

THE HARVESTERS

Written by

Gina Yull

Conover Films, LLC
2659 Glendale, CA 91208
Phone: (818) 939-3695
Email: Ian@conoverfilms.com

Copyright 2020

OPENING CREDITS

MONTAGE:

A time lapse of the composting process.

EXT. CORNFIELD - NIGHT

The sea of corn stalks is still. It's almost serene. Until TWO CHILDREN (black, 10), fraternal twins, and an OLDER TEEN (black, male) break the peace. They are running and laughing with faces concealed by gold masks. It almost looks like a game. Until we see what they're chasing...

A PORTLY TEEN (white, male) in a soiled, prison-like orange jumpsuit, bursts through a row of stalks. He whips his head around, looking wildly in every direction. But the sound of children's laughter approaching spurs him on until -

He trips over a divot in the dirt and lands sprawled on the ground. He desperately grabs a few stalks to help him up with such force that a RING he wears is ripped off his finger, leaving behind a splatter of blood as he continues forward. It glints on the ground, engraved with the letters "DT".

The teen clutches his hand as he runs, the skin from his finger hanging loose and bloody. He stops when he reaches a little island in the sea filled with rusted farm equipment.

He uses his last drops of adrenaline to crawl under a broken down tractor, covering his mouth with his hand and laying absolutely still. Even his eyes are shut, enhancing his other senses and he can hear... nothing.

He opens his eyes and carefully turns his head to the side, giving a startled jerk when he sees three sets of feet standing right next to his hiding place. He squeezes his eyes shut again.

As he listens to the feet move away, he relaxes a little... until he hears a giggle next to his ear. He turns his head to see the masked face of a young boy right next to his.

BOY

Gotcha.

Suddenly, the portly teen is dragged from under the tractor. His pursuers loom over him and the older teen puts a foot on his neck.

GIRL

Well, that was fun.

BOY

Yes, very insightful. Though he did make it further than I anticipated.

He smiles cheekily as he puts out his hand. The girl aggressively slaps 5 dollars into it.

The twins take out notebooks and begin to scribble away in them.

OLDER TEEN

I asked ya'll to watch the cameras for five seconds.

BOY

First of all, you're not the boss of us.

GIRL

Second of all, that was more like 30 minutes. If we're gonna spend all night doing your job just so you can talk to your girlfriend, we might as well use it for research purposes.

BOY

It's not like we don't have more important things to do.

OLDER TEEN

You know life is more than one big clinical experiment, right?

The portly teen groans, interrupting the conversation.

OLDER TEEN (CONT'D)

Lets get him back.

The older teen puts more pressure on the portly teen's neck.

GIRL

Wait, lets get some practice in.

The foot presses down a little harder then... it comes off. Sweet relief!

PORTLY TEEN

(raspy)

Wait. Please. Why are you doing this?

GIRL

You tell us.

PORTLY TEEN
I don't know! I haven't done
anything.

GIRL
(sighs)
And there goes your get out of jail
free card.

The older teen hands her a METAL CROW BAR.

OLDER TEEN
Lets see what you got.

The others hold the portly teen down as the girl takes a few
practice swings before hitting his head like a giant golf
ball. Blood and teeth fly from his mouth and his head cocks
to the side at an unnatural angle.

OLDER TEEN (CONT'D)
Damn, you're getting good at that.

GIRL
Yeah, I know.

OLDER TEEN
Help me get him.

The twins grab one arm, the older teen grabs the other and
they begin to drag him.

The camera pulls out as the siblings converse.

OLDER TEEN (CONT'D)
You know mom is gonna be OD when
she finds out about this.

BOY
Whose gonna tell her?

The older teen smacks the back of the boys head.

BOY (CONT'D)
Ow! Don't hit me.

OLDER TEEN
Don't get smart with me.

GIRL
(Interrupting)
I think this kid just shit himself.

BOY
Nasty!

The twins drop his arm and jot down this latest phenomenon in their notebooks while simultaneously trying to cover their noses.

OLDER TEEN

Can we just get this done?

BOY

Is that shit on your hand? You've got shit on your hand!

OLDER TEEN

It's only dirt. See?

He puts his hand in the boy's face.

The conversation fades out as we get higher and higher, showing how massive the field actually is.

Two METAL GRAIN BINS are prominent in the center.

TITLE: THE HARVESTERS

INT. SOUL PURPOSE DETENTION CENTER - OFFICE - DAY

SECURITY CAMERA POV:

LARRY MOORE (Mixed, teens) sits across from BERNICE FREEMAN (40s), a beautiful black woman with a commanding presence. She looks him straight in the eye, almost as if they are in a staring contest. A substantial wooden desk is between them and the walls are lined with bookshelves, photos and community service awards.

END SECURITY CAMERA POV.

Larry finally glances away, his eyes landing on an older photo on Bernice's desk of a handsome black man.

BERNICE

This is a new start for you Larry;
a second chance that not many in
your current position get.

She pulls out a black bag from behind her desk and hands it across to Larry.

BERNICE (CONT'D)

I can't imagine a better candidate
to make Time Tok's first
documentary series.

Larry slowly opens it to find a shiny new camera inside and immediately what was apprehension gives way to excitement.

LARRY

I can't thank you enough Bernice.

He pauses.

LARRY (CONT'D)

And what about my fee? My sister's hospital expenses?

BERNICE

All will be paid upon completion of the documentary. It's only two days and, if everything goes according to plan, you and the Dream Team will come out on the other side changed people.

LARRY

I hope so.

Larry sets down the camera and holds up his fingers in a square, like he is holding a fake camera.

LARRY (CONT'D)

Can you say more about what everyone will be doing on the farm for the camera?

Bernice laughs.

BERNICE

Of course.

She looks directly into the fake finger lens.

BERNICE (CONT'D)

You're all gonna be harvesting.

EXT. SOUL PURPOSE DETENTION CENTER - DAY

THEO MOORE (White, 40s) and ASHANTI MOORE (Black, 40s) hold hands anxiously outside a beat up, old car.

They are staring at the entrance of a brick building with a large sign out front that reads "SOUL PURPOSE DETENTION CENTER".

Larry hesitates as he walks through a glass door, eyes searching until he spots the couple.

He smiles and waves as he walks over to them with his brand new camera bag hanging from his shoulder.

They stand looking at each other before coming together in a group hug.

Theo steps back, making a show of inspecting Larry.

THEO

I thought you'd have at least one neck tattoo or a black eye or something.

LARRY

Didn't even break a nail. See?

He holds up his hands for further inspection, twiddling his fingers in a way that causes his parents to laugh.

INT. BEAT UP CAR - DAY

Larry sits in the back of the junky car. Outside, a suburban setting steadily transitions into an urban one as calming jazz plays over the radio.

Larry's ears are plugged with cheap wired headphones as he scrolls through his phone. The number of notifications he has on each app shows that its been a long time since this device has been in his hands.

He clicks through some of the texts. A lot are messages that read things like: "Praying for your family." "I heard about Taneisha, I'm so sorry." "You're in our thoughts."

He quickly closes these then goes to the Time Tok app and types in "Dream Team". The page pops up with a bright picture of five teens at the top. Underneath it, it reads "All dreamers are welcome here." They have 25 million followers.

Larry looks up when he sees Theo's hand waving at him out of the corner of his eye. He reluctantly takes his headphones out.

THEO

-you excited to be working with Aunt Mary and the Dream Team?

LARRY

As compared to being in juvie, for sure.

Ashanti lets out an unwilling snort of laughter.

Ashanti sits up.

ASHANTI

If Mary knows what's good for her she'll keep that big mouth of hers shut and appreciate that you're helping them at all.

THEO

Come on Ash. I'm sure it will be fine.

Ashanti and Larry give him a look.

Theo shrugs.

THEO (CONT'D)

She's going through a lot right now.

ASHANTI

She's going through a lot?! Are you serious? Our daughter is in a coma, our son is the neighborhood drug dealer and you -

THEO

Hey, hey. We said we we're going to avoid confrontation today, remember?

Larry puts his headphones back in, effectively ending his parent's argument.

He scrolls down the Dream Team page, clicking through videos.

The videos fill the screen, the transitions between them like someone is scrolling through social media on their phone. Some play in entirety, others only part way; a variety controversial videos are mixed with regular Time Tok trends.

MONTAGE OF DREAM TEAM TIME TOK VIDEOS:

Most of these take place in the gorgeous Dream Team New York City penthouse that the group lives in together.

- Video of Dream Team members (dream members if you will), REBECCA (white, teens), DARREN (white, teens), MAVERICK aka Portly Teen (white, teens), EUGENE (Asian, teens) and ALLY (Latinx, teens) celebrating when they hit 50 million followers.

- Rebecca on a throne above everyone with a crown on her head while a large group sings happy birthday to her.

- Video of Rebecca leading the Dream Team in doing a Time Tok dance. She scolds Eugene for getting a move wrong repeatedly.
- Video of Eugene mimicking Maverick.
- Video of a dream member yelling "Niggardly" in a public place.
- Video of the team voting together. A combination of republican and democrats.
- Video of Ally yelling I.C.E. near Mexican families.
- Product placement video of Darren drinking energy drink after energy drink surrounded by girls in bikinis.
- Video of Rebecca and Ally doing the "look back at it" challenge. They pass men of color walking with their significant others and see if they will look back at them.
- Darren doing a shot contest with a girl until she passes out. He lifts her as though she is a prize.

END OF MONTAGE:

Larry stops scrolling and goes back to the top of the page. The follow count has now dropped to 24 million. He refreshes a few more times and each time the follower count is lower.

LARRY

(to himself)
Holy shit.

A new video pops up with the latest refresh. Larry clicks it.

Eugene is floating around on a blow up chair in a roof top pool, his phone angled to show off his abs.

EUGENE

Looks like we're in trouble today all. Mother Mary is sticking it to us, conference room style. Stay tuned to find out more.

REBECCA (O.S.)

Eugene, will you get your ass in here?

Eugene quickly ends the video, almost falling out of his chair. Comments pour in, none of them good.

INT. BEAT UP CAR - DAY

Larry looks up from his phone. Through his headphones he can hear the roar of a crowd. And then he sees it.

EXT. APARTMENT BUILDING - DAY

Everyone is yelling and wielding a variety of signs. Some read "Don't Stream Dream Team"; others include pictures of teen faces with words like "RACIST" across them.

They chant in unison.

CROWD

Don't stream Dream Team! Don't
stream Dream Team!

INT. BEAT UP CAR - DAY

Larry stares out at the crowd, in shock. Or is it wonder?

He rolls down the window to let the chants fill the car.

He looks up to see that at the top of the apartment building there is a giant screen depicting a stylish promo of the Dream Team towering over the crowd.

ALL DREAM TEAM APPEARANCES CANCELED UNTIL FURTHER NOTICE is written across the middle in red.

EXT. DINGY APARTMENT BUILDING - EVENING

The car pulls up to an old apartment building in a shady part of town.

INT. MOORE APARTMENT - LARRY'S ROOM - MORNING

The walls of Larry's very neat room are covered with Dream Team posters. Amongst them is a framed collage of photos of him and his younger sister TANEISHA (beautiful, mixed, teens) doing various fun activities ie on vacation, making funny faces, swimming, at a party.

Our view of these images is obscured by Larry, who is placing clothes from his drawers into a large duffle bag while listening to a podcast.

JOANNIE (V.O.)

Hey guys, it's your favorite and very dreamy podcasters, back at it again with ALL THINGS DREAMER. Lets just jump right into it, shall we, Chels?

CHELSEA (V.O.)

OMG! Yes! But first I just want to address that when Joannie says guys, she means it all inclusively, not like, just guys.

JOANNIE (V.O.)

Totally. Thanks Chels.

INT. PODCAST ROOM - DAY

JOANNIE (Early 20s) and CHELSEA (Early 20s) sit in a sparse podcasting room dressed in sweats and baseball hats with full faces of makeup.

CHELSEA

We definitely want to start this episode with inclusive vibes. Cuz, if you don't live under a rock then you must have heard about the video that went viral last weekend featuring none other than our once beloved Dream Team.

Crying sounds

JOANNIE

That's right people. The Dream Team was caught on camera throwing a black face party, IN THE WOODS! I mean they've never been exactly PC, but this is some next level, in your face, shit!

CHELSEA

I mean, not only is it racist, it's tacky. What is this 2017?

JOANNIE

Ugh! SO tacky! Anyway, I guess it was broken up when a group of actual black people found them and asked them what the actual fuck they were doing. I'm sure you can imagine how well that ended.

CHELSEA

I don't even want too. Any who, rumor has it that, my personal favorite dream member, and gay icon, Maverick Nova, hasn't been seen since even before this viral fail. I mean, the rest of the Dream Team is flouncing around as if they're not racist assholes, but no one's seen Mavy, in like a month. If you're listening to this Mavy, we still love you! And Eugene can never take your place no matter how gay he tries to be. I mean like when did he even come out?

JOANNIE

Chels you can't just say stuff like that. Are you trying to get us sued? Geeze. Anyway, check out our socials if you wanna see the actual video of this deplorable, despicable, absolutely un-American show of -

INT. MOORE APARTMENT - LARRY'S ROOM - CONTINUOUS

Larry stops the podcast when he hears muffled crying coming from outside his room.

INT. MOORE APARTMENT - HALLWAY - MORNING

He creeps down a dark hallway lined with a series of happy family photos and stops outside the room the crying is coming from. The door is cracked open and Larry peeks in.

INT. MOORE APARTMENT - TANEISHA'S ROOM - MORNING

LARRY POV:

Theo is holding Ashanti, trying to comfort her. Her head is buried in his shoulder.

ASHANTI

How are we going to do this? Between Larry and Taneisha, we're gonna have to move to my parents house soon. And we can't just move her. Remember the doctor said that being some place familiar could help her recovery.

She looks at Theo with tear filled eyes.

ASHANTI (CONT'D)
Can you ask Mary again if she can help?

THEO
I already did... she hasn't responded.

ASHANTI
That evil, cunt, bitch, piece of shit.

THEO
Wow, I haven't heard you talk dirty like that in a while.

Ashanti chuckles as Theo brushes away some of her tears. Her phone buzzes and she takes it out of her pocket.

ASHANTI
Shit. We're gonna be late if we don't leave soon. I really don't wanna hear any of that "colored people time" shit from Mary. I might have to beat her ass.

Theo laughs. They turn to the door when they hear Larry join in.

ASHANTI (CONT'D)
Come in Larry. You should see her before we go. It might help.

Ashanti opens the door changing the focus of Larry's POV to -

INT. MOORE APARTMENT - TANEISHA'S ROOM - MORNING

Taneisha lays on her bed. Eyes closed, looking like a modern day sleeping beauty, if sleeping beauty were surrounded by hospital machines.

He inches over to her, failing to hold back tears as he tentatively touches her hand. When he finds warmth there, he takes it. We can see they have on matching bracelets. Taneisha's reads "Sista" and Larry's reads "Brotha". He bends over her, bringing his forehead to hers.

LARRY
(Whispers)
I'm sorry.

INT. MOORE APARTMENT - LARRY'S ROOM - LATER

Larry dashes back into his room.

LARRY
Just need my camera, mom!

As he enters, Larry gets a notification that the Dream Team has a new post. He opens it.

REBECCA PHONE POV:

REBECCA
Hey dreamers, it's the Dream Team coming at you live from the road to redemption.

She shows the dirt road they are standing on then brings the camera back to the team.

REBECCA (CONT'D)
You won't be hearing from us for a while. We're staying unplugged so we can really embrace our sensitivity training. When we get back, you might not recognize us. But until then, keep dreaming.

The rest of the Dream Team waves at the phone from behind her.

END REBECCA PHONE POV.

Larry rips one of the pictures from the collage, then places it into his camera bag before zipping it closed.

INT. BEAT UP CAR - MORNING

Ashanti and Larry sing along to "Stronger" by Kelly Clarkson, Larry dancing wildly along with the music.

The song ends right as they come to a stop.

Ashanti and Larry watch as Mary approaches, waving.

MARY
(muffled)
Hey, you two!

Ashanti waves back with a tight smile.

ASHANTI
Should I run her over?

Larry laughs and squeezes her hand.

LARRY

Be cool, mom. Never let them see
you struggle.

EXT. BEAT UP CAR - MORNING

Larry opens his door and tumbles out, in a particularly not cool way, laden with his bags and bursting with energy.

He waves at Mary, accidentally dropping some of his things in the process.

LARRY

I'm excited to be working with you
on such a professional level, Aunt
Mary.

MARY

Well, I'm sure Bernice hired you
for a reason. I'm expecting some
good footage from you!

She smiles at him, then strides over to look through the still open door.

MARY (CONT'D)

Still on colored people time I see,
Ashanti.

She chuckles.

ASHANTI

(pointedly)

We took some extra time to say bye
to Taneisha.

Mary puts on a somber expression.

MARY

I hear she's doing a little better.
I was so pleased to get that text
from Theodore.

ASHANTI

Glad to hear you've been receiving
Theo's texts, even if you don't
respond to them.

MARY

Yes, well, I'm sorry we couldn't assist you more with the medical expenses. Everything is tied up in this, that and the other. You know how it is.

ASHANTI

You do seem to be struggling more than usual. At least you're doing something good for Larry. He's always wanted to be a part of the Dream Team.

Mary laughs.

MARY

I wouldn't go that far, but we're certainly happy to have him assist us. He's such a talent. Well, safe travels and give my best to Theodore and Taneisha.

ASHANTI

You could call them yourself -

Mary closes the door with a creak that causes her to wince.

MARY

(loud)
You might want to get that looked at.

She waves again as she walks away, Ashanti glaring after her.

EXT. DIRT ROAD - MORNING

Ashanti's car skirts away.

LARRY

(loud)
Bye Mom!

Larry returns his attention to his fingers which are up in a square, concentrating hard on looking through them. He brings them over to frame the Dream Team.

LARRY (CONT'D)

I want you all to know that I take this very seriously. I hope you do as well because I WILL be watching.

He takes out his camera in a flash, fumbling it in his haste, but managing to get it steady after a moment.

LARRY CAMERA POV:

LARRY (O.C.) (CONT'D)

Now, I'm going to need you to put on these lavs so we can have clear sound.

Larry hands out lavalier mics to the team. As they struggle to put them on, he aims the camera down the dirt road where a school bus approaches in the distance.

The bus comes to a stop next to the team, covering them in a cloud of dust. All the windows are blacked out, giving it an ominous feel.

The door opens to reveal a very muscular and extremely annoyed bus driver, MALCOLM (Black, male, 40s) dressed in an all black uniform; picture a combination of the police and the black panthers, complete with sunglasses. He scans the team up and down.

MALCOLM

Are ya'll getting on or what?

ALLY

Um. No. Mary, what is this? We did not agree to public transportation.

MALCOLM

Fine by me.

He begins to close the door, but a hand stops it; Rebecca's hand.

REBECCA

I'm not letting the Dream Team die over one dumb mistake. We're all in this together.

She turns to the others who are still hesitating.

MALCOLM

If ya'll don't get on this damn bus right now, I'm leaving you and you can take it up with Bernice.

MARY

Everyone on!

She grabs Larry's arm and pulls him to the side.

MARY (CONT'D)
Get them from over here.

She looks over his shoulder at his camera screen.

MARY (CONT'D)
Yeah, that's it.

The camera is angled to make the whole situation feel sinister.

LARRY (O.C.)
This is kinda of a weird angle for
this shot -

MARY
Just do as I say.

The team puts on their game faces, showing not an ounce of trepidation as Larry films them getting on the bus.

LARRY (O.C.)
Aunt Mary, aren't you supposed to
take everyone's phones?

Annnnd the masks fall. The team stops mid stride, Eugene, in the middle of reading an article about the best ways to gain back followers on his phone.

They all glare at Larry.

EUGENE
(under his breath)
Asshole.

MARY
Thank you Larry. It's me or the
Happy Harvesters.

The team passes back their phones. Eugene passes back A phone, but you can see the screen of another one brighten and buzz in his pocket.

LARRY (O.C.)
Wait, can we do that one more time?
I just need a clean take.

Malcolm gives him a look.

LARRY (O.C.) (CONT'D)
Uh, never mind.

END LARRY CAMERA POV.

He clambers onto the bus, barely fitting through the door with his bags.

MARY

Use this time wisely, dream members.

Malcolm shakes his head as he shuts the door.

EXT. ROADSIDE - MORNING

Mary watches the bus disappear into the distance. She checks her phone impatiently as a black passenger van pulls up beside her.

MARY

You're two minutes late. I'm going to need to stop at the bank before you take me to the Hyatt-

A girl, gold mask on, dressed in all black, jumps out, followed by several LARGER MASKED PEOPLE. They drag Mary into the van before she can react then head in the same direction as the bus.

INT. BUS - MORNING

The inside of the bus is cramped, dark and hot.

Several of the brown, pleather seats are occupied by people of color, all teens, a mixture of male and female, in various styles and fashions. The soft murmur of their whispers to each other can be heard.

Larry is moving around in his seat to get different shots, including the Dream Team cramped together in a few seats with their luggage. He pays no attention at all to the personal space of the kid he's sitting next to, LEON (teens, skinny, black).

LARRY CAMERA POV:

He jumps and hits Leon hard when he points the camera at a girl and sees Taneisha looking directly at him. She is soaking wet with messy hair, wearing only a dirty bra and fashionable jeans. She opens her mouth wide, the sound of gurgling getting louder and louder before water comes flooding out like vomit.

He calms down when he lowers his lens and sees that it was not her after all.

LEON
 Listen, if you knock me one more
 time Imma beat yo' head in with
 that camera.

Larry looks nervously toward Malcolm who determinedly faces forward.

LARRY
 Sorry, man.

Larry sits down, overly still.

END LARRY CAMERA POV.

LEON
 You gotta be careful who you
 filming anyway. I'm Leon by the
 way.

Leon puts out his hand. Larry releases all his tension and shakes it.

LARRY
 Thanks for the heads up. I'm Larry.

They stop talking as several hi-tech TVs descend from the ceiling.

LARRY (CONT'D)
 (whisper)
 What is this?

Leon shushes him, concentrating on the screen as Larry discreetly opens his bag to put his camera away.

HAPPY HARVESTERS INTRODUCTION VIDEO:

EXT. FARM - DAY

A HAPPY HARVESTERS graphic appears on screen followed by "Working together to make the World a Better Place".

Dissolve to Bernice standing under the Happy Harvesters sign.

BERNICE
 Welcome to Happy Harvesters the
 premiere sensitivity training
 program on the east coast.

The words "Racial Identity", "Diversity and Inclusion (DNI)" and "Bias" come on screen over a black background.

BERNICE (V.O.)

We will be exploring the topics of racial identity and racism along with core DNI concepts.

EXT. FARM - DAY

Back to Bernice under the sign.

BERNICE

We stand out because this is a program that participants don't just watch, but experience.

EXT. CORNFIELD - DAY

A WHITE PERSON picking corn in the field outside the barn with a TEEN of color. They high-five when their basket is filled.

BERNICE (V.O.)

By taking part in a volunteer opportunity with underrepresented teens from rehabilitation and juvenile delinquent centers throughout the state you will be expanding your cultural awareness while providing food to the surrounding communities.

INT. CAMERA ROOM - DAY

A room full of small screens depicting areas throughout the farm.

BERNICE (V.O.)

Don't worry. We monitor everything to make sure this is a fun and safe experience for everyone. But don't take it from me; lets hear from some of our past participants.

Testimonials:

INT. ROOM - DAY

A MAN sits in front of a blank background.

MAN #1

Before HAPPY HARVESTERS I was just plain racist. I used to hate black people.

EXT. PROTEST - DAY

The same man smiling in the middle of a full blown protest.

MAN #1

Now I love them and believe that all black lives matter.

INT. ROOM - DAY

A WHITE WOMAN sits in front of the same blank background.

WHITE WOMAN

I used to be homophobic.

INT. CHURCH - DAY

The same woman officiates a lesbian wedding.

WHITE WOMAN

Not anymore.

The brides kiss in front of her.

INT. ROOM - DAY

A DIFFERENT MAN sits in front of the blank background.

MAN #2

When people spoke Spanish around me I used to feel nothing but disgust.

INT. CLASSROOM - DAY

The man sits in a full classroom. There are Spanish phrases on the board in the front.

MAN #2

Now I'm taking Spanish courses and plan to spend a year abroad in Colombia. Gracias Happy Harvesters!

EXT. FARM - DAY

Bernice on screen again under the sign. Now a group of teens stands around her in purple T-shirts.

BERNICE

This can be your chance for change too.

TEENS

WELCOME TO HAPPY HARVESTERS!

END HAPPY HARVESTERS INTRODUCTION VIDEO.

INT. VAN - SAME TIME

Mary cowers, pressed against the van wall. The van has no seats in it except for the driver and passenger. The boy and girl sit on either side of her on the hard, metal floor.

The girl holds up a needle.

GIRL

Do you know what that is?

MARY

I don't know. Heroin?

The girl rolls her eyes as two masked people hold Mary down.

MARY (CONT'D)

No. Get away from me! No!

She struggles to no avail as the girl calmly injects her.

GIRL

It's rocuronium. Soon, you won't be able to move at all.

BOY

But you'll still be able to feel everything.

Mary attempts to move her hand, but it barely budes. The boy checks his watch.

BOY (CONT'D)

We have a little over an hour.

Mary's eyes look wildly around at them.

GIRL

More than enough time.

Another masked person hands her a sewing needle and thick thread.

She begins to sew Mary's mouth shut.

INT. BUS - MOMENTS LATER

Larry and Leon sit in an awkward silence until they both start laughing. Larry opens his bag and reaches in for snacks. He throws a bag of chips to Leon.

LARRY

They probably should've hired me to film that one too.

LEON

Look! We're already here. Shouldn't you be getting this?

Larry hastily grabs his camera knocking his picture of Taneisha onto Leon's lap without noticing. He quietly puts it back in Larry's bag as Larry -

LARRY CAMERA POV:

- starts filming out of the front wind shield, the grain bins prominent in his lens.

EXT. CORNFIELD - CONTINUOUS

The bus pulls off the main road onto a narrow dirt one. Walls of tanning cornstalks engulf them, brushing against the sides as it passes through.

They travel under a freshly painted wooden sign that reads "Happy Harvesters" and pull up to a dirt clearing with a red barn next to it.

Bernice is ahead of them, helping to load the last wooden crate full of vegetables into a pick-up truck that's already filled to the brim with crates.

She and a BLACK MAN hug before he gets into the truck and drives down the dirt path the bus came up. The side of his truck reads SOUL PURPOSE.

EXT. CORNFIELD CLEARING - CONTINUOUS

As soon as the doors open Larry sprints out.

LARRY
Ok, lets get this right people!
Step off that bus in style!

LARRY CAMERA POV:

Teens start steadily exiting the bus. Several give Larry the finger as they pass. Others pander to the camera.

Ally pushes roughly by Larry, followed by Eugene and Rebecca. She looks around wildly, hopping from one foot to another.

ALLY
Where's the bathroom?!

REBECCA
Why are you always so dramatic?
Just hold it.

Darren walks up to them zipping his pants.

DARREN
Or go in the field.

ALLY
I'm not an animal Darren.

DARREN
I take that as a compliment.

Ally and Rebecca exchange disgusted looks as they turn to see Bernice in front of the group, smiling.

BERNICE
Shall we?

She starts toward to barn with Malcolm and everyone following ...except the Dream Team. They hesitate until Rebecca leads the way.

Larry turns to look down the dirt path and watches curiously as a far away van approaches. He brings up his camera to film it when Leon's head enters the frame.

LEON
This your first time here, right?

END LARRY POV.

Larry lowers his camera.

LARRY
How'd you know?

LEON

Real talk, Bernice asked me to watch out for you. Whatever you need man, I'm your guy.

LARRY

Good to know. She stays looking out. She had everybody off my back in juvie.

LEON

You were in juvie? Never judge a book for real. What did you do?

LARRY

(Uncomfortable)
Drugs.

LEON

Enough said. Now come on. Can't have everyone waiting on us.

INT. BARN - DAY

Everyone is seated on folding chairs facing a blank wall, in a dark, rustic barn. Leon splits off from Larry with a head nod, forcing him, along with the Dream Team, to file into the only seats left, the front row.

Amongst cheers from the teens, Bernice strides to the front of the group. To the trained eye, she is wearing a state of the art headset. She holds up a hand and silence falls.

BERNICE

I'm sure, you've all noticed by now that we have some celebrity guests in our midst. Lets applaud the Dream Team for taking the first step towards change.

SOMEONE IN THE CROWD

Fuck yeah Bernie!

Bernice laughs as the teens applaud again.

BERNICE

And the kid with the camera right in front of me is Larry Moore. He's filming the upcoming dream team documentary. Very exciting that we all get to be a part of it. Please do your best to help him in anyway you can.

More applause, that causes Larry to look both embarrassed and pleased. He holds up his camera in acknowledgement.

LARRY CAMERA POV:

Bernice smiles at him.

BERNICE (CONT'D)

We're going to kick things off with a partnering exercise. Everybody reach under the chair you are sitting on. You each have a name under your seat. You all need to find the person with your name and hopefully meet some more friends along the way. This will be your partner for the harvesting. The corn picking itself is easy. All you have to do is grasp the ear firmly, bring it down, twist and slit.

Bernice does these motions as she says them. They look violent.

BERNICE (CONT'D)

And of course, meet the 50 basket quota, so you'll have lots of time to get to know each other and, hopefully, learn from a new point of view.

Groans as everyone reaches under their chairs to find the name tags underneath.

INT. BARN - MOMENTS LATER

LARRY CAMERA POV:

Larry walks around the room filming as everyone searches for their partner.

Suddenly, Eugene's head fills his screen, causing him to jump back.

He lowers his camera as Eugene drags him into a dark corner.

END LARRY CAMERA POV.

EUGENE

Hey Larry, I'm happy I finally get the chance to talk to you alone. Let me be straight with you.

(MORE)

EUGENE (CONT'D)

My follower numbers have fallen a bit, and I'm thinking you can help me. Just try to keep the camera on me as much as possible. That's all I'm asking.

Larry stares at him.

LARRY

O-kay.

EUGENE

Thanks hon.

Eugene flounces away as Larry raises his camera again.

LARRY CAMERA POV:

He zooms in on Darren who is talking to DENISE (teens, black, conventionally beautiful). She smiles shyly at him.

DARREN

How'd I get lucky enough to run into a fine sista like you?

DENISE

Divine intervention?

DARREN

Well I must be blessed and highly favored. What's your name?

DENISE

Denise.

DARREN

I like that. Maybe we can -

Before he can continue, JORDAN (black, heavy-set, teens) comes up behind him.

JORDAN

Looks like we're partners.

Darren, annoyed, turns to face Jordan, who is holding up a name tag with "DARREN" written on it.

DARREN

Whatever you say, dude.

Denise waves as Darren trudges away with Jordan.

Larry rushes after them.

LARRY (O.C.)
Hold up guys. Can I get a quick
interview?

Jordan shrugs.

INT. BARN - WALL - MOMENTS LATER

LARRY CAMERA POV:

Darren and Jordan stand in front of a blank barn wall with
their name tags on.

LARRY
So are you too excited to be
partners?

Jordan shrugs.

DARREN
Very, I think I can learn a lot
from, what's your name again?

LARRY
It's Jordan.

He points at Jordan's name tag.

DARREN
That's right, Jordan. This dude
definitely fucks!

Jordan shrugs.

LARRY
And how did you end up at Happy
Harvesters, Jordan?

Jordan shrugs.

JORDAN
Don't matter how I got here. I'm
here and I want to help my
community. Simple as that.

INT. BARN - WALL - LATER

LARRY CAMERA POV:

Eugene and EMMETT aka JEEVES (teens, built, tattooed,
Hispanic) stand in front of the wall now.

LARRY
Can you both introduce yourselves?

JEEVES
I'm Emmett, but you can call me
Jeeves.

EUGENE
And for those of you who don't
already know, I'm Eugene.

JEEVES
Dream Team extraordinaire.

EUGENE
Got that right, honey. So, are you
some kind of butler or something?

JEEVES
Nah. I guess Ask Jeeves was
something people used to have back
in the day before google. Lets just
say I know my way around computers.

EUGENE
How mysterious.

LARRY (O.S.)
Does that have anything to do with
why you're here?

JEEVES
Lets just say calling me a hacker
wouldn't be inaccurate.

INT. BARN - WALL - LATER

LARRY CAMERA POV:

Ally and ARIELA (Hispanic, teens) are now in front of the
camera. Ally shifts around uncomfortably.

ARIELA
Hola, I'm Ariela.

ALLY
Unless your next word is baño,
stick to English.

LARRY (O.S.)
Uh, so Ally why are you here?

ARIELA

I got into a little trouble for stealing after my brother and I got separated from our parents.

ALLY

Can we continue this little history lesson later? I need to find a bathroom, NOW.

Ally rushes off camera.

LARRY (O.C.)

Uh, sorry about that.

ARIELA

Eh, I've dealt with worse.

INT. BARN - LATER

LARRY CAMERA POV:

Rebecca is making her way through the crowd smiling and saying "hi" to everyone that passes her.

Larry starts to make his way towards her, through the pairs of teens, until he sees Taneisha again, standing, unnoticed, amongst the chatting pairs. She makes direct eye contact with him as water comes out of her mouth.

A horrified Larry can't look away then... a hand squeezes his shoulder.

He jumps turning violently to find Bernice behind him.

END LARRY CAMERA POV.

BERNICE

You okay Larry?

LARRY

Yeah, yeah. I just thought I saw, something.

Bernice examines him knowingly.

BERNICE

You know, I see a lot of myself in you. We've both suffered a great deal because of the choices we've made.

FLASHBACK:

A pregnant Bernice and MITCHELL (black, 30s), the man from the photo on Bernice's desk, are working on a much smaller farm.

BERNICE (V.O.)
People sometimes don't realize it
but land, ownership, is a powerful
thing.

Bernice walking along the side of the road laughing, carrying boxes of vegetables with "Soul Purpose" written on it.

BERNICE (V.O.)
We dream too big and it causes
others to fear us.

A car comes up behind them and Mitchell gets slammed in the head with a baseball bat.

END FLASHBACK.

Bernice looks off, no longer speaking, her face full of pain.

LARRY
Bernice, are you okay?

Bernice looks back at him with a watery smile.

BERNICE
Sorry about that. I see somethings
sometimes too. But don't let them
scare you; they're just a reminder
of our purpose, of why we are here
doing all of this.

LARRY
Sometimes I don't think I know what
my purpose is anymore.

Larry looks back at where he saw Taneisha, absentmindedly touching his bracelet. She's gone.

Bernice pats him on the back.

BERNICE
Deep down, you know why you're
here. Now, don't you have a job to
do?

Larry raises his camera with a grin.

INT. BARN - LATER

Larry watches as ABEL (teens, handsome, black) steps up to Rebecca.

ABEL

Hey.

He holds up a name tag with her name on it.

ABEL (CONT'D)

I think we're partners.

INT. BARN - WALL - CONTINUOUS

LARRY CAMERA POV:

Rebecca and Abel stand in front of the barn wall, Rebecca now beaming.

LARRY

So, why are you taking part in
Happy Harvesters, Abel?

Before he can answer -

REGINA (O.S.)

Abel!

REGINA (Black, teens, pretty) runs on screen and hugs Abel, then kisses him. Her hair is dyed high-lighter purple and she has several tattoos and piercings.

REGINA (CONT'D)

I'm not feeling well so I'm gonna
be at the big house today. Is this
your partner?

She gives Rebecca an unimpressed once over.

ABEL

Yeah.

REBECCA

Uh, do you mind stepping out of
frame for a second while we get
this?

She gestures to the camera, pulling Abel closer to her.

REGINA
Actually I do.

ABEL
Regina we talked about this.

Rebecca gently pushes Abel out of her way to step closer to Regina.

REBECCA
It's all right.

Regina brings out a switch blade, flicking it open and shut menacingly.

Rebecca looks down at the blade, then back up at Regina.

REBECCA (CONT'D)
What are you gonna do?

Before Regina can react -

BERNICE (O.S.)
(loud)
Everyone whose found your
harvesting partner say diversity.

Larry reluctantly turns to face Bernice as the room fills with yells of "diversity".

BERNICE (CONT'D)
Sounds like you're all paired up!

She smiles out at the crowd.

BERNICE (CONT'D)
Dream Team, you can leave your bags
here before I take you to where
you'll be staying. Malcolm -

Rebecca enters the edge of the frame.

REBECCA
I hate to have to say this but
that's our personal property.
Anything that goes missing will
have to be reimbursed.

DARREN
In full.

Bernice's smile stiffens as she steps up close to them.

BERNICE

For the next two days it's my personal property and I take good care of my things so you've got nothing to worry about. Malcolm?

She turns to him.

BERNICE (CONT'D)

Please get the volunteers settled in at the big house.

Malcolm nods and leads the conversing teens away.

EUGENE

Wait, why don't they have to leave their bags?

Bernice does not dignify this with an answer as she walks out of the barn and into the cornfield.

EXT. CORNFIELD - AFTERNOON

REBECCA (V.O.)

And where is Ally?

CAMERA ROOM POV:

Ally stands up from a squatting position between the stalks then stomps away through the corn.

END CAMERA ROOM POV.

Ariela, barely visible through the stalks, watches Ally pass then comes running up behind her.

Ally turns when she hears the movement. Fear smoothly transitions to contempt when she sees who it is.

ARIELA

You move fast. I've been looking for you everywhere.

ALLY

Well you found me. Now can you tell me how the hell to get out of here?

Ariela holds out some hand sanitizer.

ARIELA

Come on. I'll take you to where you're staying so you can clean up.

Ally considers for a second then continues stomping through the corn.

ALLY

Hell no. My father is gonna get this place shut down SO fast.

ARIELA

(quietly)

He will not. He is not a good man.

Ally stops and turns slowly around.

ALLY

What did you say?

ARIELA

He's not a good man. He's deported so many people, people that he could be helping. I don't know how he sleeps.

Ally's eyes widen, but she quickly gets her bearings.

ARIELA (CONT'D)

Don't act like you don't know. He calls it "cleansing America", right?

ALLY

(pointedly)

My father believes in the law, as do I. We EARNED the right to be here.

ARIELA

You don't have to be like him. This is your chance to do better, to be better. Don't you understand that?

ALLY

What I understand is that the only people that get deported are the ones that deserve it. All you illegals do is take and contribute nothing. This is what I think of you!

She spits in Ariela's face. Ariela wipes it off with her hand, then pulls a gold mask on.

ARIELA

(in Spanish)

You made your choice.

Ally screams before running away through the corn.

CAMERA ROOM POV:

Ariela looks directly at one of the screens then starts after her.

END CAMERA ROOM POV.

EXT. CORNFIELD - DAY

LARRY CAMERA POV:

Larry walks backwards in front of Bernice, struggling to keep up with her swift pace.

A scream comes from somewhere in the depths of the field.

Larry stops, halting the progress of the group.

END LARRY CAMERA POV.

LARRY

What was that?

BERNICE

I'm sure it's just some of the other kids messing around.

Larry hesitantly starts moving again.

LARRY (O.C.)

So, what are those shiny cylinder things in the field?

BERNICE

Originally they were used to dry grain. But we found a new use for them.

FLASHBACK:

Bernice standing in front of the two gigantic grain bins dressed in mourning black, with a bigger belly and holding the hand of a small boy, as items are being carted into the mostly empty interiors.

BERNICE (V.O.)

We re-purposed them to use for our state of the art composting process.

All action in the flashback stops when Larry interrupts.

LARRY (V.O.)
What is composting?

The action picks back up again as Bernice continues.

Close ups on the composting process.

BERNICE (V.O.)
Essentially we layer wood chips and soil on top of whatever we are planning to compost, anything from fruit to animals to leaves, and put it in an airtight compartment until it has decomposed into usable, nutritious soil material. We're making black gold here.

She laughs.

PRESENT DAY:

LARRY
Can we go inside them?

BERNICE
That's up to you.

EXT. CORNFIELD - DAY

A sweaty Ally now walks through the field. She has tears of frustration in her eyes.

She stops and does a 360. Is that talking in the distance?

She walks towards it and clearly hears the sound of Rebecca's voice.

She peeks around stalks into the farm equipment clearing and slowly steps into it. The closer she gets to the tractor, the more distinct Rebecca's voice becomes.

REBECCA (V.O.)
We want to make you feel more comfortable. We know how black people hate being the only ones in the room so this is our creative solution.

Ally runs toward it.

ALLY

Oh my God, Rebecca. We have to get -

She stops short when she sees two small figures with gold masks and sharp corn husking tools in their hands.

TANEISHA (V.O.)

That's really, sweet, but I'm gonna go.

REBECCA (V.O.)

Come on just one drink. Darren's already getting it for you.

One of them presses stop on a phone that's playing the recording. They laugh as they inch playfully towards her.

Ally backs up until she hits something hard.

Ariela holds her so she can't run and leans forward to speak into her ear.

ARIELA

(in Spanish)

And this is what I think of you.

Ariela stabs her in the back with a husking tool of her own, while covering Ally's mouth to muffle her screams.

EXT. TINY HOUSE ROW - DAY

LARRY CAMERA POV:

Bernice and the Dream Team exit the corn field to find a clearing with a row of tiny houses. They are white and plain with red doors. No plants except for the surrounding corn and the emerald green grass.

BERNICE

Here we are. Home sweet home.

EUGENE

Oh, this is kind of cute. Which one is mine?

BERNICE

You're all staying in this one.

She points to one of the houses in the center.

BERNICE (CONT'D)

The bunks are all set up for you.
Now hurry and get settled cuz ya'll
will be meeting up with everyone
else in an hour or so outside the
barn. Don't go wandering off cuz
it's easy to get lost. I'll send
someone to get you.

She smiles then leaves the team, entering the cornfield as they stand looking around at each other, distraught.

EXT. CORNFIELD - CONTINUOUS

Bernice walks through the corn with ease, almost like it's allowing her through.

She stops when she sees something move ahead of her. Someone?

Mitchell stands silently, in a plain T-shirt and jeans, smiling at her. Then his face becomes a grimace of pain. Blood starts to squirt from his head as it squishes in on one side, distorting his features, his mouth open in a silent scream.

Bernice squeezes her eyes shut. When she opens them again, he's gone.

Her palms, curled into tight fists, loosen. She reaches forward to touch the air where Mitchell stood before her and a few droplets of blood fall to the earth. She then resolutely brings her hand back down and continues on.

EXT. BIG HOUSE - DAY

Bernice exits the cornfield, lost in thought, twisting her wedding ring. Before her is the big house and it is, in fact, humongous. A mixture of modern and rural. There are lots of windows with a country porch, brightened by colorful flowers.

INT. BIG HOUSE - DAY

Bernice enters the house; pictures of past volunteers and family photos are everywhere and there is lots and lots of purple. It has a rustic, homey feel; wood floors, cushy couches, views of the farm.

She walks down a hallway and opens a door at the end, revealing a staircase. The soft murmur of voices can be heard out of sight.

EXT. TINY HOUSE ROW - DAY

Larry is filming the houses from every angle imaginable.

INT. TINY HOUSE - CONTINUOUS

The Dream Team looks around the small room with distaste. A row of bunk beds is on either side against the wall, creating a narrow pathway between them. Five of them are covered in cheap white sheets with orange T-shirts and a towel sitting, folded on top of them. Each is labeled with a dream member's name and Larry.

EUGENE

Charming.

Larry crashes through the door, camera swinging around his neck.

LARRY

I call first shower!

He runs to their single bathroom and slams the door.

EUGENE

Asshole.

INT. TINY HOUSE - BATHROOM - CONTINUOUS

Larry turns on the shower then quietly cracks open the bathroom door and films the team.

LARRY CAMERA POV:

INT. TINY HOUSE - CONTINUOUS

Eugene covertly takes out his phone and tries to open IG, but it won't load. No service.

EUGENE

Fuck! How do people live like this?!

REBECCA

No, this is perfect. We can use this! Show our audience how we're just like them. It's not our lifestyle that makes us special, it's us.

Eugene swipes his finger along a dusty window sill and looks at it with disgust.

EUGENE

If you say so.

Rebecca walks over to the bed labeled with her name and picks up the orange T-shirt, frowning. There is a smiling, cartoon piece of corn on it along with the words HAPPY HARVESTERS.

Darren throws himself on his bed, hands behind his head.

DARREN

Can you shut your brain off for a second and relax? Put on your new T-shirt. Watching you get dressed is my only entertainment until my crusties get here.

REBECCA

What are crusties?

DARREN

Porn mags. Swiped some from my brother since we can't have phones.

REBECCA

You're disgusting.

END LARRY CAMERA POV.

INT. BASEMENT - SAME TIME

Bernice is now in a spacious room. Everything about it is comfortable with warm light coming in through the ground-level windows.

The teens are in purple T-shirts and sit in a quiet circle. Malcolm leans against the wall.

Bernice strolls around the center of the circle, making eye contact with the teens as she speaks.

BERNICE

You're all here for the same reason, to help create a more just world. That means weeding out the bad seeds. And the Dream Team are most definitely bad seeds for what they've done. Not only that, but they are our most demanding and high profile participants yet.

(MORE)

BERNICE (CONT'D)

This will be difficult, but I believe in all of you. We'll give each of them one more chance for change. And lets hope, for their sake, they choose right this time.

The intensity in her gaze increases until she claps her hands together, breaking a spell.

BERNICE (CONT'D)

Now, lets get picking.

INT. CAMERA ROOM - DAY

On a screen you can see Ariela dragging Ally into the composting grain bins, while the two smaller figures hold the door open for her.

Many of the screens show the dream members from different angles. Eugene is wandering outside of the house, searching for phone service and trying to break into the other tiny houses. Darren chugs some alcohol he pulls from his pocket and starts drumming on every surface in the room. Larry runs out of the bathroom covering his private parts with a makeshift towel. Rebecca lays on her bed, arms crossed, eyes closed.

An unseen person zooms in on Rebecca going into a close up on her face until -

INT. TINY HOUSE - LATER

Her eyes fly open.

Eugene has added his voice to Darren's drum beats and puts on a fashion show in his T-shirt while Larry films using his phone.

LARRY

Yasss! Work it.

EXT. TINY HOUSE ROW - AFTERNOON

LARRY CAMERA POV:

They burst out of the front door and Rebecca storms out after them.

REBECCA

What the hell do you think you're doing? How do you still have that?

EUGENE

I always have two phones in case of emergencies. And it's a good thing I do; I mean, who knows what kind of freaky shit goes down at this place. Plus, I have to have something to show my fans when I get back to civilization.

REBECCA

You. Are. A fucking genius!

MONTAGE:

The Dream Team take selfies in their orange shirts. IE Pretending to pick corn. Posing outside of their tiny home. Group pic that Darren "accidentally" pushes Larry out of. Rebecca kindly beckons him back into the next one. (Note: There are camera sounds between each picture.)

Then Malcolm comes out of the corn.

Eugene snatches his phone from Rebecca and shoves it up his sleeve just in time.

MALCOLM

I'm here to take ya'll to the barn.
You're getting straight to work.

Malcolm walks towards the field followed by Rebecca. A drunk Darren trails closely behind them, followed by Eugene who is secretly looking at some of the pics, seemingly impressed.

Larry starts to come, but -

LARRY

Wait, I have to get my camera!

INT. TINY HOUSE - AFTERNOON

Larry rushes back to his bunk and grabs his camera bag.

EXT. TINY HOUSE ROW - CONTINUOUS

LARRY

I'm he - What the hell people!

There is no one there.

LARRY (CONT'D)

Come on.

He runs into the cornfield.

EXT. CORNFIELD - CONTINUOUS

Larry wanders through the corn, his run now a timid walk. The longer he walks, the more the corn seems to close in around him. He hears a noise. Was that a moan? He turns, standing still, listening. Was that a rustle? The sound of giggles.

LARRY

Hello?

He continues on, quickening his pace. He keeps looking over his shoulder as he goes, moving faster and faster until WHAM! He crashes into a scarecrow causing the pole it's on to tilt.

He moves back, dazed, and looks slowly up at it, almost in awe of how grotesque, yet some how familiar, it is. It's dressed in a messy Dream Team sweater with straw coming out of the ends of the sleeves and pants. A black sack covers its head with a couple of flies buzzing around it.

A dark liquid seeps from its wrists and ankles. Some drips from the pant leg to the ground.

Larry takes out his camera, but -

A hand spins him around. He yells, camera up like a shield, only to come face to face with Leon.

END LARRY CAMERA POV.

LEON

You don't have to sneak around, my guy.

LARRY

I know. I just got separated from the group.

LEON

A little sus ... but I understand why you'd want to separate yourself from them.

He chuckles as he puts his arm around Larry, guiding him through the corn as if they were old friends.

LARRY

Honestly, I think I see some positive change in them already.

LEON

That's really good to hear.

As they move away, just out of earshot, a gurgled moan comes from the scarecrow.

EXT. BARN - CONTINUOUS

Larry and Leon emerge from the field in front of the barn. Outside of it is a sizeable pile of hamper like baskets along with a bunch of sharp husking gloves and tools, gleaming in the sun. The teens are all milling around them with their partners, except for Rebecca who is speaking with Bernice. Most of them are holding bagged lunches.

Larry is handed one and looks inside to find nothing but vegetables. He brings up his camera when he hears Rebecca's raised voice.

REBECCA (O.S.)

This is insane. Ally would never leave.

LARRY CAMERA POV:

Rebecca stands with her hands on her hips in front of Bernice.

BERNICE

Oh, honey, I know it's hard to accept but Ally is gone.

REBECCA

What do you mean gone?

BERNICE

She wasn't feeling comfortable so we spoke to her father and he sent a car to come get her. Of course, this means she's no longer part of the Dream -

Rebecca starts crying loudly before Bernice can finish her statement and the rest of the Dream Team rushes over to comfort her.

LEON (O.C.)

O to the mufuckin' D.

Larry turns to face Leon who immediately lowers his camera.

LEON (CONT'D)
Sorry bruh. You know how I feel
about that.

END LARRY CAMERA POV.

Larry opens his bag to put the camera securely away,
accidentally revealing the picture of Taneisha.

LEON (CONT'D)
Who is that?! She fine as hell.

Larry sees that Leon is looking at the picture of Taneisha
and angrily shoves it down.

LARRY
Don't worry about who that is.

Leon throws both hands up as if surrendering.

LEON
My bad. If I had a girl like that I
would "defend her honor" or
whatever too.

LARRY
(overly aggressive)
That's my sister fuckhead and I
would kill anyone who EVER tried to
hurt her.

Larry stomps away from a stunned Leon who yells after him.

LEON
Got it! She's off limits.

EXT. BARN - MOMENTS LATER

Larry is absentmindedly playing with his bracelet when
Rebecca walks up to him and drags him over to the rest of the
Dream Team.

REBECCA
This is the perfect opportunity for
a group photo! I can already see it
as the doc poster.

Some of the volunteers snicker as they watch the unabashed
Dream Team come together, noticeably a much smaller group
now.

Larry brings up his camera.

REBECCA (CONT'D)

Wait Larry. You have to be in it!

LARRY

(surprised)
Really?

EUGENE

Really?

Rebecca glares at Eugene.

REBECCA

Absolutely.

Larry sets his camera down to take a tripod out of his bag and sets it up. He puts the camera on a timer then runs to go stand with the group.

LARRY CAMERA POV:

LARRY

Okay, on the count of three
everyone. One, two, three...

The team and Larry put on their brightest smiles as the camera flashes.

INT. TINY HOUSE - AFTERNOON

Malcolm is putting the Dream Team's luggage by their bunks.

He searches the bags pulling out every electronic you can imagine, along with various weapons from Rebecca's bag and alcohol from Darren's. His arms fill quickly.

MALCOLM

What the hell is a matter with
these kids?

He pulls Darren's "crusties" out of his bag and sets everything down to peruse through them. He grimaces when the pages stick together, then places them prominently on Darren's bed and takes a picture.

EXT. CORNFIELD - EVENING

Darren is leisurely picking corn in the field with Jordan. His basket is barely filled. He looks up, stretching, and by divine intervention yet again, he sees Denise.

DARREN
I gotta, go do something.

JORDAN
What am I, your daddy? Do you bruh.

Darren pushes his way through the corn until he reaches Denise.

EXT. CORNFIELD - EVENING

Larry wanders around the field, filming sweaty pairs picking corn. Some glare as he passes, some wave.

DARREN (O.S.)
Fancy meeting you here.

Larry makes his way through some stalks towards the sound of Darren's voice.

LARRY CAMERA POV:

Denise flashes a shy smile at Darren.

DARREN (CONT'D)
You have any picking techniques you
wanna show me?

DENISE
Your partner could probably teach
you better than me.

Darren turns to look at Jordan whose basket is full already. When he looks back, Denise has almost disappeared into the stalks.

Darren runs after her.

JORDAN (O.S.)
Yo Larry. Come get some pics of me.
I'll show you how to put in that
work.

Larry looks toward where Darren and Denise disappeared and then makes his way over to a chuckling Jordan.

END LARRY CAMERA POV.

EXT. CORNFIELD - CONTINUOUS

It's quiet as Denise makes her way further into the corn.

Out of nowhere, Darren grabs her wrist and pulls her close to him.

DENISE
Did you follow me?!

DARREN
You didn't let me finish. I want
you to teach me.

She looks down at his hand on her wrist. He follows her gaze then loosens his grip a little but doesn't let go.

DARREN (CONT'D)
Sorry. Didn't mean to pull so hard.

She looks around and realizes that they are very much alone.

DENISE
Let go. This is your last chance.

Darren laughs, unabashed, and continues to hold on.

DARREN
If you promise not to run away
again.

She looks into his eyes.

DENISE
I won't. I promise.

She gently pulls her wrist away.

DENISE (CONT'D)
I have something for you.

She slowly and suggestively slides her hand into her pocket.

DARREN
You have no idea what you're doing
to me right now.

She pulls out two mini bottles of alcohol.

DENISE
Yes I do.

She cracks one open and chugs the whole thing.

DARREN
No chaser or anything. Damn girl.

She smiles seductively.

DENISE
You're turn.

She opens another bottle and tilts his head back, pouring it into his mouth. There is residue left on the bottom when he finishes it.

DARREN
Give me another one. This shit is weak.

CAMERA ROOM POV:

She smiles as she hands over another bottle and he chugs it down even faster.

END CAMERA ROOM POV.

INT. TINY HOUSE - NIGHT

A frazzled, dirty Eugene bangs open the door to find Rebecca and Larry already there.

Larry is getting inserts of the tiny house while Rebecca is reading a book.

REBECCA
Wow! You're just getting here?

EUGENE
I don't want to hear it. Didn't see much of YOU out there Larry.

He stomps over to his bunk and notices his bag.

EUGENE (CONT'D)
Finally, some humanity!

He starts going through it, becoming more and more frantic.

EUGENE (CONT'D)
Where are my things?!

He looks at the others accusatorily.

LARRY
Uh, right in front of you.

EUGENE
No. They are not. My laptop, my ipad, my hot spot?!

Rebecca turns a page of her book.

REBECCA

Well they said not to bring any of that stuff. A phone is one thing, but your iPad, Eugene? Really?

EUGENE

More content equals more fans. It's basic science!

He goes over to his bunk and throws himself dramatically onto it.

EUGENE (CONT'D)

No one appreciates my struggle!

He covers his head with his pillow and screams into it.

Larry looks out the window. It's so dark, he can only see his reflection. He starts when Taneisha appears for a moment. He creeps to the window, but the reflection is only him again.

LARRY

I'm gonna go find Darren. He's been out there a long time.

Rebecca and Eugene don't respond.

EXT. CORNFIELD - NIGHT

LARRY CAMERA POV:

He uses his camera to see in the field.

DARREN (O.S.)

Are we almost there?

He peers through the stalks to see Darren stumbling along behind Denise. He keeps getting whipped in the face by cornstalks.

DENISE

Almost.

DARREN

Oh. Okay. Where are we going?

DENISE

Don't worry. Someplace super fun. Drinks, drugs, women. All your favorites.

Her voice has lost it's seductive quality and is now impatient.

DARREN
Fuck yeah!

Larry quietly follows them.

DARREN (CONT'D)
This is a fucking dump.

They are at the edge of the farm equipment clearing.

DARREN (CONT'D)
Yeah, fuck this. I'm out.

Denise shoves Darren against one of the machines.

DARREN (CONT'D)
Unless you wanna get freaky.

She starts aggressively making out with him. Darren kisses back sloppily. She rips his shirt off and just as she's lifting up hers -

LEON (O.S.)
You get separated again?

Larry spins around and almost falls over. Leon catches him by the arm and stands him upright.

LARRY
N-no. I just wanted to make sure she was safe. Darren has a reputation, you know.

LEON
I've heard. Don't worry. Denise can handle herself. Lets get you back.

LARRY
I don't -

LEON
Denise will be fine, I promise. Bernice would never let anything bad happen to one of her people. Now come on.

He smoothly nudges Larry in front of him as they head back to the tiny houses.

EXT. CORNFIELD - CONTINUOUS

Denise abruptly pulls away from Darren.

DARREN

Not this again. We're finally
getting started, baby.

He tries to grab Denise, but she expertly blocks him.

Giggles from the corn.

DARREN (CONT'D)

What the fuck is going on here?

Darren uses the farm equipment to try to hold himself up as the masked twins step into the clearing. He turns to see that Denise now has a gold mask on as well.

DARREN (CONT'D)

Don't fuck with me children of the
corn. I have my green belt in tae
kwan doe. That's one away from
purple, mother fuckers, so I'm not
afraid to kick some ass.

DENISE

Just giving you a little taste of
your own medicine, Outlander.

DARREN

Prepare to taste my fist, bitch.

He positions himself in a fighting stance then immediately keels over, passed out, before anyone makes a move.

BOY

That was underwhelming.

The girl nods, writing in her notebook.

GIRL

You didn't even have to -

Denise gives Darren a swift kick to the crotch with the technique of a true martial artist.

DENISE

Yes, I did.

The twins look at Denise with admiration, then the group drags Darren's limp body through the corn, huffing and puffing.

BOY

There's got to be a better way to do this.

INT. COMPOSTING AREA - HALLWAY - UNKNOWN

Darren, now in an orange jump suit, is rolled on a gurney down a white hallway lit by fluorescent bulbs. The hallway is lined with white doors that each have one window. There is what appears to be a light switch next to each door.

INT. COMPOSTING AREA - WHITE ROOM - CONTINUOUS

The girl opens a door with a key card and masked teens carry Darren into an all white room, dropping him roughly on to the floor.

INT. COMPOSTING AREA - HALLWAY - CONTINUOUS

Bernice stands in front of a door further down the hallway.

BERNICE

My hearts!

The twins come running to her and she swoops them up in a hug.

She lifts their masks, exposing their innocent kid faces, and just like that Boy and Girl become MICHAEL and SHERRY.

Bernice kisses them both on the cheek while they giggle.

SHERRY

Stop it Mom!

She wipes away the kiss but looks pleased.

BERNICE

Never.

Bernice gives her several more to take its place and does the same to Michael.

She squeezes them again then stands up looking into the room next to her.

BERNICE (CONT'D)

Lets take him.

INT. COMPOSTING AREA - WHITE ROOM - CONTINUOUS

Inside, Maverick sits in a corner, muttering to himself. When the teens enter he seems confused and then scared, feebly trying to fight them off. He moans, exposing the bloody stumps where his teeth used to be, as they heave him onto a gurney.

INT. COMPOSTING AREA - HALLWAY - CONTINUOUS

Darren watches in horror from his window as Bernice passes, grasping the hands of her twins, and leading the way to a door at the end of the hallway.

They enter -

INT. THE SANCTUARY - CONTINUOUS

A bright, high ceilinged room; all white except for trees and other plants that dot the space with earth tones. The ceiling is glass and shows the starry night sky.

The walls on one side are filled from floor to ceiling with squares that have latches on them. Some are open. Several of the masked teens are near them, piling soil and wood chips on to metal sheets that are rolled out from these square openings.

A good number of the squares have red cards on them with anywhere from "Week 1" to "READY" written on them.

Upon closer inspection you can see body parts sticking out from under the soil.

One group covers a man's face; his mouth, wide open from his last scream, is filled with soil.

Maverick moans louder.

Bernice stops in front of a square and opens the latch. She pulls out a silver tray and Maverick is transferred on to it.

BERNICE

This is where the "unchanged" are brought.

FLASHBACK:

Bernice tortures the man who killed her husband as he lays on a gurney.

BERNICE (V.O.) (CONT'D)
The first person I brought here was
my husband's murderer. I thought it
would feel good to get revenge and
it did for a while but then the
fear and doubt came creeping back
in.

Clips of metal slabs covered with soil being shut.

BERNICE (V.O.)
So I made this place into a
sanctuary. A safe space where the
oppressed no longer have to fear
their oppressors.

PRESENT DAY:

Maverick lets out another loud moan and squirms as Bernice
comes to stand over him, holding a sickle.

BERNICE
Are you wondering, why me? What did
I do?

Bernice's calm is overtaken by anger and pain.

BERNICE (CONT'D)
Because you didn't confess when you
had the chance. Acceptance is the
first step to change and you did
the opposite.

She smiles down at him.

BERNICE (CONT'D)
You'll feel better, in fact, you'll
be better soon.

Maverick looks up at her with hopeful eyes, moaning
pleadingly.

BERNICE (CONT'D)
You get the honor of being a part
of our harvest.

Maverick's moans become more frantic, his eyes now only
showing fear.

BERNICE (CONT'D)
Thank you for your contribution.

She slits his throat without hesitation. Blood gushes and starts to spread on the metal slab, dripping down onto the floor.

The masked teens cover him with wood chips and soil before the life slips fully from his eyes.

EXT. TINY HOUSE ROW - NIGHT

Leon and Larry are leaning against the outside of a Tiny House. Leon smokes a joint.

LARRY

I just spend so much of my life
behind a camera ya know. Separate
from everything and everyone.

Leon passes him the joint and Larry inhales deeply, an expert.

LARRY (CONT'D)

I was this close to being a part
of... something. But after what
happened to Taneisha -

He looks down at his wrist, gazing at the bracelet. He wipes away involuntary tears.

LARRY (CONT'D)

I just want to make things right.

He passes back the joint to Leon, now an unusable roach. Leon drops it to the ground, pressing it in with his toe.

LEON

Your heart is in the right place,
man. Being here is your chance to
do that. Don't forget it.

Leon stands up straight to leave.

Leon walks into the corn as Larry looks after him, considering what he said.

INT. TINY HOUSE - LATER

Eugene waves his hand over Rebecca's face to make sure that she is asleep. He sneaks over to Darren's bed and snatches the porn magazines off before creeping back to his bunk. He opens one up just as Larry comes in. Eugene throws the magazines to the side of his bed and pretends to be asleep.

Larry goes over to his bag and takes out the picture of Taneisha. It's folded. He opens it to reveal Taneisha and himself standing with the Dream Team. Maverick and Ally have been crossed out. He takes out a marker and crosses off Darren. He stares at the picture for a while and then sadly looks over at a sleeping Rebecca.

INT. CAMERA ROOM - SAME TIME

The twins are in the camera room watching Larry and taking notes.

INT. TINY HOUSE - MORNING

Larry starts at the sound of the giant bell ringing outside.

Rebecca moans and turns over.

REBECCA
What time is it?

LARRY
No idea.

Rebecca slams back into her pillow, but then forces herself up to go to the bathroom, which is already occupied by Eugene.

REBECCA
Jesus! Can I ever get a break?

There's a knock at the door.

REBECCA (CONT'D)
I guess not.

Rebecca throws on her T-shirt then answers it, looking bedraggled.

REBECCA (CONT'D)
Where the fuck have you been-

She sees it's Abel.

ABEL
Uh, I came to bring you all to
breakfast.

Rebecca's demeanor completely changes.

REBECCA

Oh, uh, aren't you the sweetest.
Sorry about that. I thought you
were Darren. He's probably just
passed out in the field somewhere.

Right then Eugene whips the bathroom door open and comes out wearing bright pink short shorts holding up his phone to film himself.

EUGENE

God! It feels like I haven't been
able to run in forever. I mean it
takes work to keep this up.

He lifts up his shirt to show his six pack, stopping only when he sees Rebecca, Abel and Larry staring at him.

He tries to hide his phone, but it's too late.

ABEL

You know we're not supposed to have
phones here, Eugene. Give it over
now and I won't tell Bernice.

EUGENE

Yeah fucking right.

REBECCA

Just give it to him, Eugene.

Eugene reluctantly starts to hand Abel his phone.

EUGENE

I better get this back.

It takes Abel a few attempts to pry the phone from Eugene's grasp.

ABEL

Feel free to still go on your run.

Eugene marches passed Abel and Rebecca and out the door.

EUGENE

Thanks for your permission,
asshole.

Abel puts his arm out and Rebecca puts hers through it.

They walk out together, only Larry trailing them now.

EXT. CORNFIELD - MORNING

LARRY CAMERA POV:

Rebecca and Abel stroll through the corn. There is a distinct closeness between them now.

ABEL

I have a confession.

REBECCA

Really? What is it?

ABEL

I'm actually here because Bernice wanted me to relay a message. Darren decided to leave the program too, which means -

LARRY (O.S.)

He's not part of the Dream Team anymore.

Rebecca stops dead causing Larry to almost run into her. She glares at him.

REBECCA

There's no way in hell that's true. He'd die before he gave up his spot on the Dream Team.

Abel throws his hands up in mock surrender.

ABEL

Hey, don't shoot the messenger.

REBECCA

I'm sorry, you're right. Besides, there's lots of people that can take his place.

LARRY (O.C.)

But would they want too at this point?

REBECCA

You tell me.

She continues walking with Abel.

EXT. BARN - MORNING

Leon and the rest of the volunteers diligently watch the corn in silence. As soon as Abel, Rebecca and Larry walk out, they start talking amongst each other as if there had never been a pause.

LARRY CAMERA POV:

They are all gathered around a large table, filled to the brim with fruits, veggies, toast, anything but meat.

LEON

Larry!

Larry comes over and before Leon can say anything -

LARRY

I know, I know. Camera down.

Larry lowers his camera.

END LARRY CAMERA POV.

LEON

How are you holding up?

LARRY

I'm okay. Sorry about getting so emotional last night.

LEON

It's all good.

He looks over at the remainder of the Dream Team.

LEON (CONT'D)

Their team keeps getting smaller and smaller.

LARRY

Yeah. I can't believe it's happening so fast.

LEON

Like they were never really a team at all.

LARRY

They were. I mean are. Teams find new players all the time.

Leon looks at him cautiously. He subtly makes eye contact with Bernice who nods before returning to her conversation with some teens huddled around her.

INT. TINY HOUSE - SAME TIME

Eugene enters the house covered in sweat.

EUGENE
Anyone here?

He waits for an answer and is met with silence. He checks the bathroom and lets out a sigh of relief.

INT. CAMERA ROOM - SAME TIME

Someone watches Eugene from the screen.

EUGENE
Finally.

He goes to his bunk and picks up the porn magazine from the night before. He jumps into bed, clearly yanking down his shorts under the sheets, ready for a good time.

EXT. CORNFIELD - DAY

LARRY CAMERA POV:

Larry films boring, stylized shots of Rebecca and Abel picking corn until, suddenly, Abel pulls Rebecca's hand back from a stalk of corn.

He turns to Larry.

ABEL
Can you give us a minute?

LARRY
Sure. I need to get some B-roll anyway.

Larry traverses further into the field.

REBECCA (O.S.)
Wait!

END LARRY CAMERA POV.

Larry turns to face her.

REBECCA (CONT'D)

I just wanted to say you've been doing a really good job Lar Bear. I know I can depend on you, which is more than I can say for the rest of those assholes.

She puts a hand on his shoulder.

LARRY

(surprised)

Wow, thank you. I really appreciate that.

She smiles at him before turning away, her lips slipping into a grimace as she shakes out her hand.

EXT. CORNFIELD - CONTINUOUS

Rebecca comes back to a waiting Abel.

ABEL

So, you leave tomorrow.

REBECCA

Yeah, I do.

ABEL

I was wondering if you wanted to have dinner with me tonight.

REBECCA

What about Regina?

ABEL

What about her? I'll meet you at your place tonight. I have a surprise.

Rebecca beams in triumph.

REBECCA

Can't wait.

She walks away, swaying her hips as she goes. Abel looks after her, his smile now gone.

He steps over to the stalk that Rebecca was about to pick from and wipes blood splatter off of it.

A glint catches his eye and he bends down to pick up Maverick's blood crusted ring. He puts it in his pocket.

EXT. CORNFIELD - LATER

LARRY CAMERA POV:

Larry hustles along, stopping to get shots here and there as he passes several disheveled, sweaty teens.

Leon steps directly in front of him.

END LARRY CAMERA POV.

LEON

Larry! Get some shots of me and my boys. We want to be featured.

LARRY

I thought you didn't like being on camera.

LEON

We said fuck it and decided to take part. Plus, I kinda feel like we're friends now, right?

They dap and then Larry starts filming Leon and a few others standing around him.

LARRY CAMERA POV:

LARRY

So tell me, why are you with Happy Harvesters?

LEON

Prison rules bruh, you never ask another nigga what they did to get here.

LARRY

Oh, sorry.

Leon smiles as his friends laugh hysterically.

LEON

I'm just fucking with you. But, for real, Harvesters isn't about the past; it's about the future. We gotta help each other make a better one.

LEON (CONT'D)

Speaking of, we just want to make sure you're really okay.

(MORE)

LEON (CONT'D)

Like, do you need us to support you
in any way?

Some of the other volunteers start surrounding them. They look menacing as they close in with the husking tools in their hands.

LARRY

S-support?

Larry looks around. The volunteers close in more.

LEON

We all made a choice to be here, to support Happy Harvesters, and I'm hoping that's the reason you're here too.

LARRY

Look, I just want to make sure that my sister is okay... And you know me. I want to be on your level.

LEON

That's good to hear.

Larry pushes through a gap in the circling teens.

LARRY

I'm just going to go find Bernice real fast.

He glances over his shoulder to see everyone looking at him, then picks up his pace.

LEON (O.S.)

We'll be here, brotha.

EXT. CORNFIELD - MOMENTS LATER

Larry rushes through the corn only to run into -

EUGENE

Hard to find much?

LARRY

I didn't know you were looking for me.

EUGENE

Duh. Just come with me.

Larry looks behind him, paranoid.

LARRY
You know, this isn't a good time.

Eugene yanks him along.

EUGENE
Are you going to be part of the
team or not?

EXT. CORNFIELD - CONTINUOUS

Eugene stops Larry in the row of corn next to a waiting
Jeeves.

EUGENE
(whispers)
Okay. If you can get us from this
angle that would be perfect.

LARRY
Whatever you say, just be quick,
okay?

Eugene smirks and struts over to Jeeves.

LARRY CAMERA POV:

EUGENE
Sorry to keep you waiting.

JEEVES
No problem.

EUGENE
You know, I was thinking about you
all night.

JEEVES
I've been thinking about you too.

EUGENE
Good.

JEEVES
Bernie told me the biggest ears are
toward the center. It's the best
place to pick to fill the basket
quota faster. And we'll be alone.

Jeeves grabs Eugene's hand, guiding him through the stalks. Suddenly, he turns around and attempts a surprise kiss. Eugene stumbles back.

Larry lowers his camera, but can't seem to look away.

END LARRY CAMERA POV.

JEEVES (CONT'D)

I'm sorry. I thought that's what you wanted. You kept giving me signals and I thought I was following them.

EUGENE

I mean, it is what I want. You surprised me, that's all.

He looks at the rusted equipment.

EUGENE (CONT'D)

This would be the perfect place for a selfie. Hash tag farm life!

He laughs to himself then frowns.

EUGENE (CONT'D)

I really wish I had my phone.

JEEVES

This one?

Jeeves holds Eugene's phone up in front of his face.

EUGENE

Where did you get that?!

JEEVES CAMERA POV:

JEEVES (O.C.)

It doesn't matter where. All you should care about is that I have access to your accounts. Say, hi to your fans Eugene.

EUGENE

What the HELL are you doing?

JEEVES (O.C.)

Lets just say I also took the liberty of posting pictures of your magazines to your IG. Everyone seems confused. Are you actually gay, Eugene?

EUGENE

Those aren't mine, they're Darren's. I was just holding on to them for him. And even if I did like to look at them, who cares? Sexuality is a spectrum.

JEEVES

But you didn't answer the question though Eugene. You have a lot of fans that look up to you. That look to you for guidance, for hope... Here's some encouragement. I, Emmett, am gay. Easy. Now it's your turn. This is your chance to tell the truth.

Eugene tackles Jeeves. They roll around and Eugene manages to get the phone. He pushes a number, but then a husking tool is shoved straight through his hand and into his phone. Eugene shrieks, looking up to see a masked Sherry, just before his head is struck by a crow bar.

SHERRY

Another hole in one!

She celebrates theatrically.

Larry watches in horror as blood from Eugene's head soaks into the ground.

He quietly moves away and when he thinks he can't be heard, begins to run.

INT. COMPOSTING AREA- WHITE ROOM - UNKNOWN

Eugene wakes up with a groan, vision slowly coming into focus. His whole face is bruised, one eye swollen shut.

He goes to the door and peers out the small window into the fluorescent hallway. Then -

Sherry and Michael, both in their gold masks, pop up from the other side. Eugene staggers back.

They laugh, then take off their masks.

Eugene is shouting, but they can't hear him. Michael flips the switch next to the door and his voice comes through, loud and clear.

EUGENE

- the fuck am I?!

SHERRY

Think of this as your new home.

EUGENE

Let me the fuck out of here.

SHERRY

Not with that attitude, mister man.

Eugene changes tactics.

EUGENE

Okay, listen. We're not so different you and me. We've all had our challenges. You must not get a lot of attention from your mom with all these kids around and that's causing you to act out. I've been there. I totally get it. That's why I had to kind of become somebody else. So I could get a little piece of the pie, you know?

Sherry and Michael put on fake contemplative faces.

MICHAEL

Don't think so.

SHERRY

Can't relate.

EUGENE

You little shits.

MICHAEL

That kind of language isn't permitted in this house, mister.

EUGENE

I don't give a fuck. Let me out of here.

He bangs on the door again.

BERNICE (O.S.)

Leave him alone you two.

Bernice's face joins the twins in the window.

EUGENE

What the fuck is going on Bernice? Your kids locked me in here. I, I'm sure it's just a bad joke.

(MORE)

EUGENE (CONT'D)

I won't press charges. I'll even pay for their therapy. Just let me out.

BERNICE

Eugene, I can't do that.

EUGENE

You can't keep me in here!

BERNICE

Listen. I'm not unreasonable. If you tell the truth you can come out.

She holds Eugene's phone up to the window.

EUGENE

I, I can't.

BERNICE

We'll just leave you in there until you make a better choice.

Her face leaves the window again.

EUGENE (O.S.)

Wait, can I say I'm bi-

She flips the switch so his voice doesn't come through anymore and walks a short ways down the hallway. She stops at a door and looks in. Darren is slumped against the wall inside, pale, shaky and crying.

BERNICE

Aw, don't cry. This is all for the greater good. You'll see.

DARREN

I, I think I'm dying.

BERNICE

Darren, that's just all those toxins leaving your body. We would never let you die, in there.

Darren cries even harder as Bernice's face leaves his window.

DARREN

Wait! Wait! Don't leave me! What did I do-

She flips the switch, silencing him as well.

She waits for the twins before continuing on to yet another room and looks in.

BERNICE
Lets take her.

The twins sprint off and come back with some masked teens, rolling a metal gurney. They open the door. Inside, Ally is laying on the ground.

She feebly raises her head.

ALLY
Wait, please. You said I could call my father.

BERNICE
Did I? I don't remember that.

Ally attempts to painfully crawl away, as volunteers come into the room, but there is no where to go. She screams in pain as they raise her onto the gurney.

Bernice watches as some volunteers roll her to the door at the far end of the hallway.

She squats down to address the twins.

BERNICE (CONT'D)
How are my babies doing?

SHERRY
We're not babies.

BERNICE
You'll always be my babies.

She pulls them close.

MICHAEL
Mommm, we have to go. We have important things to do.

She hugs them tighter then stands up.

BERNICE
I know. I know. I just love you both so much.

Michael and Sherry run to the end of the hallway.

MICHAEL AND SHERRY
We love you too!

Mitchell appears behind the window next to Bernice. Her smile slowly fades and when she turns to it, he's no longer there. She looks forward and her dead husband is standing right in front of her, almost nose to nose. Her shaking hand reaches up to touch his face, but before it connects, the side smashes in.

His eyes look around wildly, with no sense of reality. They stop and he looks directly at her. His mouth opens in a silent scream.

She squeezes her eyes shut and he's gone.

She falls to her knees, letting out her own silent scream while pounding the floor with her fists until she stills. Then she stands and walks down the hallway as if nothing happened.

EXT. THE BIG HOUSE - NIGHT

A rough looking Larry stumbles out of the field. He trips, falling hard on the ground. He looks back to see Taneisha, eyes shut. Suddenly, her eyes open, water spilling out of her mouth as she reaches toward him with pleading eyes.

LARRY

Leave me the fuck alone!

He runs up to the house and hammers on the door. There are no lights on inside.

LARRY (CONT'D)

Bernice! We need to talk. Now!

He tries the knob, the door is open.

INT. THE BIG HOUSE - NIGHT

He enters into the darkness, bringing up his camera.

LARRY CAMERA POV:

LARRY (O.C.)

Bernice! Are you here? I've changed my mind. I don't want any part of this. You're taking it to far and I want out! Do you hear me?!

INT. CAMERA ROOM - SAME TIME

Sherry and Michael watch the screens, notebooks out. Sherry points at the screen with Larry on it.

SHERRY

He's at the big house, just like I said.

She grins at Michael and puts her hand out. He slaps \$5 into it.

MICHAEL

Dang. I really wanted him to make it, you know? Should we go over now?

Sherry shakes her head.

SHERRY

Lets watch a little while longer. See how he reacts.

They continue to watch Larry as-

INT. COMPUTER ROOM - NIGHT

- he enters a room full of the latest Mac desktops. All the screens are black. The computer at the end of one row turns on by itself.

VIDEO FOOTAGE ON THE COMPUTER:

EXT. WOODS - NIGHT

Someone is filming as they make their way through the woods. As soon as the person behind the camera talks, we realize it's Larry.

LARRY (O.C.)

Who do they think they are, inviting Taneisha and not me? She doesn't do anything for them. NOTHING! I do! All the time! With no thanks, whatsoever!

He hears a party before he sees it and when he does -

LARRY (O.C.) (CONT'D)

Oh shit! These fuckers are done for.

It's a blackface party.

Larry hides behind a tree near a makeshift bar, consisting of a folding table and plastic cups full of alcohol.

Taneisha stands near by talking to Rebecca and Ally.

REBECCA

All new members go through an initiation. After that post you made went viral, we knew you had to be a part of the team! I mean your post even did better than some of ours, didn't it Ally?

ALLY

Totally.

TANEISHA

Yeah, that's cool. Not sure why you felt the need for this theme though.

REBECCA

We want to make you feel more comfortable. We know how black people hate being the only ones in the room so this is our creative solution.

TANEISHA

That's really, sweet, but I'm gonna go.

REBECCA

Come on just one drink. Darren's already getting it for you.

She leans closer to Taneisha conspiratorially.

REBECCA (CONT'D)

I think he may have a thing for you. Plus, if you leave now, you can't be part of the team.

Taneisha looks over as Darren and Eugene step in front of Larry's view of the girls.

Eugene hands something over to Darren.

EUGENE

I got this off of Larry for free. He's such a fucking simp.

Darren takes what Eugene hands him and puts all of it in a cup along with a ton of alcohol and a dash of cranberry juice.

EUGENE (CONT'D)

You sure you're supposed to use all of that?

DARREN

Trust me. I know what I'm doing.

Maverick comes up to the table and makes a drink.

MAVERICK

Why aren't ya'll out there dancing?

DARREN

Maybe later. I'm focused on something else.

He turns to look at Taneisha and Maverick follows his gaze. The girls are dancing seductively a little further away now.

Darren smiles as Taneisha makes eye contact.

MAVERICK

Always so classy Darren.

He turns to Eugene.

MAVERICK (CONT'D)

What's your excuse?

EUGENE

No offense man, but I'm not trying to have all the hot bitches think I'm - you know.

He gestures to Maverick.

MAVERICK

Wow. How could I be offended by that? Not sure if you noticed but all those "bitches" are dancing with me, not you. Get over yourself and maybe people will actually start to like you.

He flounces away to the dance floor again amongst a swarm of girls.

EUGENE

Fuck him.

DARREN
He's got a point.

EUGENE
Fuck you too then.

Darren shrugs.

DARREN
Here goes nothing.

Darren walks over to Taneisha as Eugene watches Maverick, almost studying him.

Larry moves to get the shot on his sister again. Darren hands her a drink and then nods his head in a direction to suggest that they go somewhere deeper in the woods. Taneisha nods and smiles. He puts out his hand and she takes it. He winks at Rebecca behind Taneisha's back as they walk off.

Rebecca and Ally come over to the drink table for refills.

REBECCA
- she would be easy, but I didn't
think she was that much of a whore.

ALLY
Takes one to know one.

REBECCA
Shut up! Darren's a walking STD.

Ally gives her a pointed look.

ALLY
Didn't stop you before, but
everyone has the right to change
their opinion. You're showing true
growth.

Ally judges a plastic cup with a grimace before taking a shot.

ALLY (CONT'D)
This is the most country ass party
we've thrown in a while. I don't
know how Maverick could stand
growing up here... You got any
coke?

Rebecca waves a baggy in front of her.

REBECCA

Duh. At least Larry's good for something.

They both do a bump then go off to dance with Maverick.

Larry stands where he is, the camera shaking in his hands.

Darren comes running back to the party. He slows down when he reaches it as though trying to appear calm. He whispers something to Eugene and they both go over to Rebecca. Rebecca's face looks angry as she and Eugene follow Darren the way he came.

Larry hesitates then leaves his hiding spot. He moves stealthily amongst the trees until he hears low, frantic voices.

He arrives at the edge of the tree line and sees the trio standing over something on the ground near a large, dark private lake with a short wooden dock.

REBECCA (CONT'D)

What the hell Darren! Is she dead?
How much did you give her?

DARREN

No, I don't think so. I don't know!

EUGENE

Should we take her pulse?

Larry hears movement behind him and drops to the ground just in time to avoid Maverick.

MAVERICK

My parents told us to stay away
from the lake -

He stops dead.

MAVERICK (CONT'D)

What the fuck?!

DARREN

She's not dead!

MAVERICK

Umm okay. Well is she breathing?

EUGENE

We don't know.

REBECCA

Why do you always fuck everything up Darren? This was supposed to be a simple prank. Get her fucked up. Get pictures of her. Post them online... I gotta think.

She paces back and forth until -

Her phone rings and they all jump. She looks at the screen.

REBECCA (CONT'D)

It's my mom. I'm gonna tell her what happened.

DARREN

Why?!

REBECCA

She'll know what to do. She always does.

She gives them all a pointed look before walking away from the group.

LARRY (O.C.)

Oh fuck! Oh fuck!

Again, a noise behind him. He hits the ground again.

It's Ally.

ALLY

Thanks for leaving me with the randos. We really need to start being more selective about who-

She lets out the beginning of a scream before Darren puts a hand over her mouth.

DARREN

Are you calm?

She nods. He lets go.

ALLY

What happened? Why is Taneisha on the ground?

DARREN

I think I may have put a little too much in her drink.

ALLY
Oh my God, Darren!

Rebecca comes back.

REBECCA
We have to get rid of the body.

EUEGENE
How?

Rebecca says nothing and looks out at the glassy lake water.

MAVERICK
Are you serious? We can't use my
parents lake to dispose of a body!

REBECCA
The hell we can't! This is a cancel
worthy situation. We could lose
everything over this bitch and
really she brought this upon
herself. I mean, did she actually
think we'd let her be a part of the
Dream Team?

Maverick looks away.

REBECCA (CONT'D)
Now, help me get some rocks so we
can weigh her down.

No one moves.

REBECCA (CONT'D)
We are a team. If one of us goes
down, all of us go down.

Rebecca's words sink in and the dream members each collect a large rock. They then gather around Taneisha and lift her up and struggle to carry her to the end of the creaky dock like a graceless and inept funeral procession.

They lay Taneisha's body on the dock and shove the rocks they retrieved under her clothes carelessly; then, together, they roll her over the edge followed by a disturbing splash.

Larry emits a pained groan that he quickly muffles as the Dream Team scurries back towards the trees.

REBECCA (CONT'D)
Everything is under control as long
as no one says a fucking word.
(MORE)

REBECCA (CONT'D)

Now lets go. And wipe your fucking
tears Maverick.

The team trudges into the woods, none of them looking back.

When Larry can no longer hear them, he drops his camera and
charges down the dock, jumping haphazardly into the water.

Several long moments go by before he resurfaces with
Taneisha, gasping.

He drags her back to shore and immediately tries to
resuscitate her, but it doesn't seem to be working.

Larry stops when he hears the sound of crunching leaves and
sticks from the tree line. He holds still, a deer in head
lights, then he slowly looks down at his sister.

Larry hesitates before running away, leaving the camera
behind. It stays on Taneisha's unmoving face until foot steps
can be heard scampering back.

Larry picks up the camera and looks at the lens now cracked.

LARRY

Shit.

INT. COMPUTER ROOM - NIGHT

The computer screen goes black. Larry is left in darkness
with tears running down his face.

FLASHBACK:

INT. SOUL PURPOSE DETENTION CENTER - DAY

Larry sits with Bernice in a room, with the same tears.

BERNICE

I can only help you if you want to
help yourself.

LARRY

I do. I've done so many bad things,
but I want to change now.

BERNICE

What kind of bad things?

LARRY

I can show you.

INT. SOUL PURPOSE DETENTION CENTER - LATER

Bernice sits silently in front of a laptop.

BERNICE

Larry, I know this is hard, but people need to know who the Dream Team really are. And we need to make sure they will never hurt anyone again. They need to either pay for what they've done or learn from it. And I can make that happen.

LARRY

How?

PRESENT DAY:

INT. BIG HOUSE - HALLWAY - NIGHT

Larry enters the hallway shielding his eyes from the sudden, bright light. He walks slowly down it until he reaches the living room -

INT. BIG HOUSE - LIVING ROOM - CONTINUOUS

not surprised to find Bernice, Sherry and Michael lounging on the couches, waiting for him.

The twins giggle.

BERNICE

I heard you were looking for me.

Larry gulps and nods, not able to speak.

SHERRY

Where are you off to Lar Bear?

LARRY

I, I wanted to say thank you for trying to help me but -

MICHAEL

Come with us.

LARRY

Where?

SHERRY

To the barn.

LARRY

Oh, okay.

He pauses trying to think of something, anything, to get him out of going and fails.

LARRY (CONT'D)

I guess we better go then.

He opens the front door. Music can be heard thudding in the distance. The same music as in the party video.

LARRY (CONT'D)

What's that?

BERNICE

We're celebrating!

LARRY

Celebrating what?

BERNICE

A job well done.

Michael pushes Larry in front of them.

MICHAEL

Come on you don't want to miss out on anything do you?

On the way out Larry passes a family portrait that includes, Bernice, Mitchell, Sherry, Michael... and Abel.

EXT. CORNFIELD - NIGHT - SAME TIME

CAMERA ROOM POV:

Rebecca and Abel are sitting close together on a blanket in the cornfield. Abel has put together a romantic dinner complete with red wine. Christmas lights twinkle around them, hanging from the near by stalks. The same music can be heard in the distance.

END CAMERA ROOM POV:

REBECCA

Sounds like a killer party.

ABEL

Yeah...

REBECCA

I'd rather be here with you though.

ABEL

Me too.

They look deep into each others eyes. Then Rebecca suddenly jumps on Abel, kissing him furiously. Ripping off his shirt. Pulling up her dress. They roll around until Rebecca pushes him off.

REBECCA

I'm not usually like this.

Abel moves away respectfully.

ABEL

We shouldn't be doing this anyway... Regina.

She leans closer to him.

REBECCA

You're already doing it. This is my last night here and you only live once.

Abel still hesitates.

REBECCA (CONT'D)

What she doesn't know won't hurt her.

Abel leans over and kisses her.

EXT. CORNFIELD - SAME TIME

Regina watches them, opening and shutting her switch blade so rapidly that she cuts herself and it flies from her hands. She walks away without searching for it.

It lands close to Rebecca and Abel; neither of them notice it.

EXT. BARN - SAME TIME

Larry, the twins and Bernice stand outside the barn, the music pounding from within the pitch blackness.

Larry stops at the entrance.

LARRY

Where is everyone -

Michael and Sherry push him into the blackness.

INT. BARN - NIGHT

Larry screams, arms flailing around wildly. When no one attacks, he brings up the camera to see around. The place appears empty.

LARRY CAMERA POV:

LARRY (O.C.)

Hello?

His voice is swallowed by the sound of the music as he turns around to see the twins are no longer there.

LARRY (O.C.) (CONT'D)

Anyone here?

He takes a step toward the exit when a stream of volunteers comes bursting through, flashing cameras at him like paparazzi. They surround him, everyone wearing gold masks with a paper cut out of Taneisha's face, minus the eyes, taped to them.

END LARRY CAMERA POV.

Leon removes his mask.

LEON

Your time to shine.

He rushes Larry, punching him in the face. Larry falls to the ground, pretending to be knocked out.

He senses the volunteers pressing in and before anyone can touch him, he bursts through them and sprints into the cornfield.

EXT. CORNFIELD - SAME TIME

Rebecca and Abel are still making out when the music stops in the distance. Abel pulls away.

ABEL

Fuuuuckkk! Not now!

REBECCA

What is it?

Rebecca straddles him.

Abel rolls over and straddles her.

ABEL

I'm not sure you're going to like
it if I tell you.

Rebecca rolls over so she's on top again.

REBECCA

I'm sure I will.

A pause.

ABEL

Is there something burning?

They both look over and realize they've knocked over one of
the candles. Rebecca's dress sleeve catches slightly on fire
and she quickly puts it out with some water.

REBECCA

We're ruining your beautiful set
up.

ABEL

All good. I always come prepared.

He smiles and pulls out a lighter. Rebecca snatches it from
him.

REBECCA

Let me.

She seductively leans over him to light the candle, then puts
the lighter in her bra.

REBECCA (CONT'D)

If you want it back, you're gonna
have to get it.

ABEL

You're a little crazy, aren't you?

He starts to choke her.

REBECCA

You have no idea.

She chokes him back.

REBECCA (CONT'D)

I like it rough.

Abel, clearly struggling to breathe, shoves her off.

REBECCA (CONT'D)
That's all you got?

He crawls toward her, smiling, and the ring falls from his pocket. They both look down at the blood encrusted Dream Team ring then up at each other. A pause then -

Rebecca swiftly jumps up and kicks Abel in the face. She looks over and sees Regina's switch blade. She uses it to slash Abel before sprinting away.

ABEL (O.S.)
What the fuck, Rebecca! Come back!
I was just messing around. It's not
what you think!

Rebecca runs with skilled precision through the stalks, until she trips. She springs up almost immediately but her run is now a hobble that is slowed even further by the fact that she keeps looking over her shoulder. Suddenly, WHAM! She crashes into the scarecrow. It falls on top of her, its black sack coming eschew.

The smell is horrible and something oozes from the scarecrow onto her. She focuses her dazed eyes and comes face to face with her dead mother. Her mouth is sewn shut with maggots wriggling in the seams.

ABEL (O.S.) (CONT'D)
I won't hurt you.

She presses her lips shut to prevent a scream from escaping. As quietly as possible, she gets up and keeps running until she reaches the clearing of farm equipment. She hears Abel catching up to her and jumps into a large hole dug in the ground. Waiting.

ABEL (CONT'D)
Come on Rebecca. It's supposed to
be easy with us.

Abel treads softly closer to the hole. He quietly picks up the crow bar, listening. He passes the hole a few paces and as he is turning back towards it, Rebecca jumps up and slashes at him again. Abel grabs her wrist before she can succeed and knocks her out with the crow bar.

He carries her through the stalks toward the composting area, crow bar in his hand, just in case.

EXT. CORNFIELD - NIGHT

Abel pants as he carries Rebecca to the edge of the cornfield right outside of the composting area.

He accidentally drops the crowbar from his now precarious, sweaty grip only to have it quickly scooped up by Larry who bashes him on the head with it. Abel keels over in front of him, slamming to the ground with Rebecca.

Larry hurriedly shakes Rebecca, but she does not wake. Around them, the corn seems to whisper. Or is that voices? In desperation, he slaps her and her eyes fly open. She looks at him in confusion, turning her head to see Abel sprawled on the ground, the switch blade sticking out of his back pocket.

REBECCA

What happened?

She sits up gingerly.

LARRY

No time to explain. We have to get out of here.

Rebecca brings her head into her hands sobbing.

REBECCA

They killed my mom.

Larry awkwardly inches closer to comfort her and she lunges for the switch blade. She holds it up at Larry from the ground and Larry is in a defensive position ready to swing if threatened. A stand off.

REBECCA (CONT'D)

I know you're with them.

LARRY

No. I just want all of this to be over.

Rebecca ignores this.

REBECCA

I know you saw us. What we did to Taneisha. I came back.

FLASH BACK:

INT. WOODS - NIGHT

The rustling Larry heard in the woods was Rebecca watching him trying to revive Taneisha from the trees.

PRESENT:

INT. CORNFIELD - NIGHT

REBECCA

I know you filmed us. Why do you think I've been being so nice to you? I didn't want you to leak the rest of the video. But I didn't think you'd take it this far.

The corn whispers turn into the unmistakable sounds of human ones.

LARRY

I didn't! I was just trying to break up the team. I didn't know this was going to happen.

REBECCA

Do you think I'm an idiot?

The voices come closer.

LARRY

Come on Rebecca. We don't have time for this. Either we work together or we both die. Your choice.

Rebecca hesitates, but only for a moment.

REBECCA

Where do we go?

Larry looks over at the composting area and Rebecca follows his gaze.

INT. COMPOSTING AREA - HALLWAY - CONTINUOUS

They enter the fluorescent hallway, looking around at the doors that line the walls. Neither says a word as Rebecca creeps up to one of them. She peers in and sees a clean, empty white room.

They make their way further down the hallway looking at each window as they pass and jump back when Darren's pale face appears in one of them.

No sound comes out, even though he is clearly screaming at the top of his lungs and banging on the door.

Rebecca sees a switch at the side of the door and brings her fingers to her lips in a shushing motion. When he seems calm, she flips it.

DARREN

You've gotta get me out of here!
Please!

REBECCA

That's easier said than done,
Darren. You look like shit by the
way.

DARREN

Not exactly a ray of sunshine
yourself sweetheart.

She rolls her eyes as Larry sticks the crowbar in the door crack, prying it open with some effort.

Darren runs to Rebecca, hugging her and crying into her shoulder.

DARREN (CONT'D)

You saved me! Did you call the
police? Are they outside?

REBECCA

Yes, that's why we're here covered
in blood and whatever the fuck else
with a crow bar.

The relief drains from Darren's face. He slumps against the wall and dramatically slides to the floor.

DARREN

There's no point. These crazy fucks
are gonna get us one way or
another. Why are they doing this to
us?!

Larry faces the floor, uncomfortable. He looks up, opening his mouth to resolutely respond -

REBECCA

I'm not sure and I don't care. Now
get it together before I leave you.
Come on Larry.

Darren stands and follows them as they run to the door they came through. It's now locked.

REBECCA (CONT'D)

Shit!

She looks at Darren and Larry and they all turn their heads at the same time to look at the door at the other end of the hallway, their only option.

They inch down it little by little, staying closely huddled together.

DARREN

Do you know what happened to the others?

Right as he says this, Eugene materializes in his window, yelling and banging on the door soundlessly. Larry tries the crowbar again but it snaps this time. He turns to face Rebecca and Darren, distraught. They look from him to Eugene and then at each other.

REBECCA

Can't save everyone.

Darren shrugs and they continue on with Eugene yelling silently after them.

When they reach the door, Rebecca puts her hand on the handle, bringing up the switch blade in front of her.

She slowly opens the door and she, Larry and Darren step through.

It shuts behind them creating a sense of finality, leaving nothing but a silently screaming Eugene and a mud/ blood streaked floor.

INT. COMPOSTING AREA - THE SANCTUARY - CONTINUOUS

Rebecca, Darren and Larry stand still in a pitch black room.

DARREN

(loud whisper)
What should we do?

REBECCA

Be quiet. Let me think.

She takes a tentative step and the lights above them turn on one by one all the way to the end of the giant, high ceilinged room.

Darren tightens his hold on her shoulder. In front of them, metal sheets are pulled out from square compartments in the walls on either side. A few at the end are covered with mounds of wood chips and soil. Passed those is another door.

Larry points and starts to say something, but Rebecca holds up a hand, silencing him.

She moves forward, right down the center, Larry and Darren following closely. Their eyes keep being drawn back to the mounds.

When they reach the first mound it begins to move. Rebecca and Darren scream in terror and make a run for it, throwing caution to the wind, Larry right on their heels.

Darren trips over several gas cans near the door as Rebecca flings it open and - stops, Larry at her shoulder, eyes wide with terror.

In front of them Bernice stands in a gold mask holding a sickle like death herself. All the volunteers are behind her wearing gold masks as well and wielding corn husking tools.

BERNICE

Surprise motherfuckers.

Larry and Rebecca stumble backwards. Rebecca pushes the switch blade up her sleeve, hiding it. Behind them, they hear giggling. They turn to see Sherry and Michael brushing wood chips off themselves.

MICHAEL

Gotcha.

They laugh and then go to stand on either side of Bernice. The volunteers surround Rebecca, Darren and Larry who try to keep their eyes on all of them at once.

Someone roughly rips the broken crow bar from Larry's hands.

BERNICE

Welcome to the sanctuary.

REBECCA

What the fuck is this Bernice? What are you doing?

Bernice silently walks over to the mounds. The volunteers tighten in around Rebecca, Darren, and Larry, forcing them to follow her.

She wipes some chips off the first mound revealing Maverick's cold, white face.

Darren screams and stumbles back into some volunteers who push him roughly forward again.

Bernice brushes chips off the next mound exposing Ally's dead face.

REBECCA (CONT'D)

Answer me!

Bernice steps calmly up to Rebecca and grabs her by the face looking deep into her eyes.

BERNICE

Who do you think you're talking to?

Rebecca yanks her chin from Bernice's grip.

REBECCA

I'm gonna ask you one more ti-

BERNICE

Where is Abel?

Rebecca laughs.

REBECCA

Why should I tell you?

Fear flashes in Bernice's eyes.

She smacks Rebecca to the ground.

BERNICE

Girl you better shut the fuck up and tell me where my son is. I'm tired of you white women and your bullshit. Always needing to be in control of everything. Your time is over.

Bernice holds Rebecca's gaze for a menacing moment before Regina steps forward.

REGINA

I'll go find him.

Bernice nods and Regina quickly exits.

The volunteers force Darren and Larry to sit on the ground with Rebecca.

Bernice towers above them.

She turns to address the volunteers.

FLASHBACK:

Teens stand in a circle in Happy Harvester's T-shirts, surrounding various people in the position that Larry, Rebecca and Darren are now in.

BERNICE (V.O.)

WE are all here for a purpose; even the unchanged. They are being used to nourish the bodies of those they victimized.

Mouths crushing vegetables between their teeth.

PRESENT DAY:

DARREN

Wait a second. Wait a second. Are you saying that all those vegetables we've been eating are grown with dead bodies?

Bernice pauses.

BERNICE

Technically yes.

Darren gags aggressively.

BERNICE (CONT'D)

But when you think about it you've been eating the blood and sweat of our ancestors for hundreds of years. The slaves who worked the fields. They are all part of this land.

REBECCA

We, we can give you money. The Dream Team is worth more than you can even imagine.

Bernice laughs.

BERNICE

Honey, your money is no good here.

Bernice walks over to Larry and looks him directly in the eyes.

LARRY

Bernice. Bernie. Don't you see how insane this is?

BERNICE

It's funny how insanity is such a subjective thing. For instance, why can't you all be insane for what you did to Taneisha?

REBECCA

I don't know what you're talking about.

BERNICE

None of you ever seem to know what we're talking about. Who do you think made that video viral after Larry sent it to me? And when no one wanted to work with you, who stepped in as your "last hope"?

Rebecca and Darren give Larry a death stare until some larger teens drag them on to three empty metal sheets. Rebecca's hand slips into her sleeve as Darren attempts to negotiate. Larry doesn't struggle as he is silently strapped to his gurney.

DARREN

Wait! Please! She's the bad one. It was all her idea; she planned everything.

Bernice looms over him.

BERNICE

It's always the weakest that try to put the blame on others. Not this time.

She raises the sickle, but then she stops and turns to the twins.

BERNICE (CONT'D)

Michael, did you want to do it?

Michael nods, a little scared, as she hands him the sickle. He raises it and brings it down with a clang on the metal sheet next to Darren's head, missing by centimeters. He raises it again and... misses again.

SHERRY

You've got this, Michael.

He raises it once more and closes his eyes. The blade lands right between Darren's eyes.

The volunteers cheer as Michael beams with pride.

Bernice takes the sickle from Michael and walks leisurely over to Rebecca.

BERNICE

Hmmm. I thought you'd put up more of a fight...

REBECCA

You thought right.

She head butts Bernice and stabs her with the switch blade.

Chaos ensues as the volunteers rush to Bernice's aid. Rebecca runs toward the door, heaving up a gas can and pulling the lighter out of her bra.

REBECCA (CONT'D)

Do not come any closer or I will light this bitch up with us all inside.

Everyone stops moving towards her.

Bernice uses a metal slab to hold herself up.

BERNICE

You're not fooling anyone. You're not gonna kill yourself.

Bernice tries to take a step closer but hunches over in pain.

REBECCA

You stay right there! I mean it.

She fumbles for the door behind her and opens it with her elbow.

The door shuts with a reverberating bang.

Sherry and Michael run to Bernice.

SHERRY

Mom! Are you okay?

BERNICE

I'm fine sweetie.

She stands tall.

BERNICE (CONT'D)

It's time for Plan Firestarter.

She dials a number on her cellphone as some of the volunteers grab gas cans and start pouring gasoline throughout the building.

BERNICE (CONT'D)

Malcolm, it's plan Firestarter. Is everything covered on your end?
Good.

She hangs up.

MONTAGE:

CAMERA ROOM POV:

Others go and slit Eugene's throat.

Still others drag Maverick's and Mary's bodies to the hole that Rebecca hid in previously and start covering them with soil and wood chips.

EXT. CORNFIELD - NIGHT

Rebecca throws herself into the cornfield. She tosses the gas can and looks back at the composting area to make sure she's not being followed.

A hand reaches out and grasps her ankle pulling her to the ground. It's Abel!

He holds on, but he's too weak to do so for long and, eventually, his grip loosens and his hand falls away.

Rebecca crawls over and straddles him. She raises the switch blade above her head, a crazed expression in her eyes.

But before she can bring it down, her head is yanked back by gloved hands and her throat is ripped open.

REGINA

Not my man, you bitch!

Regina stands over the two of them breathing heavily as Rebecca sags over on top of Abel, covering him with blood.

ABEL

Can you get her off me?

Regina looks at Abel, considering.

REGINA

Get her off your damn self.

She walks away to join the others.

The twins come to look at Abel and giggle while writing in their notebooks.

SHERRY

Guess you didn't tell her you were planning on rolling around in a field with Becky during that talk, huh?

ABEL

Fuck off.

MICHAEL

Gladly.

They walk away, leaving Abel to try to heave Rebecca off of himself.

EXT. COMPOSTING AREA - LATER

Bernice watches as the composting area goes up in flames with her arms around Sherry and Michael. Abel comes limping up to join them. The teens stand around them. It's beautiful in a way.

Until the screams hit the night. Michael hits his head with his palm.

MICHAEL

Uh, did anyone get Larry?

Sirens are overheard in the distance.

SHERRY

That's Uncle Malcolm now, I'm sure he'll be fine.

INT. COP CAR - NIGHT

Malcolm, in actual cop gear now, smiles as the flames come into view.

INT. PODCASTING ROOM - DAY

Bernice, glamorous as usual, sits in a suit in front of Joannie and Chelsea, dressed in their customary sweats and makeup.

JOANNIE

Hey everyone, it's your favorite dreamers, Chelsea and Joannie, back at it again with ALL THINGS DREAMER. Today, we have a very special guest.

CHELSEA

Yes! Bernice Freeman has graced us with her presence. She is giving us the tea on the tragic loss of the Dream Team.

Bernice smiles into the mic.

BERNICE

Thanks for having me ladies. My kids are huge fans of the show. I also, know that the Dream Team were avid listeners, so what better way to pay tribute to them then by going on their favorite podcast.

CHELSEA

Awww. That means a lot Bernice. And thanks so much for the veggies; they're delicious! (Chomping into the microphone) Why don't you tell us how your feeling right now?

BERNICE

You know. The first word that comes to mind is grateful. I'm sad to be here today under these circumstances, but I'm grateful that most of the kids are fine and not much damage was done to the farm. Thank God for insurance, am I right? We'll be opening again next month even bigger and better. We're even looking to expand to other locations.

JOANNIE

That's such an inspirational outlook Bernice. So much hope found in such a terrible loss. Do you mind telling us a little about the Dream Team's last days from your perspective?

BERNICE

To be honest with you, they were some of the most problematic people to ever be a part of the Happy Harvesters program. Sex, drugs -

JOANNIE

Rock and roll?

Bernice laughs.

BERNICE

You name it. Not exactly the type of behavior you want to bring to sensitivity training. It's just so sad that it had to lead to their tragic demise. We'll never know what was going through their minds when they realized they were trapped in that burning building with no way out. No one deserves to die in that horrific way. No one.

JOANNIE

I'm crying. Are you crying Chels?

Crying sounds

CHELSEA

I'm definitely crying. But you do have some good news, right Bernice?

A figure sits in a wheel chair, covered in bandages. He lets out a moan.

JOANNIE

That, my friends, is the sound of sole surviving dream member, leader Rebecca Wright's cousin, Larry Moore.

BERNICE

You hear that Larry? You're a dream member. He was so lucky to be saved along with his camera. He has the last remaining footage of the Dream Team and his work is allowing their memory to live on through the upcoming Time Tok documentary DREAM TEAM: A LIVING NIGHTMARE.

Larry moans.

CHELSEA

Just amazing. And am I correct in saying that you are graciously letting him stay at your home while he mends?

BERNICE

You are. This young man has served his time and it's really the least we could do. He's honestly a hero for trying to run back into that burning building to save the others. And with his sister coming out of her coma recently -

Chelsea gasps.

BERNICE (CONT'D)

Yes. His sister was in a coma! In fact, why don't we hear from her now.

Larry's moans grow louder in the background. Chelsea and Joannie cheer over them as Theo, Ashanti and Taneisha join them in the room.

JOANNIE

Wow, it is such a privilege to meet you all.

ASHANTI

Thank you for having us.

THEO

Thrilled to be here.

CHELSEA

Now, Taneisha do you want to share a little about your ordeal?

TANEISHA

I just want to say that I'm extremely grateful to Bernice for being there for our family. Not only did she save my life by paying all of my medical bills, but she helped Larry to change his.

Larry moans.

BERNICE

It's the least I could do.

JOANNIE

This is just so touching.

More moans from Larry.

BERNICE

We need to get going. Don't want to wear this one out while he's healing.

JOANNIE

Of course. And, as always, you can find more footage of the Dream Team's last days, including an exclusive link to the documentary trailer, at our website. Thanks so much again for coming Bernice and a very special thank you to the Moore family.

EXT. NEW YORK CITY - DAY

Bernice stands behind Larry's wheelchair as his parents gently hug him, his moaning bringing tears to Ashanti's eyes.

Taneisha comes over to him last.

She takes his bandaged hand lightly in hers, exposing their matching bracelets.

Around them, news stories feature Larry's smiling face on every screen.

FADE TO BLACK.

NOTE: DURING CREDITS FOOTAGE OF THE DREAM TEAM DOCUMENTARY TRAILER WILL PLAY USING IMAGES FROM LARRY'S CAMERA AND THE FARM CAMERAS TO CREATE A NARRATIVE THAT SHOWS HOW BAD THE DREAM MEMBERS WERE.

AFTER CREDITS:

Sherry and Michael sit in front of a computer blocking the screen. Upon closer inspection we see an algorithm running in the background as they scroll up to the title page of a book.

It reads, THE ULTIMATE GUIDE TO HUMAN COMPOSTING: BOOK 1.

SHERRY

It's gonna be big.

She winks at the camera.

FADE TO BLACK.