

WE'RE NOT BROTHERS

Film Treatment by

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In a zombie-plagued Poland, two men find love after growing up in a perverted man's survivalist compound.

OVERVIEW

"We're Not Brothers" explores post-traumatic sexuality in a post-apocalyptic world. Like most films with zombies, this story centers on those left alive; in this case, two young men residing in an isolated bunker with their militaristic caregiver.

Twenty-somethings **Tomko** and **Kostek** reside underground with the **Colonel**, an older man they call 'Sir.' We learn through dialogue that the Colonel sexually abused the men as children. Since aging out of his attraction, the 'soldiers' perform various tasks that keep them protected and alive behind their containment walls. The strapping and personable Tomko is an archer, hunter, and trader. Tomko performs many physical duties for the aging Colonel, while the gangly and brooding Kostek cares for the chickens and garden and cans food for trade with a nearby village. When not cooking or cleaning, he's a ravenous reader who tends bees for honey to trade for books.

Tomko and Kostek give in to their desires during an overnight hunting mission only to suffer a violent reprisal from the Colonel that sets them on a path to liberation, happiness, and eventual tragedy.

CHARACTER SET-UP

MASURIAN LAKELAND - The Colonel and Tomko paddle their kayaks down the narrow Krutynia River. They arrive at a RIVERBANK where a MAN wielding a machete greets them near two other sitting kayaks. TOMKO hands the MAN a glass jar of peaches which the man sets on his pile of traded goods; the man pulls their kayaks onto shore with the others. Tomko sees a massacred ghoul in a red shirt lying face down in a puddle. Tomko REMEMBERS his red-shirted mother turning ghoul on his 6th birthday and trying to kill him. The Colonel appeared, with another boy in tow, and saved him. The COLONEL calls Tomko's name, bringing him back to the present; Tomko addresses him as SIR.

They enter a LONG BARRICATED PATH that leads to a CASTLE in the distance.

INSIDE THE CASTLE WALLS is a central BAZAAR packed with dozens of tarp-covered booths; PEDDLARS offer fresh goods alongside salvaged packaged items from a world long gone.

AT A TABLE, the Colonel barter pickled eggs for bagged flour with a PEDDLAR while Tomko stands at a BOOTH FILLED WITH JAPANESE MANGA. A gay cover catches his eye, and he checks to see if the Colonel is watching before opening his jacket and revealing a small jar of fresh honey. Excited, the OLD WOMAN tells him to 'take whatever you want.'

LATER IN THE FOREST, the Colonel and Tomko drag their kayaks behind them by ropes tied to their waists; the seats are packed with traded goods. AN EIGHT-POINT BUCK appears at the TREE LINE ahead of two ghouls. Tomko wants to hunt it, but the Colonel tells him to stand down; it's too close to dark. THEY WALK THROUGH HIGH GRASS, and Tomko seeks again permission to stalk the beast. Amused, the Colonel refuses, unwilling to overnight in the woods. As they talk, TWO GHOULS shamble closer to their position. AN ARROW STRIKES the nearest ghoul in the head; another takes out the second doing the same. The Colonel orders Tomko to retrieve 'the bolts' as he walks toward a high cinderblock wall.

ON THE WALL with a crossbow is KOSTEK. He climbs down as the Colonel enters through the large metal door and helps him remove his backpack. THE INTERIOR YARD is about 2800 square feet. Solar panels stand like trees along the front wall. There are raised garden beds, a tall glass hothouse, a brick canning shed, a chicken coop, a beehive kit, and a stone cooking pit. Three hay-bale targets sit along the back wall behind a metal dome that contains a single door.

Kostek grabs a case of empty canning jars from a kayak and takes them to the shed. A BLACKBIRD LANDS ON ITS METAL ROOF, taking Kostek back to the day his parents turned. Just seven years old, YOUNG KOSTEK climbed onto HIS ROOF with the BLACKBIRDS until the Colonel found him.

REJOINING Tomko and the Colonel, Kostek balks when the man orders him to grab the overnight bags and track a deer with Tomko. Why must he go? Amused, the Colonel reminds Kostek that he bitched just last week about never getting missions outside of 'base camp.' Kostek comes to attention and says, 'yes-sir.'

STORY:

Tomko and Kostek ENTER THE SHADY FOREST in silence. After tracking A DEER for over an hour, they lose it near THE RIVER. They will not cross the river for fear of submerged ghouls.

WALKING THROUGH THE TREES, Tomko confesses that he couldn't find the book Kostek wanted and ate the honey. Kostek expects such since Tomko can't read. Tomko lets the insult slide but is troubled by it.

NEAR DARK, they CLIMB A TREE to a LARGE PLATFORM STAND. A ghoulish figure ambles past the tree, unaware of their presence above. AFTER DARK, Tomko climbs down to urinate, taking Kostek's discarded shirt with him. HIGH IN A SMALL TREE STAND, Tomko masturbates with Kostek's shirt around his face. HIS BOOTED FEET HANG down from the sitting stand, and a GHOUL keeps reaching for them but cannot touch them.

LATER, as Kostek spreads his blanket on his side of the platform, he spots the manga in Tomko's jacket. Seeing what it is, he confronts Tomko and calls him a pervert 'like the Colonel.'

NIGHTTIME FULL MOON - close-up on Tomko's face as he lay on his side, then cut to a close-up of the back of Kostek's head. (*This is important - see the final scene.*)

Tomko asks after a book Kostek reads, The Last of the Wine by Renault. Kostek reluctantly reveals it's a love story about two soldiers in ancient Greece. Hearing this, Tomko declares it no different from the gay comics he jerks off to. When Kostek says nothing more, Tomko nags him about why they no longer play board games or watch 'disk shows on the TV.'

(Through dialogue, we discover that the Colonel sexually abused them as children. He hasn't touched Tomko since he was twelve, but Kostek endured his lingering attention, despite Sir finding Kostek's large penis distasteful.)

Tomko studies Kostek's figure in the blanket before asking if he can suck Kostek's cock. Kostek orders him to sleep. Tomko shivers slightly, and hearing him, Kostek rolls over to find Tomko naked. Tomko claims his briefs got wet from the water; Kostek knows he spilled seeds on them, and that's why they're hanging to dry. Agitated, he orders Tomko closer so they can share his blanket. Huddled close, Tomko asks to hold Kostek, and after a moment, Kostek lets him spoon. Tomko asks if he can kiss Kostek, and when given permission, he kisses Kostek's back. Kostek rolls over, responsive, and lets Tomko kiss his chest, but when Tomko kisses his lips, Kostek tells him he has moose breath and pushes him away.

TOMKO'S HEAD DIPS under the blanket, and Kostek finds the oral sex pleasurable. Suddenly, he shoves Tomko away, complaining that his 'seeds are about to come out.' Tomko asks Kostek to touch him, and Kostek begrudgingly does it, commenting on his small size. Tomko wants to put it in, but Kostek detaches and angrily returns to lying on his side. Tomko suggests Kostek put it in him, like when they were little when the Colonel would get too drunk and make them do it with each other. Kostek angrily demands that Tomko never speaks of those days. Sullen, Tomko apologizes and, after a time, spoons Kostek again. He kisses his back softly. A CLOSE-UP OF KOSTEK'S FACE reveals he's aroused by it. Tomko licks at his ear and whispers that Kostek's cock tastes like lemons. Kostek pushes his backside against Tomko, receptive.

TOMKO THEN MOVES AWAY AND RETURNS with a small bottle of olive oil. Kostek demands to know where he got the coveted oil, and Tomko claims he traded some arrowheads for it. He warns Tomko not to use it all because he wants to cook with it. Spooning again under the covers, Tomko fingers Kostek and then penetrates him (UNSEEN). Kostek unexpectedly likes it. Overcome with pleasure; he orders Tomko to go faster until the young man is humping like a rabbit. When Kostek says his seeds are coming, Tomko claims the same. Kostek, fearful, tells Tomko not to spill seeds inside of him because 'he'll know.'

WE LOOK DOWN ON THEM FROM ABOVE as they climax; they hold each other tight for a moment while beneath them, ghouls wander about, lured by the sounds of their lovemaking.

HARD CUT TO THE SAME SCENE IN DAYLIGHT. The platform is empty, and dead ghouls lie lifeless around the tree.

IN THE MISTY FOREST of early morning, slow-moving scenes intercut.

[1] EXTREME CLOSE-UP OF TOMKO'S EYE cuts to [2] KOSTEK'S HANDS banging ANTLERS together in the trees. [3] KOSTEK TURNS HIS HEAD and stares at us; it is languid and seductive. [4] TOMKO'S EYE shines with excitement, and his two fingers appear below it, holding the nock with an arrow set. [5] A LARGE SIXTEENPOINT BUCK stares at us. [6] HOLD ON KOSTEK'S DARK EYES as they shift right.

[7] The buck stares at us. [8] THE BACK OF KOSTEK as he first turns his head and neck and then his body. He BRINGS THE ANTLERS UP BEHIND HIS EARS and gazes as if he's the

deer. [9] THE BUCK stares intently—SUDDENLY, AN ARROW CUTS THROUGH HIS HEAD (*important - see the final scene.*)

THE SUBLIME INTERCUTS END as Kostek kills a nearby ghoul with his crossbow on his way to the fallen deer. Tomko quickly ties a rope around its neck and, with Kostek's help, HOISTS THE CARCASS UP using a thick tree branch. While Tomko holds the slack, Kostek cuts into its lower interior, freeing the useless guts. THEY SMILE AT ONE ANOTHER, each killing a ghoul before sharing a quick kiss.

THEY WALK THROUGH THE HIGH GRASS, the dead deer tethered to them by ropes tied around their waists. GHOULS close the distance behind them, falling off when arrows strike through their heads.

ON THE WALL, the Colonel holds his compound bow and happily comments, 'this buck is bigger than the one they saw yesterday.'

INSIDE, an energized Tomko stands proud under the Colonel's praise as Kostek returns with the arrows from the fallen ghouls. SEALING THE LARGE METAL DOOR, the Colonel watches Kostek and Tomko truss the beast up for butchering, and his SMILE FADES upon seeing them exchange LINGERING GLANCES.

Without warning, the Colonel PUNCHES TOMKO IN THE GUT and latches a handcuff onto his wrist. He secures Tomko to an exposed water pipe along the wall before STRIKING KOSTEK across the face. The Colonel MARCHES BACK to Tomko and kicks him repeatedly; KOSTEK INTERVENES, and the Colonel punches him into delirium.

(The scene is brutal and violent, a jarring transition from last night's sexual romp and the dreamy beauty of the hunt.)

The Colonel RIPS OPEN KOSTEK'S PANTS and pokes at his backside, accusing him of whoring. Tomko screams that Sir 'doesn't touch Kostek anymore, so why can't I have a taste?' Outraged, the Colonel strikes Tomko about the head: 'breeding his brother' is wrong. The Colonel pulls out a bowie knife, lamenting that [Tomko's] little pecker has taken him down the wrong path. KOSTEK PHYSICALLY COMES BETWEEN THEM, saying that Tomko only used his fingers. The Colonel TAKES KOSTEK BY THE NECK; he's raised a wanton slut. He hurls the choked Kostek across the yard.

The Colonel marches to Tomko and calmly CUTS OFF TWO OF TOMKO'S RIGHT-HAND DIGITS: leaving the thumb, index, and

middle fingers. INTERCUT WITHOUT AUDIO (*or with music*): Tomko reels in pain, bleeding, as Colonel DRAGS KOSTEK by his hair across the yard. CONSCIOUSNESS FADES for Tomko before we CLOSE ON KOSTEK'S FACE pinned to the ground by the Colonel's boot.

HARD CUT: BLACKNESS SURROUNDS THE KITCHEN TABLE INSIDE THE BUNKER, where the Colonel stitches up Tomko's amputated fingers. He blames himself for Tomko forgetting his place; he stopped fucking him and allowed him to build up his body. Tomko will never be the Colonel, as every soldier must adhere to their role; Tomko is the Colonel's second in command; that's his role in this life. AFTER SEWING THE LAST STITCH, the Colonel praises Tomko for being his strong right arm.

CUT TO THE SURFACE - Naked except for a rubber apron, KOSTEK (bruised and battered) cuts into the hanging deer AS THE COLONEL'S VOICE explains that Kostek can't help his whorish nature; he's got honey in his veins. That's why the bees he keeps never sting him. Not even the Colonel could resist him for a time.

CUT BACK TO THE KITCHEN TABLE, where the Colonel reminds Tomko that there's plenty of civilian ass in the village if he needs it. He can't fuck his brother; it's not right. KOSTEK APPEARS NAKED IN THE ENTRYWAY, bloodied from butchering the deer. He declares, 'We're not brothers.'

Without a word, the Colonel MOVES THROUGH THE BUNKER. WE FOLLOW HIM into the single bedroom. HIS ARM CLOTHESLINES BOOKS FROM THE SHELVES as Kostek tries to stop him. The Colonel grabs Kostek by the hair and drags him out.

LIGHT APPEARS IN THE DARK AS A DOOR OPENS to a storeroom. WE FOLLOW the Colonel as he drags a struggling Kostek past shelved stores and water tanks. HIS HAND GRASPS a wheel-handle door.

IN THE KITCHEN, Tomko cries, recalling 'the punishment room.' (*A small closet-size space with a plexiglass wall; dim light reveals a narrow earthen pit on the other side of the wall; a ghoul rages on the other side as a young boy is closed in, physically safe but not mentally.*) Tomko jumps out of the chair and walks down the narrow bunker hall.

BACK IN THE STOREROOM, Kostek bangs on the door after the Colonel shuts it.

IN KOSTEK'S ROOM, the Colonel appears and orders Tomko to take all the books topside and burn them. Kicking up Kostek's bunk, the Colonel finds The Last of the Wine and tosses it onto the pile.

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SUMMER finds Kostek PULLING TRAYS FROM HIS BEEHIVE.

INSIDE THE SHED sits a case of pickled eggs and three glass bottles of lemon tea with cork tops; Tomko's hands grab them.

BACK IN THE YARD, chickens cackle loudly as TOMKO WALKS through their pecking area with the cases. Kostek begs him to wait for the honey, but Tomko coldly tells him he's not getting him any books. Kostek reminds him that 'Sir said he could get books again.' Aloof and annoyed, Tomko declares he has five minutes. Kostek angrily gives up, knowing he cannot harvest honey in five minutes.

INTERCUT SCENES: [1] NEAR DARK finds KOSTEK IN THE HOTOUSE plucking the last lemon from his tree. He sniffs it joyously, careful not to smile since Sir is heard outside. [2] IN THE SHED, he unplugs a crock pot from the socket and [3] SETS IT WITHIN A DUMBWAITER. [4] DOWN IN THE BUNKER'S KITCHEN, he plugs in the electric kettle [5] and drops some decaf tea bags into a large glass measuring cup. [6] He wraps cooked biscuits in foil, sets them inside the steaming crock pot full of beef stew, and replaces the lid. [7] He cuts the lemon, drops the slices into the steeping tea, and then adds sugar.

LATER, KOSTEK SITS TO EAT WITH THE COLONEL, getting up when Tomko appears in the entryway.

The Colonel wonders why Tomko smells like cologne; Tomko claims some dude he met was all over his dick. Sir chuckles, but Kostek minds his tongue as he sets down a new bowl. Tomko presents Sir with a bottle of Sobieski vodka, and Sir orders Kostek to get the shot glasses. FROM THE TABLE, KOSTEK HEARS Tomko ask: 'what is wrong with this tea? It tastes like shit.' Sir tells him to eat his stew; his brother made it because it's Tomko's favorite. Tomko pushes the bowl away with disgust and says he's not hungry.

ALL THREE AT THE TABLE: Kostek leaves his vodka untouched until TOMKO SETS SOME POLAROIDS ON THE TABLE. The Colonel

takes them; they feature some village boys. Admiring the boys, Sir asks if Tomko got his brother any new books. Tomko claims Kostek 'had no honey to trade.' Kostek glares; 'Tomko wouldn't wait.' Kostek then asks permission to leave the table, and Sir gives it. FROM THE TABLE, WE HEAR Sir praise Tomko for the photos but scold him for his belligerence toward his brother.

AUTUMN IN THE YARD finds Kostek cutting gourds from his garden while Tomko target shoots nearby. Kostek asks for help with the pumpkins, but Tomko tells him to 'fuck off' and says, 'if your boney ass worked out more, he wouldn't struggle.'

KOSTEK MARCHES TO THE SHED and, once alone, tries not to cry. Seconds later, TOMKO APPEARS; he gently grasps Kostek's neck, kisses him, and whispers heartfelt apologies. He loves Kostek so much, and it's killing him to treat him this way. Tomko flees when the bunker door creaks open outside. HOLD LONG ON KOSTEK AS HIS ELATION FADES as we hear Sir talk about scouting a wild boar with Tomko.

OUT OF THE SHED, Kostek gathers the rest of his gourds while Sir and Tomko walk toward the wall entry.

TOMKO TAPS HIS BOOT AGAINST A LOOSE OVEN BRICK. After they leave, KOSTEK TAKES THE BRICK OUT and finds his novel, The Last of the Wine.

TOMKO AND THE COLONEL RETURN after dark with a boar. INTERCUT SCENES: [1] Kostek skins and slaughters it; [2] he removes the shoulder meats and [3] ties them in twine netting before [4] sinking them into a brine. [5] He wraps other cuts with cloth and puts them into the smoker. [6] Two skewered slabs roast over a fire.

AT THE DINNER TABLE, Sir announces that he and Tomko will acquire a new 'recruit' before the first snowfall. Kostek must prepare a bed and wash some of their old childhood clothes.

LATER IN HIS ROOM, Kostek rereads a scene from Last of the Wine: *Alexias kills the man who killed his father but his lover, Lysis, dies in the battle. Alexias must live on, despite facing life alone.*

LONG HOLD ON KOSTEK as he listens to Sir and Tomko from his bedroom, playing cards.

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LIGHT SNOW covers the landscape.

ON THE RIVERBANK, men burn ghouls in a dug-out pit.

IN THE BAZAAR, the Colonel and Tomko hunt the boy, but he's inaccessible. Tomko suggests acquiring him after winter.

PADDLING BACK, they find ghouls in the water. INTERCUT SCENES: [1] In the forest, they find one of their stake-laden 'ghoul pits' packed to ground level. [2] A ghoull walks over the stacked mass and right into the water. [3] The Colonel douses the pit with lighter fluid before [4] setting it ablaze.

AT THE FIRE, the Colonel apologizes for his 'savage weaknesses' and physical cruelty. He swears that if he could go back and do things differently, he would, but then admits his words are false: his nature, no matter how much he fights it, is as foul as any ghoull. TOMKO IS MOVED by the admission and retreats with the Colonel as some ghouls approach.

INTERCUT SCENES: [1] OVER THE HIGH GRASS, THEY CLOSE IN ON THE WALL, with ghouls gaining on them. [2] ON THE WALL, Kostek fires an arrow with the crossbow. [3] GHOULLS around Tomko fall, while [4] the Colonel takes out a ghoull that reaches him. [5] AT THE ENTRY DOOR, he angrily orders Tomko back to collect the arrows. [6] INSIDE THE YARD, Kostek jumps down and calls Sir 'a vile and filthy pervert' whose old body makes him sick. [7] THE COLONEL RUNS AFTER A FLEEING KOSTEK.

WE FOLLOW TOMKO after he secures the door and CHASES AFTER THEM. TOMKO SEES THEM ENTER THE SHED, and when he enters, Kostek screams for him to halt. BETWEEN THEM IS A FRESHLY DUG PIT. Inside, THE COLONEL IS IMPALED ON STAKES made from the lemon tree. Kostek stands on the opposite side. He demands Tomko stop when he MOVES TO HELP the whimpering Colonel. TOMKO AND KOSTEK CONSIDER ONE ANOTHER for several moments before Tomko pulls out an arrow. The Colonel pleads for his life, reminding Tomko he'd be dead without him; he orders Tomko to kill Kostek.

TOMKO KILLS THE COLONEL.

INTERCUT SCENES: [1] Kostek and Tomko TOSS videos, films, magazines, underwear, bedsheets, and belts on top of the Colonel's body. [2] One of them removes the arrow from his head. [3] DIRT FILLS THE PIT. [4] IN THE SHOWER, they wash each other. [5] They sleep HEAD TO FEET on the Colonel's stripped bed. Kostek whispers: *we're free.*

MONTAGE of Tomko and Kostek wintering in the bunker.

(These scenes intercut between them as men and boys.)

[1] They play connect four, monopoly, and cards. [2] They do dishes and chores together. [3] Adult Kostek teaches Tomko how to read. [4] Tomko learns how to can in the shed, and [5] Kostek joins Tomko on the wall for his night watches.

(Passage of time is indicated by Kostek's longer hair and Tomko's facial hair.)

NEW MONTAGE IN THEIR BEDROOM (ONCE THE COLONELS) [1] they make love on the bed [2], have sex on the couch [3], and in the shower.

(Sex is often fun or tenderly romantic, but sometimes, a triggered Kostek flees to the bathroom, locking Tomko out. THEY RECONCILE, as always.)

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THROUGHOUT THE LAKES, SPRING APPROACHES, WITH ICE AND SNOW MELTING.

INSIDE THE BUNKER, Tomko and Kostek share the couch. Tomko laughs while watching television, and Kostek studies him over his book. Kostek tells Tomko he's going with him into the village when the weather breaks. Tomko turns off the TV and says he won't take him. Furious, Kostek argues, and TOMKO SOBS: *There are handsome and stronger men in the village—Kostek will find someone better. Kostek embraces him: 'they'll be together forever,' just like that song he likes, 'they'll grow old together and die at the same time.'*

THE FIRST WARM WEEK finds a newly shaven Tomko and Kostek PADDLING DOWN THE NARROW RIVER. They sail past a mechanical

draft cooling tower that's become a synagogue. A Jewish wedding is taking place inside it. IN THE VILLAGE, Kostek interacts with the salespeople and notices some are leery of Tomko. AN OLDER MERCHANT gruffly inquires after the Colonel, and Kostek reveals 'the pervert is dead.' Tomko is stunned, but SOME WOMEN nearby look pleased. Kostek takes the Polaroid camera and boxed film out of Tomko's bag and sets it on the barter table; he tells the merchant to take them; they don't want anything in return.

MANY PEDDLERS are politer to Tomko as word travels quickly. While trading pickled eggs, a YOUNG WOMAN ASKS after their chickens since she's lost her only rooster. Kostek offers their older one since they've got a newborn rooster. Tomko INTERJECTS and says they'll bring it next week; AFTER, he cautions Kostek about telling anyone the bunker's location.

ON THE RIVER, Tomko asks about the wine bottle Kostek traded his honey for; Kostek tells him that he wants to marry him. Tomko laughs, but Kostek reminds him they're not brothers, and since they're sharing seeds, they should be married. Tomko agrees, and Kostek tells him 'he must crush the bottle under his boot, or it won't be a proper marriage.'

ONSHORE, they get caught in a downpour. THEY RACE OVER THE GRASS, beating the ghouls that have followed.

INTERCUT SCENES: [1] THAT NIGHT IN BED, Tomko wakes to find Kostek sweating with a fever. [2] He lugs Kostek to the shower and runs cold water over him. [3] UNABLE TO READ the many medicine boxes in the bunker's stores, [4] Tomko goes to the village. [5] TOMKO knocks on a cabin door inside THE VILLAGE.

TOMKO DUMPS SOME MEDICINE BOXES AND BOTTLES onto the desk of the LOCAL DOCTOR. The doctor fields Tomko's urgent questions with his own: *how many more meds, and what kind of meds is the Colonel holding?* Flustered, Tomko reveals the Colonel's death. He won't tell the Doctor where the bunker is because men will come and take everything. He's desperate, *his brother* is sick, and he needs to know what to give him and how much. The Doctor relents and instructs him how and when to administer the z-pack antibiotics, but he makes Tomko promise to bring him a list of their meds.

BACK AT THE BUNKER, Tomko stays up all night to ensure Kostek gets the first three doses within 24 hours.

INTERCUT SCENES: [1] NEXT DAY, Tomko gives Kostek two, and [3] AFTER THAT, one a day. [3] Keen to keep his promise, Tomko gathers antiseptic bottles, rubbing alcohol, bandages, and painkillers; he sees the quaaludes and [4] FLEETINGLY RECALLS when the Colonel had both boys in his bedroom and his frustration when Kostek would cry. He'd return with the pills and shove one into Kostek's mouth. [5] KOSTEK APPEARS IN THE STOREROOM. He sees the quaaludes and angrily shoves every bottle they have into Tomko's bag. [6] UPSTAIRS, Tomko puts Kostek back to bed. [7] Though exhausted, Tomko LEAVES FOR THE VILLAGE, forgetting to secure the wall entry door properly.

LATE AFTERNOON he returns smiling, a large bag of fruit life savers in his hand and fresh linens and beer in the kayak he's pulling THROUGH THE TALL GRASS. His SMILE FADES when he sees the ENTRY DOOR FLAPPING in the wind. CUTTING LOOSE THE KAYAK, he enters the yard and closes the door behind him. ON THE YARD, he finds a dead ghoul among the slaughtered chickens. The BEEHIVE IS SMASHED, and a dead GHOULS BODY HANDS OUT OF THE KILN. Tomko is relieved the BUNKER DOOR IS SECURED.

DOWN IN THE BUNKER, he calls for Kostek, searching every room but not finding him. HE hears crying in THE STOREROOM and sees it's coming from the closed 'punishment room.'

INSIDE, Kostek stands naked on the other side of the plexiglass. Before Tomko can depart to retrieve him, a tearful Kostek SHOWS HIM THAT HE'S BITTEN.

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A BEARDED TOMKO SITS on the safe side of the plexiglass, reading aloud from Last of the Wine. The scene concerns a man who drinks hemlock to join his lover in death. KOSTEK, NOW A NAKED GHOUL, presses against the glass, trying to get to Tomko. Tomko JOINS HIM AT THE GLASS, summoning memories; he kisses the glass and begins masturbating; he moves his hands move over the glass where Kostek's bare body is pressed. TOMKO BREAKS DOWN, CRYING as his fantasy fades into gruesome reality.

A MONTAGE BEGINS IN THE BATHROOM MIRROR, where [1] a cleanshaven Tomko wipes his face. [2] He makes the bed, [3] cleans the kitchen, and [4] vacuums the floors.

TOPSIDE, [5] he arranges the keys to the bunker door on its cement step. [6] The INNTER YARD is clean, and the shed door is boarded. [7] Tomko lays out several keys on the mat by the secured bunker door. He then crushes the wine bottle with his boot.

** MUSIC PLAYS TO ENDING - THE OPENING OF 'WHAT IF WE'RE BAD TOGETHER' BY WHITE LIES. **

WE FOLLOW TOMKO OUTSIDE THE WALL. He walks its length while stripping. THE CAMERA STOPS AS he walks ahead toward the wall, naked. AFTER A BEAT, he drops from sight (*into the unseen pit.*)

** MUSIC CONTINUES** CLOSE-UP of Tomko's ghoulish face and clouded-over eyes staring at us (*like in the overnight tree stand.*) He's missing a portion of his lips and cheek, and his neck is torn out. He gasps as ghouls do as if saying something.

CUT TO A CLOSE-UP of the back of Kostek's head as he turns over, more decayed and just as ghoulish.

CUT TO TOMKO as he mouths words he cannot speak.

CUT ONE MORE TIME TO KOSTEK, listening.

** MUSIC BUILDS TOWARDS THE REFRAIN**

HOLD LONG on Tomko; SUDDENLY, AN ARROW IMPALES HIS HEAD (*like the deer in the woods.*)

CUT TO AN AGITATED KOSTEK as he lifts his head.

SWING TO HIS POV - we see THE DOCTOR staring down with his crossbow aimed. THE WOMAN BESIDE HIM cries out in despair and makes a sign of the cross AS ANOTHER MAN pulls her into his arms.

** THE SONG'S CHORUS BEGINS AS THE ARROW LETS LOOSE **

WE CUT TO BLACK AS ** THE CHORUS PLAYS OVER THE CREDITS. **