

CLIVE BAKER:  
SERIAL KILLER, CANDY-MAKER

by  
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EXT. CANDY STORE -DAY

A brightly colored candy shop sits amongst an otherwise dilapidated cityscape. The store is titled CLIVE BAKER CANDY-MAKER.

CUT TO:

INT. CANDY STORE - DAY

The camera moves across a candy display case. The candy case is split into twelve sections, each containing a brightly colored array of candies.

A young BOY, accompanied by his MOTHER, stands mesmerized staring at brightly colored candies.

In the corner of the store, a gigantic MEGATHERIUM sits practically motionless. The giant Sloth's composure is tranquil. It has glazed over eyes and its tongue is wet and hanging out its mouth. This giant creature goes unnoticed.

Opposite the candy case the owner of the store, CLIVE BAKER, sucks on a sucker while watching the television.

Clive Baker is watching the television show Trailer Park Boys.

BUBBLES

Fuck you Lahey...

Suddenly the television show Clive was watching is interrupted.

T.V. NEWS ANCHOR

We interrupt your scheduled programming to bring you this horrific breaking news bulletin.

(beat)

The Candy Cane Killer, strikes again with more ghastly, candy coated carnage in our fair town of Bog Water.

(beat)

The CCK's latest victim has been found stabbed to death, with a candy cane inserted into his pee-hole. The victim's eyes were also removed and replaced with everlasting gobstoppers.

(beat)

If you have any information...

Clive crunches down on his sucker and turns off the television with disgust. Mother and Boy take no notice of this telecast.

BOY  
 (pointing with his  
 finger)  
 I want some of them wormies  
 mommy.

The Mother looks at her son disgruntled.

MOTHER  
 I don't know about you REMBRANDT!  
 You little piss-ant!  
 (beat)  
 You can have thirteen worms, but  
 that's all you're getting!  
 You're going to have supper soon  
 you know!

REMBRANDT  
 But Maaaa....

SMACK! Rembrandt's Mother backhands him in the head.  
 Clive witnesses her do this. We see Clive flinch.

CUT TO:

INT. CONVIENENCE STORE - DAY

Clive is a young boy, and is accompanied by his MOTHER.  
 Clive's Mother is buying a carton of milk.

CLIVE AS A BOY  
 Mommy, can I have a sucker  
 please?

MOTHER  
 You're fat enough as it is Clive!  
 Those damn things will rot your  
 teeth out!

Clive's mother smacks him upside the head. His head jerks  
 forward.

BACK TO:

INT. CANDY STORE - DAY

Rembrandt and his mother are now at the counter to purchase  
 his thirteen worm candies from Clive. Clive still seems to  
 be zoned out.

MOTHER  
 (to Clive)  
 Excuse me handsome, can we  
 purchase these candies now?

Clive shakes the current thought out of his head, and attends to the customer.

CLIVE  
(grinning suavely)  
Not a problem Misses, ah...

MOTHER  
(smiling seductively)  
Forget misses. You can call me Alexis, big boy.

CLIVE  
(towards Rembrandt)  
And what's this little guys name?

ALEXIS  
(looking at Clive's name tag)  
Oh don't mind him Clive...

REMBRANDT  
My names Rembrandt mister! I love your store.

ALEXIS  
(looking down on Rembrandt)  
That's enough out of you young man!

Clive reaches behind the counter and hands Rembrandt one of his famous suckers. It uncannily resembles a human eyeball.

CLIVE  
Here you go young feller, have a scary eyeball sucker. On the house!

Rembrandt, grabs the sucker wide-eyed, with a grin from ear to ear.

Clive eyes the bag of worm candies on the counter. He presses a couple buttons on the cash register. \$1.50 Lights up on the register's screen.

CLIVE  
That'll be an even dollar for being such a wonderful mother Alexis. I hope little Rembrandt likes 'em!

Alexis lays her business card on the table.

ALEXIS

Call me some time Clive. Maybe  
we can go out for cocktails.

Alexis winks at Clive, and drags Rembrandt toward the front door and out of the candy store.

Clive watches them leave. He squints his eyes and lowers his brow in anger. He looks at the card Alexis has left on the counter, and places it in his pocket.

FADE TO BLACK.

INT. CANDY STORE - NIGHT

A hand reaches for a large chef's knife with a bright yellow handle. As the knife is pulled away, it scraps along the shelf that is holding it.

CUT TO:

EXT. CANDY STORE - NIGHT

Clive locks the front door of his shop. He progresses to walk alone, down the street.

CUT TO:

EXT. CITY STREET - NIGHT

A baby blue colored van sporting the logo "Clive Baker Candy-Maker" drives down a dark road. Clive is behind the wheel. The van continues onward into the distance

FADE OUT.

INT. SHOWER - NIGHT

A WOMAN runs her fingers along her wet hair. It's Alexis. She holds her head back under the showerhead as water runs down her body.

INT. HOUSE - NIGHT

A pair of grey shoes tiptoe rapidly along a wall. It is Clive and he quietly creeps up a staircase. The yellow handled chef's knife is seen in Clive's hand. His hand is placed behind his back. He heads toward a door that is slightly ajar.

From between the door frame, a lighted bathroom can be seen. Alexis's head and body are in view from behind a translucent, pink colored shower curtain.

CUT TO:

INT. SHOWER - NIGHT

Alexis turns off the shower tap.

INT. HOUSE - NIGHT

Clive continues quietly up the staircase. The yellow handled knife is still behind his back.

INT. BATHROOM - NIGHT

Alexis poses in the mirror of the bathroom. The leftover water dripping down her body runs down onto the towel she is positioned on.

The door of the bathroom is slightly ajar. Clive abruptly kicks in the door. Viciously he screams and thrusts his hand in the air. He holds the yellow handled knife.

Alexis's eyes widen, as she lets out a full forced scream. She covers her body as she turns away from Clive.

Clive stands over her. The knife is now over her head pointed down towards her skull. Clive violently slashes the knife downward. He doesn't come close to cutting Alexis.

Alexis is still cowering. Clive punches her in the side of her face and she hits the ground fast and hard. Clive starts stabbing down toward his unsuspecting victim.

FADE TO BLACK.

FADE IN:

INT. BATHROOM - DAY

The corpse of a woman lays sideways on the floor. Her features are badly disfigured with lacerations. We can vaguely tell that the dead woman on the floor is Alexis. Her eyes seem to be scooped out and replaced with two shiny blue balls. A candy cane is sticking out her anus. One of the blue balls rolls out of her eye socket and onto the floor.

FADE TO BLACK.

THE END