the table, then moves to the kitchen.

Once in the kitchen, she opens her purse to bring out a note for Theo. She places her purse strap on her shoulder, then opens a counter top draw to get tape.

She opens the microwave exposing a dinner plate. Looking sad and despondent, she re-closes the door and tapes the note to it. Holding back from crying, she moves away.

EXT. THEO AND HIS MOM'S TRAILER HOME - EVENING

Theo's Mom moves down the small sidewalk from the trailer's side door to the curb where her car is parked.

INT. CAPTAIN'S STATION WAGON - EVENING

The three men are still staring toward the trailer. Suddenly they react to seeing Theo's Mom. Johnny's in the back seat.

JOHNNY  
 (to Captain)  
 Who's that?

CAPTAIN  
 ...His ma...

JOHNNY  
 ...Not bad...She married?

CAPTAIN  
 She a widow.

JOHNNY  
 ...I wouldn't mind fucking her.

He bends his neck some to see her better. The other two just stare at her.

AL  
 (to Captain)  
 You think he's in there?

CAPTAIN  
 ...Yeah...Hiding...

AL  
 What do you mean?...

CAPTAIN  
 ...Nothing...

JOHNNY  
 So what are we gonna do to him this time?

Captain doesn't respond to him.

EXT. THEO'S MOM'S B.M.W. - NIGHT

Theo's Mom arrives at her car oblivious to the three men in the station wagon behind her car. She gets in, starts the car, and drives away.

INT. CAPTAIN'S STATION WAGON - NIGHT

Shortly Captain starts the wagon.

JOHNNY  
 What, you leaving. What about him?

Captain shifts the gear into drive, then pulls out slowly to follow Theo's Mom.

CAPTAIN  
...We'll come back later.

The noisy valve clanging car backfires as it moves away.

INT. THEO AND HIS MOM'S TRAILER HOME - NIGHT

Theo's in bed laying on his side. He jerks onto his back in his sleep subconsciously from the sound of Captain's wagon backfiring.

His left arm goes flying on top of his lamp table, knocking a large hard cover book to the floor. There's just enough light to see the title of the book "HEXES - FACT OR FICTION."

EXT. JAX. AIRSPACE, FEW MILES FROM AIRPORT - NIGHT

A large 747 airplane blasts it's way toward J.I.A. landing strip.

On a woods lined road that goes to the airport, Theo's Mom's abandoned B.M.W. is parked far onto the right shoulder pointed in the direction of the airport.

INT. THEO'S BEDROOM/BED - NIGHT

Theo wakes in a panic in the dark room. He almost falls out of bed as he jerks up into a sitting position, shouting out one word.

THEO  
Mom!

Looking very disturbed, he starts to pant as fear overwhelms him.

INT. DEEP WOODS CLEARING - CAPTAIN'S STATION WAGON - NIGHT

Captain's in the driver seat of the shut off car. He sits there just staring out the windshield. Al and Johnny are gone.

He grabs the steering wheel with one hand, then with the other. A gripping/grinding sound is heard as he tightly wrings the wheel. He looks very tensed as he stares out.

Suddenly he breaks and flings his door open, then gets out the car.

INT. THICK WOODED AREA - NIGHT

The loud sound of another large plane flies over head.

In a nearby tree laced area not far from where Captain's station wagon is, Captain moves through the trees where muffled voices are heard. The voices stop as he nears the area.

Al and Johnny watch Captain approach.

JOHNNY

Captain.

Captain looks toward the right of them.

Tied to a medium-sized tree by her neck, wrists, waist, and ankles is a bruised, naked Theo's Mom. Her wrists are individually tied so her arms go back some. Her ankles are done similarly.

JOHNNY (CONT'D)

You change your mind?

Captain doesn't respond. He moves to the terrified woman, who's in a panic. He frightfully appears into view, right in front of her.

MOM

Please! Please let me go! Please  
God, let me go!

JOHNNY (O.S.)

You heard her Captain. I guess we  
better let her go...Look at them  
titties...My my...

As Johnny laughs in the B.G., Captain stands right in front of her.

CAPTAIN

...You know, that half breed son of  
yours is a bad seed...You did a lousy  
job raising him...Do you know what  
he did to my niece.

Theo's Mom cries hysterically...

MOM

Please...God...

CAPTAIN

Captain...They call me Captain...I'm  
surprised you didn't know that, seeing  
how your rapist son has been dating  
my niece for the last two months...

MOM

...I'm sorry Captain, I--

CAPTAIN

See, that's exactly what I'm talking bout. You didn't even know who your boy's been seeing, or who her guardians are.

CAPTAIN (CONT'D)

My little girl's special. She's to good for your spawn of Satan.

MOM

Please Captain! I beg you...

CAPTAIN

You know, I bet that's what my niece said when he was on top of her.

MOM

My son's at home! He's sleep. He didn't--

CAPTAIN

Save it.

She squirms as her hysteria causes her to scream...

JOHNNY

Scream if you want to. Nobody's gonna hear you.

Johnny grins with much confidence. Al is nearby just looking on. He takes a drink from a 40oz. bottle.

JOHNNY (CONT'D)

You see, this here is called the Devil's Forest. Only thing you hear out in these woods, is planes... Fuck this!

Suddenly he breaks and moves toward her, undoing his belt and pants. He moves pass Captain.

JOHNNY (CONT'D)

Snooze me Captain!

He moves on Theo's Mom, anxiously kicking his right foot loose of the pant leg and underwear that's around his ankles. On his right ankle is a house arrest ankle bracelet.

Theo's Mom reacts frightfully to the animalistic man pressing his body on her and O.S. inserting his penis into her.

Captain looks briefly, then casually moves away.

Another overhead plane loudly blasts by as Theo's Mom's intense scream goes unheard. Al looks on grinning as he drinks from his bottle.

EXT. WOODS LINED ROAD TO THE AIRPORT - NIGHT

On the heavily tree lined road, a F.H.P. patrol car rolls down the road away from the airport, well under the speed limit as he approaches where Theo's Mom's B.M.W. is parked.

As he moves slowly, he shines his vehicle spotlight on the abandoned car. Although he moves slow enough to get a good look, he doesn't bother to stop.

Once he's pass the length of the car, he glances in his side mirror trying to see the car's license plate. He squints his eyes a little, moves his head some, then assumes a never mind attitude as he speeds the car up and drives away.

INT. THEO'S BEDROOM/BED - NIGHT

Sitting on the bed staring straight out into the dark with his eyes bulging, Theo jerks his head back like a spine jolting migraine headache just kicked in.

He throws his hands up to hold his painful head. Like lightning, another jolt inside his head hits him. With his eyes watering and flickering, he looks upward as his head and face vibrates from the pain. He scrunches his face and closes his eyes shut.

THEO'S DREAM IMAGE:

INT. THICK WOODED AREA - NIGHT

A dream image of his Mom being assaulted by Johnny appears in Theo's head. The image is in real time, no sound.

INT. THEO'S BEDROOM - NIGHT

Although he's in excruciating pain, Theo's face expresses his sentiments of what he sees. He reaches a hand out like he's trying to grab the horrible image. His head jolts about.

THEO'S DREAM IMAGE: CONT'D

INT. THICK WOODED AREA - NIGHT

His dream image now shows Johnny trying to pull his Mom's head down toward his crotch area with her choking because of the rope around her neck restricting that movement.

Not able to pull her head down low enough, the frustrated Johnny slams her head back against the tree hard.

Her eyes roll up in the back of her head as she passes out. Now her head falls forward. Johnny looks at her angrily. He starts to scream at the unconscious woman.

INT. THEO'S BEDROOM - NIGHT

The trauma of visualizing that last image, causes Theo to pant and gasp. Defeated, he falls back in bed.

EXT. WOODS LINED ROAD TO THE AIRPORT - THEO'S MOM'S B.M.W. - DAY

A deceased Theo's Mom is seen fully clothed in the driver's seat with one hand on the steering wheel.

An F.H.P. patrol car moves quickly down the road pass her car toward the airport.

INT. THEO'S MOM'S BEDROOM - DAY

The door to the dim room bursts open with an hysterical Theo shouting for his Mom as he reaches his hand to turn the light on.

THEO

Mom! Where are you!...

He looks around the room in a total panic.

THEO (CONT'D)

Mom please!

INT. THEO'S MOM'S BATHROOM - DAY

He flings open her private bathroom, only to find it empty. He collapses onto the bathroom floor crying...

After sitting there for a short time, he angrily hustles to his feet. Soon as he stands up, another one of those jolts hits him in his head, causing him to fall into the wall. He holds his head.

THEO'S MIND IMAGE: CONT'D

EXT. WOODS LINED ROAD TO THE AIRPORT - THEO'S MOM'S B.M.W. - DAY

A dream image of his Mom slumped over in the driver's seat appears to him right quick.

THEO'S MIND IMAGE END:

INT. THEO AND HIS MOM'S LIVING ROOM/DINING ROOM AREA -  
DAY

THEO  
(holding head)  
Mom!

Panicked and very troubled, he stumbles his way into the kitchen. Once there he rests, trying to get it together. Shortly he spots the note taped to the microwave door. He reads it.

INSERT:

"Theo...I'm sorry...I didn't know how to tell you when you were younger...Your dad was murdered...I'll try to explain what happened when I get home...Love Mom."

He becomes very devastated and angry as he slumps to the floor.

INT. CEMETERY - DAY - WEEK LATER

Theo has the saddest face as he looks downward. A hand appears behind him on his shoulder right quick.

MALE RELATIVE (O.S.)  
We're sorry Theo. We're so very  
sorry.

ANOTHER MALE, FEMALE RELATIVE  
God bless you Theo...

FEMALE RELATIVE  
(crying to Theo)  
She was such an angel.

Many people in the B.G. behind him are moving away, passing several headstones.

Dressed in a suit, Theo stands in front of his Mom's elevated coffin, which is over the hole where she'll be buried. Suddenly he fights to hold back an outburst of crying.

He bends down, grabs a clump of dirt and tosses it on her coffin. Shortly he turns and moves away heading in the direction that several other people are moving.

EXT. THEO AND HIS MOM'S TRAILER HOME - DAY

Theo's Mom's B.M.W. is parked at the curb.



INT. THEO AND HIS MOM'S LIVING ROOM/SOFA - DAY

Theo sits reading a cut out newspaper article. To his right on an end table with a few other items behind it, is a standing 8x10 framed photo of his late Mom. He stares hard at the article.

NEWSPAPER ARTICLE INSERT:

"Stewardess dies of a heart attack after her car swerves off a back road, while driving to job at J.I.A."

The tension of reading the bogus article is apparent on his face as he continues to look at it.

INT. CAPTAIN'S HOMELAND TRAILER #1461 - DINING AREA - DAY

A shirtless Captain is seated at the dinner table chewing some food as he reads an open newspaper above the cluttered table.

The article about Theo's Mom can be seen a little. Some snickering is heard in the B.G.

Captain lowers the paper revealing Johnny sitting straight across from him, with Al in a chair beside Johnny, eating food.

In his own crude way, Johnny tries to be discreet in reference to the article.

JOHNNY

Can you believe that. A fucking heart attack!...Stupid fucking cops!

He grins as he shovels more food in his mouth.

CAPTAIN

You need to keep your mouth shut so things stay that way.

JOHNNY

What. They already did the autopsy on her. That case is closed.

Captain doesn't say another word as he forks a big mound of food into his mouth and raises the newspaper blocking his view of his two guests.

Johnny turns and blurts out snickering at Al, who just grins and keeps eating.

Captain remains behind the newspaper, reading.

JOHNNY (CONT'D)

That shit was almost as good as winning the lottery...Ain't that right Captain.

Captain keeps the paper up, ignoring him. His wife Nini appears by him to place a cold can of beer in front of him on the table, then leaves.

Johnny is obviously slyly looking at Nini's ass as she moves away from the table. He snaps to as Captain turns the page of the paper.

Al gulps down his beer and eats his food happily.

INT. BRENDA'S BEDROOM/BED - NIGHT

Fully dressed, Brenda's stretched out on her bed. She has a solemn look on her face in her quiet lit bedroom.

INT. MARCO'S BEDROOM/BED - NIGHT

In the dark bedroom, a nude Marco is in bed at his window looking through the blind slats with his binoculars. The sound of some explicit sex activity on his O.S. T.V. can be heard.

Through Brenda's open curtain, a clear view of her on her bed laying still on her back staring out blankly can be seen.

Finally she turns over on her side so that her backside faces the window.

As Marco continues to look through the binoculars at Brenda on her bed, he moves his other hand downward O.S. while the sex stuff on the O.S. T.V. continues.

EXT. CAPTAIN'S HOMELAND TRAILER #1461 - BRENDA'S BEDROOM WINDOW - NIGHT -- LATER

The curtains are drawn, her room is completely dark now.

INT. MARCO'S BEDROOM/BED - NIGHT

A dark image of Brenda sound asleep in bed, can be seen.

Marco's bedroom is quiet and dark with him in bed sound asleep.

From some where in his trailer, the sound of somebody quietly fumbling with his things, can be heard.

Someone's voice in the darkened trailer is finally heard speaking just as quiet to somebody.

BURGLAR #1 (O.S.)  
Git that...I always wanted one of  
those.

BURGLAR #2 (O.S.)  
What the fuck you need with that...

Now there's a period of silence...

BURGLAR #1  
Just git the shit...

Slowly appearing at Marco's dark open bedroom doorway  
are the two dark figures, one large, one small. Both  
are dressed in dark clothing.

They stare in the room, then at each other. The sleeping  
Marco is heard breathing lightly.

BURGLAR #1 (CONT'D)  
Yo...Listen...

The two of them remain silent...

BURGLAR #2  
...You said this one was empty...  
Somebody's in there.

Suddenly the sleeping Marco shifts position in bed.

That sudden movement spooks the intruders to the point  
that the large one panics, and pulls out his hand gun to  
quickly blasts the still sleeping Marco twice, lighting  
the room some with each shot.

He managed to get Marco with a head and a torso shot,  
killing him instantly.

Barely making any sound, Marco's traumatized body stiffens  
as it arches at the spine, then slowly collapses to the  
mattress, dead.

Over at the bedroom door, the two assailants are gone.  
Silence is in the air.

INT. THEO'S BEDROOM/BED - NIGHT

In the dark room, Theo's ruffled bed is empty. Shortly  
a hand comes up from the side of it pushing on the mattress  
surface. Suddenly Theo's head and upper body appears.

He looks in real pain as he uses the bed to raise himself  
up. He finally manages to sit on the edge of the bed with  
his head down holding it as it throbs painfully.

THEO'S MIND IMAGE:

INT. MARCO'S BEDROOM/BED - NIGHT

A dream image of the now bloody corpse of Marco on his bed appears.

INT. THEO'S BEDROOM/BED - NIGHT

Theo takes his hands away from his head and slowly tilts up looking straight out squinting, showing the pain he's in.

Out of frustration and the overwhelming pain, he lashes a hand outward like as if to wave the hurt away.

THEO'S MIND IMAGE:

INT. MARCO'S BEDROOM/BED - NIGHT

This time the dream image of Marco's corpse goes flying off his bed like an invisible large broom just swept him away.

The body lands on the floor hard, about three feet from the bed, with a slight bounce.

INT. THEO'S BEDROOM/BED - NIGHT

Theo kind of jerks his head up, not squinting as much. Now he looks a bit confused as to what he just saw in his mind's eye.

He hesitates, then lowers his head. Once again the vision comes back to him as he decides to reach his hand out and kind of raise his fingers like he's lifting something into the air.

THEO'S MIND IMAGE: CONT'D

INT. MARCO'S BEDROOM FLOOR - NIGHT

Consistent with Theo's fingers raising, the left side of dead Marco's torso raises from the floor.

INT. THEO'S BEDROOM/BED - NIGHT

In somewhat less pain, Theo relaxes as he prepares to test the strange mind visions. He moves his hand...

THEO'S MIND IMAGE: CONT'D

INT. MARCO'S BEDROOM FLOOR - NIGHT

Marco's leg raises off the floor, then drops back down. The body drags a few feet, then sits up into a sitting position. Suddenly it levitates and floats to the bed where it's dropped abruptly.

INT. THEO'S BEDROOM/BED - NIGHT

Tired and spent, Theo stops what he's doing and drops back first to the bed to rest.

EXT. VICINITY OF CAPTAIN'S HOMELAND TRAILER/MARCO'S TRAILER HOME - DAY

Several park residents, etc., look to see what's going on at Marco's place.

Two Sheriff Patrol cars are in the roadway at a 45 degree angle, back to back blocking any other vehicle's access on the roadway.

There's a police crime scene yellow caution tape going across the front of Marco's trailer, yard, and walkway.

Within the crowd of lookiloos are Captain, Al, Johnny, Peetee, J.C., with her girlfriend BLUE.

On the roadway with just it's dome lights flashing, an ambulance vehicle rolls down the roadway right to the Sheriff cruisers and stops.

Two male paramedics jump out and move to the back of the vehicle. One opens the doors and reaches in to grab the stretcher. They move toward Marco's place, wheeling the stretcher with a black body bag on it.

They both lift the caution tape to pass under it and move down Marco's sidewalk, disappearing at the trailer corner.

There's quiet chatter within the crowd as they watch what's happening.

INT. CAPTAIN'S HOMELAND TRAILER #1461 - HALLWAY - DAY

Dressed in the same clothes as last night, Brenda moves out her room into the hallway. She moves to Captain's master bedroom where she timidly knocks on his door.

BRENDA

...Uncle Josh...

There's no answer.

BRENDA (CONT'D)  
Uncle Josh...Can I talk to you...  
It's kind of important.

She knocks again.

BRENDA (CONT'D)  
...Uncle Josh...Aunt Nini...

She listens for a response, then pushes the door open, peeking around it.

INT. CAPTAIN'S MASTER BEDROOM - DAY

The room and bed are empty.

Brenda looks toward the bathroom door, then calls again.

BRENDA  
...Uncle?...Nini?...

INT. CAPTAIN'S HOMELAND TRAILER #1461 - KITCHEN - DAY

Brenda enters the kitchen where she reaches to get a glass from a cabinet. A light flash permeates into the kitchen from outside.

This catches her attention. She moves to the window to investigate.

Out the window are several people, Sheriff cars, and an ambulance.

Shortly a Sheriff Officer and a plain clothes Detective who's speaking into his walkie talkie appears from Marco's walkway.

Soon the two paramedics appear from the same direction wheeling the stretcher, this time obviously with Marco's body in the body bag on it.

They raise the caution tape and keep moving to the ambulance. The crowd bunches up to see the body being loaded into the ambulance.

One Sheriff Officer is in his cruiser. The other one is outside his cruiser writing something on his report book on top of the car. The Detective is near by still on his walkie talkie.

Captain is seen amongst his friends and the rest of the crowd.

Brenda looks hard out the window.

INT. THEO'S MOM'S B.M.W. - DAY

Sitting in the driver's seat, Theo stares out his windshield pass three parked cars at the commotion. The ambulance makes a u-turn to leave.

The crowd watches the ambulance depart the scene. The Sheriff and Detective are talking.

With the ambulance off in the distance, the crowd starts to disperse. J.C. and Blue, Al, Johnny, then finally Captain, all move toward the walkway of Captain's trailer.

At this point, the two Sheriff cars drive away in the same direction as the ambulance.

Theo stares hard at them as he starts the car up.

INT. CAPTAIN'S HOMELAND TRAILER #1461 - KITCHEN - DAY

Seeing Captain and his friends heading inside, Brenda clears out. She quickly moves from the kitchen until she enters the hallway.

The living room door opens. In moves Captain and his diabolical friends. They chatter as they move in.

CAPTAIN

(to all)

--No, I didn't hear anything last night.

The gang all find some where to sit.

J.C.

Didn't he kick his wife and kids out the house?

JOHNNY

I heard she left him and took the kids without saying a word.

Captain moves to the kitchen nodding his head in agreement to what Johnny said.

AL

So who you think killed him, Captain?

Captain moves into the kitchen and gets beers from the fridge.

CAPTAIN

...I don't know...It might of been  
one of them whores he was seeing.  
Guy was a sex addict.

Johnny relaxes on the living room sofa.

JOHNNY

What he do. Stiff one!...

Johnny looks at and catches a beer can flying his way,  
thrown by Captain O.S.

Captain moves through the living room hunching his  
shoulders. He moves through the hallway.

J.C.

(to Johnny/Al)

...Whatever happened to...You know...

Looking real sneaky, Johnny tilts his head back to guzzle  
his beer. Al looks his way as if to say...be careful what  
you say.

JOHNNY

...I don't know...

He guzzles his beer noisily. Al drinks from his can too,  
looking relieved that Johnny said the right thing.

In the hallway of the trailer, Captain opens his bedroom  
door. Before he can go in, Brenda's door down the hall  
opens and she comes out.

BRENDA

Uncle Josh...

Captain looks surprised to see her.

CAPTAIN

Hey girl. You're up.

BRENDA

Can I talk to you for a minute?

He slurps his beer as he moves into her room. He shuts  
the door behind him.

INT. BRENDA'S BEDROOM - DAY

Captain stands near the door as Brenda moves to sit on  
her bed, looking very somber.

CAPTAIN

...You alright?...



She hesitates as she gathers herself...

BRENDA  
...What was happening outside?...

CAPTAIN  
Huh? Oh...Ah...I think the guy next  
door got hurt.

She raises her head to look right at him.

BRENDA  
Guy next door?...

CAPTAIN  
Yeah, you know...Marco...The guy  
that lives by himself.

She reacts slightly curious with a degree of stress.

BRENDA  
Is he still alive?

CAPTAIN  
...I...I don't know...I--

BRENDA  
I was raped!

CAPTAIN  
What?

She looks away.

BRENDA  
...I was...I was raped...

CAPTAIN  
...I know....

Now she looks his way.

BRENDA  
What!

CAPTAIN  
I'm sorry princess. I'm sorry we  
didn't find you before he--

Brenda snaps up off the bed, looking devastated.

CAPTAIN (CONT'D)  
You see. That's why I didn't want  
you going out with him.

Brenda paces about, angry...

CAPTAIN (CONT'D)

I knew he was a piece of shit the first time I saw him...But you don't have to worry no more...We took care of him. He'll never hurt you again.

In true male/macho fashion, he grins to himself all proud.

Brenda halts her pacing.

BRENDA

What. What'd you mean. I never dated him.

CAPTAIN

Princess...you been dating him for three months...haven't you?

BRENDA

Yes...Theo!...My boyfriend.

Now she looks kind of confused and angry at the same time.

CAPTAIN

Well, he'll never do that again. We taught him a good lesson.

BRENDA

What! Are you talking about Theo?

CAPTAIN

He had to be punished. I did it for you.

BRENDA

What are you talking about! He didn't do anything.

CAPTAIN

...But he raped you...

BRENDA

Oh my God...

She drops back down on the bed. Captain looks at her intently.

BRENDA (CONT'D)

...Theo didn't rape me.

She puts her head down.

BRENDA (CONT'D)  
That guy next door did.

She lifts her head to give him a stern stare.

Captain looks stunned.

BRENDA (CONT'D)  
...Where's Theo?...

CAPTAIN  
...I don't know...

Guilt-ridden, he now has trouble getting his words out.

CAPTAIN (CONT'D)  
Marco hurt you?

She just nods yes...

CAPTAIN (CONT'D)  
Oh shit...

BRENDA  
...You didn't do something to Theo,  
did you?

He looks away.

Brenda exhales frustratingly.

INT. THEO AND HIS MOM'S LIVING ROOM - NIGHT

Theo moves by the end table - kisses two fingers on his left hand - places them on the photo of his Mom right quick, then moves on.

INT. THEO'S BEDROOM - NIGHT

In the dark room, his book on Hexes is still on the floor as before.

Suddenly he reaches down to grab it.

INT. THEO AND HIS MOM'S LIVING ROOM - NIGHT

Theo lays on the sofa reading his book.

INT. BRENDA'S BEDROOM/BED - NIGHT

Brenda's seated near the head of her bed with her legs crossed. She reaches in front of her on the bed to pick up the phone - hesitating before making a call.

EXT. CAPTAIN'S HOMELAND TRAILER #1461 - ROADWAY CURB - NIGHT

INT. CAPTAIN'S STATION WAGON - NIGHT

Captain's in the driver's seat - J.C. is in the seat next to him. Al and Johnny are in the back seat.

They're all smoking. There's some obvious tension in the air.

J.C. tilts her head up blowing smoke out. Suddenly she blurts out.

J.C.

So what are we gonna do about this!  
I don't wanna go to jail.

Captain sticks his arm out the window to flick ashes off his cigarette.

Johnny responds with that consistent grin on his face, as smoke fluctuates out his mouth.

JOHNNY

Listen...If he ain't gone to the cops by now. He ain't gonna go.

J.C.

How do you know!

JOHNNY

Shit, you know you liked it! All you dykes dream about fucking somebody just like a man. That's why you wear a fake dick.

J.C.

Fuck you! I ain't no dyke, peckerwood!

CAPTAIN

Hey, hey.

J.C.

So how did this happen, cappy?

Captain stares straight out the windshield.

CAPTAIN

An easy mistake. It could've happen to anybody...Look, when we found her. There he was. What was I suppose to do.

J.C.  
Hey, don't git me wrong. I did enjoy  
it. But that was when I thought he  
did it.

They're all silent again...

J.C. (CONT'D)  
You'll keep us out of jail, right  
cap?

Again Captain looks straight out the windshield.

J.C. looks his way like she wants him to tell her something  
good.

Suddenly Johnny's bare feet are propped up on the front  
seat backrest between Captain and J.C. His house arrest  
bracelet is blinking.

Disgusted by that, J.C. turns her head away.

Captain rolls his eyes right quick at his feet.

CAPTAIN  
Man, would you put your feet down.

JOHNNY  
Come on Captain. Remember, I have  
to put this thing up at a sixty degree  
angle every time I'm out the house  
past five minutes...It causes a glitch  
in their computer just long enough  
for me to get away without them  
noticing.

CAPTAIN  
Can't they track that you ain't home?

Still turned away, J.C. looks real pissed.

JOHNNY  
Nah. I got it covered. I got some  
shit hooked up at home...They'll  
never know I'm gone.

CAPTAIN  
Damn. Your feet smell like old sheep!

J.C. does a silent chuckle at that comment.

JOHNNY

What's the matter Captain. Don't you like sheep no more...You weren't saying that a year ago at Yeman's farm.

Captain stares hard at Johnny in his rear view mirror...

JOHNNY (CONT'D)

You remember that fat juicy one you had...Member, it had a face that looked just like Dolly Patron.

J.C.

That's disgusting!

JOHNNY

Shit. Look who's talking. Miss..."Oh yeah ma. It'll be real convenient for me and Blue to be roommates."

Looking annoyed, she moves to get out the car.

J.C.

Fuck you...I'm outta here.

She opens her door to get out.

JOHNNY

...Good...Queer...

Looking hard toward Captain, she gets out and slams the door. She moves away from the car.

With the window closed, Johnny shouts at her as she moves.

JOHNNY (CONT'D)

Least we weren't related to them sheep! Pervert!...You guys ever fuck a dyke?...

Captain and Al's silence is their answer. Captain looks out the windshield. Al tilts his head up grinning like that struck him as funny.

JOHNNY (CONT'D)

What about her. Don't tell me you guys ain't ever thought about it.

He looks at both of them.

JOHNNY (CONT'D)

Hey. You think she's got one of them kind of straps that sticks her at the same time.

CAPTAIN  
What do you mean?

JOHNNY  
You know. It's got a smaller dick  
on the inside that sticks her while  
she's sticking somebody else.

He starts imitating a version of J.C. humping sexually.

Al and Captain grin at him.

CAPTAIN  
You crazy. Now can you git your  
feet down!

JOHNNY  
I bet she likes dick, cause she don't  
ever take that thing off. I think  
she was wearing it tonight.

CAPTAIN  
...But listen...The Mom--

JOHNNY  
Hey! You the one that decided to  
follow her. We were there for the  
kid, remember!

CAPTAIN  
I just wanted you to scare her, you  
know.

JOHNNY (O.S.)  
...We did...

Captain gives him a sneering look.

INT. BRENDA'S BEDROOM/BED - NIGHT

Brenda's seated on her bed, yet to make the call. She  
has her hand on the receiver that's back on the base on  
the bed. She removes it and pushes the buttons.

INT. THEO AND HIS MOM'S LIVING ROOM - NIGHT

Theo's seated on the sofa reading his book.

The phone on the coffee table rings. He just looks at  
it. Finally after four rings, he picks it up.

THEO  
...Hello...

INT. BRENDA'S BEDROOM/BED - NIGHT

Brenda slams the phone down.

INT. THEO AND HIS MOM'S LIVING ROOM - NIGHT

Theo frowns, then hangs the phone up.

Getting back to his book, the phone rings again. After looking at it for a second, he picks it up.

THEO

Hello?

BRENDA (V.O.)

...Theo...

THEO

Yeah.

BRENDA (V.O.)

It's me...Brenda...

THEO

...I know...Did you just call?

BRENDA (V.O.)

No, I didn't...Are you alright?

He doesn't answer that.

BRENDA (V.O.) (CONT'D)

...I haven't heard from you since the party...I was worried.

THEO

I didn't do anything to hurt you Brenda!

BRENDA (V.O.)

...I know...

THEO

Well maybe you should have told your uncle and his fucking friends...Cause they!--

INT. BRENDA'S BEDROOM/BED - NIGHT

BRENDA

I'm sorry. I'm sorry for everything Theo. I didn't know...He didn't hurt you did he?

She composes herself before almost breaking down.



INT. THEO AND HIS MOM'S LIVING ROOM/SOFA - NIGHT

Theo shows his emotion over what she just said. He removes the receiver from his ear and puts it against his forehead briefly.

INT. BRENDA'S BEDROOM/BED - NIGHT

BRENDA

...Theo...

She gets no answer.

BRENDA (CONT'D)

Theo...

INT. THEO AND HIS MOM'S LIVING ROOM/SOFA - NIGHT

THEO

...You know, I would've stopped him if I could.

BRENDA (V.O.)

I know...He's dead Theo...Somebody killed him...I saw an ambulance take his body away today. My uncle knows, but he wouldn't tell me the truth. I guess I should be happy...But--

THEO

Did your uncle kill him?

BRENDA (V.O.)

What, no...

THEO

...I better let you go. Say hello to your uncle and his friends.

INT. BRENDA'S BEDROOM/BED - NIGHT

With the receiver to her ear, the sound of Theo's line disconnecting is heard. She slowly removes it.

INT. THEO AND HIS MOM'S LIVING ROOM/SOFA - NIGHT

Theo lays back down on the sofa holding his book. He resumes reading it.

INT. THEO AND HIS MOM'S LIVING ROOM/FLOOR - NIGHT --  
LATER

Theo lays on his stomach in the middle of the carpeted floor. He leans on his elbows as he reads his book.

He folds the corner of the page he's on, then closes the book exposing the cover of a now different book titled "EVIL."

He lays his head down on it like it's a pillow, then goes to sleep.

INT. J.C. AND HER GIRLFRIEND BLUE'S BEDROOM/BED - NIGHT

In the partly lit bedroom, J.C. is on top of Blue, kissing her. Shortly she rolls over on her back, content. She's wearing her dildo apparatus on her naked body, except for a bra. She caresses Blue's hair and pecks another kiss on her lips right quick.

INT. AL AND JOHNNY'S SINGLE WIDE TRAILER - NIGHT

INT. AL AND HIS WIFE BETTY'S BEDROOM - NIGHT

Al moves into the lit bedroom whining like a little kid to Betty who's sitting in a cheap chair combing her hair while looking into a round dresser top mirror.

AL

B.B., I cut my finger. It won't stop bleeding. Can you fix it!

Betty turns to look at him in disgust.

BETTY

Comere...Let's see.

He looks like he's about to cry as he moves to her with his index finger up dripping blood.

AL

The skin came off!...It hurts!

BETTY

That ain't nothing but a scratch. How can you bleed so much from such a tiny thing. Didn't you take your pills?

AL

I hate those pills!

BETTY

The Doctor said it'll thicken your blood so you won't bleed so much...You know you're a hemophiliac.

AL

I don't care. Them pills taste like  
shit!

The blood is dripping profusely. Betty grabs some near  
by tissue paper.

BETTY

Gimme your hand.

AL

What are you gonna do?

She barely touches it.

AL (CONT'D)

Ou...

INT. JOHNNY AND HIS GIRLFRIEND'S BEDROOM - NIGHT

In the dark bedroom, Johnny and his girlfriend are acting  
a fool, jumping up and down on their queen-sized bed like  
it's a trampoline.

INT. PEETEE A.K.A LONGSLONG AND HIS THREE WOMEN'S MASTER  
BEDROOM/BED - NIGHT

In the dark bedroom, Peetee's in bed fast asleep with his  
bevy of females also asleep, sprawled on the bed with him.

INT. CAPTAIN'S MASTER BEDROOM/BED - NIGHT

Wearing just his underwear, Captain is seated on the edge  
of his bed smiling as he looks out. Nini moves to him  
wearing a negligee and carrying a large plate of a  
Vietnamese dish that fills the plate to a mound.

Captain looks at the plate, almost salivating. After he  
takes the plate, Nini hands him a fork.

He digs in like a hungry dog, making crude noises as he  
eats hardy.

FLASHBACK:

EXT. WOODED AREA ADJACENT TO WHITESIDE TRAILER PARK -  
MOSSY AREA - NIGHT

The four hands of two men heave Theo's naked unconscious  
body, face first onto the mossy ground.

FLASHBACK END:

INT. THEO AND HIS MOM'S LIVING ROOM/FLOOR - DAY

Sleeping Theo jerks awake in reference to the flashback, He jerks his head up from his book. He looks around the room in a sort of panic. He gets to his feet with a very determined no nonsense look on his face, then moves to leave the room.

INT. THEO AND HIS MOM'S LIVING ROOM - DAY -- LATER

Theo drops a stack of seven books on the coffee table, then flops down on the sofa staring hard at them.

Suddenly the phone rings. He doesn't even look at it as it rings over and over. He reaches for the top book of the stack, grabs it and flings it open. The phone continues to ring...

INT. THEO AND HIS MOM'S LIVING ROOM - NIGHT -- LATER

The coffee table is vacant of books. Seated on the sofa, Theo slowly closes the last book. There's a weird look on his face, like a strange metamorphosis is happening in his brain.

INT. THEO AND HIS MOM'S LIVING ROOM - NIGHT -- LATER

Seated on the sofa Theo's face has a blank expression on it as he stares out.

THEO'S MIND IMAGE:

INT. CITY MORGUE - NIGHT

In a large dark room where several tables of cadavers are laying, Marco's naked body comes into view. There's a sheet over his privates, and like the other corpses, he has a toe tag on.

Suddenly Marco's right hand moves to his face and starts rubbing all over it. It then falls to the side of the table just dangling.

Shortly his back jerks and arches up. Now the upper torso rises to a sitting position with the eyes closed. With no muscle effort, the body turns to the left with the legs hanging over the side.

His mouth begins to smack the lips together, while the eyes remain closed.

His butt slides to the end of the table so his feet are to the floor.

With the legs very rubbery, the body gets into a standing position.

It stands there like a robot waiting for instructions. Now like a puppet controlled by strings, he clumsily walks, moving each leg forward. The dead legs collapse in different directions, but the body stays up.

Slowly but surely, the body walks, passing about four tables of cadavers before stopping. Now at the fifth table, his body is turned to face a female cadaver laying on it.

After a few seconds of standing there, his feet elevate off the floor to the level of the table. Now the dead body is standing in mid-air.

INT. THEO AND HIS MOM'S LIVING ROOM - NIGHT

Still seated on the sofa, an intense/stressful Theo stares out. With his arms stretched out, he turns his hands like he's directing something.

THEO'S MIND IMAGE:

INT. CITY MORGUE - NIGHT

Marco's elevated body turns head first to a horizontal position, holding in mid-air.

Now horizontal and facing down, his body floats straight over top of the female cadaver, covered only with a small white sheet over her privates. He's slowly lowered directly on top of her.

His head turns to the right, causing the female's head to turn so that they are cheek to cheek.

Slowly the male cadaver on the very next table comes into view. The body doesn't move.

INT. THEO AND HIS MOM'S LIVING ROOM - NIGHT

Theo throws his head back against the sofa, tilting his head up quickly. He exhales exhaustingly as he strains while lifting the palms of his hands upward. He pants through a clinched mouth.

INT. CITY MORGUE - NIGHT

The same cadaver remains motionless.

Shortly Marco abruptly, sexually humps the female cadaver once.

INT. THEO AND HIS MOM'S LIVING ROOM - NIGHT

Theo relaxes on the sofa, breathing with his mouth open.

INT. THEO AND HIS MOM'S TRAILER HOME - NIGHT -- LATER

Theo's sitting up, asleep on the sofa. His head's tilted to the right hanging on his shoulder. His mouth is open as he makes breathing noises.

On the end of the table where the picture of his Mom sits, the lamp that lights the room starts to flicker briefly, then goes out leaving the room mostly dark.

Shortly the sounds of a gaggle of whispering audible voices, one by one begin to permeate throughout the dark living room.

Suddenly an invisible presence lifts the picture of Theo's Mom into the air about three feet. It remains there, moving slightly.

Close to the left side of sleeping Theo, the sofa cushion depresses as if something invisible just sat down. The back rest sinks in some.

The glass of the elevated picture frame smashes inward, leaving it shattered. The frame is lowered to the table.

Now a wavering, blurred effect disturbs the air as it passes in front of Theo to the spot next to him.

The blurring effect goes away. There's a slight bounce to the cushion depression as it becomes a little deeper. Theo's boby moves some because of the bounce.

The whispering voices stop.

A slight bump against the ceiling is heard. Something invisible rakes a foot and a half wide patch across the ceiling to about two feet from the wall removing popcorn texture which drops to the floor.

The whispering voices start again.

INT. THEO'S MOM'S BEDROOM - NIGHT

In the neat and orderly dark bedroom, the closed door opens inward. As that happens, the whispering voices are heard, then suddenly stops. Silence is in the air.

At the head of the neatly made bed, the quilted blanket scrunches into a knot at about the middle of the bed.

Then the whole blanket is pulled off the bed exposing the white fitted sheet.

A swirling motion begins to turn at the middle of the sheet while a few ancient words of Latin are briefly whispered...

INT. THEO'S BEDROOM - NIGHT

Theo's dark bedroom is a mess. Stuff is sprawled all over. Some of the wall posters are halfway falling off the walls.

His messed up bed is filled with different items, including his book with the pop-ups.

Suddenly the large hard cover book opens. Pages begin to flip over until the Exorcist Reagan's face insert is reached. The insert picture unfolds to it's fullest with the horrible image only slightly seen in the dark.

As the page is held open, a deep, low sinister laugh is heard.

INT. THEO AND HIS MOM'S LIVING ROOM - NIGHT

As Theo sleeps on the sofa, several wavering invisible snake shaped apparitions that disturb the air, float in and out his skull, eyes, ears, and mouth. The apparitions disappear each time they enter him. Shortly Theo speaks out in his sleep.

THEO

...Mom...

His mouth then moves, but nothing comes out.

THEO (CONT'D)

...Back...

INT. THEO AND HIS MOM'S LIVING ROOM - DAY

Theo's stretched out on the sofa, on his left side. He's asleep facing the backrest. He snores strangely.

Suddenly the snoring stops. As he lays there, his shoulder area shutters like a spasm just ran through it.

Now a cracking sound is heard as sleeping Theo rotates his head pass his right shoulder until he's nearly facing backwards.

An extreme metamorphosis is on his face. Everything is distorted. The area above his eyebrows are enlarged. His cheek and jaw bones protrude out some.

His chin looks more prominent as his eyes suddenly pop open. There's an evil look to them. His mouth and teeth look different.

Then as if gravity disappeared, his whole body turns clockwise on the sofa until his body and head are in sync.

Now with no muscle effort or his hands, he sits up on the sofa, staring straight out. His face begins to return back normal, except for his eyes.

EXT. THEO AND HIS MOM'S TRAILER HOME DOOR - DAY

Theo moves out the door. He steps onto the landing, then moves down the steps to the walkway.

When he reaches the walkway, the trailer door behind him slowly closes by itself. He proceeds to the roadway where his car is parked at the roadway edge.

EXT. ROADWAY EDGE - DAY

He reaches his Mom's B.M.W. Once at the drivers door, it opens by itself. He gets in and drives away.

INT. CAPTAIN'S LIVING ROOM - DAY

Captain is seated on the sofa. An angry Brenda paces about the room.

CAPTAIN

O.K., but what were you doing out in the woods with him!

BRENDA

Nothing!

CAPTAIN

Nothing! Nothing!... O.K...while you were doing nothing...What was he doing...Nothing!

BRENDA

We didn't have sex, if that's what you mean.

CAPTAIN

But how do you know sweetie. You were unconscious--  
With him on top of you!

She frustratingly holds her head.



BRENDA

Stop it! I'm an adult! Stop treating me like this!

CAPTAIN

...O.K baby...I'm sorry. But I think he did something to you...You just don't remember.

BRENDA

He didn't hurt me, he's a good guy. It was your dead friend, not Theo.

She stares hard at him.

BRENDA (CONT'D)

It's because he's part black, isn't it?

He looks at her with an angry guilt face.

CAPTAIN

...O.K. I'm not gonna lie. I really don't like blacks. But like you say...you're an adult...

She stares at him hard...

BRENDA

Are you gonna tell me what you did to him?

He doesn't respond...

EXT. CAPTAIN'S HOMELAND TRAILER #1461 - ROADWAY - DAY

EXT. THEO'S MOM'S B.M.W. - DAY

Through the windshield, Theo's facial distortions are evident again, as he looks toward Captain's trailer.

The invisible snakelike apparitions float in and out his head, through the windshield, and the air on a path to and from Captain's trailer.

INT. CAPTAIN'S LIVING ROOM - DAY

CAPTAIN

...I don't know what you want me to say princess. I'm sorry...I thought I was doing the right thing.

BRENDA

...What did you do to Theo?...Tell me the truth!

CAPTAIN

...He's alive. V. Olsen't that what's important.

BRENDA

Tell me!

CAPTAIN

...I figured he did it to you, so...

BRENDA

Oh God...

Totally stressed out, she rushes from the living room into the hallway.

CAPTAIN

But I--

He puts his hand out.

Exactly on that note, his head jerks to the right like it was just slapped hard. He frowns as his eyes dart about.

Stunned, he looks around the room. Finally he reaches to pull toward him the coffee table with a tray of plates and bowls filled with Oriental cooking. He looks at the food with glee.

EXT. CAPTAIN'S HOMELAND TRAILER #1461 - ROADWAY - DAY

Theo's car drives away.

INT. JOHNNY AND HIS GIRLFRIEND'S BEDROOM - DAY

Wearing only boxer shorts, Johnny looks at his body in a cheap full length mirror tacked to the door.

He flexes and poses like a body builder as he admires his physique. In the B.G. his kids are heard running about playing in other parts of the trailer.

JOHNNY

...Yeah...

He pulls his shorts from his body some, looking down at his privates.

JOHNNY (CONT'D)

Oh yeah.

INT. AL AND JOHNNY'S SINGLE WIDE TRAILER - DINING ROOM  
TABLE - DAY

Al's seated at the table licking and sealing envelopes.  
His kids run around, in and about the dining room, etc.

Undisturbed by that, he keeps licking envelopes. Suddenly  
he catches a paper cut on his tongue. The bleeding and  
his whining are instant.

The playful kids spot him in his distress. They start  
laughing at him. One of the kids with somewhat of a  
conscious sees his mouth bleeding, then calls out.

GIRL KID  
Mama! Daddy's bleeding again!

She goes running as the other two keep laughing at him  
while he bleeds and makes inaudible sounds.

EXT. AL AND JOHNNY'S SINGLE WIDE TRAILER - ROADWAY EDGE -  
DAY

INT. THEO'S MOM'S B.M.W. - DAY

Theo looks toward Al and Johnny's trailer with evil in  
his eye as he turns the key in the ignition to start  
the car.

EXT. J.C. AND HER GIRLFRIEND BLUE'S TRAILER - ROADWAY  
EDGE -DAY -- LATER

The front end of Theo's B.M.W. rolls into view at the  
edge of the road and stops.

INT. J.C. AND HER GIRLFRIEND BLUE'S TRAILER - KITCHEN -  
DAY

J.C. is at the kitchen sink running water to rinse off  
dishes. Suddenly she glances up to the large window that  
looks out onto the front lawn and roadway.

She hesitates and squints as she looks at Theo's B.M.W.  
She leans closer to the window to get a better look.

EXT. J.C. AND HER GIRLFRIEND BLUE'S TRAILER - ROADWAY  
EDGE/THEO'S CAR'S FRONT END - DAY

The car's engine starts up. The front end moves forward  
as Theo drives away.

INT. J.C. AND HER GIRLFRIEND BLUE'S TRAILER - AT KITCHEN  
AREA/SINK - DAY

J.C. watches Theo's car move away.

EXT. PEETEE A.K.A LONGSLONG AND HIS THREE WOMEN'S HOUSE -  
FRONT YARD - DAY

One of Peetee's shapely females is wearing daisy duke style cut-off jeans and skimpy tight top. She's holding a hose, watering a little garden of colorful flowers.

EXT. PEETEE'S GARAGE - DAY

His other two women, dressed similar, move out the open garage struggling some as they drag/carry a trash filled metal can to the driveway, then to the curb.

On the street Theo's B.M.W. moves by slowly, but not to slow. He's seen staring hard at the women.

The woman with the hose decides to playfully turn and squirt the other two at the curb. She quickly resumes watering the flowers like she's innocent.

INT. PEETEE A.K.A LONGSLONG AND HIS THREE WOMEN'S HOUSE -  
LIVING ROOM - DAY

Wearing just a robe. From the rear, Peetee opens his front door and looks outside.

PEETEE  
...Girls...Dinner's ready...

Still from behind he's obviously undoing the sash around his waist so that the robe falls open.

PEETEE (CONT'D)  
Come and get it while it's hot.

EXT. PEETEE A.K.A LONGSLONG AND HIS THREE WOMEN'S HOUSE -  
FRONT YARD - DAY

The women stop what they're doing. Including the one with the hose. She drops it to the ground with it still spraying. All three move to Peetee.

INT. CAPTAIN'S HOMELAND TRAILER #1461 - DINING ROOM -  
NIGHT

Finished eating, Captain pushes away the empty tray of dishes. He sits back to relax. Shortly he belches loudly as he savors the remnants of the large meal.

INT. THEO AND HIS MOM'S TRAILER HOME - LIVING ROOM - NIGHT

The living room is dark. Stillness is in the air. After a short period of time, a multitude of whispering inaudible voices are briefly heard.

Suddenly two loud sonic explosions are heard outside. The voices go silent. The big screen T.V. suddenly goes on by itself. The image fades in with the sound of a Newsman anchoring the event.

Appearing on the screen is the night time return of NASA'S SPACE SHUTTLE from space for it's Florida landing.

As the T.V. coverage continues, the whispering voices are heard again. At Theo's closed bedroom door, the knob slowly turns. The door is pushed open some, then open wider.

INT. THEO'S BEDROOM/BED - NIGHT

In the dark bedroom, a fully dressed Theo sits in the middle of his bed facing the headboard that's against the wall. His sweat drenched face is distorted again.

His head vibrates some from what he's experiencing as he stares down at the bed. With both hands he clutches the bed sheet and blanket that's pulled up on his body.

THEO'S MIND IMAGE

INT. EVAN'S TRAILER - LIVING ROOM - DAY

Evan's seated in a comfortable chair reading a brochure about contact lenses.

His T.V. is heard in the B.G.

Looking up for a second, he aims an ancient looking T.V. remote-control at a very old fashion box cabinet T.V. He pushes one of the buttons which makes a clicking sound. The T.V. changes to another channel.

EVAN

(to O.S. wife)

So what time is the appointment tomorrow?

EVAN'S WIFE (O.S.)

2:30...

EVAN

So these things go right on the eyeball?

EVAN'S WIFE (O.S.)

...Right on the eye.

EVAN

It won't cut my eye or anything?

EVAN'S WIFE

Yes. They're perfectly safe. They're made out of sofe plastic.

Evan chuckles a little...

EVAN

...What will them Doctors think of next...I bet one of these days they'll find a way to operate on somebody's eye so they won't need glasses or contacts.

He chuckles some more...

Suddenly his phone rings. It sounds like one of those old fashion rotary phones.

Evan puts the remote between his legs, then reaches to grab the receiver off the big black phone base that's sitting on a ancient looking coffee table in front of his couch.

EVAN (CONT'D)

(on phone)

...Hello...

FADE OUT:

INT. EVAN'S TRAILER - BEDROOM/BED - NIGHT

Laying on his stomach with a blanket covering him up to under his armpits, thick glasses wearer Evan is asleep with his head turned to the right while on his pillow.

On the nightstand with the stems open wide, are his thick lens glasses. Behind the glasses is a digital clock with the red lit numbers reading 2:40 a.m.

Through the lenses the clock is seen drastically altered. Suddenly the lenses begin to darken.

Evan's head turns some so that his face is buried into the pillow.

INT. AL AND WIFE BETTY'S BEDROOM/BED - NIGHT

Al's sound asleep on his back with the blanket wrapped around him like a mummy.

Betty's asleep laying on her left side with her back to him. She subconsciously reaches and tugs at the tight fitted blanket around Al to get some for herself. She yanks at it to no avail.

Al moves slightly as she pulls at it.

BETTY

...Cold...

INT. JOHNNY AND HIS GIRLFRIEND'S BEDROOM/BED - NIGHT

Johnny's girlfriend is on her back asleep with a smile on her face. Naked from the waist up, a snoring Johnny lays on top of her.

His head rests besides hers. His right arm, and right leg hang over the side of the bed. His house arrest ankle bracelet blinks.

Suddenly his snoring is interrupted. Without waking, he snorts like something got caught in his throat, then raises his right arm.

In his hand is an open beer bottle which he brings to his lips to subconsciously take a quick swig. He then drops his arm back over the side.

Quickly his upper back area becomes spastic.

INT. THEO'S BEDROOM/BED - NIGHT

Tension filled Theo's still seated on the bed facing the headboard.

INT. PEETEE A.K.A LONGSLONG AND HIS THREE WOMEN'S MASTER BEDROOM - NIGHT

On his super king size bed, Peetee's asleep on his back with two of his women asleep on each side of his body, using his stomach as a pillow.

The silk sheet covers his body from the waist down. With his legs spread, the outline of his large unit is seen under the sheet.

INT. J.C. AND HER GIRLFRIEND BLUE'S BEDROOM/BED - NIGHT

In the mostly dark bedroom, J.C. and Blue are asleep. Blue's under the cover. J.C., who's wearing a negligee isn't. Suddenly J.C. sits up in bed holding her stomach just above her strap-on.

In agony, she removes her hand and looks down, shocked to see her strap-on.

Putting her hand back to her stomach, she moves to get out of bed. She grabs the strap-on where it fits snug against her waistline.

Her demeanor now indicates that something is amiss with the sex toy. Her movement wakes Blue, who watches her get out of bed holding her stomach in agony.

BLUE

...Are you alright?...

J.C. doesn't answer as she moves to the bedroom-bathroom where she reaches her hand inside to turn the light on.

She enters and pushes the door closed. The light can be seen through the ajar door. She's heard making a distressful moan.

BLUE (CONT'D)

...J...

INT. THEO'S BEDROOM/BED - NIGHT

Still on his bed, Theo's intense sweat drenched face, is much more prominent now.

Saliva is coming out the sides of his mouth.

With his whole body seen, a hideous demonic creature is seated behind him with it's arms and legs wrapped around his body.

It has it's monstrous face pressed tight against the right side of Theo's face.

It opens it's mouth and a black tongue comes out and wraps around Theo's head.

Theo is so entranced, that he seems oblivious to the horror that's attached to him.

INT. CAPTAIN'S MASTER BEDROOM - NIGHT

On the nightstand next to Captain's side of the bed, sits a tray of empty oriental bowls, plus an empty Chinese food carton with chopsticks sticking out of it.

Captain's asleep in bed on his back breathing through his food stained mouth. He's wearing a white tank top and brief type under-shorts.

His tank top is also stained from food consumption. Nini's asleep next to him, wearing a negligee.

Without waking, Captain closes his mouth. Hunger pain sounds are heard from his blotted belly. He starts to swallow and smack his lips.



During one long hunger pain, his belly starts to shrink and suck in like a deflating balloon. He kind of twitches from this and releases one loud fart.

INT. THEO'S BEDROOM/BED - NIGHT

Alone again and still seated on his bed with his eyes closed, a calmer Theo has his arms extended in front of him with his palms elevated about six inches above the bed.

It's obvious he's focused on something very intense.

He closes his hands into fists so tight that they're shaking.

The same demonic figure lowers it's upper torso into view from the ceiling with the back of it's head bent all the way to it's spine. It eyeballs Theo's fists closely.

The whispering B.G. voices are briefly heard.

The veins in Theo's temples swell and pulsate. He flings his hands open again. With the palms facing up, he displays great tension as he raises both hands upward.

INT. CAPTAIN'S MASTER BEDROOM/BED - NIGHT

The sleeping Captain sits up in bed kind of sudden. His deflated belly makes hunger pain sounds again.

He smacks and licks his lips like he's ready to eat. Remaining asleep, he reaches to his nightstand for the salt and pepper shaker, which he moves close to him.

He then grabs for the steak knife and fork. Now he sits there hesitating with the knife in one hand, the fork in the other. Again he smacks his lips like...dinner time.

INT. THEO'S BEDROOM/BED - DAY

The bright early morning sunlight shines in the normal face of a passed out Theo. He's still fully dressed with his arms and legs spread eagle on the bed.

In the B.G. birds outside are heard singing.

EXT. AERIAL VIEW OF THE ENTIRE WHITESIDE TRAILER PARK AND NEAR BY WOODED AREA - DAY

Amongst the many trailer homes, the gray single wide one that Evan lives in is seen.

INT. EVAN'S TRAILER - BEDROOM/BED - DAY

Evan is asleep in bed on his stomach. His face is buried in his pillow once again. Shortly he begins to wake up.

Groggily he moves his face on the soft pillow until suddenly he stops cold and raises his head straight up some. In a panic, he brings his right hand to his O.S. face.

Now he starts to make sounds of desperation as he feels about his face. He brings his other hand to do the same.

He calms down some, but his breathing becomes rushed. With one finger he uses it to tap at his eye area. Oddly there's a strange sound like he's hitting something artificial.

He quickly scoops his legs off the bed so he's in a sitting position, desperately with his hands at his face.

Moving his hands away from his face, the terrified man's eye sockets are both filled with the thick lenses from his eyeglasses.

They're fitted in the sockets like window panes in a frame. His eyeballs are completely gone. Only the blood red membrane lining in his skull is seen.

His mouth expresses his effort to cry as he starts to hyperventilate. Feeling his face vigorously, he sways back and forth.

EVAN

Oh my God!...My eyes!...Please God,  
my eyes!

He flings his hands away from his face as if he's bracing himself for something. He grips the edge of the bed near his butt with his right hand. His left hand goes flying outward to his side.

His hand grazes across the nightstand surface, knocking his glasses off it. Instead of lenses, the frame is filled with his removed eyeballs.

The glasses land on his pillow on the bed.

Evan continues to whine and whimper uncontrollably. Finally he jumps off the bed and goes staggering and tripping over things trying to get away.

He feels his way out the room. Once out, he's heard bumping into walls, etc. His wife greets him with a horrific scream.

EVAN'S WIFE

Evan, what's wrong!...Oh my God!

INT. EVAN'S TRAILER - LIVING ROOM - DAY

Evan moves about clumsily feeling his way along the walls.

O.S. his wife continues to make frightful screams as Evan trips over as he by instinct makes his way to the door.

Finally there, he desperately feels for the knob, then flings the door open.

EXT. EVAN'S TRAILER - DAY

Standing on the landing, he reaches for the stair railing to work his way to the ground. His wife's screams are still heard in the B.G.

Once down, the desperate man moves quickly, almost running to get away.

From some where nearby, kids voices are heard.

Out of his mind, Evan picks up speed and moves toward where the voices are coming from.

EXT. SCHOOL BUS IN THE MIDDLE OF THE ROAD - DAY

Kids are filing onto the bus. Suddenly kids waiting to get on and the female bus driver behind the wheel on the bus spot a blind Evan moving fast toward them.

The grade school age kids begin to scream seeing the frightening man coming. Some scurry onto the bus, some scatter away.

The driver leans toward the window to see the approaching Evan better. As the kids continue to scream, the driver stands up watching Evan arrive.

Suddenly...CRASH!...Evan's face smashes into the large side mirror by the bus door. The sound of glass cracking is heard. As Evan melts to the ground, the side mirror is seen to be still intact.

Laying on the ground, the knocked out Evan's eye lenses are both shattered with pieces of broken glass in the open membranes.

The driver steps off the bus to look at him, just as well as kids on and off the bus.

INT. AL AND HIS WIFE BETTY'S BEDROOM/BED - DAY

Again Betty's laying on her left side almost in a fetal position with no cover. Still asleep, she shakes a little. Her teeth chatter some, which shortly cause her to wake.

BETTY

...Bastard...

She opens her eyes finally, still shivering.

BETTY (CONT'D)

...You bastard!...

Jerking her head, she looks in back of her at Al who's still asleep, wrapped tightly in the covers all the way up to his neck, like a mummy.

The Florida native who's normally well tanned, is from the neck up white as a ghost and looking more comatose than just asleep.

Now Betty goes from angry to looking and reacting shocked at seeing her husband like that. She turns her whole body toward him.

BETTY (CONT'D)

...Al...

She touches and feels his face, then his neck for a pulse.

BETTY (CONT'D)

...Al...Wake up...Come on baby...Wake--

With the back side of her right hand she touches his cheek. She then puts her ear to his nose and mouth to listen for breathing.

BETTY (CONT'D)

...Wha, please...

She starts to yank on the tight fitting covers.

When that doesn't work, she reaches her hand under his back to grab the edge of the cover to pull it out from his body. The big man moves just a little as she yanks away.

Finally she gets the covers pulled from under him. She flings it away, revealing from his upper chest area to his feet.

He's covered with large black, blood sucking leeches.

Betty freaks and lets out a loud blood curdling yell.  
Just like his face, the rest of his body is pitch white.

As she screams, she lifts her right hand up to eye level.  
One of the leeches is attached to the back of her hand  
near the wrist. Now she screams and moves off the bed,  
stumbling to the floor.

INT. JOHNNY AND HIS GIRLFRIEND'S BEDROOM/BED - DAY

Still asleep on her back with Johnny asleep on top of  
her, Johnny's girlfriend's eyes snap open because she  
hears Betty screaming.

Startled by that, her body reacts by her pushing and  
jerking upward. This reaction causes Johnny, who out  
weighs her by at least 80 lbs., to go flying off her  
to the floor like a rag doll.

Betty's screaming continues in the B.G. Shortly all  
the kids in the trailer are distraught and crying.

Johnny's girlfriend sits up in bed panicked as she  
listens to the B.G. commotion. Johnny's O.S. making  
some strange sounds.

Suddenly she snaps to and looks toward the floor.

GIRLFRIEND

They're at it again! We better--

She freezes while staring at him. Creeped out, she  
eases off the bed.

GIRLFRIEND (CONT'D)

...Johnny...

Johnny lays on his back like a quadriplegic, all twisted  
and contorted, making some inaudible sounds.

In the B.G. Betty's screams have stopped, but the kids  
are still going.

Johnny's girlfriend cautiously moves near him to get a  
better look. Her eyes and facial expression says it all  
as she drops to her knees in back of his head.

Her eyes starts to water as she looks him over.

GIRLFRIEND (CONT'D)

...Johnny...Git up...What's the  
matter?

He painfully gasps for air like he can't breathe. His girlfriend reaches to lift his shoulders to help him up. With the greatest of ease, she lifts him up.

This causes painful stress on him.

As his shoulders are lifted up, his arms and head dangle lifelessly. His chest folds inward collapsing along with his stomach.

Suddenly freaked out, his girlfriend releases and drops his shoulders. His head hits the floor. She stares as she continues to mentally loose it.

With her right hand, she squeezes one of his shoulders, crushing it like an empty beer can. Now it becomes to much for her as she scrambles up off the floor.

She backs up toward the door keeping her eyes on him. When she gets there, she blindly feels for the knob.

Finally grabbing the knob, she turns and opens the door. She lets out a frightful sound as she rushes out the door.

Johnny can do nothing but lay there like a ton of bricks fell on him. Garbled, he struggles to speak.

His left leg is bent in a way that a leg is not supposed to go.

JOHNNY

Pain...Can move...Can't--feel--legs...

His speech sounds like his lungs are restricted.

JOHNNY (CONT'D)

...Help, me...

His eyes begin to close as his breathing is almost nonexistent.

After a period of silence, Johnny's girlfriend's heard O.S. taking her screaming to a new level as she encounters what's going on with Al and Betty. Her scream triggers the kids hysteria more.

INT. J.C. AND HER GIRLFRIEND BLUE'S - BEDROOM/BATHROOM - DAY

A frantic frenzy is in full effect. The drenched in sweat J.C. and Blue are involved in some bizarre terror.

They're going out of their minds pulling and clawing at J.C.'s strap-on, which seems to be glued to her privates.

The belt buckle part in back is no longer there. It's now a solid piece of hard material with no seam to it.

The whole thing seems alive with a mind of it's own as it appears to tighten on her body.

Falling to her knees, an exhausted J.C. lays her breast on the toilet seat. She clutches the seat rim tightly with her fingers.

Some of her finger nails are torn and bloody from trying to remove the sexual gadget.

Blue sits on the bathroom floor nearby tired and crying. Some of J.C.'s blood stains are on the white bra she's wearing.

J.C. holds her stomach as the sound of her bowels, with no where to go, rumble in her intestines. With tears in her eyes she looks back at Blue.

J.C.  
...Please...Blue...

Looking straight at J.C., Blue quickly gets up off the floor and leaves the bathroom.

J.C. lays her head down on the toilet, agonizing.

Her bowels kicking back in her system is loudly heard again. The pain is so evident on her face as she writhes in pain.

Blue reappears at the bathroom doorway, looking desperate. She has a kitchen knife in her hand. As she looks at the O.S. J.C., she wipes the tears from her eyes with the back of her knife hand. She then proceeds in.

J.C painfully turns to look at her, especially eyeing the knife. Blue moves to her as J.C. looks confused and scared.

BLUE  
J...Come on...Lemme try this...

J.C.  
What.

BLUE  
Come on. Sit up...Sit up on the seat.

J.C.  
Whatta...What are you gonna do.

She grimaces in pain as she struggles to get off the floor. She uses the toilet seat rim to push herself up.

Blue reaches to put the toilet seat lid down before J.C. gets up to sit on it.

BLUE

Sit...Please J...Come on...

Steadily looking at the knife, J.C. slowly rises and has a seat. The edge where the strap-on presses against her bladder, is black and Blue. It looks real sore. Again J.C holds her stomach in pain.

BLUE (CONT'D)

...Open...

Looking at her like she's reached her pain tolerance limit, she opens her legs with much apprehension. She gasps as Blue grabs the shaft part of the black penis and starts sawing it with the knife.

J.C. nervously looks down at her crotch. She can't avoid expressing the awful pain she's in.

INT. J.C. AND HER GIRLFRIEND BLUE'S - BEDROOM BATHROOM - DAY

Still seated on the toilet, J.C. leans back in pain, holding her now bloated stomach. Blue is O.S. at the sink panting, tired from sawing the strap-on.

At the bathroom sink, Blue looks upset as she runs water over a blood dripping cut between her thumb and index finger.

J.C. (O.S.)

Blue...I don't think uma make it...

Blue keeps running the water on her hand as she looks back at her. Finally she shuts the water off and moves away.

Right quick, Blue's hand is seen grabbing a large pair of pliers off the sink counter as she moves.

INT. J.C. AND HER GIRLFRIEND BLUE'S - BEDROOM BATHROOM - DAY -- LATER

Still seated on the toilet, J.C.'s bedevilment has rendered her unconscious. Blue is now the desperate one as she tries to break the penis part of the strap-on off with the large pair of pliers.



Incredibly there isn't so much as a scratch on the unit in spite of all the effort.

Blue jerks the out cold J.C. about as she bends, pulls, and twists the stubborn sex toy.

INT. PEETEE A.K.A LONGSLONG AND HIS THREE WOMEN'S MASTER BEDROOM - DAY

Two of Peetee's women stand side by side, both wearing very sheer negligees. Shock is on their faces as they stare in the same direction.

On the floor near them, passed out cold is Peetee's third female.

The petrified females continue to stare hard...

Peetee's seated on the bed - his back against the headboard. He looks stunned with a blank expression on his face. He has his legs straight out open wide.

His tight speedo underwear shows that his manhood, is no longer there. From the neck up, he's Peetee. From the neck down, he's been changed into a woman.

He now has double D breast, a much smaller frame and waistline, and a obvious female mound.

Spellbound, he stares out listlessly. Shortly he slowly rolls his eyes down to his new anatomy.

The two women continue to stare at him. One whispers to the other right quick.

Peetee continues to look down at himself, then up at the women with a look like he's hoping they can explain what's happened to him.

INT. THEO'S BEDROOM/BED - DAY

Theo's asleep, fully dressed, laying on his side. He rolls over on his back. Suddenly his eyes snap open...

INT. CAPTAIN'S MASTER BEDROOM - DAY

The happy sound of birds singing outside are heard.

Captain's nightstand is still filled with empty oriental food bowls, cartons, etc.

Captain's asleep, snoring. Now along with dried food stains on his mouth and tank-top, there's traces of blood.

His engorged stomach stretches the tank top to it's limit.

Suddenly his huge stomach starts to jump about, swell, contract, etc. The singing birds outside stop on a dime.

EXT. CAPTAIN'S HOMELAND TRAILER #1461 - DAY

Two vultures fly high above his trailer in a circular formation.

INT. CAPTAIN'S MASTER BEDROOM/BED - DAY

He wakes in a fit of distress, rising to sit on the edge of the bed.

The back of his tank-top, neck, etc., are covered with blood. Before he can do anything, his enormous belly goes into convulsion.

His mouth opens real wide, and out it comes. A blood red concoction of what he ate last night uncontrollably shoots out his mouth to the floor, getting on the side of the bed and his feet.

His vomiting is constant and violent. He even shakes from it. This goes on for a long time until like true-to-form vomiting, it stops...

Exhausted and out of it, he just sits there. Soon he turns to Nini for sympathy.

CAPTAIN

Nini, I--

Now he really loses it when he sees a bloody carnage of what was his wife. The flesh, vital organs, eyes, everything looks like a school of piranha fish tore her apart and consumed her.

Her skeleton is in much disarray with just pieces of flesh still attached. Even her long black hair is gone. He goes berserk realizing that he ate his wife.

Then the predictability of vomiting visits him again. He turns away and there's a total repeat of the first time.

This time a long tress of his wife's hair hangs from his throat while her regurgitated bloody carcass continues to fly out of him.

He grabs at the tress of hair, yanking it to pull it out his throat. But it's lodged in there pretty good.

Now he gets vomit all over his hands as well.

INT. THEO'S BEDROOM/BED - DAY

Theo lays comfortably on his back staring out. The corners of his mouth start to curl into one very sinister smile.

EXT. CAPTAIN'S HOMELAND TRAILER #1461 - DAY

High above Captain's trailer, those two vultures are flying about in a consistent pattern.

INT. CAPTAIN'S MASTER BEDROOM/BED - DAY

Still seated on the bed with the vomiting stopped again, a messy, exhausted Captain pants. His eyes are red, puffy and teary.

There's a knock at his bedroom door.

BRENDA (O.S.)

Uncle Josh...I'm making breakfast.  
Did you and aunt Nini wanna eat?

He doesn't respond or look toward the door. He just sits there looking like life just became over...

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

...Aunt Nini?...Uncle...

Captain looks in back of him at his wife's remains. He turns back and puts his head in his hands.

INT. THEO AND HIS MOM'S LIVING ROOM - DAY -- LATER

The door bell rings. No one answers it. It rings for about two or three more times.

INT. THEO'S BEDROOM - DAY

Theo looks into his above the dresser mirror. He appears drained physically.

INT. THEO'S LIVING ROOM - DAY

Again the doorbell rings...

A tired Theo moves to open the door. Standing on the steps landing, is his girlfriend Brenda.

No words are spoken as she and Theo move into the living room.

INT. THEO AND HIS MOM'S LIVING ROOM - DAY -- LATER

Theo and Brenda stand in the living room kissing and embracing. They hug with their heads side by side.

BRENDA

...I'm sorry. I'm sorry for everything...

THEO

I'm sorry too.

With a look of condemnation, Theo turns his eyes to her.

THEO (CONT'D)

How's your uncle?

EXT. CAPTAIN'S HOMELAND TRAILER #1461 - DAY

On the trailer walkway, with a sheet draped around his shoulders covering his bloody tank top, a handcuffed Captain is being escorted by two Sheriff Deputies toward the road at the awaiting Sheriff cruiser.

Some V.O. Police communication chatter is heard from one of their walkie talkies.

With the three of them at the cruiser, one of the deputies opens the back door and helps Captain into the back seat. Before he ducks down to get in, suddenly he turns his head to the left and more bloody vomit shoots out his mouth.

Both deputies recoil from him and his puke.

Shortly two paramedics come into view on the walkway from Captain's trailer wheeling a stretcher with a closed body bag. They move toward the road to an ambulance.

This time only two resident spectators are near by whispering and watching what's happening.

INT. THEO'S BEDROOM/BED - NIGHT

In the dark bedroom, a nude Theo and Brenda are in bed under the sheet embracing and kissing.

BRENDA

...You still love me, right?

THEO

...Yeah...

He lays on his back with a look of sexual expectation in his eye, but doesn't reciprocate.

BRENDA

...What's wrong?...Are you O.K.?

THEO

I--

Suddenly he breaks and gets out of bed and moves away.  
Brenda sits up in bed with the sheet around her.

BRENDA

What is it?

He doesn't answer. She lays back down irritated and frustrated.

INT. THEO'S BATHROOM - NIGHT

Seen from the waist up, Theo looks at himself in his large bathroom mirror. Looking troubled, he drops his head down briefly.

When he looks up again, he's got tears in his eyes.

THEO

...Mom...Please come back...I miss  
you so much.

FLASHBACK:

EXT. JAX. COUNTY FAIR - DAY

Theo and his Mom enjoy themselves on the rides, etc.,  
at the fairgrounds.

FLASHBACK END:

The tears flow as he drops his head down again. Now  
he's crying for real.

INT. THEO'S BEDROOM/BED - NIGHT

In bed, Brenda looks toward the bathroom with much  
curiosity.

BRENDA

Theo...Are you alright?

She closes her eyes and begins to fall asleep.

INT. THEO'S BATHROOM - NIGHT

Leaning over the sink with his head down, Theo finally  
looks up into the mirror which shows those frightening  
distortions on his face again.

He examines his own reflection, turning his head side to side. Then he sinisterly rolls his eyes away.

Closing his eyes, the facial distortions begin to disappear. With his face back to normal, he smiles, turns the bathroom light off and moves out the bathroom.

INT. THEO'S BEDROOM - NIGHT

In the dark room, Theo crawls into bed, all ready to enjoy Brenda.

THEO  
I'm sorry, it's just--

To his despair, she's fast asleep. The smile goes off his face as he just stares at her.

THEO (CONT'D)  
...Brenda...

Brenda's out like a light...

Frustrated, he gets out of bed and moves away.

INT. THEO'S BATHROOM - NIGHT

Again he's in front of the mirror with his head down, disappointed. He puts his hands on the sink counter top.

He grips the counter top edge tightly, then looks up into the mirror.

His face is full on with the disturbing distortions. This time anger and some controlling force seems to overwhelm him.

INT. THEO'S BEDROOM/BED - NIGHT

In the dark bedroom, Brenda sleeps peacefully. Suddenly without waking, she brings both arms up like she's hugging somebody on top of her.

With her arms in mid-air, her lips depress like she's being kissed. After that, her arms fall limply back to the bed.

The whispering voices are faintly heard briefly.

Her now exposed breast appear to be squeezed and manipulated. One, then the other nipple flicks about.

Over at the farthest wall from the bed, a dark shadowy nude Theo stands near the corner staring in the direction of his bed. There's a very intense look on his still distorted face.

Under the bed sheet, Brenda's legs slowly spread apart until her heels are at the edges of the mattress.

Her mouth opens slightly as though reacting to something intimate.

At the wall, Theo eyes are closed and his mouth's open as he up-nods continuously, exhaling as he does.

Brenda's head and body movements indicate that she's being made love to telepathically by Theo.

She stiffens and tilts her head back on the pillow as she reaches her climax.

THEO'S MIND IMAGE:

INT. EVAN'S TRAILER - BEDROOM/BED - NIGHT

Evan is asleep on his stomach with the blanket covering him. His head is on the pillow turned to the right.

The lenses of his glasses on the nightstand in front of the digital clock begin to darken. Simultaneously his closed right eye lid darkens.

THEO'S MIND IMAGE: CONT'D

INT. AL AND HIS WIFE BETTY'S BEDROOM/BED - NIGHT

Al's asleep on his back with the cover wrapped around him up to his neck like a mummy. Betty's asleep with her back to him. She's curled in the fetal position shivering with no cover on her.

She unconsciously grabs and yanks on the tightly tucked covers to no avail, as Al sleeps undisturbed.

His face starts to get a white chalky hue to it as it moves some from Betty yanking the cover.

AL'S DREAM IMAGE:

EXT. SHORELINE OF A LARGE SWAMPY AREA - DAY

An alligator scurries along the shoreline for a while, then moves quickly into the water.

In the deep part of the large body of water where it comes up to your neck, a scared Al wades through, trying to get to the shore.

Slow and consistently, he walks through the neck high marsh looking straight ahead. Suddenly he stops dead in the water and peers to his left.

Swimming toward him at about ten feet, is a large anaconda with just it's head sticking out the water. It swims right pass him.

Remaining motionless, Al follows it with just his eyes.

The snake continues far enough behind him that he now shows a sigh of relief.

Right on that note, he snaps to attention like something in the water just bit him.

AL'S DREAM IMAGE END:

THEO'S MIND IMAGE:

INT. AL AND HIS WIFE BETTY'S BEDROOM/BED - DAY

Still in bed, asleep Betty shivers as she continues to pull on the covers wrapped around Al.

INT. JOHNNY AND HIS GIRLFRIEND'S BEDROOM/BED - DAY

Johnny's girlfriend is on her back asleep in bed with Johnny on top of her, also asleep. No sound is heard near or far.

Johnny subconsciously raises his right arm from the side of the bed. In his hand is the open beer bottle which he brings to his lips for a swig, then drops his hand back down.

Suddenly his upper back area makes involuntary movements like a spasm. The liquored up Johnny doesn't wake...

As the spasm comes to a halt, a faint thump is heard from his neck/spine area. Suddenly his entire skeletal and muscle mass appear to disintegrate internally.

From head to toe, his body begins to shrink, shrivel, and become limp. Certain areas that aren't suppose to, start to fold.

His whole body draws up on top of his girlfriend like a piece of bacon. His face takes on a skeletal appearance. The blinking house arrest bracelet on his right ankle slips and drops to the floor.



INT. AL AND HIS WIFE BETTY'S BEDROOM/BED - DAY

Finally Betty throws the covers off Al's body revealing that he's covered from his neck down with the large black bloodsucking leeches. She screams loudly.

INT. JOHNNY AND HIS GIRLFRIEND'S BEDROOM/BED - DAY

Johnny's girlfriend wakes from the sound of O.S. Betty screaming. She jerks and shoves Johnny off her. He lands on the floor.

THEO'S MIND IMAGE: CONT'D

INT. J.C. AND HER GIRLFRIEND BLUE'S BEDROOM - NIGHT

The light in the open bathroom goes out - the toilet is flushed. Out moves a smiling J.C. wearing just a negligee, no strap-on.

She moves to the bed where Blue is under the covers. She gets under the covers and leans to kiss Blue good night. Blue playfully turns away.

J.C.

...What are you doing?...

The smiling Blue turns back again. J.C. attempts to kiss her again. Once again Blue playfully turns her head away.

J.C. (CONT'D)

Come on girl!

Finally they kiss passionately.

J.C. (CONT'D)

...Good-night...

J.C. reaches to turn out her nightstand light. On that stand is a family portrait of J.C., Blue, and their parents. After J.C. turns the light out, she lays on her back and closes her eyes looking content.

BLUE (O.S.)

...Good-night...Sis...

J.C. opens her eyes and rolls them in Blue's direction, then they both go to sleep.

At the foot of the bed, hanging up on the bed post is J.C.'s strap-on. Blue's snickering is heard briefly.

THEO'S MIND IMAGE: CONT'D

INT. J.C. AND HER GIRLFRIEND BLUE'S BEDROOM - NIGHT --  
LATER

J.C.'s strap-on is gone from the bedpost.

They're both asleep.

Surprisingly J.C.'s strap-on is attached to her.

Now as though it has a mind of it's own, the strap-on appears to be tightening itself to her body, pressing against her flesh. Remaining asleep, she reacts slightly.

THEO'S MIND IMAGE: CONT'D

INT. PEETEE A.K.A LONGSLONG AND HIS THREE WOMEN'S MASTER  
BEDROOM - NIGHT

In the center of the bed, bare chest Peetee's asleep on with his head on two pillows.

A satisfied look is prominent on his face.

Two of his women are asleep on both sides of him, using his stomach as a pillow.

Suddenly Peetee's manly chest slowly starts to protrude into two large woman's breast. They plump and take form. Even the areola expand.

Below his waist, the noticeable outline of his penis under the silk sheet begins to draw in toward his crotch until it's gone.

Peetee opens his eyes and looks around stunned.

THEO'S MIND IMAGE: CONT'D

INT. CAPTAIN'S MASTER BEDROOM/BED - NIGHT

With his eyes closed, a sleeping Captain is on his knees in bed in the midst of savagely ripping at and eating his already torn apart wife.

From behind, he's seen lifting her bloody upper torso to viciously bite into her face, neck, and shoulders.

He chews up and digests the mouth full of flesh, tendons, etc. Blood drips out his mouth. His chin, neck, and white tank top are bloody.

Again from behind, Captain bends and tilts her body to bite hard into her thigh.

THEO'S MIND IMAGE END:

INT. THEO'S BEDROOM - DAY

A blanket covered Theo is fast asleep in a sofa chair. Suddenly he wakes up startled.

His body jerks as he gasps and pants. He looks around as he comes to his senses.

As he calms down, his focus directs toward his bed.

Brenda's out of the ruffled bed.

He sits up some in the chair as he looks around the room like he's hoping to see Brenda some where. He looks toward his bathroom.

His bathroom door is ajar with the light out.

Now he rests in the chair looking unhappy. He closes his eyes to go back to sleep.

INT. THEO BEDROOM - DAY -- LATER

Theo's asleep in the same chair. He shifts his body to get more comfortable. His eyes are rotating rapidly under his closed eyelids.

THEO'S DREAM IMAGE

INT. CAPTAIN'S MASTER BEDROOM/BED - NIGHT

On his knees in bed with his eyes closed, the blood drenched Captain bites the flesh off one of Nini's torn off bloody fingers.

INT. CAPTAIN'S MASTER BEDROOM/BED - NIGHT

In the same position on the bed, Captain's eyes begin to open. They're very deadpan and bloodshot, as raises a hand to his mouth.

With chopsticks between his fingers, he holds one of Nini's ripped out eyeballs, which he pops into his mouth. It spurts liquid out the side like a tomato.

EXT. ROADWAY AT CAPTAIN'S HOMELAND TRAILER #1461 - DAY

At the Sheriff cruiser, the deputy angrily shoves the head and body of the bloody tank-top wearing, handcuffed Captain into the back seat.

There's still blood stains around his mouth from his vomiting, as well as on the ground nearby. After he's placed in the car, the deputy slams the door shut.

EXT. LONG STRETCH OF WOOD LINED HIGHWAY - DAY

The Sheriff cruiser containing the arrested Captain, tears down the highway at a high rate of speed.

INT. BACK SEAT OF SHERIFF CRUISER - DAY

The look on Captain's face is of pure shock and terror as he stares straight ahead hyper-ventilating.

Ahead of him in the driver's seat is the hideous back of the head of the demon Theo encountered in his bedroom. The frightful monstrous creature is in control of the speeding vehicle. It has it's long black tongue and extended arms and legs draped around the steering wheel, maneuvering the car erratically.

Suddenly a man's strained voice starts repeating the phrase "I want to die" over and over again at about five to ten second intervals.

Seated on the back seat next to Captain is the deteriorating corpse of Marco. With his eyes open, yet looking very life-less, he stares straight ahead repeating those four words.

The terrified Captain does a continued double take at the demon and the re-animated Marco.

EXT. SHERIFF CRUISER - DAY

The speeding vehicle weaves about the road until it finally careens off.

As it tilts while racing down the shoulder, finally it happens. The car goes completely out of control and crashes head on, into a thick clump of trees where it crushes up, catches on fire, igniting the gas tank which explodes.

THEO'S DREAM IMAGE END:

INT. THEO'S BEDROOM - DAY

Sitting on the same chair, Theo jerks awake. He looks straight out.

Shortly there are some B.G. sounds coming from the kitchen, like running water and dishes clanging.

Excited, he voices his thoughts out loud.

THEO

Brenda...I thought you--

Happy now, he gets up from the chair, hunching the blanket up on his naked body. He moves out the room.

INT. THEO AND HIS MOM'S TRAILER HOME HALLWAY - DAY

He yawns as he moves, trying to wake up and look alert.

As he moves through the living room, the fumbling in the kitchen gets louder. Suddenly the sound of the dishwasher goes on.

Theo stands at the kitchen entrance looking.

THEO

...I thought you left. What are you doing. You don't have to wash those.

He squints some as he continues to stare.

At the kitchen sink/counter top area. A hand with a grayish tint to it, rinses food residue off one of several dirty dishes in the sink.

After sitting the plate on the counter top, the person who Theo thinks is Brenda, turns slowly to the approaching Theo.

Theo halts in his tracks. To his surprise and shock, it's his re-animated dead mom.

She looks pale and frightening like someone that's been buried a month would look.

MOM

...Theo...I hope your hungry. I'm making your favorite breakfast...

She rotates back around to deal with the dishes.

Theo has a frozen stare on his face...

MOM (CONT'D)

Oh yes. All your favorites...link sausage, eggs, hash browns, milk and juice...You'll love these sausages. They came from a female pig that was killed, lets see-- Six weeks ago...It was on Jason's farm. You should have seen it.

MOM (CONT'D)

A man chased it around a fenced area... Then with his big club, he bludgeoned it on the head over and over...Now the milk came from a cow that had high blood pressure...They killed it a week ago and chopped it into fifty pieces.

She shakes her head side to side, despondent.

Theo's face still has that frozen stare...

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

I don't know where the eggs came from, but you'll love the way I made them.

Theo's mouth opens slightly as he tries to speak...

MOM (CONT'D)

Oh, by the way. I saw that guy that raped Brenda.

(beat)

He's scared and waiting to go to a very bad place with some very very bad people...Don't ask!

She rotates to him, looking even more frightening.

MOM (CONT'D)

So...sit, so I can feed you...

THEO

...Ma, ma, Mom...

MOM

Yes dear?

Overcome with fear and anxiety, Theo puts his head down as the distortions appear on his face...

His Mom picks up on his telepathic thoughts.

MOM (CONT'D)

No no. I don't want to go back there. Home is much better. When you called me, I just had to come to you. You understand...Everything's gonna be alright. You'll see. You're gonna love it when you get better at that. Your mind will be so strong...

She shakes her head side to side again, and makes naughty naughty sounds with her mouth...

MOM (CONT'D)

...Not nice Theo. Nini was a nice lady...Not nice...

As Theo looks up, the distortions start to disappear.

MOM (CONT'D)

That won't happen once your mind gets stronger...So sit down while I fix your breakfast sweetie.

(lower)

Oh, and I apologize for our nasty guest.

She makes a head gesture toward the dining room table.

Theo picks up on that, and turns to look.

At the table, the same demon sits on an invisible chair looking real menacing.

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

They're always showing up where they're not invited. But don't worry, you'll learn how to get rid of him soon.

Theo looks dejected as he looks at the demon, his Mom, the demon, his Mom, the demon.

On the last note of looking at the demon, it has his Mom's burial headstone on the table facing him. It runs a finger across the birth to death dates, erasing the death date.

Suddenly Theo moves to leave the kitchen, passing right through the dining room area. He looks at the demon.

MOM (CONT'D)

Oh O.K., that's good. You go rest. I'll call you when it's ready...You'll love it.

INT. THEO'S BEDROOM - DAY

A distraught Theo moves into his bedroom. With the blanket around him, he sits on his bed looking overwhelmed. He reaches to his nightstand to grab a framed photo of his Mom. Sad and depressed, he stares at her picture.

The sound of clanging dishes are heard from the kitchen.

INT. THEO'S AND HIS MOM'S KITCHEN/STOVE AREA - DAY

Theo's Mom scrambles eggs in a skillet over a burner on the stove.

At the dining room table, the headstone is gone. The demon looks her way as it waves it's right hand across the top of the empty table which lights on fire like a gas stove burner.

Waving it's hand back, the flames die. Then back again, the flames come up again, etc., etc.

The demon makes a very sinister laugh while doing this. It also gives Theo's O.S. Mom an evil look.

Over by the stove, Theo's Mom looks at the demon with no real expression on her face.

While staring at her, the demon blinks it's eyes once super fast like a bird.

INT. THEO'S BEDROOM - DAY

Theo stares at his Mom's photo. Tears are on his face. As another sound comes from the kitchen, he puts the photo on the bed, then rises to move away.

INT. THEO AND HIS MOM'S DINING ROOM - DAY

Theo moves through, heading for the kitchen. He looks toward the now empty dining table as he enters the kitchen.

THEO

Mom I--

His Mom is gone. Sadly he turns and slowly moves away, back through the dining room.

INT. THEO'S BEDROOM - DAY

Theo sits on his bed staring out blankly.

MOM (O.S.)

Did you know your visitor possessed  
the boy this movie was based on.

Theo turns to look behind him.

Standing by the dresser with her back to him, Theo's Mom is looking at the fold out picture of the Reagan's face in his book.

Theo turns his body more to see her.

MOM (CONT'D)

He possessed lots of kids, for a  
long time.



THEO

Mom, why are you back?

MOM

I told you. You called for me.

THEO

I was just missing you so much.

MOM

Well I'm here. Just for you...I tried to speak to your father.

THEO

You saw Dad?

MOM

They wouldn't let me. He's already in the beyond world, where there's no coming back.

THEO

Who wouldn't let you Mom?

She turns the pages in the book without answering, or looking at him.

MOM

You have one more small task to finish, don't you?

THEO

I don't wanna do it anymore!

MOM

You have to, or your visitor will do it, then haunt you for the rest of your life.

THEO

...When will I die Mom?

She turns to face him.

MOM

You don't have to worry. You're gonna live a long time...But beware of March 6, at 11:15 a.m., 2039.

THEO

What's gonna happen?

MOM

Just beware...Finish it Theo, he's waiting.

She shuts the book and just stares at him. She tilts her head side to side. The stiffness in her neck cracks. She then looks upward in a strange way.

MOM (CONT'D)

...Brenda just found out about her aunt and uncle...She's crying.

Theo has his head down.

THEO

...I know...

As Theo holds his head down, his Mom's hand appears on his shoulder.

MOM

...Finish it...

THEO'S MIND IMAGE:

EXT. WOODED AREA ADJACENT TO WHITESIDE TRAILER PARK - NIGHT

In the same area where Theo and Brenda were assaulted, the dog that bit Theo is hunching on a female dog from behind.

EXT. VACANT STRETCH OF HIGHWAY NEAR WHITESIDE TRAILER PARK - NIGHT -- LATER

On the dark desolate highway, the same dog walks alone slowly along the shoulder of the road.

It has it's mouth open making doggie noises.

The area is quiet except for crickets permeating through the air.

The dog makes it's way down the road about fifty feet, then turns right to cross the road.

Suddenly from out of no where, an 18 wheeler MACK TRUCK jets into view, smashing into the dog. The O.S. dog's painful cry rings out.

The truck keeps rolling down the road uninterrupted.

END THEO'S MIND IMAGE

INT. THEO AND HIS MOM'S LIVING ROOM - NIGHT

Seated on the floor with his legs crossed, draped with  
the blanket, Theo's eyes snap open. He just stares out...

FADE OUT:

"THE END"