

DISCLAIMER

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Ride it!

Thelma and Louise 2: Army of Darkness

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FADE IN:

EXT. DAY - THE GRAND CANYON

We slowly fade in from white to the same still frame that the first movie ended on. We hold on that iconic image for a second, before suddenly it kicks back into motion with the roar of the engine. The car continues to soar through the air, plummeting towards the rocky canyon floor.

From above we see the convertible falling at speed until suddenly, a few hundred feet below them, a bright light appears. It grows and explodes into a whirling disc of stars and lightning. It looks like a miniature version of a galaxy, spinning and throbbing beneath them. It is a portal.

THELMA and LOUISE, hands still clasped, sit in the car with their eyes closed. LOUISE hears the portal groaning with the pressure of colliding spacetime, and opens her eyes, peering over the side of the car to the ungodly bowl of time spaghetti below them.

LOUISE

...Thelmaaaaaaa!!!!

As the car falls towards it, tongues of lightning grab at the vehicle like arms pulling it in. Finally, the car hits the portal and in a burst of purple flames... is gone. The portal shrinks, vibrating and screaming like a boiling kettle full of R2-D2s, until it pops out of existence, leaving only the quiet of the beautiful grand canyon once again.

CUT TO:

INT. DAYNIGHT - SPACETIME SUPERHIGHWAY

The car rockets through a tunnel of dark, stormy clouds and dark energy, flowing like water all around them. As they speed, other objects swirl around them, tumbling past them at ridiculous speeds. Other vehicles and seemingly random pieces

of furniture hurtle alongside the car as THELMA finally opens her eyes, and screams in confusion.

THELMA

What the hell is happening?

LOUISE

I don't know, baby! Just hold on to me!

The two embrace, screaming in fear as they fly along. They go past Mr. Peabody and Sherman, the time machine from The Time Machine, the phone box from Bill and Ted's Excellent Adventure, various cool things and stuff from time travel stories. But nothing from Doctor Who. Bernie Sanders pulls up next to the car flying a small plane. Instantly, his aircraft is struck by a grandfather clock and falls through the bottom of the tunnel.

BERNIE SANDERS

Aww damnit.

There is light ahead of them suddenly, that starts to glow brighter and brighter. Our heroines shield each other's eyes.

CUT TO:

EXT. DAY - A TRANQUIL FOREST

A deer is walking through a beautiful green forest, birds chirping around him as the sunlight filters through the branches. He bends his neck down to eat a flower, when there is a low hum. He looks up to see a portal burst out of nowhere, knocking trees aside. After a second, the car shoots out of the portal, hitting the deer with full force.

The car smashes through trees and bushes, bouncing along the forest floor as it goes. THELMA and LOUISE are yelling with terror as they rip the woodland to pieces, helpless. Behind them the portal closes. As we tear through nature, we see that the deer is still pinned to the hood of the car. He takes out a flip phone and dials weakly.

DEER

Honey? Hi, I... No listen, I'm not gonna be home tonight.

(pauses)

No, it's... I'm pretty much... uh-huh. Yeah, well I'm being killed. Yeah I'm being killed by some kind of a metal wagon that came flying out of a big purple pool. What? No I'm not making it up. Babe if I was going to make something up why the hell would I make up something so weird? I'd just say a big tree fell in the road or something.

We keep cutting back to THELMA and LOUISE who are still screaming, because the car is still going full speed through the woods, but also eavesdropping on the phone call.

DEER

Yeah, I'm literally dying. I got hit so fucking hard. Car's still going somehow.

(he pauses and eyes THELMA and LOUISE)

Couple of chicks. Yeah. I know, right. Okay, well looks like we're slowing down, so I'm probably gonna roll off this thing and die. Alright, love you. Say bye to the kids.

The car gently grinds to a halt at the edge of a cliff, and the DEER slides off the hood, and off the cliff. After a moment of silence, THELMA and LOUISE exhale, and look at each other.

THELMA

What the fudge was that?

LOUISE

From my experience, I'd have to say... I don't fucking know.

The car suddenly jolts off the cliff, almost like magic wink wink.

Thelma

Thelma your Louise's, folks! It's gonna be a bumpy ride! Cut to black. Cut back from black. Smoke fills the screen. The smoke clears and we see our two heroines, unconscious, but alive. Snow falls around them. The car is stuck in a pine tree

and looks like a fucked up Christmas ornament. The presents?
Their lives. Thelma slowly wakes up.

Thelma
What- what the fuck. Where are we?

Louise
I craved the sweet release of death. Why does it continue to
escape me.

Thelma
You said it, pal. Something's afoot. Where's the damn pearly
gates? Where are my 69 virgins?

Louise
I gotta virgin you can 69 right here!

Thelma
Gosh, Louise...I don't know...

Thelma and the audience think that Thelma is talking about
herself, but really she has been pointing at a mysterious
figure over in the shadows the whole time.

Melman
Greetings, brave warriors.

Louise
Look at this virgin.

Melman
My name is Melman the Pure.

Louise
I was right

Melman
And my world is in grave danger. Please help me.

Thelma
Us? Help you? Buddy, we're in a damn tree.

Melman
Here, let me help you.

The wind builds and the clouds above him begin to swirl. Darkness falls upon the group. A glowing ball of light descends from the sky and slowly approaches the car. Thelma and Louise are surprised, but make no sounds. The orb touches the car, illuminating it, before turning it into a pile of dildos.

Thelma and Louise, along with the dildos, fall out of the tree. They turn back into the car and they get in.

Melman
Excellent. Lets get moving.

It is night now. The three of them approach a large circular doorway and a giant statue of a dildo. Melman stops the car.

Melman
Here.

Thelma
No shit. The door turns into a bunch of dildos, which is its way of opening.

Louise
Is your only power turning things into dildos

Melman
Welcome...to my cave

The camera pans inside and we see a bunch of neon signs, mostly of beer logos but a couple of naked women. A pinball machine in the corner turns on. A jukebox begins to play.

Thelma
Jesus Christ. I thought you were a wizard. How does this help with your magic at all?

Melman
Every great wizard needs a man cave. Now come inside.

They sit on a leather couch in front of a large plasma screen TV, where a New England Patriots game is on.

Melman

As I was saying. My world is in grave danger- no pun intended.

Thelma

How is that a pun

Melman

About a year ago, the great King Mug passed away suddenly.

Louise

And?

Melman

Now he's alive.

The audience gasps. The camera should somehow show the theater where we show the audience gasping somehow.

Melman

I suspect a necromancer is at work- someone whose power greatly exceeds mine. That's why I brought you here.

Thelma

But how?

Melman

Using...THIS

He pulls out a small, blue crystal. It is blinding. Somehow so blinding that it shines through the TV and hits Tom Brady in the eyes, causing him to fumble.

Louise

Woah, how the fuck

Melman

This...is the time crystal.

Louise

That's chill. Make Brady fuck up again.

Melman

There's no time- well actually there is because we have the
time crystal, but sti-

Melman is cut off by the sound of the car alarm blaring. They
run outside, but it's too late. The car is gone.

THELMA

Fuck, my mix CD was in there.

LOUISE

Enough bullshit old man. Why did you bring us here?

MELMAN

I told you already, we got playas rising from the god damn
dead. I needed you

LOUISE

Why us?

MELMAN

I asked for the greatest, bravest warriors the future had to
offer. This land needs the best help it can get. I guess that
must be you

THELMA

Woah. Louise check us out

LOUISE

Without our permission? Fucked up

MELMAN

The crystal has enough charge to send you back to that time
and place. But only that one. When that's used up I can never
use this crystal again. When the land is safe, I will send you
home, and never bother you again.

THELMA

We were about to die back there

LOUISE

But if we go back we might live... and if we get some cool magic
shit, we can live a cool magic life in our own world.

THELMA

Oh. my. gOD that sounds fucking badass yes

LOUISE

So where are we going?

MELMAN

Follow me.

EXT. NIGHT - THE WOODS

MELMAN guides THELMA and LOUISE through the woods, heavy with
tones of juniper, balsam... a homecoming smell. MELMAN warns the
both of them to be mindful of the kind but cursed trees.

MELMAN

Be mindful of the trees. They are kind but cursed.

LOUISE is already licking the bark.

THELMA

Jesus Christ, honey, this isn't the chocolate factory.

MELMAN

What's chacklit?

THELMA describes chocolate to the wizard.

MELMAN

Sounds like what we call chocolate.

THELMA

It is chocolate.

MELMAN

Chacklit?

THEMLA
No, chocolate.

MELMAN
You talk funny. Don't do that anymore. This is why we use women for breeding and fighting. You guys are always saying some wild tongue trash.

They continue on their path to get to Dan Siego, presumably a small village just beyond the crowd of pine, to reach Castle Siego, which were deemed the Sodom and Gomorrah of the United Kingdom. They hear a sound.

THELMA
What was that?

LOIUSE
I don't know.

LOUISE clearly does know because she's covering the crotch of her dress to hide the tree branch inside her.

THELMA
Not again. LOUISE, what the fuck did I tell you about this shit? You can do your damn protests in new york but we ain't in kanas anymore. This is some history channel Sunday morning level type place.

MELMAN has no idea what's going on. No one does. Last night I was swimming with dolphins through an ocean swallowing the universe and every star turned out to be a glowing jellyfish, the nebulas unraveled themselves into squid. It was fucking beautiful. Now I'm doing this.

LOUISE
Oh no, I've fallen.

LOUISE has obviously placed herself on all fours in the dirt.

THELMA
If you don't get off the damn ground so help me god I will

bury you in it.

LOUISE

Thelmy, be a dear and help me up.

THELMA grabs LOUISE'S shoulders and pulls her up. And now they are both 8 feet in the air.

THELMA

What the fuck!!!!!!!!!!!!!!!!!! Get the hell off me you rat shot cockazoid fillabustin yankee candle maker.

TREE BRANCHES

Hssssmmmmmmmsmsmsssshchchcchhhhhhhh

Both THELMA and LOUISE are hoisted through the air, being tarzan'd about by every branch and vine and critter that can hear them. Their bodies a display of blurs, each toss being filled with seeds and nuts, so many nuts.

THELMA

Oh my god my pussy is not a fucking squirrel mouth.

LOUISE

My pussy is a fuckin squirrel mouth!!! Yeehaw.

To abide the laws of gravity, both women are ripped raw from the clutches of wood catching and dangling them with more haste than caution. MELMAN, who was mumbling 'chacklit' under his breath over and over, so much so that he put himself into a trance, snaps out of it and sees these suicidal peaches doing the most forbidden thing... having a pretty okay time minus the blood and shit, literal shit.

MELMAN

Shakira shakira, let these women appear-a. toil and boil, release from the soil.

The woods go silent. The women are placed gently to the ground.

THELMA

Get us out of here.

LOUISE

You seemed like you were having fun.

THELMA

I was. That's why we need to get the hell outta Dodge.

Our heroes, I guess, champion through. No one speaks. Every so often THELMA has to turn around and do that cat 'psst psst psst' sound at LOUISE to pick up the pace. Other than that, no one talks about what happened.

EXT - DAY BREAK. OUTSIDE THE GATES OF DAN SIEGO VILLAGE.

MELMAN

Try not to fuck or say anything. These people are a simple folk and are already pretty rattled.

LOUISE

We are simple folk where we come from.

MELMAN

Didn't you leave your men for each other? What kind of simplicity is that?

THELMA

Better than complicity.

MELMAN

Okay, city girl.

We don't know if MELMAN knows 'city girl' is an insult or not but THELMA rolls her eyes and stays close to LOUISE through the village.

THELMA, whispering

If this is what heaven is like, fuck this.

LOUISE

Heaven isn't real, we went through a portal.

THELMA

You can't tell me heaven isn't real but a portal is.

LOUISE

I knew heaven wasn't real when I found paradise in your eyes.

THELMA

Ugh god do you ever stop

VILLAGER

What are those womyn whispering about? They come with their
bodies littered of the sinful woods and dare enter here
without so much as a sunrise through their lips?

THELMA

What did you just fuckin say?

LOUISE

Did you just tell us to smile in medieval talk?

MELMAN

Enough! These whomen are here to help us defeat the evil
necromancer. Let us pass without concern or words. They have
travelled long and hard to be with us now.

LOUISE

Say it again.

MELMAN

Long and hard.

VILLAGER, chanting

Long and hard! Long and hard! Long and hard!

The women and wizard walk through a parted sea of villagers
now all screaming 'long and hard' at them.

THELMA

I can't go anywhere with you.

LOUISE

But I'll go anywhere with you.

OLIVIA NEWTON JOHN

Is that susan Sarandon?

LOUISE

Is that Olivia newton john?

The guillotine drops and Olivia newton john's head rolls off the stage she spotted the women on.

MELMAN

She was our first choice but she failed miserably.

THELMA

What's happens if we fail?

MELMAN

You're two women over 25 without husbands. You have already failed.

THELMA

I am sick and tired of your sexist crap. You would be hopeless without a woman. You wouldn't know the tenderness women were forced to accept. You would not know the beauty of seduction, you would not-

MELMAN

Have anyone to make me a sandwich.

THELMA

Fuck this. Bring us home.

MELMAN

No. You have to help us.

THELMA

Save this on your own, man. We were ready to die.

LOUISE

Wait, what if we help them become better people? Then history

would change and maybe...

THELMA

What? No one would write about farting into someone's mouth
and cumming in it?

MELMAN

That was #actually a woman's idea.

A flashback shows that HELEN OF TROY farted in some dude's
mouth and then made him jerk off into his own mouth

THELMA

Huh. That was actually pretty sweet.

MELMAN

Okay we are here.

INT. NIGHT - CASTLE GREAT HALL

A large portcullis slides up and THELMA, LOUISE and MELMAN
enter. QUEEN BEYONTHAY is sitting on massive throne, flanked
by MICROWAVE SALESPERSON and TUCKER (a pug). HENTAI PUG is off
to the right, watching porn on a large tablet. The moans of
pornography from the tablet punctuate the scene.

MELMAN

And this is the castle of our resplendent monarch, Queen
Beyonthay.

(quietly to Thelma and Louise)

Be polite and bow. Her temper is not something you want to
incur.

THELMA bows, and pokes LOUISE, who reluctantly bows too.

THELMA

Beyonce? That's a lovely name, your majesty.

QUEEN

Yes, it is. And I'm thertain that one day a woman of talent
and grathe will be know by that name. But my name is
Beyonthey, which is completely different, for both phonetic
and, most importantly, legal purposes.

MELMAN

Your highness, these are the warriors Thelma and Louise. I
brought them through time to rid our land of the pestilent
necromancer Kale Ren.

QUEEN

Welcome, warriors. You thall be my thword in this dark battle
of good verthuth evil. Please, tell me of your previouth
victories.

LOUISE

Uh. Victories. Victories. Let's see... um... we did kill this guy
one time.

THELMA

He deserved it. Very bad guy. You might say he was a
personification of the systemic violence against women
perpetrated in a patriarchal society.

LOUISE

Well put, Thelma.

THELMA

Thank you, Louise.

HENTAI PUG

For the love of hentai, will you dames keep it down? I'm
watching hentai here.

THELMA

My stars. Is that a talking dog?

HENTAI PUG

(high pitched mocking voice)

Is that a talking dog?

(normal voice)

Fucking rube. Goddamn it. You made me miss the part where the octopus plows the farmer's wife. Goddamn rubes.

QUEEN

That is Hentai Pug. Ever thince the time crystal brought that device to us... well. This is Microwave Thalesperson, and Tucker.

TUCKER

Ladies.

LOUISE

Is that another little talking dog?

TUCKER

I may be a little dog-
(takes a big puff off a joint, exhales it as he talks)
But I got a big ol dick.

LOUISE

What is happening?

THELMA

How can you be a microwave salesperson? Microwaves won't be invented for hundreds of years.

MICROWAVE SALESPERSON

That's a common misconception. Microwaves are a form of electromagnetic radiation, on the same spectrum as visible light. They've existed as long as the universe.

LOUISE

So, you sell actual microwaves, the radiation itself?

MICROWAVE SALESPERSON

Haha, no, how could one sell microwaves? I sell microwave ovens.

LOUISE

But microwaves haven't been invented yet.

MICROWAVE SALESPERSON

No, I just told you, they're electromagnetic radiation that
have existed -

A clap of thunder silences the group. KALE REN appears in a
flash of lighting.

QUEEN

Kale Ren, you diabolical fiend. Give me back my father's body!

KALE REN

King Mug is no longer just a body. I've reanimated him with
the life crystal.

QUEEN

Reanimated? Can he talk? Has he thaid anything about me? Has
he made any wild accuthations? I hear the recently dead often
make wild, unthubthantiated accusations against their innocent
children and should not be lithened to. That's just what I
heard. From other people. Not me. Friends of friends.

KALE REN

In three night's time, the full moon will fully charge the
life crystal and I will bring back all the dead in the land to
be my unholy army.

LOUISE

(to Melman)

Wait, the crystal can do that?

MELMAN

Not the time crystal. He's talking about the life crystal.
Jeez, keep up.

KALE REN grabs a cob of corn off a decorative cornucopia on a
side table.

KALE REN

A demonstration of my powers.

He pulls the life crystal out of his pocket and waves it over
the corn. The corn grows eyes and a mouth.

CORN
Daddy?

KALE REN drops CORN.

CORN
Why, Daddy? Why?

KALE REN
Do not try to interfere. This is your last warning.
He disappears in another flash of lightning.

LOUISE
Why would he come here just to tell us his evil plan? Now we know exactly how much time we have to stop him and we know that his powers come from the life crystal. That was the stupidest thing I've ever seen. And I've been to a monster truck rally.

THELMA
He's not the sharpest necromancer in the necromancer drawer, is he?

CORN
Why did my daddy leave me?

QUEEN
Future warriors, you thee now what we face. I dub thee Dame Thelma and Dame Louise. You are now Knights of my realm and I charge you with dethroying the necromanther. But first, we feast!

LOUISE
Wait, I have questions.

THELMA
Louise, just go with it.

LOUISE
But-

THELMA
It's an adventure.

LOUISE
Bu none of this makes sense-

CORN
Is my daddy coming back?

TUCKER hands LOUISE his joint.

TUCKER
C'mon, lady. Like the other lady said. Just go with it.

LOUISE takes a puff.

LOUISE
Fine. Whatever. This is all probably a last chaotic burst of
neutral activity my brain is experiencing as it dies. So who
the fuck cares? Let's feast.

THELMA
That's the spirit!

END SCENE

INT. NIGHT - THE CASTLE DINING ROOM

THELMA, LOUISE, CORN, MELMAN, BEYONTHAY, HENTAI PUG, TUCKER,
and MICROWAVE SALESPERSON all sit at a round dining table with
piles upon piles of food on it. There's turkey, mashed
potatoes, all that fancy dining shit, and yes, there is corn
being served. Everybody's already eating and participating in
polite dinner conversation. We can't really tell what is being
said until we focus on HENTAI PUG and TUCKER.

HENTAI PUG
...but she was all tied up, so there was nothing she could do.
The animation was decent, but the sound effects were really
what had me going.

HENTAI PUG starts making hentai porn sounds for a good thirty seconds. TUCKER pulls out his massive dick, which is just insanely huge, and flops it on the table in agreement. MELMAN stops chewing and yells over the table at HENTAI PUG, spitting some food as he yells.

MELMAN

Shut up! Just shut the fuck up about your hentai for one goddamn second, okay? Hentai is weird, and it's not something to be proud of. Definitely not as good as regular porn.

HENTAI PUG is really offended, but we can't really tell because he's a pug. TUCKER tries to put away his dick, but it's so unbelievably large that he can't get it off the table. MELMAN turns to THELMA, LOUISE, and BEYONTHAY.

MELMAN

So we have three days.

BEYONTHAY

Yeth, we need to figure thomething out, Mailman. It wath terrible enough to thee my father die in the acthidental way that he did, as an acthident. We need to make thure my father remainth dead. Y'know, to pretherve hith legathy and thtuff.

MELMAN

First of all, it's Melman, not Mailman. And second, he's already back. That libtard Kale Ren said so himself.

BEYONTHAY

Maybe he jutht wath thaying that, y'know, jutht a joke.

LOUISE

Well, it can't be. He brought that corn on the cob to life right in front of us.

Close-up on CORN (because it is small compared to the others, about knee-high). There are a bunch of vegetables on its plate, but no corn.

CORN

Yeah, I'm still really fucking confused about this whole thing.

Nobody addresses it.

MELMAN

Miss Big-Tits over here is right, Queen Beyonthay. We've gotta take this guy seriously.

BEYONTHAY nods in agreement and shrugs her shoulders like it's all chill, but the camera slowly zooms in to show a look of concern on her face. The camera zooms in a little too far to show us that she has a piece of corn stuck in her teeth. We cut back to CORN, who somehow has a sad expression on his...um...face? I don't really know how anthropomorphic this corn is. We cut back to BEYONTHAY.

BEYONTHAY

Well, I'm not going to go look for him. I need to thtay here to defend my people, Mailman.

MELMAN

It's Melman, for Christ's sake. And your "people" are all idiots and/or pugs.

BEYONTHAY

Yeah, well, y'know--

THELMA

We can do it!

MELMAN

That's what I fucking thought.

THELMA

What?

MELMAN

Oh, I said...That's what I fucking thought.

LOUISE

Well, it shouldn't be that obvious, should it? We just arrived here, we know nothing about the time period or the location, we don't even know who this Kale guy is, and none of it has anything to do with Thelma & Louise (1991). So why is it up to us?

MELMAN

Listen, honey. You two are the only ones around here who can do anything about this. Literally everyone in Dan Siego is a fucking moron who prefers hentai over real porn. Go ahead, take a look at their search history, I've got it for you. It's all hentai. They don't realize that hentai fails to capture the human element of porn, the sense of intimacy that comes only from watching a real, genuine girl getting absolutely smashed by a ten-inch dick. You know that that girl has a backstory. She's not just some girl recording voices in a studio. This girl actually got herself into the porn industry and, whether it's to pay for rent or because she couldn't find anything else that she was good at, she ended up having real sex that I can watch on my own in my giant castle bed in medieval England. Don't ask me how I watch it without the technology of the 21st century. It doesn't matter. What does matter is that I get to see some real fuckin' titties bouncing on a real fuckin' hot chick, and I don't have to see any tentacles. Seriously, I've seen hentai porn with tentacles. Fucking weird.

Cut to HENTAI PUG, who is watching hentai porn with tentacles. He has a giant pug smile on his face. Cut back to MELMAN.

MELMAN

Anyway, yeah, you've gotta get the life crystal.

THELMA and LOUISE give each other a look. At first, the look is "Alright, I guess we're going to have to set out to find this guy Kale Ren and take him down." And then the look turns into "Let's fuck right here." Inspired by MELMAN's porn talk, THELMA and LOUISE do some unspeakable lesbian sex stuff right there on the dinner table. It's really sexy and really lesbianny. The others try to continue eating, but it's kind of distracting. HENTAI PUG picks up CORN and hands it to THELMA, who uses it as a dildo on LOUISE. MELMAN is super into it, but

realizes that this scene has gotten way out of hand, so he decides to speak up.

MELMAN

So Kale is probably headed to Mountain Dew® right now. It's thirty miles south of--

MELMAN continues talking, but we can't hear the rest of his important information over the sound of THELMA's incessant moaning. Cut to TUCKER, who is attempting to bring his enormous penis over to the fuckfest. The penis is still on the table, so it knocks off various food items as he walks over. As soon as TUCKER is beside THELMA and LOUISE, they are suddenly not in the mood anymore. They instantly stop fucking and go back to their respective seats at the table as if nothing has happened. TUCKER remains in between them with this outrageously oversized cock out on the table.

LOUISE

So, we'll set out to find him in the morning.

THELMA

Where might he be going, Mailman?

MELMAN

What the fuck? It's Melman! Anyway, he's going to Mountain Dew®. Do the dew--it'll tickle yer innards.

BEYONTHAY

We'll give you our finetht thords to prepare you.

LOUISE

Whoa, whoa, whoa, we're going to need thords? How dangerous is this guy?

THELMA

Besides, we already have a bunch of guns.

BEYONTHAY

Well, if you have gunth then you won't need the thords, tho--

LOUISE

Thtill--I mean, still, I didn't think we'd have to be engaging
in combat with him.

MELMAN

Well what did you think, sugar tits? You'd just walk up to him
and ask him for something that has the power to bring people
back to life? People don't just give that away!

THELMA

Louise, we can do this. Remember? We can do
anything...Together.

On the word "Together" some really cheesy music plays.
Something from the 80's, really dumb and romantic, but you
can't help but feel hopeful for these two. The music suddenly
cuts out as CORN attempts one last time to get an explanation
of its existence.

CORN

Can anyone tell me what the fuck is going on?

MELMAN

Shut the fuck up.

CORN

No, you shut the fuck up, mailman.

Everyone just fucking flips out at the sick burn that CORN
dropped on MELMAN. They're all like "OHHHH!" and almost
falling out of their chairs. TUCKER's dick gets so hard that
it's impossible to provide a camera angle without the dick in
it. You see, this is a sick burn because CORN called MELMAN a
"mailman." It wasn't even implying that was his last name--in
that case, it would've said "Mailman" with a capital M. It was
implying that this wizard guy is just a regular old mailman,
which is about the worst insult imaginable.

MELMAN

You're going with Thelma and Louise tomorrow, or else I'm
going to shuck the fuck out of you.

CORN shrugs its stalks and fist pumps THELMA and LOUISE as they become THE GANG.

BEYONTHAY

Okay, then it's settled. Thelma and Louise and Corn will find Kale and make sure that nobody comes back from the dead. And my father will never return to this castle, despite Kale's claim that he already brought him back to life.

MELMAN

You keep going on and on about your dad--

BEYONTHAY

Yeah, yeah, I just haven't come to grips with the fact that he's dead and that he won't come back to the castle tonight to terrorize Dan Thiago. Just shut up about it, Mailman.

MELMAN puts down his fork and storms out of the room in a huff. TUCKER attempts to finish MELMAN's meal, but his record-setting dick, which is bigger than any dick you could even imagine, knocks the meal onto the floor. Now that TUCKER has moved away, THELMA and LOUISE go immediately back to making sweet, sweet love. HENTAI PUG is quite obviously jacking off under the table. MICROWAVE SALESPERSON, who has been quietly eating this whole time, finally speaks up. They look at the rest of the food as they speak.

MICROWAVE SALESPERSON

You know, this food looks like it's getting kinda cold. Have YOU ever needed YOUR food to be warmer?

MICROWAVE SALESPERSON has no idea where to go from here. The scene fades out as we watch a sad MICROWAVE SALESPERSON eat cold food over the sounds of THELMA and LOUISE inserting CORN into each other.

INT. NIGHT - FEAST HALL

EVERYBODY is eating. There's still a lot of food. There's a very loud knock on the big doors leading into the feast hall -

how rude. Everybody turns and looks, the doors open

KING MUG

[Opening the door with a super loud creak] Hey guys have you
heard of these?

KING MUG pulls out a fidget spinner and spins it.

KING MUG

[Pulls out a vape, takes a long pull] Man I missed just
RIPPING these clouds while I was dead, it's good to be back.
Can you smell the cotton candy?

As KING MUG exhales, his bad dead breath spreads across the
entire feast hall. It's super green and bad. It's not good.
FOOD rots instantly, sometimes in people's mouths, it's not
good. CORN starts to wilt a little bit, making him look even
more tortured and fucked up.

CORN

I look more fucked up now, please kill me

THELMA AND LOUISE (In Unison)

Fuck

EVERYBODY ELSE

Fuck

KING MUG

[Still Spinning] yeah it's so good. But you can't have any.
Why do people ever share? I love ye olde capitalism

EVERYBODY

gasps

Pieces of KING MUG's skin fall on to the ground. A nearby PUG
comes to sniff it. The PUG eats it. Oh my god it's so bad. The
PUG dies instantly.

EVERYBODY

In slow mo as the pug is falling down dead

Noooooooooooooooooooo

As soon as the pug falls. People lose their god damn minds . Everybody starts running around, rushing to leave the feast hall.

EXT. NIGHT - THE VILLIAGE

People are running around, screaming. Several homes are on fire, some people are throwing themselves into the fire. Pugs are dead everywhere, it's a massacre. KING MUG is walking through all this ripping his vape and spinning his fidget spinner like he's hot shit.

KING MUG
I'm hot shit

THELMA and LOUISE are hiding behind nearby crates, which are on fire.

THELMA
Hello

LOUISE
Howdy

THELMA
We gotta stop him

LOUISE
Yah

THELMA
I think if we can grab his Fidget Spinner and Vape we can scare him off

LOUISE
Yeah

THELMA
Louise, you seem distracted, what's wrong?

LOUISE
I guess I feel like I've been cheated by death. We were so sure that was the end when we drove off the cliff. But we had

that stolen from us. For what? To witness the deaths of a thousand pugs? To defeat a fuckboy king who simultaneously vapes and uses a fidget spinner? I don't understand. I believe everybody is meant to die eventually, and why has fate taken that from us? Perhaps we are meant to serve some higher purpose this this world, perhaps there is somebody looking over us who has a bigger plan for us all.

THELMA

Shut the fuck up Louise

KING MUG

[In the distance] Louise shut up

LOUISE

I will shut up

THELMA

Okay let's rush him on three... One... Two... Three!

THELMA and LOUISE run at KING MUG, each one going for a different device in hand. THELMA grabs the vape, and LOUISE grabs the spinner.

KING MUG

Extremely whiny voice My twin coil SuperTech Vape! My premium autographed Ye Olde Rock Band spinner! I'll be back!

KING MUG runs off into the distance, crying. He looks so dumb. A PUG laughs, but stops quickly after starting because PUGS were bred cruelly and have a hard time breathing.

THELMA

[Pocketing the vape] oh man twin coils...

LOUISE

I love Ye Olde Band

LOUISE smashes the fidget spinner

CUT TO

EXT - Morning - the fuckin uhhh gotdam village or whatever

Thelma, Louise, and Corn are walking amongst the villagers, who are all shaken up from the night before.

THELMA

Gotdam fuckin uhhh,

LOUISE

I know, right?

THELMA

Like, this whole week has been a big shithole. I wish that portal never opened up and we could've just died, or something.

LOUISE

Well I mean, that's not too ideal.

CORN

I wish you could've died too

LOUISE

Corn, please.

CORN

I'm sorry, if it makes you feel better I want to die a lot more than Thelma does.

LOUISE

That does make me feel better. Thank you, Corn.

THELMA

What the fuck

LOUISE

C'mon, Homos, this is no time to be horsin' around. We need to find weapons if we're ever gonna defeat the evils.

THELMA

I feel like calling me a homo is a bit... homophobic?

LOUISE

No, it's okay, the writer's gay.

GAY WRITER

I've kissed other women

THELMA

Nice

LOUISE

As I was saying, we need to defeat people, yeah? So doesn't it make sense if we get more weapons?

THELMA

I mean, I guess.

CORN

But where are we even going to find weapons at such an hour?

CORN bumps their head into a wall and gives a loud "OOF!" The camera zooms out to reveal that they were not outside, they were actually inside a weapons shop pacing this whole time.

CORN

My eye it fucking hurts ow

LOUISE

Oh shit! We're in a weapons shop.

WEAPONS SHOP OWNER (offscreen)

Indeed you are!

THELMA

Hubbawha????

A burly woman with a smile that could bake bread slides down the staircase in an exuberant and flashy manner. This immediately makes her the only likeable character in this fucking trainwreck of a script.

WEAPONS SHOP OWNER

Welcome to KnifeTown, the only shop in the world that sells weapons!

THELMA

That can't be true.

WEAPONS SHOP OWNER

Well, I don't have much means of travel and I'm illiterate cuz books haven't been invented yet or something like that, so as far as I know, it's irrefutably correct.

THELMA

Wait so you don't know how to read but you correctly used the word "irrefutably?"

WEAPONS SHOP OWNER

(interrupting) Allow me to introduce myself! My name is Phyllis, I am the owner of this here Weapons Shop, and I am the mother of 3 adorable children, all of whom died a month ago.

LOUISE

Oh jesus fuck, what?

PHYLLIS

Don't worry, they're okay

THELMA

What happened to them?

PHYLLIS

(aloof) Ah you know... Sheep.

You know how they get. This statement is never explained and never will be explained.

CORN

Soooo you have any weapons?

PHYLLIS

I got a fuckton, weird bumpy fruitman!

THELMA

Oh yeah I forgot, Corn wasn't introduced to Europe until like,
the 1500's.

PHYLLIS

Oh hey check it out! It's an sword. Taste my blade, cucks!

Phyllis chucks it across the room, nearly hitting Thelma.

LOUISE

Wow. I'll have what she's having! Which is an sword.

PHYLLIS

To thee, I bequeath that sword. You'll have to get it yourself
though, because its all the way across the room now and I
don't want to move. However, to YOU [she looks at Thelma now],
because you seem like the type of girl who likes complex
bullshit, here's...

PHYLLIS pulls out a bow and arrow.

THELMA

(astounded) An axe...

PHYLLIS

No

CORN

Gun

PHYLLIS

What?

Corn is now holding a gun

CORN

gun

THELMA

Jesus Christ, where did you get that?

CORN

Gun gun gun

CORN starts shooting the gun fuckin, everywhere.

CORN (deadpan) Gungungungungungun

Jump cut to outside of KnifeTown, which there was a suspicious lack of knives inside, and we see our three heroes trekking on with their new weapons.

THELMA

Okay

LOUISE

So are we gonna defeat this kale dude or what?

THELMA

We are

LOUISE

Mmkay just making sure

CORN

Corn

LOUISE

That's right. Next stop, Mount Dew!

DISSOLVE TO:

MONTAGE - FORESTS

The gang walk through many forest areas, all beautiful, apart from one which looks fucking shit. This is intercut with scenes of an old timey ass map and a little line moving across it like in indiabanana jones!!!

EXT. DAY - SPOOKY FOREST

The lush England woodland extends into the horizon: daisies, dandelions, and mosses blanketing the ground. An audible squishing underfoot as man and beast gambol through the

undergrowth. Two hobbits tumble through the frame, wrestling a sheep and punching it in the face. A raven trudges past the camera, struggling to drag a massive scroll that's clipped to one foot. It turns to camera, rolls its beady black eyes somehow, shrugs, then continues its journey. Two faeries are playing strip poker on a toadstool. One of the faeries is just about to bare all and go full frontal to the camera when it notices that the other faerie has a bunch of extra aces tucked in its buttock, and it shoots its opponent with magical dust, turning it into an exasperated crab. There's a smurf. A hare lopes into view, frothing at the mouth from myxomatosis or something. It leaps onto the back of a deer, whacks its flank with a beanstalk like a riding crop, and they gallop off past THELMA & LOUISE & CORN.

CORN

So I jumped off the plate and said to Hans, "what are you gonna do about it, fuckhead? Eat me?" and you should have seen his face. He put the butter down and backed the hell off, and as he was backing off he backed right off the cliffs of Dover.

It was hilarious.

THELMA

How is that remotely possible Corn? You were brought to life like hours ago. You're full of shit.

CORN

And shit's full of me. Say, sugartits, how's abouts you carry me for a bit? I've never had to walk a bunch before, and I'm not enjoying walking a bunch because it is strenuous on my lil' leggies.

LOUISE

No need to be such a babycorn, you baby corn.

CORN

Harumph.

While THELMA & LOUISE stride effortlessly through the forest we go down to CORN's level. He trips over a Borrower, spins around to correct himself and plunges through a pane of glass two gnomes are carrying. This alerts a tiny imp construction worker carrying a plank of wood, who turns and smacks CORN in the head which sends him tumbling down a rabbit hole. We see

him being booted out of another rabbit hole where THELMA & LOUISE have skipped holding hands to by now, by a sexy MILF rabbit.

SEXY MILF RABBIT
...AND STAY OUT!

She resumes polishing her glasses with her apron, thrusts her weirdly anthropomorphic tits at camera, winks, then disappears back down into her warren. CORN scrambles back upright and exasperatedly continues walking, except we see he's walking up a dragon's back. He's just about eye-level with THELMA when the dragon takes off, sending CORN 50ft in the air before he tumbles back down into a witch's cauldron. He scrambles out and stares accusingly at camera before hopping off the rim of the cauldron... Head first into the witch's raspberry preserve. He staggers out, grasping at his eyes, trying to rid himself of the stinging berry conserve when he stands on a fork. The witch is picking up her cauldron, unaware of the action, and moves it from the heat to the table, dropping it right on the fork. CORN is catapulted through the air, straight between the fleshy cheeks of an OGRE.

OGRE
OCK, DONKEY, DONKEY!

DONKEY
What is it bud?

OGRE
I've a pain in my ass!

DONKEY
But I feel fine?

The DONKEY pauses for the audience to laugh.

DONKEY
Okay, okay, I'll take a look... Hey... there's something stuck in your butt crevice.

OGRE
Well, get it out! Jimmy it loose!

DONKEY

I'm jimmying, I'm jimmying. Here it comes... Our your crack...
I've jimmied... crack corn?

OGRE (relieved)

I don't care.

The DONKEY kicks CORN away and he goes skittering into a swampy puddle by THELMA & LOUISE, who are still striding through the forest and starting to notice the trees are becoming sparser.

LOUISE

Thelmy, my queen honey sweetqueef, the woods are ending! It's all meadowy for frolics up ahead!

She slaps out a calypso beat on THELMA's buttcheeks.

LOUISE

Stop screwing around back there, Corn, get involved. Anyone would think you're going to **flake** out on us.

CORN

I sincerely hope this is the end of any terrible corn-related punning throughout this script, for all our sakes.

EXT. DAY - A FARM.

THELMA, LOUISE, & CORN exit the forest to find lush fields of wheat stretching into the distance to their left, and a bountiful meadow to their right on which cows are grazing. THELMA rushes towards the wheat, her mouth chomping it all up like a lawnmower. LOUISE runs straight at a cow, knocking it to one side, and begins frantically suckling from one of its teats.

THELMA

Scromble munchle nosh-nosh gulp *smack smack* yim yum.

LOUISE

SChhhhhhhhhhhllluuuuurrppppp, sclap sclap sclap yow yow
yow, excelsior, milka mulka!

CORN

Please, ladies, show some decorum.

LOUISE (squirting milk from her mouth)

Hey. **Fuck you**, Corn.

Fucking misogynist.

While THELMA smashes wheat into her mouth so fast that she's surrounded by a cloud of flour, and LOUISE sucks her cow dry like a tick, CORN scans the horizon. I mean, he can't see much because he's kind of short. He tries to jump above the wheat, but he can't even really see over the grass even, and there are just smurfs and imps and stuff bumping into him the whole time. He's basically useless here. THELMA stands up straight & burps a cloud of straight-up biscuits, like a couple dozen whole biscuits come flying out her mouth. LOUISE staggers towards her, glugged with milk, and they kiss a kiss that's like weirdly like dunking a cookie. Like THELMA's tongue is all biscuity or something? It's surprisingly hot and they fall to their knees and begin rolling through the meadow licking one another. CORN is clambering up the flank of a cow to get a good vantage position. LOUISE runs her hand through THELMA's hair as they lie on their backs and stare up at the clouds.

THELMA

I never expected to find an iota of this contentment. A second chance, free from the controlling yoke of capitalism, where our worth can be judged by the intent of our actions and deeds during this adventure rather than oppressive wage slavery and paternalistic determinism.

LOUISE

That cloud looks like a pussy.

LOUISE's hand creeps towards THELMA's thigh. CORN finally makes it to the top of a cow, which promptly bucks him off. As he tumbles through the air he catches a glimpse of smoke in the distance, coming from an old farmhouse. He lands with a thud in THELMA's crotch, which causes her to shudder with excitement.

CORN

Hey ho, honkies, I see a house.

With a frustrated sigh and a long yawn, our heroes stroll towards the farmhouse at no more than 30-40 miles an hour.

When they arrive, they hear a sobbing noise, like a little girl crying.

OLD MAN
Sob! Woe! Sob!

THELMA
Suppurating scrotums! Loulou, I found this dumb sad kid. Hey, dummy, what happened, you cool?

OLD MAN
Sob! I-please, old crone, don't hit me.

LOUISE
Aww, a sweet little baby, Thelmsty! Don't worry, sweet little baby kid, I won't crack you one in the nose today.

CORN
I promise nothing.

THELMA
We heard something crying and it looked like you were the one doing the crying when I saw you, so can you confirm if you are the one crying, little girl?

OLD MAN
Please, Little Girl was my father, call me Old Man.

LOUISE
Hi Old Man, I'm Louise, I'm on an adventure with my bestest smilingest girl in the whole world. That girl is called Thelma, and that's her right there! Isn't that right Thelma sweetie? This is a sentient corn on the cob we're calling Corn.

CORN
What's up, motherfucker?

THELMA
My busty life partner and I crossed time and space in what you might think of as a mysterious sort of land ship, tumbling from what you might think of as the distant future, and were entrusted by what you might think of as a Queen Beyonthay with a straight up grand adventure—

OLD MAN

Sure, whatever, my parents died.

THELMA

Oh shit, bury the lede, kid.

OLD MAN

Well you didn't ask, did you, you just launched into your
backstory. Ego much?

LOUISE

My peach-patooted fuckmonster didn't surely mean nothin' by
it, Old Man, of that I'm sure.
Please, tell us your story.

BRUCE CAMPBELL'S SOUP

Groovy.

OLD MAN

Finally! Right, listen up. It was a dark, but not stormy
night, and nights are dark so that's redundant really. Papa
and I had just been training the cows to do gymnastics in the
hopes they'd churn their own butter and were playing chess. We
were pure fucked up on mead, I mean absolutely cunted on the
stuff. Because you can't drink water back in now times, so
little kids like me gotta get hammered on booze. You ever
think about that? There must have been kids absolutely blasted
out of their minds on ale all day. Luckily, I'm like a fun
drunk, just a bit too earnest maybe at times? Like I get super
enthusiastic and say whatever shit pops into my head, but I
mean well? So, I was making fun of the horsie piece in the
chess set. You see, Papa had carved it himself and he gave the
horse like this anatomically correct dick but the rest of the
horse is like that classic just-the-head shape but then with
this jumbo veined prong coming out of it with a few droplets
at the end. I'd just taken his Queen, so I was making my
horsie mount the queen, and we was just pure losing it,
laughing like a bunch of twats. Anyway, Dad's laughing like
crazy, so me and Papa turn to my mum, Dad, and she says "don't
let the bishop see that, might give him ideas" and we're all
laughing again because our local bish had a reputation for
jerking off dogs into his mouth. Anyway, the door flies open
and this 8ft tall dread knight with a booming voice looms in

the doorway & shouts "GIMME THE LITTLE GIRL." So mum, Dad, says "you can't have him!" and the giant knight points at me and says "no, the little girl." So I say "Please, Little Girl is my father's name, call me Old Man." And the knight says "I DON'T WANT THE DAD, I WANT THE LITTLE GIRL." And I say, "we get it, sexist, you don't think us sisters can handle you so you want my father, well we won't let you have him." So Dad and I grab pots and pans and go to defend my dad, Little Girl, from the big scary knight. We throw the pots and pans at him and run out the side door and into the field. Dad's way out in front of us, and my dad's behind her with me. Anyway, as we run, this dog strolls on up to us and lets out a little snuffly bark.

Urine begins to stream down our legs in abject horror. Here we stand, face to face with the arbiter of our destruction: for as the dog barks the colossal knight stomps on over to us. Clearly this hellhound, this monstrous and deformed wolf, has designs on us and has enlisted this armoured titan to effect our demise! The furry fiend stands there, shaking, its little belly ravenous for meat. It would have been suicide to approach it. But still the knight continues towards us. The dog barks. Receiving his malevolent order, the knight plucks a cow from our fields as if it were a daisy, splits it in two across his knee, and begins smashing the halves together like meat cymbals. Between a rock and a hard place, Papa wisely selected the lesser threat. With a noise like a choking duck falling down stairs, he ran for the knight, hoping to distract him long enough for us to escape. Alas, with one quick movement, the knight brought the front half of the cow down on Papa's head. The once-merry milk machine's noggin popped off and Papa's emerged in its place, but the power of the knight caused his frail human body to concertina into the floor. His feet driven into the soil like bony tent pegs, he rocked back and forth in the cold autumn breeze like a human spring. He had bought us time enough to make a run, and we had plunged into the woods. The hound, however, was in quick pursuit. We heard the unforgettably chilling snuffly bark in the distance once more and, before we could react, the hind quarters of the cow crashed through the trees and landed in front of us. My mum, Dad, tripped straight into its butthole and became trapped. I planted my feet on the fleshy flanks of this insidious, ingenious snare and tugged. She came loose in a shower of meat and dung, sending us sprawling backwards into the underbrush. That was when the terrifying dog licked my

hand. I screamed a blood-curdling scream, and suddenly the disgusting wolf's unstoppable avatar was upon us. He smashed that cow all up with his sword, choppy slash slash, until that murdered moo-er was merked. He was wild & roaring. He grabbed handfuls of that meat and I'm damned if it didn't begin to sizzle in his hand. Flat slabs of sizzling meat, and then he... He put bread around it and he... he fucking **ate** it. It was the sickest thing I ever did see. Staggering, vomiting, we nestled behind a small mossy log with a banjo-playing frog on it to gather our bearings. I loosened my knife from the scabbard in my garter and nodded at Dad. She nodded back. There was no telling what pernicious poisons the hound had subjected me to. Dad packed my mouth with twigs and mosses and soil and a shrew and I brought the blade stabbing down through the bones of my wrist. Sawing, cracking, separating myself from the sinister saliva with a squishing noise like a dick fucking mud. I threw the offensive hand deep into the woods, hoping to throw our pursuers off the scene. That was when we heard the barking again. The hound was upon us, my hand in its mouth, returned to me as a taunt. The beast's little wet face panting and looking up smugly at me, as if waiting for approval, contorted into a visage of unbearable and offensive **cuteness**. I threw up in disgust at its impossible cruelty. Also the shrew was tickling my tongue. Dad stood up in alarm, which is when the tree hit her. Flying like a javelin: a 3ft broad oak torn up from its roots. It burst through her chest and embedded itself into the earth, springing 90 degrees from horizontal to vertical as it came to rest. This sent Dad whirling around its trunk, her legs wagging up and down as she slid to a rest on the trunk like a decorative flesh ribbon.

I ran, vaulting over fallen trees, raising sleeping goblins who howled at me to keep it down, tripping over various imps and other weird forest shit. The barking intensified, and I fell, sliding down a verge and into the middle of a faerie's card game. I must have passed out, because the next thing I remember is a faerie slapping me hard about the face and screaming that I'd knocked its mead over and ruined his game of solitaire. Well, suddenly the armoured titan was towering over us, sword raised. I was prone, I was vulnerable. I did the only thing I could. Grasping the faerie, I placed his head in my mouth and bit it off, then tossed his body at my metal-clad hunter. With a cloud of faerie dust, the fae folk erupted like some sort of exploding throwable thing, causing the monstrous knight's limbs to pop off, its torso to melt all

over the faerie's little card table, and it to shit itself. I stole off towards home, mindful that my fur-clad enemy was still watching, waiting for a moment to unleash its own unspeakable power upon me. Perhaps even enslaving me like he had that poor knight I'd been forced to murder. I nodded at my mum Dad as I passed, and ran my hand across my dad Little Girl's poor brave face. Far from giving me peace, this only caused his broken body to wobble back and forth and both his arms and the cow's forelegs to flap about. As he bounced, he emitted a sort of "WAAAAHHH HEEEEEE WAHHHH HEEEEEE" noise as the air got in and out of him. I returned to the farmhouse, sat on the stoop, and listened to his sad flailing song, vigilant for the barking bastard who had done this to me until the sun rose. That was when the tears came. I cried the tears of the forsaken, the punished, the guilty survivor, the grieving, the orphaned. There were tears too many to count or to attribute, forming a little moat around the farmhouse. I felt that I may cry for an eternity, or at least until my nemesis returned to finish the job. So, I set the house on fire, in the hopes it would dry up my tears. But it didn't dry up my tears, it just made my tears all hot until I was crying steam. Resigned to my steamy fate I lay down here, put some parsnips over my eyes until they were really tender and tasty, and then I guess you guys came. Parsnip?

THELMA

I thought you'd never ask.

LOUISE

See, THELMSY, that's why I never let you adopt that death row Jack Russell. That, and dogs shit everywhere like all the time.

CORN

We're just gonna blow past that insane friggin' story huh?

THELMA

Hey, kid. Sounds like you've had a tough time. Wanna go save the world and get some closure and kick a dog on the way?

OLD MAN

I thought you'd never ask.

OLD MAN, THELMA, & LOUISE laugh through a huge mouthful of

parsnips and set off for Mt. Dew.

CORN

No seriously, how did the fucking dog get implica-

They ride off into the distance, past the wheezing accordion sculpture of LITTLE GIRL, as two cows backflip across the meadow. We pan around to reveal the pug we know as THE ANNIHILATOR peeking out from beneath a hedge enigmatically, and licking its paw.

CUT TO:

CASTLE CORRIDOR - SUNSET

The Queen is looking out the window. It's double glazed.

QUEEN BEY

Ok Bey. Don't let anybody know. Just keep quiet about murder and nobody will suspect.

She turns to face her bodyguards.

QUEEN BEY

So, err, you guys ever kill anyone?

An old man rushes into the room. He's a real bag of bones; just skin and callouses covering what looks like a heart that's had more trouble than most.

YASS

Queen Bey!

QUEEN BEY

Well if it isn't, err...what's your name again?

YASS

Yass, Queen.

The two knights high-five and stare into the camera. That single joke just brought in the 13-18 crowd.

QUEEN BEY

Speak what you must, Yass. I've had a killer of a night.

She freezes up.

QUEEN BEY

Figuratively speaking, of course. I've never killed anyone, nor have I even seen a dead body. It's ridiculous to assume that I, a member of high society and the top noble of our fair kingdom, has ever committed any sort of crime.

YASS

Ok.

QUEEN BEY

It's a fucking joke! I was joking.

YASS

Of course, my Queen.

QUEEN BEY

.Anyway

She leans on the windowsill and tokes up. Her sudden and tragic weed addiction is an indication of just how messed up the whole affair has made her.

QUEEN BEY (making smoke rings)

Ahh, that's good shit. So what's up with you?

YASS

Well, my Queen, everything's completely fucked.

QUEEN BEY

Yeah?

YASS

Yeah. It's tits up, frankly.

Bey takes a slow drag of the joint.

QUEEN BEY

Fuck.

YASS

Yup. Fuuuuuuck.

Queen Bey smokes the joint as I try and figure out where this scene is going.

QUEEN BEY

So, what are you suggesting?

YASS

What? Why am I suggesting anything?

QUEEN BEY

Well, I see you coming here with problems but I don't see any solutions.

YASS

Are you serious? You're our monarch. You're the closest fucking thing this country has to an elected official. You're supposed to serve the general populace; it's not the other way around. You solve our problems - we don't solve yours.

QUEEN BEY

Look, dude. Dude. I'm gonna level with you here: I'm high as fuck. I have taken so many drugs in the past twenty-four hours that I may not even classify as a human being anymore with the amount of unknown chemicals in my system. LSD, marijuana, nytol; I've had them all. There's a very real chance that right now I'm dead and I'm just running on momentum. I'm like the cars in Wacky Races that start falling apart as they reach the final stretch.

YASS

I understand, your highness. Your father was the same in his final days.

Queen Bey starts to sweat.

YASS

I recall - it was a Monday; the day that he passed. The last time I spoke to him was when he got back from that party a few houses down.

(Laughs)

The guy was tripping balls.

More sweat; this time out of Queen Bey's ears.

YASS

I remember your father and I...on that last day, we bought so much weed. Smoked a doobie so fat I thought I'd have a heart attack.

Queen Bey's jaw hangs open like a cobra; sweat gushes out like a burst pipe. It fills the room in seconds to knee-level; swirling higher still, a whirlpool forming that sweeps the four of them down the corridor and out the castle doors.

EXT. CASTLE COURTYARD

The sun goes down beyond the horizon. Queen Bey looks up at the crowd of villagers staring angrily down at her.

VILLAGER (pointing at the group)

Yass! Queen!

One of the knights pops a huge boner, lifting his visor.

KNIGHT

Stand down, angry mob! We're too early in human history to have a woke proletariat. Go home!

The proletariat rips him apart. It's a visceral scene; this is set in knight and dragon times, after all; audiences will feel cheated if there isn't any violence.

PROLETARIAT

We are your Beyhive! And we want protection!

THE ROLLING STONES show up.

QUEEN BEY

Holy shit, it's The Rolling Stones!

THE ROLLING STONES start to play.

THE ROLLING STONES

King Mug's threatening,
Our very lives today,
Gimme, gimme shelter,
Or we won't see more days

QUEEN BEY

Now, hold on a second. What have I got to do with this?

There's a bang in the distance. Then another. Bang. Bang. Bang. The unmistakeable sound of wood cracking, bit by bit.

PROLETARIAT

They're coming! He's here!

THE ROLLING STONES

He's just a knock away! He's just a knock away!

QUEEN BEY

Fuck.

She tokes up again.

QUEEN BEY

Best face the music, I suppose.

She stands up and gestures to the townsfolk.

QUEEN BEY

Everyone get inside! He'll kill you if you go back to the village.

Folks start to rush inside, save THE ROLLING STONES, who are badass and keep playing in the face of certain death.

PROLETARIAT

Why is he doing this?

QUEEN BEY (tugging at her collar)

Aww, well. I don't know. Revenge? It's definitely not revenge.

Why did you say that?

There's an almighty crash. Shouting.

KING MUG (in the distance)

BEY! WHERE ARE YOU?

Queen Bey ushers the last of her people into the castle and closes the doors, giving one last nod of respect to The Rolling Stones as the decaying phantom of King Mug arrives. They make eye contact for half a second - for one moment Mug's face is one of recognition rather than hate. The doors lock,

leaving him outside.

King Mug and The Rolling Stones look at each other.

KING MUG

You guys play Paint it Black yet?

CUT TO:

EXT. NIGHT - CAMPFIRE

THE GANG and OLD MAN have a campfire all set up and are sitting around cooking little animals that they have killed during their travels. They are learning new things about each other, having a grand old time. OLD MAN is talking to CORN as if it is a normal, everyday thing.

OLD MAN

So Corn where did you come from?

CORN

I'm from the castle. Kale Ren, the necromancer, wanted to prove that he could bring anything to life. So, he chose me, Corn. Now, all I want is to be dead again.

The others ignore the warning signs.

OLD MAN

Oh. I don't know who Kale is, but I'm glad he was successful. Louise and Thelma, how did you two meet?

LOUISE

Well, we've been friends for a very long time. Recently, we thought that we were going to be dead, but we ended up here. We're still wondering if this is Hell or Heaven.

THELMA

You see, we were wanted back before we came here and thought what the heck, so we drove off a cliff.

OLD MAN

Oh my! You are definitely not in Hell or Heaven! I am glad you two are alright, though.

THELMA

I guess we are too. Tell us, if you feel up to it, who were your parents? What did they do?

OLD MAN pauses for a moment to keep herself contained.

OLD MAN

My dad was Ridley Scott and my mom was Callie Khouri. They were creating a movie.

THELMA

Oh that's so cool! Your mom and dad sound so familiar, but they shouldn't.

This is funny because Ridley Scott was the director and Callie Khouri was the writer for Thelma & Louise (1991). Just thought that should be explained...Get it?

LOUISE

Interesting. What do you like to do?

OLD MAN

Hmmm. Well I love to kill people and feed them to my pigs.

LOUISE

I see.

OLD MAN

I'm just kidding. I don't have any pigs.

LOUISE

So how do you plan to kill The Annihilator once you've tracked him down?

OLD MAN ponders this question, which has been on her mind all day. She stares at the fire unblinking as we zoom in on her face through the monologue.

OLD MAN

First, I'll rip his eyes out with a spoon. That way, his other senses will be heightened as I prod him with a hot rod, pick

at his body with needles, pound him over the head with a bag of rocks, dunk his head in ice water, rip his toenails off and feed them to him, pluck his eyebrows and nose hairs--he's gotta look more presentable, twist his arm out of its socket and keep twisting until it comes off and I beat him senselessly with it, set him on fire, feed him asparagus, and finally pound his dick so far into his body that it becomes a vagina. I don't know how it's gonna happen, but those balls are gonna become ovaries by the time I'm done with him. Then, I don't know, I'll shoot him, or something.

Everyone kind of nods and agrees, looking at the ground awkwardly. LOUISE breaks the tension.

LOUISE

Corn, you're looking a little warm, are you alright?

Close up on CORN. He is starting to look brown and sweating a little bit.

CORN

Oh yeah. This usually happens in the kitchen when I'm close to the fire.

OLD MAN

Are you sure? You look like you're about to pop.

CORN

Yes, I'm fine! OK!?

OLD MAN looks like she is on the verge of crying. She has never been yelled at before, especially by corn.

OLD MAN

I'm sorry. I'm just worried.

THELMA

Ease up, Corn. She just a kid. How old are you, sweetie?

OLD MAN

Ten. Today's my birthday.

CORN

It's a shitty day to be your birthday, huh?

THELMA AND LOUISE

CORN!

OLD MAN really does look like she is about to cry now. Tears are welling up in her eyes. THELMA sits closer to her and gives her a hug.

THELMA

How can you say that? What has gotten into you? I'm so sorry, Old Man.

Choked up and shaking, OLD MAN turns to her nap sack and pulls out a small package.

OLD MAN

This is from my parents... it was on the table. I haven't really felt up to opening it.

THELMA hugs her, shaking her head in acknowledgment that it is ok. OLD MAN looks down at the present, and one tear drop hits the present. She opens it. It is a VHS of Thelma and Louise (1991). She is very confused. She looks up at Thelma and Louise, wiping her eyes.

OLD MAN

Is this you two?

THELMA and LOUISE look just as confused as OLD MAN. THELMA takes it.

THELMA

What the? This is very odd.

LOUISE

What does it say on the back?

THELMA

It's exactly what happened to us before we ended up here.

THELMA AND LOUISE

So odd.

OLD MAN

Why would my parents give me this? I have never heard of this before, I don't even know what this is.

CORN

Hey, I've seen that movie before. I think they die in the end. Maybe your parents are telling you that they want you to be dead with them.

LOUISE

Alright that's it. Corn, come with me.

CORN at this point is brown and puffy. He goes around the fire to meet up with LOUISE when one of his kernels pops. LOUISE quickly grabs CORN and pulls him away from the fire. They are now at least 5 - 8 feet away.

LOUISE

Are you okay?!

CORN

Now that you mention it. I do feel a little cooler, but my side is a bit sore.

LOUISE

Do you not understand what just happened to you?! You just popped like popcorn.

CORN

What? No! Popcorn is my cousin. I haven't see her in a while, but still.

LOUISE

Corn, you're sore because you heated up next to fire and, well, started to cook.

CORN

Nah.

CORN looks down at himself. He realizes that he is very brown, and a part of him is actually gone. He looks over to the fire, where a piece of popcorn is lying on the ground.

CORN
OH MY GOD! WHAT THE FUCK?

OLD MAN picks up the piece of popcorn and eats it.

FADE IN:

EXT. MORNING - The place where they were camping

The trio is sleeping, CORN begins to bloat a bit as the sun rays from the fresh sunrise filter through the trees that are probably there. This awakens CORN.

CORN
Fuck. Shit. Fuck. Damn it. Fuck. Oh my god. What the fuck.
Holy shit. God damn it. Fucking fuck damn fucking fuck it.
Shit, why, WHY GOD WHY? IT FUCKING BURNS SO FUCKING BAD HOLY
SHIT WHY IS THIS EVEN A THING!? HOW CAN IT BE A THING? WHY AM
I EVEN ALIVE? THIS DOESNT HAPPEN WHEN IM IN THE FUCKING SUN
ALL DAY WHY DOES IT HAPPEN NOW? WHAT THE FUCK IS THE FUCKING
DIFFERENCE? GOD DAMN. HOLY SHIT. MY ENTIRE LIFE IS NOTHING BUT
PAIN. WHY GOD, WHY GOD AM I EVEN ALIVE. Kiiiiiiiiiiiillllllllllll
me I BEG OF YOU. JUST FUCKING DO IT SOMEONE FUCKING KILL ME I
WANT TO FUCKING DIE ALREADY JUST END IT. I WAAAAAAAANT TO
FUCKKKKKKKING DIEEEEEEEEEEE

LOUISE
What?

THELMA
I remember my name, it took me like five fucking minutes
because i was doing other things but I totally remember my
name now and I am part of the conversation, hello and good
morning everyone it is morning LET US depart on our journey
once agian.

LOUISE
Ok.

CORN

HOW CAN YOU ALL JUST LET ME LIVE THIS LIFE OF SUFFERING. IS THIS WHAT MARX MEANT WHEN HE SAID THAT "THE ONLY ANTIDOTE TO MENTAL SUFFERING IS PHYSICAL PAIN"? MY LIFE HAS SIMPLY BECOME A MEDLEY OF THE TWO, THE PAIN ONLY STOPS SO AS TO ALLOW ME TO SUFFER MENTALLY.

They all begin to, like, roll up their sleeping bags? Y'know put away tents and shit, whatever.

CORN

I dont even have a fucking sleeping bag, whatever the fuck that is. You two and your crazy fucking consumerist products from some foreign land. I sleep like a prole, curled up in nothing but the sheath of greenery on my back. If my entire existence is to be pain the least you two can do is FUCKING OFFER ME A PIECE OF THE LUXURIOUS LIFESTYLE YOU SEEM TO BE LIVING REGARDLESS OF THE FACT THAT WE ARE LITERALLY SLEEPING IN A MOTHERFUCKING MUD PILE. But I suppose that would be too much to ask from you BOURGEOISIE PORKIES.

LOUISE

Yes, let us depart from this mud pile in which we are/were sleeping and standing so as to continue on our quest to do the thing.

OLD MAN falls out of a tree in the background as they were all finally departing.

OLD MAN

HEy, HEY, FUCKING HEY YO! Im in this scene too! Fucking read thw whole fucken,,,,, i mean look around, like, fuckeing god damn. We's all comrades in arms now, we know each others darkest and/or deepest ;) ;) secrets, you cant just leave me out of frame in a fucking tree like that.

It is clear at this point that irritability and tiredness are present. They proceed anyway because adventure waits for no one.

CUT TO:

EXT. MORNING - Some trail

The group walks along a trail in some grass. CORN is obviously writhing in pain in the back. Being a bit over dramatic if you ask me. STUART BIG pops up out of nowhere directly behind CORN.

CORN

AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAA
AAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAAHHHHHHHHHHHH

OLD MAN

CORN, we get it, aight, you dont need to constantly remind us every ten fucking seconds that you believe life is nothing more than agony. That's all it is, CORN, that's all it ever has been and all it ever will be. Humans have spent the whole of their existence struggling to grasp at any straw of meaning they could manage to find and all that's come out of it is a whole lot of existential despair, there is no meaning, at least none beyond whatever meaning we may choose to assign to life. You've clearly resigned to an acceptance of a meaningless universe, these whole, like, what, two days that you've been alive you've done nothing but suffer, we get it. Perhaps, however, this is how all being feel when first thrown into the tumultuous world of today, they just lack the ability to properly communicate these feeling. We know that young humans scream a lot for attention once birthed and we imagine this is simply because of the exhaustive list of necessities they have yet to fill the need for, but at the same time, the light of the sun, the warmth of the air, these are the most extreme sensations that baby has ever felt, before it was all a calm and moist darkness contained in a mother's womb, but out here, there's no comfort, no safety, just when you think you've got it all figured out the depression hits and you slip up, you lose everything, there is no security in this life. The only notable exception there is to be born into a position of power, a spot where people will worship you and protect you with their lives. But none of us were born like that, we're all the lower class, we're all struggling day by day, we can't afford to be bogged down by the question of whether or not any of this even means anything, we ought to do what we can just to be able to wake up the next day and maybe one day we will have the time, the stability, the comfort, just to be able to

sit, relax, and ask the fundamental questions of the universe.

What I'm trying to say is that it may be too early for not only you, but any of us to choose to end our own lives simply because we do not see the path to the decades in our future and we don't even see the path beneath our feet as we question whether such a thing as a path can even exist in this cruel world. It's your choice, CORN, do you want to give up before you've even had the chance to settle down long enough to comfortably ask the universe to present the arguments for its own existence or are you going to wait it out, see where life takes you, go with the flow?

We zoom in on CORN's face. CORN is torn, all the answers to all the agony may very well be somewhere in the future, this is a lot of food for thought, but also a massive misunderstanding as far as conversation flow, and the argument as to whether it is appropriate at this point to break from whatever conversation may be about to happen regarding the existence of everything just to say that some loud frat mouse popped out of the fucking grass.

CORN

Fuck, no, that's not, fucking, jesus, you could have said that at literally any other time, I wasn't, fuuuuuuuuck, god damn,,, just, fucking,,, ok, listen, that's all good and well but i was just screaming cuz THIS FUCKEN DOOD just appeared out of FUCKING NOWHERE.

STUART BIG

Oh, hey, wassup? This maybe wasn't,,, uhh, the best time to, like, just appear, i thought the hiking, yknow, cuz this trail just sort of loops around some hills for no reason, i just figured we were all just, like, going for the long haul kinda exercise shit, but i see y'all are on some fuckin existentialist journey, so imma leave you to it.

LOUISE

My name louise.

Before anyone else has the chance to address him, we cut to a different angle of the group that wouldn't include STUART BIG even if he was still there but it's more of a passive

aggressive way to just make a character stop being there w/o dealing w transition.

THELMA

O,,, k,,, he brings up a valid point, this trail really doesn't go anywhere, like, we've just been going in circles n loops. We should just head in the direction of that village that has been visible over the horizon the whole time.

Time lapse of them walking from where they were to the village that probably has a name but literally who cares.

OLD MAN

Now that we are in this village that was like 100 meters away from where we camped which if you think about it means we totally could have just come here and got a room or two and like not slept in a fucking tree and/or in a mud pile.

CORN

Ye, but we dont have the money to be spending on things like lodging when theres a perfectly good field in the middle of nowhere to sleep in ISNT THAT RIGHT? YOU FUCKING--

CORN is cut off when CORN walks into a bar sign that read "The Lowered Bar," you can tell that by lowered they mean fucking LOWERED because CORN is really fucking short:



THELMA

Hey, look, a bar, they sell alcohol, we should go inside
because life is meaningless and i want to die.

INT. EVENING - The Lowered Bar

The place is fucking packed WALL TO WALL with pugs, tables are stacked on top of each other with pugs sitting at each of the tables on every level, just fucking packed, these fucking pyramids of pug filled tables, alcohol is flowing, pugs are cheering, theres a general uppity vibe. At the actual bar of the bar we see THE ANNIHILATOR who allegedly killed OLD MAN's family.

THE ANNIHILATOR

Oy, douchecunt, can i get, uhhhhhhhhhhhhh, another one of em
alcohols, a whole big fucken jug o the alcoholisms.

THE ANNIHILATOR fucking whips a gold coin at the bar tender who is half asleep leaning against the wall.

OLD MAN

Look at that asshole, what an asshole.

CORN

Eh, whatever, pug culture is just different than our culture,
probably.

OLD MAN

SO DIFFERENT THAT ITS TOTALLY AIGHT, LIT, 100 EMOJI FAM TO
FUCKEN KILL MY WHOLE GOD DAMN FAMILY?

CORN

Idunno, maybe

It is clear that OLD MAN is not happy and is likely to start
some sort of beef with the pug.

INT. TAVERN BATHROOM

THELMA, LOUISE, CORN, and OLD MAN are all huddled in one stall
in the TAVERN BATHROOM. OLD MAN is sat on the toilet seat and
the others are standing around her, hyping up the upcoming
battle between OLD MAN and THE ANNIHALATOR

OLD MAN

You know what guys? I dont think i can do this. Yeah guys i
wanna go home im not cut out for this

LOUISE
TO WHAT HOME?

LOUISE got uncomfortably close to OLD MAN. A tear went down
her eye, but OLD MAN noticed this and pushed it back inside

LOUISE
What home will you go back to. You don't have a home anymore.
Your family is dead, we are all you have now, and as your
family, we know what's in the best interest for you. You are
going to go out there, and kill that malicious malformed mangy
maniac materialistic male pug.

OLD MAN
Okay, but please, everyone, stay in this stall. I don't know
what might happen out there.

CORN, THELMA, AND LOUISE, look at each other

CORN
It- its just a pug, but whatever you say.. What's the worst
that could happen?

INT. TAVERN BAR

ANNIHALATOR is sitting at the bar, regaling his past
experiences, tales of plundering, and looting, and thieving
and stealing and robbing. OLD MAN sits beside him

OLD MAN
Barkeep! 10 shots of Everclear, and leave the bottle.

The BARKEEP pours out the shots and hands the bottle of grain
alcohol to OLD MAN, not checking her ID even though clearly
she is less than 21. Maybe even less than 12 OLD MAN downs the

shots, and proceeds to drink the bottle of everclear. The entire bottle. Shes not even fazed. She turns to the pug

OLD MAN
Thats a nice hat

ANNIHALATOR
Thanks! Its called a ushanka, it's a style of hat from Russi-

OLD MAN
I DONT CARE

OLD MAN suddenly smashes her bottle into the ANNIHALATORS puppy pug skull

ANNIHALATOR
Ow ow ow what the hell was that you smashed a glass bottle in my head what did i do to deserve this crap holy moly you are in for it now i swear to god im gonna make you wish you never did that god ow is it bleeding? Oh god i think its bleeding can someone hear call a doctor i dont feel so great-SIKE!!!!

THE ANNIHALATOR fucking throws his blanket into OLD MAN, then throws her into the BARKEEP the sheer force of the impact rips the BARKEEP in two, and OLD MAN flies into the assortment of glasses on the wall

THE ANNIHALATOR
Who in the HELL do you think you are, LITTLE GIRL.

OLD MAN emerges from the rubble, her eyes are glowing

OLD MAN

You should DAMN WELL KNOW WHO I AM. Years ago, you killed my entire family. I was left with nothing, and now, now i have come to make things right.

THE ANNIHALATOR

Oh , yes, i remember now. But do you remember me? I killed your family, and now im going to kill you too. I made your brother bleed, i made your father scream, and i made your mother say those things that she said to me. She said "do with me what you want but please dont hurt my family. Take my pride, take my life, take my body but dont take the ones that i love" Then i continued without mercy. I looked into her eyes, and i saw a reflection, of a coward that you and i both hate very much, so then i grabbed a knife, and let the blood out of her throat, then i smashed those tiny mirrors inside of her skull. And i got to thinking, If i dont go to hell when i die i might go to heaven, i might go to heaven, but probably not

OLD MAN

What the hell dude

ANNIHALATOR

What

OLD MAN

I dunno, its just, kind of weird, like keep that shit to yourself, by the way dont look behind you.

ANNIHALATOR

What

He looks behind himself, there is nothing there, he looks back, OLD MAN is flying towards him she barrels into him they are tussling its an epic battle here i promise, i also promise the writer of this scene didnt get lazy and rush this because he was running out of time. Just close your eyes and imagine an awesome fight wow, this is so cool.

10 minutes later

When the dust settles, (it takes a while for that to happen, it got really dusty in there) THE ANNIHALATOR is on the ground, downwards dog style, and OLD MAN is above him, revolver she got from god knows where aimed at his head. She cocks it

OLDMAN

Looks like this is it for you and your stupid hat of yours

THE ANNIHALATOR

For the last time its an USHAN-

CUT TO INT. TAVERN BATHROOM

A gunshot is heard and THELMA, CORN, and LOUISE all look up

CORN

Oh no oh geez we should probably go check that out

THELMA

Well she did kind of tell us to wait here

LOUISE

For gods sake why did we wait in here, shes < 12 for FUCKS
SAKE WHAT WERE WE THINKING LETS GO

The gang runs out to the bar, OLD MAN is standing over the corpse of THE ANNIHALATOR, there is a bullethole in his temple. CORN vomits

THELMA

Holy shit

LOUISE

Nice

THELMA

Oh god, we have to go before the medieval cops show up and make us drive off a cliff again but like on a horse drawn carriage or some shit

OLD MAN

Go without me

CORN

What but you're our pal

OLD MAN

There are... things i need to think about. I'll see you guys later

OLD MAN kneels by the dead pug, whispering to it.

THELMA

Alright thats creepy, lets go.

The gang, sans OLD MAN, exit the tavern and go on to the next part of their grand adventure

CUT TO:

EXT. DAY - MT.DEW

LOUISE, THELMA, & CORN are walking up Mt. Dew

LOUISE

Doesn't this kind of feel like we're in The Lord of the Rings?

CORN

No. It feels like being *Sisyphus*. As does every other day.

THELMA

Soooo...what happens if someone eats you

CORN

The fucking what?

THELMA

If someone like...you know (gesturing eating corn)

LOUISE

Would you die?

CORN

(moans longingly) God, I fucking wish. I cannot die. Or be killed. It would just be excruciatingly painful, but what isn't?

THELMA

Christ.

LOUISE

You know, THELMA, when we're ready to have a family... we could adopt them.

THELMA

What

LOUISE

I think they could be happy with us, don't you? We could get them an education, some clothes, send them to college...they could get a real career, you know?

THELMA

Babe, this isn't the time. Let's-

CORN points to a huge fucking mouse, wearing a Delta Gamma Alpha Omega Apple Pie shirt or what fucking ever

CORN

Don't you get it? Adoption is just signatures on paper and a whole lot of government-tainted bullshit. Family is a social construct. Fraternities are living proof. They're composed of boys too foolish to realize how truly, deeply unhappy they are due to being fundamentally unlikeable people. They cover their dissatisfaction with faux-familial bonds, but all they actually have in common is that vague feeling of malaise and a tendency to cope by drinking piss beer and desperately trying

to get their dicks wet. You understand? There is no real brotherhood in this world. Not in fraternities, not in friendships, not even in a real goddamn family. Blood runs thicker than water, but neither can tint the ocean at all. I yearn for death.

FRAT BOY MOUSE
This is so fucked up!

The camera pans over to STUART BIG, that's his name, and reveals he is holding a TURD SANDWICH. Folks, this is not on the Subway menu

STUART BIG
(putting Turd Sandwich closer to lips) I can't believe you're making me do this, bros.

CORN
No. No one is making you do this. Like, at all.

STUART BIG
Just insanely fucked up that I'm being literally forced to do this

STUART BIG eats the Turd Sandwich.

STUART BIG
OHHHGFHHHHGHGHHHH THIS DOES NOT TASTE GOOD I AM NOT ENJOYING THIS, THIS IS REALLY AWFUL I AM NOT ENJOYING THIS AT ALL

NARRATOR
He was not enjoying it

STUART BIG slams the rest of the content in his red solo cup to wash it down.

STUART BIG
Shit, brothers, I did that in like 2 and a half seconds, did anyone get that on snap? Send me it.

Some SPEED RACER-esque sound effects blast in the background, steadily increasing in volume, and a car driven by a skeleton screeches to a halt.

SKELETON DRIVER
Your uber has arrived, babes.

THELMA
Excuse me?

SKELETON DRIVER
Just an app idea I have. Nevermind.

LOUISE
What's an app?

THELMA
Isn't that- LOUISE, isn't that our fucking car?

LOUISE
Holy shit.

SKELETON DRIVER
Oh, no shit? Damn, well. Mine now, but Dew's a helluva hike.
Why don't you hop on in? Name's BONER.

LOUISE
Holy shit.

BONER
vrrR00000000m

THELMA
Did you just make a car noise

BONER
C'mon, get in, RIDE IT!

THELMA
...Alright, fine.

LOUISE

This is the most heterosexual conversation I've ever taken
part in.

CORN
Can we drive it off a cliff again?

STUART BIG
Oh hell yeah, joyride!

THELMA & LOUISE
Not you.

THELMA, LOUISE, and CORN get in BONER's car and start driving
up the mountain.

THELMA
Just like old times, huh?

THELMA and LOUISE share a tender kiss and it's really gay and
good.

FADE TO:

EXT. DUSK - THE CASTLE GARDENS

QUEEN BEYONTHAY is taking an impatient stroll through the
palatial grounds while humming a melancholy tune, reminiscent
of the original song 'Fairytale' from Shrek 2 (2004) Dir.
Andrew Adamson. She stops abruptly; a statue of the late king
Mug comes into view. He is depicted eating three shoes.

BEYONTHAY
(In her lisp)
fucko he'th everywhere

BEYONTHAY begins walking in the opposite direction, her pace
now more desperate. She sees TUCKER on a bench feeding the
birds. Six birds are perched on his big dick.

BEYONTHAY

hey Tucker where have u been? I haven't theen u in so long!

TUCKER

Weed kills I died last week off a grate bong hit but I'm a
buddhist so I'm back

BEYONTHAY sits down and spreads her legs open so her pussy can
surveil the area. They make eye contact. BEYONTHAY pops her
pussy for 47 times, not uttering an word. TUCKER takes a
modest bite out of a bird, each chew sounds like someone is
saying 'deez nutz'. BEYONTHAY now pops her pussy to the rhythm
of the chewing. Homegirl always on beat.

TUCKER

Haha Juicy plume

BEYONTHAY

haha

TUCKER scoops up another bird -BIRD 1 -

TUCKER

look at the shape of this one... a lady of fine breeding..
gorgeous beak and supple curves. If only these feathers
weren't so obscuring.....

BEYONTHAY

aye mamita she'th hot

BIRD 1

why did you call me a thot

BEYONTHAY

thorry I didn't I have a lithp

BIRD 1

oh okay

Bird 1 flies to the ground to eat some seeds

BIRD 1 (CONT'D)

Cromch

TUCKER turns to BEYONTHAY

TUCKER

hey beyonthay how u been though?? the royal court has been
talking shit about you again lol

BEYONTHAY
are they still talking about incident in ye olde tavern
because those haters can stay pressed

Beyonthay does a triple backflip through a ring of fire

TUCKER
Not it is not about any of the times u had an accident

BEYONTHAY
we all have accident sometime

BEYONTHAY, TUCKER, BIRD 1
(All in unison)
We All Have Accident Sometime

TUCKER
but nah they all sayin that u killed ur father lol

At this, BEYONTHAY jerks her head up from where she was
watching BIRD 1 who has written 'my name jeff' in seeds.

BIRD 1
haha my name Jeff

Momentarily shook, BEYONTHAY quickly recovers and feigns an
air of nonchalance.

BEYONTHAY
Lmao they wild

Not convinced by this reply, TUCKER'S fucked up pug face
morphs into one of genuine concern

TUCKER
Like don't worry though dude because everyone knows it's not
true, they know you'd never do something like that.

TUCKER puts his paw on BEYONTHAY'S hand

TUCKER (CONT'D)

and like everyone knows that King Mug mistakenly stabbed himself 71 times before tripping into a shark tank. Accidents happen, it could have been anyone. Just so sorry you lost your old man.

Visibly uncomfortable, BEYONTHAY tries to change the subject

BEYONTHAY

um yeah this sucks I'm paranoid my pussy stank though

TUCKER smells BEYONTHAY'S pussy

TUCKER

Hell nah fam that's some carrot cake smelling pussy

They both enjoy a comfortable silence for a few seconds, until the guilt gradually gets too much for BEYONTHAY. She speaks up hesitantly.

BEYONTHAY

so Tucker you know you're my best friend right?...and best friends tell each other everything...

TUCKER

Best friend? What the fu k my dick so big and u still gotta mcfuckening friendzone me?

BEYONTHAY begins to choke up.

BEYONTHAY

Well... my father's death wasn't an accident...

TUCKER stares at his dick, defeated

TUCKER

And the lord blessing me with this huge d0ng wasn't an accident

BEYONTHAY

It was me. I killed him it was all me and I'm a monster.

TUCKER

Lol So is my pennis

BEYONTHAY

(In tears)

he wouldn't buy me Avril Lavigne tickets and I just got so
damn mad.....I completely lost it Tucker
I just fucking lost it.

BEYONTHAY stands up

BEYONTHAY

I need to be locked up, locked up and tortured. I've already
got Guantanamo Bay's Spotify playlist, I'll torture myself.

TUCKER

remember this is the medieval times and Cuba didn't exist back
then

BEYONTHAY makes for the castle and is soon out of sight.

TUCKER sighs and lights up a fattie.

A few minutes pass.

TUCKER

DUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUU DUDE DUDE DUDE DUDE
DUDE DUDE DUDE FUCKING WEEEEEEEEEEED
AHAHAHAHAHAHAHA DUDE!!!!!!!!!!!! WEED!!!!!!!!!!!! hits
bong FUCKING DUUUUUUUDE that WEEED like
just.....DUDE LMFFFFFFAAAAA OOOO i am so
fucking HIGH on WEED right now XD
WEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEED holla my
DUDE!!!!!!!!!!!!!!JUST.....ROLL.....MY.....
.....JOINT.....UP.....
.....AYYYYYYYYYYYYYYYYYY DANK DANK DANK
WEED LEGALIZE IT! LEGALIZE IT! LEGALIZE IT! ROLL
EM SMOKE EM PUT EM IN A
BOWL!!!!!!!!!!!!!!!!!!!!!! FUCKING
WEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEEED!!!!!!!!!!!!!!!!!!!!!! i am
just FUCKING BAKED right now my
DUDE!!!!!!!!!!!!!! LMAOOOOOOOOOOO RAISE YO HAND
IF U TURNT AF RIGHT NOW raises both
hands AYYYYYYYYYYYYYYYYY WEED DUDE
WOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOOO I SMOKE
2 JOINTS IN DA MORNIN MON.....DUDE! WEED!
HAAAAAAAAAAAAA IM LIKE A FUCKIN KITE RIGHT

NOW MY DUDE!!!!!!!!!!!!!!!!!!!!!! S O F U C
K I N G H I G H O N W E
E D I CANT EVEN FOCUS!!!!!!!!!!!!!!!!!!!!
SMOKING ONLY THE DANKEST OF HERB MY
DUDE!!!!!!!!!!!!!!!!!!!!!! SOME OF THAT TRIPLE
BANANA WINSTON CHURCHILL MEGA DANK GAZA GRASS
YOOOOOOOOOOOOOOO FUCKIN SO FUCKIN BLAZED RIGHT NOW
DUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUDDE AHAHAHAHHAA BAZINGA
inhales YOOOOOOOOOOOOOOOOOOOOOOOOO cough THIS cough SHIT
cough IS cough SO cough FUCKIN cough DANK my
DUDE HAAHHAAHAHAHAHAH WHY AM I EVEN LAUGHING
ROTFLMAOO THIS SHIT IS NARSH BRO FUCKIN
HELLA SMOKE WEED ERR DAY YEEEEEEEEEEEEEEEEEEEEEEET

HENTAI PUG is full on naruto running towards TUCKER with fear
in his eyes.

HENTAI PUG
(Breathlessly)
Mug is back and his dead ass tryna fuck shit up

Tuvan throat singing can be heard in the background,
punctuated with the sound of wizard spells

TUCKER
oh fuck dude lol

HENTAI PUG
Melman and the microwave salesperson are holding him up right
now, but they won't last much longer so cmon we gotta go help

As if on cue MELMAN and the MICROWAVE SALESPERSON are thrown
backwards, landing at the feet of TUCKER AND HENTAI PUG

MELMAN
don't worry lads I like it rough hehe

The footsteps of KING MUG begin to get louder; he appears from
around the corner. His jaw swings open as if in anticipation
of a guttural howl

KING MUG

rawr :3

Gangnam style starts playing

MELMAN

I love gangbang style!

MICROWAVE SALESPERSON

He's gonna reach us at any moment we need to do something!

KING MUG is doing the Gangnam Style dance towards them.

MELMAN

(Desperately)

My magic staff only has enough juice for one more spell so we
have to make it count!

TUCKER

Okay guys so I've got a plan but it's gonna sound crazy

MELMAN

For the love of god I'm not turning your dick into a sword
again

TUCKER

You're gonna have to trust me Melman

MELMAN curses under his breath and raises his staff

MELMAN

cheese sand prostate gland!

TUCKER'S huge ass dick glows and becomes a cool katana. He
turns to King Mug, now only meters away.

TUCKER

While you were partying I studied the blade

TUCKER leaps into the air and penetrates King Mug with his
sword just as the bass drops. KING MUG is no more.

TUCKER

Oppa Gangnam style!

CUT TO

EXT. MT. DEW - MID-DAY

THELMA, LOUISE, CORN, and BONER climb the side of a mountain in search of KALE's secret cave lair. As they climb, the gang sees a Bright red front door in the side of the mountain. THELMA, being the born leader that she is begins a montage of her drawing in sand with a stick and using little stones and pinecones and leaves to represent the gang. CORN is used to represent itself in the little plan because it is still the same size as a regular ear of corn; it does so very reluctantly and sarcastically as CORN wants to be dead. End Montage.

LOUISE

Alright, everybody got that?

CORN

Can you just kill me instead?

THELMA

Get your ass up Corn.

THELMA picks up CORN and puts it in her backpack as they prepare to execute THELMA's plan. BONER lines up at the front of the pack. He yells out in a booming and sinister voice.

BONER

Let's ride it baby!

BONER runs at the red door and busts it open with his shoulder.

CUT TO

INT. CAVE LAIR

The gang follows him into the side of the mountain. KALE, the necromancer, who is like 10 ft. tall sitting on his throne is commanding a bunch of undead animals, all walking on two legs, who are pushing around boxes of various vegetables/salad ingredients (i.e. boxed marked "croutons", box marked "romaine", box marked "shredded carrots", vat marked "ranch dressing", etc.) like a sort of salad factory in the cave. As the door busts open, each and every being in the cave,

including KALE, looks to the front door with wide eyes as if they were all teens caught smoking pot in their room by their parents. The gang is speechless and keep bouncing eyes off each other as they realize none of them brought their weapons of any sort or have a real plan whatsoever.

KALE
Capture the intruders!

Two very large undead german shepherds and one even larger undead Dachshund running on their hind legs capture the gang and throw bring them to a holding cell just kind of built into a hole in the side of the cave. BONER yells the entire time he is being held by the dachshund very loudly.

CUT TO

INT. CAVE JAIL

There are three others already in the jail cell: A homeless man that seems to have set up shop there willingly playing a gameboy advanced, a fat guy in a very clean suit who is just pulling at his hair seeming violently stressed and crazy, and a 5 ft. tall white mouse wearing a backward visor, a red polo with a popped collar, and blue overalls. The mouse stands immediately as the gang is thrown into the cell.

STUART BIG
(yelling)
Ay, yo, who do you guys know here, bro?

THELMA
What?

STUART BIG
What up, name's Stuart Big.

STUART aggressively raises his hand to do some indeterminate handshake thing. The gang backs away with a look of fear and disgust.

STUART BIG
We actually met earlier today

LOUISE
Don't think so

STUART BIG
Yeah we did, on the road!

CORN
Nope

THELMA
We don't know you

STUART BIG
My mistake I guess. So, you guys pledging here too?

LOUISE
(genuinely confused)
Do you think this is a frat?

STUART BIG
(gesturing largely and aggressively)
Oh, shut up! It's about the brotherhood. Don't talk shit cause
you're jealous of this family!

THELMA
The family of this jail cell? Or do you mean the much larger
family of the salad factory as a whole?

STUART looks at THELMA confused

BONER:
Uh, Stu, what kinda ca-

The caves PA system flickers into earshot interrupting BONER

PA SYSTEM
...nouncing departure in T...5 minutes

CORN
(sarcastically)
Well fuck! Wasn't this a sweet plan Thelma!

THELMA
Shut up, Corn, quit bein' a whiny asshole about everything

CORN
What can one do but whine when existence is pain, Thelma!? I
did not ask to be sentient Thelma!

LOUISE
Corn, we know!

CORN

(frustrated)

All i'm saying is that life is inherently anticlimactic. I was right again and you can't handle it!

BONER

Alright, hey, Corn, buddy, chill.

CORN

Blow me, Devin!

BONER

Corn, seriously you know that's not my name

CORN

Oh, do I Devin?

BONER

(increasingly frustrated)

Seriously? I have the easiest name to make fun of and you opt-out for Devin?

THELMA

(impressed)

Kind of a classy move actually. And you're pissed off so looks like Corn got you there.

BONER

Fuck, I hate this, i just wanna drive.

LOUISE

You mean drive our car that you stole?

THELMA

Louise, now's not the time. Chill your tits. Chill your enormous tits, Louise. Right now we need to figure out what the fuck is happening in 5 minutes!

BONER

I'd like to submit my guess: they're gonna toss Kale's salad.

LOUISE

(thinking she's funny)

Heh, yeah it looks like Kale's gonna Ride it! Am I right???

BONER looks at LOUISE confused

CUT TO:

INT. CAVE LAIR

KALE's undead army gets into formation as KALE leads them out of the cave (through a different exit that isn't just a front door). A royalty free knock-off of the Imperial March from Star Wars plays as they do this.

FADE OUT.

CUT TO:

EXT. NIGHT - THE RUINED VILLAGE OF DAN SIEGO

The warriors stand exhausted among what remains of Dan Siego. Buildings are rubble, fires burn passively all around, blood and dirt stain the bricks that remain and the clothes of the survivors. HENTAI PUG sits solemnly on a stool in what remains of somebody's kitchen, using a stick to scratch some anime tittyfucking in the ashes of a family.

YASS, the old man, lies dead in a pile of shit.

TUCKER and MICROWAVE SALESPERSON are lifting a large plank off of someone. They throw it to the side with a groan, to reveal the crushed body of the castle chef.

CHEF

My name chef

TUCKER

OH shit dude you are fucked

MICROWAVE SALESPERSON

Chef your whole legs are like... Fucking gone dude

CHEF

What

MICROWAVE SALESPERSON

They're not here. They aren't on your body where they should
be man

TUCKER

Normally its head and shoulders and chest and tummy and

CHEF

Ass and then legs

TUCKERS

Ass and then legs yeah, but you stop at the ass dude

CHEF

Where are my legs

MICROWAVE SALESPERSON

Anyone seen Chef's legs?

There are a few yells of 'no'.

CHEF

They'll grow back right?

TUCKER

No, dude. That doesn't happen

CHEF

What?

MICROWAVE SALESPERSON

Them bitches is Gone, chef

CHEF

No...

TUCKER

You straight up dont have legs

CHEF

Till when

MICROWAVE SALESPERSON

Till forever man, they're fucking gone

CHEF

Where are they

TUCKER

We don't know we can't... we don't know where they are

CHEF

Did you look for them?

TUCKER

Not really

MICROWAVE SALESPERSON

Kind of

TUCKER

Yeah we did

CHEF

Oh man

TUCKER

This.. this sucks

CHEF

My fucking legs man

MELMAN approaches them, grumbling to himself. He storms past and goes to the castle gates, banging on them with his fists.

MELMAN

Beyonthay you piece of fucking garbage. Come out here right fucking now. Right FUCKING now

Everyone hesitantly gathers round as he pounds on the door.

QUEEN BEYONTHAY

(from inside)

No

MELMAN

Bitch get out here

TUCKER

Ooh thats... lets not go to the gendered insults. Does that make anyone else uncomfortable? Ladies? Surely

TUCKER gestures to a group of female villagers.

FEMALE VILLAGER

Honestly, don't even bother, okay. Our whole society is sexist as hell, my name is literally Female Villager. These are my sisters, Girl Villager, Lady Villager, Woman Villager. My brother? He's called Johnny.

JOHNNY

Hey.

FEMALE VILLAGER

You live in the society that sees this shit as perfectly normal, because we're only relevant as human beings when sexism comes up. You watch us out here being second class citizens every day, and yet one use of the word 'bitch' is a little harsh on your ears and you turn around expecting us to back you up? Even if I do agree with you that the wizard guy is a chauvinist, leave my name out of your weedy little mouth next time you think about looking for a pat on the back from someone you've done nothing to help up until this point.

MELMAN

Why is a woman talking

TUCKER has nothing to say. MELMAN starts pounding on the door again.

Suddenly, there is the sound of a horn behind them. Not a car horn, but a WAR horn. The survivors turn around, to see a figure on the moonlit heath beyond the village.

Riding the decaying carcass of a cow, is the skeleton of a little boy. He laughs excitedly, then blows the horn again, the note echoing throughout the land. He laughs with joy again as more figures start to appear behind him. It's dozens... no, hundreds.... No.... Thousands of undead. People, animals and

mythical creatures, all in varying stages of decay, marching into view. Skeleton cows, freshly dead villagers, even the half-rotted corpse of a sea urchin, marching in unison over the hills. Then, he appears.

Riding a skeletal unicorn through the crowd; it's KALE REN.

MELMAN

It's Kale Ren.

CHEF

Bye

CHEF dies, at what is honestly a pretty inopportune moment for the drama and tension of this scene. They begin to yell at each other over the field.

KALE REN

Mailman. Hello.

MELMAN

It's MELMAN. MEL - MAN.

KALE REN

Who giveth a shit. Gaze upon my army of the undead and cower, ye little bitches.

TUCKER shoots a glance at FEMALE VILLAGER, who doesn't look back at him.

MELMAN

You're a madman, Kale! This is madness! Raising the dead can only lead to more death.

KALE REN

Well yeah i literally did it to kill you guys

MELMAN

Well that's... a dick move.

KALE REN

I'm a dick.

TUCKER

He just called himself a dick. This guy doesn't give a shit

KALE REN

Prepare...

(in normal speaking voice)

...to die.

MELMAN

What?

KALE REN

Huh?

MELMAN

We couldn't hear you, you were yelling and then you said
something way too quiet

KALE REN

Prepare to die

MELMAN

Oh, thanks.

MICROWAVE SALESPERSON

Did you just thank him for saying prepare to die

MELMAN

(normal volume)

No it was for repeating it

TUCKER

Dude it sounds like you want him to kill you now

MELMAN

(sighing)

Kale, just to make it clear, I was saying thanks for repeating
it, not thanks for trying to kill us

KALE REN
I don't care

MELMAN
(normal volume)
He doesn't even care, see?

MICROWAVE SALESPERSON
Yeah probably shouldn't have said anything.

MELMAN looks really mad at the whole situation.

CUT TO:

INT. NIGHT - INSIDE THE MOUNTAIN CAVE
THELMA, LOUISE, CORN, BONER, and STUART BIG are sitting or standing in the cage, completely and utterly defeated. THELMA and LOUISE have started to have sex to pass the time. BONER is using CORN as a harmonica, which leaves CORN crying. STUART BIG is just having a good time, but is also confused.

STUART BIG
So are they going to feed us or something? I could go for some pizza or something right now, dudebros.

CORN
(harmonica sounds)

STUART BIG
Yeah I guess so. Ah well, whatever gets me into the group, right? I'm ready to fucking get wild!

LOUISE
Yeahhh! C'mon and join us, you giant rat!

STUART BIG
Whoa, really?!

THELMA
Yes, we are two women who are offering to have a consensual three-way with you!

STUART BIG
Whoa man, college is really just like they said it was! But no, this whole thing should only be about you two and your

relationship. I don't want to get involved with any gay-power thing that you guys are trying to put down.

THELMA

Stop being so PC, you snowflake!

STUART BIG shrugs and starts taking off his pants. BONER sees STUART BIG's boner and laughs at the irony. Suddenly, a GUARD enters to check on the prisoners.

GUARD

Hey, what are you guys doing?

LOUISE

Oh, we're uh...well...Wait, are you Hillary Clinton?

Suddenly, we get a good look at the GUARD's face. It certainly looks exactly like Hillary Clinton. But there's something...off. It's like she's trying too hard to be herself, or something. She sighs.

GUARD

No. I'm actually Kate McKinnon. But yeah, I was pretending to be Hillary right there. Did you see it? Oh, I was good, wasn't I?

THELMA

Yeah, you were! Hey Kate, is this another display of lesbian pride? First off, Louise and I have a bunch of sex and stuff, and now they've got an openly gay comedian and actress in here? Seems pretty coincidental, right?

KATE MCKINNON

No, it's actually not about that at all. Simply coincidental.

KATE MCKINNON somehow is now behind the bars, having sex with THELMA and LOUISE. It's the three-way that STUART BIG wanted but without STUART BIG. CORN is once again crying as it realizes that it will never die without seeing Kate McKinnon naked. BONER is really into it.

BONER

RIDE IT! I get it, I get that that's sexual now.

Ten minutes later, the three girls finish up. As KATE MCKINNON is leaving the cell, THELMA and LOUISE attempt to leave after her.

KATE MCKINNON

Sorry, girls, can't let you do that. You're gonna have to break out of here yourselves.

LOUISE

But wouldn't it be much easier if you were to just let us out?

THELMA

We just gave you four orgasms, for Christ's sake.

KATE MCKINNON

Yeah, thank you for that. And I'm definitely on your side in this whole thing. But no, you've gotta figure this out for yourselves.

LOUISE

What the fuck, Kate?

THELMA

I thought we were friends.

KATE MCKINNON

Ladies, ladies. Take a look at the keyhole.

At first they think this is some sexual thing. They look at KATE MCKINNON lustfully, but then she walks out of the room without another word. We have a close up on her ass as she leaves, but it's not even that great of an ass.

STUART BIG

By the time I'm a senior here, I'm gonna be the one in the three-way.

Still, nobody knows what KATE MCKINNON was talking about when she said "Take a look at the keyhole." Those words are repeated in the characters' minds over and over again as they try to decipher the impossible code. What could it mean?

CORN

Are you guys fucking stupid? We're in a jail cell. There's a keyhole on the door of the cage.

EVERYONE

Ohhhh!

EVERYONE is an idiot.

LOUISE

Look, Thelma! The keyhole!

THELMA tries to hide her sexual excitement when LOUISE says this, and looks at the keyhole of the door. There is a close up of the keyhole, which is the exact shape of...CORN.

THELMA

Corn, you're our only hope!

CORN

What? No, you've gotta be kidding me. Wait. Will it kill me?

LOUISE

No, you'll be completely unharmed!

CORN

Just my fucking luck.

LOUISE picks up CORN, who has accepted its fate as a key. Yeah, don't ask how corn could possibly be used as a key. It's a key. There is a close-up of CORN penetrating the keyhole.

CORN

Oh damn, this is actually pretty hot.

THELMA and LOUISE are turned on and have sex for another fifteen minutes, leaving CORN in the keyhole for a bit too long. By the end, CORN is pretty flaccid.

STUART BIG

It's okay, bro, it happens to all of us.

STUART BIG pats CORN on the stalk, which opens the cage door.

STUART BIG

Whoooooa, dude. We're totally free!

EVERYONE cheers and/or moans (THELMA and LOUISE). They run out of the cage and outside of the mountain cave into the 1966 Ford Convertible which was brought up the mountain on a gust of wind.

EXT. NIGHT - OUTSIDE THE MOUNTAIN CAVE

THE GANG briefly passes by KATE MCKINNON, who grins, nods, and thrusts her pelvis to them. She was always confident that they'd be able to escape. As they are in a hurry, they get into their car via the Dukes of Hazzard method. All of them slide across the hood, even the ones that are getting in on

the first side of the car that they get to. When CORN slides across the hood, it is in slow motion and it is wearing sunglasses.

THELMA

Next stop, Dan Siego!

THE GANG speeds down the mountain toward Dan Siego. They are briefly followed by a police car, but they explain the situation to the police officer in a silly montage to the song "Get By With a Little Help From My Friends." They all have a laugh and continue on their merry way.

CUT TO:

EXT. NIGHT - DAN SIEGO RUINS

Dead warriors and animals are mingling, enjoying appetisers and making small talk. They're getting ready to fight but they're surprisingly civilised and polite with each other. Suddenly, the gang drives through a wall interrupting everything, and plowing through undead.

THELMA AND LOUISE

time's up bucks!

Everyone rolls their eyes

The undead start to fight, and the gang fight back. Zombie heads are flying and animal entrails cover the broken walls and trees. THELMA and LOUISE leap out of the car, firing guns everywhere and kicking heads in and off. CORN backflips into the crowd swinging a sword like crazy. STUART BIG grabs a beheaded undead dog and starts chugging its juices.

BONER slinks down into the driver's seat and giggles.

BONER

Ride it.

We see the undead rushing towards the castle, and MELMAN is casting spells to fuck them up. TUCKER and HENTAI PUG are back to back, pulling sweet karate moves on anyone who comes near

them. MICROWAVE SALESPERSON is standing over the body of a dead warrior when suddenly a path clears, and they look up to see an undead moose staring right at them. It charges.

Microwave Salesperson gets impaled by moose antlers, this alleviates his amnesia for his final words:

MICROWAVE SALESPERSON

oh wow, this sucks. I finally remember why I was sent here, but now i'm going to die. My name is jim, and i am from the future. Thelma, please take thi-

He dies. Thelma takes the packet he pulled out of his parka pocket, reads it.

THELMA

it says 'how to: microwave technology for idiots named jim'

EVERYONE

Wow

THELMA, LOUISE, CORN, MELMAN, STUART BIG, TUCKER, and HENTAI PUG are gathered around the dead MICROWAVE SALESPERSON. A bunch of fighting is going on in the background--people being thrown, stabbed, eaten, throats slit, the usual--but time has stopped for our sad crew. A close up of MELMAN, who holds MICROWAVE SALESPERSON's head in his arms.

MELMAN

It always felt like he was meant to do so much more.

THE GANG nod their heads in agreement.

CORN

Why did you behead him tho

STUART BIG

Man, this is getting a little out of hand, dude. Somebody's probably gonna tell the Dean.

MELMAN

What the fuck do you think this is?

Before STUART BIG has a chance to be a fucking idiot, the camera pans out to show everybody again. We hear the sound of solitary footsteps approaching as THE GANG lifts their heads slowly and they all smile. The footsteps stop as a pair of shoes enter the picture. They are little girl shoes. They're lighting up and shit, it's so cute. Then a close up on OLD MAN's face. She smiles an evil kid smile.

OLD MAN
I'm back, motherfuckers.

OLD MAN has never met MELMAN, STUART BIG, TUCKER, or HENTAI PUG, but nobody bothers to do introductions. They all just start hugging and reminiscing about yesterday. A member of the living dead army approaches OLD MAN and hugs her.

OLD MAN
So what's the plan?

MELMAN
There are no plans. Except for one plan. Thelma and Louise, I have one more charge in this time crystal. This charge needs to be used to get you back to your present day. Otherwise, there will be time travel paradoxes and shit.

LOUISE
We also just really want to get away from here.

THELMA
Yeah, this time period doesn't have the same sex toys that we're used to.

THELMA and LOUISE look lustfully at each other, then make out.

MELMAN
Yeah, okay, so. All of us have to make sure that, once Kale has been defeated, this time crystal is used to get Thelma and Louise back to that cliff that they were driving off.

LOUISE
Can't you send us back a couple days before that? I'm starting to regret that road trip altogether.

MELMAN
For fuck's sake, this isn't all about you, carpet muncher. Okay, anyway. Other than that, there are no plans. Just go out there and kill people.

CORN

Please start with me.

Everybody laughs at CORN, still ignoring the warning signs, then the battle starts up again. The shot is in one continuous pan as we move from one section of the battle to another. OLD MAN starts by ripping the head off that dead guy she just hugged and throwing it at another dead guy. Since they're all decaying, the two heads collide and create this smushing sound effect that sounds kind of like two decaying heads colliding. Right next to the two decapitated heads is THELMA and LOUISE, who are firing infinite rounds of ammo into the army of dead guys. They're yelling and screaming and wearing bandanas and it's fucking badass. We pan to TUCKER, who is just beating the shit out of everybody with his humongous dong. Next is MELMAN, STUART BIG, and CORN, who are fending off a bunch of dead guys with these awesome karate skills. MELMAN notices a guy with a knife, so he snaps his arm off and swings the arm around, slitting a bunch of throats with the knife. STUART BIG is tackling people like he's playing football, because he's on the football team. After every tackle, he tea-bags the guy. So embarrassing. CORN is purposefully putting itself in front of every blade and bullet it can see, but somehow it always leads to somebody else getting killed. We pan to HENTAI PUG, who is watching hentai porn, that jackass. And finally, BONER is driving the car everywhere, taking out a bunch of his dead brethren wherever he goes. This sequence lasts 90 minutes.

BEYONTHAY

It'th time to end thith thing.

Everything stops as they all look at BEYONTHAY, who has appeared on the other side of the gates to the castle. We see their perspective: the queen of their land about to open up the gates and expose herself to battle. Then we see her perspective: hundreds and hundreds of people killing each other on the other side of the gates that she is about to open. There is a moment of hesitation, then she does it. The gates are open.

SOME RANDOM DEAD GUY

Hey, let's go kill her.

For some reason, BEYONTHAY didn't think that the whole army would start charging at her. She turns around and runs away into the castle, but the gates are open. Everyone rushes to the opening, but it's just the width of a doorway, so they have to take turns going in. It's kind of awkward and there's

people at the back of the crowd who are wondering why it's taking so long to get into the castle.

INT. NIGHT - INSIDE THE CASTLE

The same sort of fight stuff is happening in this huge fancy ballroom that must've held some pretty badass dances.

BEYONTHAY is nowhere to be seen until the camera pans to a table off to the side. We see BEYONTHAY crouching underneath the table, watching all of the fighting from her friggin' safe space.

BEYONTHAY

I can't do this. I can't. I'm sorry, father. I'm sorry.

She's apologizing to her dad because he probably wants her to be killed at this point. I mean, for Christ's sake, he's died twice because of her. We are seeing BEYONTHAY's perspective from under the table when we hear solitary footsteps above the sound of the fighting. They are slow and menacing, which is totally freaking BEYONTHAY out. Finally, a pair of little girl shoes are revealed. They're lighting up and shit, just like OLD MAN's shoes. But BEYONTHAY doesn't even know who OLD MAN is, probably, so she's still freaking out. Suddenly, the owner of the shoes ducks down and looks at BEYONTHAY. It's not OLD MAN. It's KALE REN.

KALE

You look pretty...pretty stupid.

BEYONTHAY

You're never going to get away with thith, Kale.

KALE

Oh yeah? Well you're never going to get away with this. I mean, thith. Damn it. I was going to try to mock your lisp, but then I just...Can I re-do that?

BEYONTHAY

Oh, yeah, go ahead.

KALE

Cool, thanks. You're--

BEYONTHAY lunges out from under the table and gets her hands around KALE's throat. He starts choking and coughs up a piece of tofu (because he's vegan) as they roll on the ground, clutching at each other. The fight is getting crazy behind them: THELMA and LOUISE are peeling off some guy's face as he

is screaming. BEYONTHAY ends up on top of KALE and starts to beat him senseless. She's totally winning and it's powerful to women everywhere.

BEYONTHAY

Thith ith why the Women'th March happened.

KALE is momentarily confused.

KALE

That's dumb, you dumb-face.

Just as BEYONTHAY is about to slam her fist into KALE's bloodied face, which would surely be a KO, a sword is thrust through BEYONTHAY's back. It travels through her body, out through her boobs, and cuts off a piece of KALE's nose. BEYONTHAY's eyes widen and her fist loosens as she falls off to the side. Above her we see SOME RANDOM DEAD GUY, who has just killed the queen B.

KALE

What the fuck, man?

SOME RANDOM DEAD GUY

Oh God, she should've been killed by a main character, right?

KALE

Yes! Get the fuck out of the plot.

SOME RANDOM DEAD GUY is immediately killed by BONER, who is driving his car inside the castle. He's out of control. The camera follows BONER as he runs over many more people. BONER runs over some of the lighting guys that are working on this movie. BONER runs over STEPHEN KING, who gets a great idea for a novel. BONER yells out his catchphrase.

BONER

RIDE IT!!!

We suddenly cut back to KALE, who is trying to locate his nose. He looks pretty silly without a nose. It's hilarious. Just when he starts to give up, he finds it. However, LOUISE is holding it. She's holding it like when you "take somebody's nose" but it's really just your thumb in between your fingers. Except it's actually KALE's nose. It's really bloody and kind of disgusting.

THELMA

It all makes scents now.

THELMA and LOUISE high-five. This is a pretty good joke if you know anything about what noses do.

KALE

You're not as funny as I thought you were.

LOUISE

Aww, you thought we were funny? Thanks, that actually means a lot.

KALE

No! No, no, I meant...Let's just fight or whatever.

LOUISE immediately stuffs KALE's severed nose down KALE's throat. He gags and kicks all over the place, accidentally kicking THELMA in the vagina. She falls down.

LOUISE

You okay? You want me to kiss it to make it feel better?

As KALE rolls around and chokes, LOUISE just goes to town on THELMA. HENTAI PUG is suddenly a part of the fight as he uses two dead guys' hands to jack off. We get a close up on HENTAI PUG's pug penis. It's disgusting. Eventually, KALE recovers just as THELMA is about to sit on LOUISE's face.

KALE

Damn, this is really hot, but I'm going to have to kill you two. Still, though, super hot. Wow.

KALE pulls out a machete, which he usually uses to chop up some vegetables. CORN realizes this and gets excited that it might finally die.

CORN

Please, Mr. Ren! Kill me! For the love of God, please kill me!

KALE again ignores CORN's concerning remarks. He could've told a social worker or something, but nobody ever sees the warning signs until it is too late.

THELMA

Louise, he's going to kill us! Yes, oh my god, that feels so fucking good, yes! What are we going to do about Kale? Holy fuck that's good.

LOUISE
(muffled)

KALE swings his machete towards THELMA's throat. It looks like it's the end for our beloved heroes. However, just as the machete gets there, a huge fucking dick appears in the shot. It's like, gigantic. In slow motion, the dick slips itself between the machete and THELMA's throat. We see blood gushing from the fully erect, very large penis as the machete slices into it at the base. We hear a slow-motion scream from TUCKER as his dick falls to the ground with a tremendous thud. This creates an earthquake which can be felt literally everywhere around the world.

EXT. DAY - MEDIEVAL UNITED STATES

CHRISTOPHER COLUMBUS is spanking an Indian. Sorry, Native American. Or maybe it's actually somebody from India? Either way, he stops spanking and looks at the camera.

CHRISTOPHER COLUMBUS

Holy fuck, Tucker's dick is so big that I can feel its impact all the way over here in the medieval United States of America.

Okay, so yeah, it's a Native American.

INT. NIGHT - INSIDE THE CASTLE

The fighting has stopped. We cut from one section of the battle to another. Everyone is just looking over at TUCKER's absolutely enormous cock, which is lying on the ground in front of THELMA and LOUISE, who are now in the 69 position (nice). KALE is standing a few feet away, dumbfounded. He looks at THELMA and LOUISE.

KALE

Jesus Christ, what a huge dick. If you two would get some experience with a dick like this, you wouldn't want to be lesbians anymore.

KALE puts on a fedora.

LOUISE

We're lesbians because we were written this way--I mean, born this way. It's not like we'd suddenly be heterosexual if we had a "good dick."

THELMA

You're such a douchebag, Kale.

LOUISE

Guys like you, you think you're so great that you could suddenly change somebody's lifestyle. Grow the fuck up.

THELMA

Yeah, eat a dick.

THELMA and LOUISE suddenly both get the same idea. They look at each other and smile, then nod. They bend down and attempt to pick up TUCKER's dick, but they can't. It's just too huge.

KALE

Figures. Girls aren't strong at all.

KALE is a fucking idiot for giving THELMA and LOUISE this motivation. As sweat pours from their foreheads and their faces get redder than when they were fucking, the dick finally starts being lifted from the ground, inch by inch. KALE's expression changes from douchey to surprise as he notices that THELMA and LOUISE are actually really powerful female characters who aren't just used as sexual objects to add excitement to the storyline. He could pull out his machete or something, but he's just so taken back by this realization.

LOUISE

I don't know if we can do this anymore, Thelma.

THELMA

Louise, let's keep goin'!

LOUISE smiles at THELMA because she has just referenced Thelma & Louise (1991). It is their favorite movie and also the movie that this is a sequel to, believe it or not.

LOUISE

You sure?

THELMA

Yeah. Yeah.

THELMA and LOUISE smile, hug, and kiss. This gives them the last amount of strength they need. The next shot is THELMA and LOUISE holding up the penis high in the air, kind of like when the Grinch stole Christmas by lifting that sled of toys up in the air. Except this time it's a penis, and they're about to kill somebody.

KALE

Ladies, please, you don't know what you're doing, I can use the life crystal to help you--

But KALE never finishes his sentence, as he gets absolutely destroyed by TUCKER's severed dick, which is about the size and weight of a fully grown elephant. We hear KALE's bones get broken, all of them. He has enough left in him to say one last mysterious sentence.

KALE

I'm sorry, master. I have failed you.

EVERYONE kind of just ignores this. Maybe it sets up another sequel or something, they don't care.

EVERYONE

Hurray! The vegan is dead! The vegan is dead!

It's all a happy scene as everyone congratulates each other on a job well done. The dead guy army is all nice and helpful to everyone else. CORN is pretty sad that it survived.

THELMA

We did it, Louise!

LOUISE

I love you!

This is awkward. They haven't said that they love each other yet.

THELMA

Thanks!

MELMAN slowly walks into the frame, smiling a tired, weary smile. He holds the time crystal.

MELMAN

Well, you two did a lot better than I expected.

THELMA

Thanks, Mailman!

MELMAN

Holy fuck, how many times do I have to--It's Melman! Not Mailman! It's not--Anyway, I've got the time crystal right here. I think it's time that you two are sent back to where

you belong.

LOUISE

I think so too. Ready, Thelma?

THELMA

Ready!

BONER

RIDE IT!!!

Apparently BONER has been driving the car around even though the fight is all over. We get a shot of him behind the wheel, a look of reckless danger on his face. The camera zooms out to reveal that he is about to drive right into MELMAN. To defend himself, MELMAN holds up the time crystal just as BONER is about to crush him. Some magic woosh sounds are heard and the ballroom turns all kinds of bright neon colors. A portal that is exactly the size of a car opens up in between MELMAN and BONER's car. Everything get louder and brighter until finally there is a loud ZAP! and everything is back to normal. BONER's car is gone.

MELMAN

Son of a bitch. This fucking sucks.

LOUISE

What happened, Mailman?

MELMAN

I'm going to ignore you calling me Mailman, just this once. Apparently I used the last charge of the time crystal to send that skeleton through the portal you were supposed to go through.

THELMA

A skeleton? But he's a no body!

MELMAN

Lol, nice. But yeah, I'm sorry. I can't send you back.

LOUISE

We understand. Your life was in danger. We would've done the same thing.

THELMA

Yeah. Even though we deliberately drove off a cliff once, we also care about our lives.

MELMAN

I'm glad you understand, Sugar-Tits.

THELMA and LOUISE are coming to grips with the fact that they are stuck in medieval England forever. As everyone around them starts to clean up the mess that the battle made, THELMA and LOUISE begin furiously scissoring, pounding their pussies against each other to celebrate their new and exciting lives. Just for old time's sake, CORN slips in between them and finds a new appreciation for life. We pan over to TUCKER, who is now dickless and standing upright for the first time in his life. STUART BIG, HENTAI PUG, and OLD MAN walk over to him.

STUART BIG

Hey, sorry about the dick, bro. This thing got way out of hand.

TUCKER

I actually feel a lot better now. It's like I had this thing that was holding me down my whole life, but now I'm free to do things that I couldn't do before.

STUART BIG

Yeah? I'm probably gonna drop out too. But hey, I'm gonna make the most of what my financial aid has to offer. This kind of shit that I did today...It's definitely worth the tuition.

TUCKER

Um, yeah. Sure.

OLD MAN

You're a fucking idiot.

STUART BIG

Hey, would a fucking idiot have this?

STUART BIG pulls out a fake ID with a picture of a human face on it (remember, STUART BIG has the face of a mouse). Everybody cheers and goes out to get some cheap beer and a keg.

STUART BIG

You wanna get some drinks with us, Mailman?

An actual MAILMAN, who was just there to deliver the mail, looks up at THE GANG, surprised.

MAILMAN
Yeah, sure!

MELMAN
Oh come on, what the fuck?

EXT. NIGHT - OUTSIDE THE CASTLE
THELMA, LOUISE, TUCKER, STUART BIG, HENTAI PUG, OLD MAN, and MAILMAN are all piling into a Volkswagen, laughing and having a good time. MELMAN comes running out of the castle after them.

MELMAN
Guys, wait! I know I've been kind of a dick about the whole Mailman thing, but I want to go drinking too!

THE GANG drive away just as a nearby tree cracks and falls down in slow-motion on top of MELMAN. It's a huge tree (not as big as TUCKER's dick though), so MELMAN has no way of getting out from underneath it. We have a shot of MELMAN's head and upper body on the outside of the tree. A single tear makes its way from MELMAN's sad little wizard eye to the ground. The tear magically enters the ground and another full-sized tree grows within seconds. That tree also falls on top of MELMAN, which finally kills him. We zoom out on MELMAN's hand, which is raised to the sky in a cry for help, as the rest of his body is crushed under two trees. "Even the best fall down sometimes, even the wrong words seem to right..." It's like, a really sad scene.

FADE TO:

INT. MORNING - MAILMAN'S CAVE

Oh my god it's MELMAN. Anyway, Thelma and Louise walk into MELMAN's cave wearing beautiful medieval dresses. Like super fucking fancy. They look around nostalgically even though it was like 3 days ago. They inspect the various dildos and porno magazines around the cave.

Then LOUISE takes the time crystal out of a small coinpurse and places it on the desk. She smiles, and turns around to see THELMA holding a wizard's staff that looks like a huge dildo.

LOUISE
That looks like a-

THELMA
Huge dildo? I know

LOUISE
That crazy old perv. You know, even though he was a sexist
asshole, I'm gonna miss him.

THELMA
Me too.

LOUISE
(pausing, then laughing)
God, Thelma, look at this! We're in a mailman's cave in
medieval england after defeating a necromancer. What happened?

THELMA
I know, seems like only hundreds of years in the future we
were watching brad pitt put a cowboy hat on a lamp.

LOUISE
I'm glad that portal opened up. I'm glad we didn't die.

THELMA
Me too bitch. Me too.

LOUISE
I just...
(starts weeping)

THELMA walks over to her and kneels down beside her.

THELMA
What?

LOUISE
I love you.

THELMA
Prove it.

LOUISE

Wh...

THELMA smiles mischievously, and stands up. She walks to the bed, and brushes literally two thousand porn tapes off of it, before bending over the edge. She nods towards the staff.

THELMA

Cast a spell on this pussy

LOUISE

...yes maam

LOUISE takes the staff and stands up. She walks over to THELMA and dips the tip of the staff into a cauldron of bubbling liquid, before putting it between her lover's legs. THELMA squeals with delight.

LOUISE

Bubble bubble, toil and trouble...

THELMA

Make my sexual pleasure double

LOUISE thrusts hard with the staff and suddenly THELMA's whole body lights up green, then blue.

THELMA

FUCKING WHAT

LOUISE

SHAZAM BITCH

THELMA starts levitating, sparks and little stars flying around her skin. LOUISE withdraws the staff and grabs a book from a shelf. She smirks and starts reading a spell.

THELMA

(still floating)

Omgomgomgomgomg

LOUISE

CORPUS DILDOLUS!!!

LOUISE's whole body twists into a giant dildo. Her arms and legs are dildos and her face is on the head of the dildo. She laughs evilly and runs at THELMA, thrusting her giant dildo arms in and out of THELMA's vagina, which is literally on fire, but the fire is purple and it feels great. Then LOUISE shrinks into the size of a regular dildo, and jumps inside of THELMA. Inside, we see LOUISE running around THELMA's body, rubbing all of her pleasure zones which is now EVERYWHERE. THELMA is screaming with pleasure and vibrating at a high frequency. LOUISE comes firing out of THELMA's butt so fast she drills a hole in the floor. Then she turns back into a human and laughs. THELMA laughs too, exhausted.

THELMA

Holy shit. Ok ok, my turn

THELMA drops out of the air as the spell breaks, and grabs a wand and casts a spell on her crotch. Before LOUISE can see what happened, THELMA grabs her and throws her against the bookcase, pinning her to the shelves. They start making out and LOUISE suddenly cries out in pleasure.

LOUISE

Oh my god what are you doing to me? That feels incredible

THELMA

Good

LOUISE

It feels like you're eating me out while we kiss

THELMA leans back a little and LOUISE looks down to see that there is a second THELMA face instead of her groin.

THELMA (lower)

I am

THELMA thrusts forward into LOUISE again, who rolls her eyes back in ecstasy. THELMA takes the wand and puts it in LOUISE's mouth, drawing it out slowly. As it leaves her lips, we see that LOUISE's mouth has been replaced with a vagina. She

realises, and her eyes flare with passion. THELMA kisses her deeply and is now eating her out two times at once. We pan down to reveal that tongues all over THELMA's body are licking pussies all over LOUISE's body.

CUT TO:

INT. MORNING - ROYAL HALL

A grand clock face ticks. We see TUCKER, dressed in finery, tapping his foot impatiently. He checks his watch, which is just a tattoo on his wrist that says 'weed o clock'.

HENTAI PUG

When were they supposed to get here?

TUCKER

Weed o clock

Suddenly, THELMA and LOUISE open the door, and everyone stands to attention. Horns blare as, smiling, they gracefully approach two thrones. They walk past STUART BIG, OLD MAN, HENTAI PUG, TUCKER and plenty of other characters, before stopping. We see that at their feet is CORN.

CORN

By the power vested in me, by being a fucking corn, i am pleased to formally crown you as the new queens of this land.

Please, take your seats, Queen Thelma and Queen Louise.

They bend down, well actually they have to get on all fours to give CORN a little kiss on each cheek, and then take their seats. Everyone cheers and claps for them. A cool rock tune starts playing, and as we see each member of the crowd, we freeze frame and get a little caption come up like in those 80's college movies.

The camera freezes on TUCKER:

TUCKER CONTINUED TO SMOKE WEED EVERY DAY AND HAVE A HUGE DONG.

AT AGE 45 HE DEVELOPED A NEW WEED FLAVOURED EGG.

Camera freezes on OLD MAN:

OLD MAN TOOK OVER THE LOWERED BAR TAVERN AND STARTED SELLING
ILLEGAL COCAINE PISS BEER. SHE WAS ARRESTED 13 YEARS LATER AND
SENT TO THE BREAD MINES OF ZANUTHUSIA, WHERE SHE BEFRIENDED A
SHOE.

Camera freezes on HENTAI PUG:

HENTAI PUG WAS SHOT DEAD BY POLICE FIVE MINUTES AFTER THIS
SCENE.

Camera freezes on CORN:

CORN MANAGED TO COME TO TERMS WITH LIFE, AND TRAVELLED THE
LAND, SEEKING NEW EXPERIENCES AND LEARNING ALL IT COULD OF THE
WORLD. CORN LATER WENT ON TO FOUND THE NATIONAL RIFLE
ASSOCIATION.

Camera freezes on STUART BIG:

WHO IS THIS

Finally, the camera freezes on Queens Thelma and Louise, who
share a beautiful smile between each other:

QUEEN THELMA AND QUEEN LOUISE RULED THE LAND AS BELOVED
LEADERS, AND WERE ADORED BY EACH AND EVERY PERSON. THEY LIVED
HAPPILY EVER AFTER.

OR, AT LEAST UNTIL THEIR NEXT ADVENTURE...

FADE OUT.

CUT TO:

EXT. DAY - THE GRAND CANYON

Harvey Keitel's character from 'Thelma and Louise' reaches the
edge of the canyon and stares down. He can't see anything, no
car wreck, nothing. He is confused. Suddenly, a portal opens
up below.

The car comes soaring up and out of the portal, the engine roaring as it comes, it flies high above the edge of the canyon, and Harvey Keitel's character looks up to see the sun obscured by the car, before it comes crashing down on top of him, crushing him into paste. The car screeches to a halt just short of the other police officers. After the dust clears, we see BONER in the driver's seat. He turns to the officers, grinning.

BONER

What year is this?

POLICE OFFICER

Uh... n...nineteen ninety one, mister skeleton sir.

BONER

Ninety one? Nice.

(he puts on a pair of sunglasses)

I'm going to Arkansas to kill Bill Clinton's fucking cat.

BONER speeds away in a huge cloud of dust into the distance, and we hear one last cry.

BONER

Ride it!

THE END

The credits play. When they end, the screen gently fades to a shot of the giant dildo statue outside of MELMAN's cave. After a beat, the tip of the dildo suddenly twists and hisses, unscrewing and toppling to the ground. A slimy hand grasps the rim of the dildo statue, and out climbs...

PROFESSOR E.T.

He stretches, observing his surroundings, and heads into the cave. He looks around and spots the time crystal. Smiling, he picks it up, and casually connects it to a regular 9 volt battery. The crystal glows blue as he walks back outside. In the clearing, he holds the crystal out, and a portal opens before him. There is a rumbling of engines, and a school bus rolls through the portal, stopping right in front of the professor. The door opens, and RON WILSON climbs out.

RON WILSON
How did you sleep?

PROFESSOR E.T.
(looks at the dildo)
I'm a little... stiff.

RON WILSON chuckles at the penis joke.

RON WILSON
What now, Professor?

PROFESSOR E.T.
Now?

The camera zooms right in on PROFESSOR E.T.'s face.

PROFESSOR E.T. (Cont'd)
Now we save the universe.

CUT TO BLACK.