

BAD MEAT

It's the meat. It's bad.

by
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FADE IN:

EXT. UTAH WILDERNESS - DAY.

A decrepit old shack, nestled amongst trees, surrounded by rugged mountains. Totally isolated. A Sheriff's Department cruiser approaches along a narrow dirt track and stops.

EXT. SHACK - DAY.

A fresh-faced deputy, JED, wanders up to the front of shack. The place is a real dump - barely standing.

JED

Chet? You home?

He steps up onto the porch and tries the door. Locked.

The windows are cracked and filthy. Can hardly see shit through them. The inside is dark, but seems much like the outside - dusty and crappy. No sign of Chet though.

JED

People been worried 'bout ya. Chet?

Some razor-wire is stretched from the wall to a pole and a row of dead moles have been impaled on it. Is it a sacrifice, a warning to other moles, or simply Chet's hobby? Either way, it's fucking gross.

JED

You crazy ol' bastard...

He listens for another moment or two, then shrugs and turns to head back to the cruiser. Fuck it.

THUD. It came from inside. Guess someone's home after all.

Jed pulls his gun and heads back to the door, moving more carefully than before, ready for trouble. He presses his back to the wall and takes a breath.

JED

This is the police - I'm coming in.

He faces the door and readies a kick.

INT. SHACK - DAY.

SLAM! The door swings open suddenly, revealing Jed silhouetted against the bright daylight. He scans the room with his gun.

Place is a mess. Signs of a struggle...or just bad housekeeping. The dusty gloom is broken by slits of hazy sunlight that filter in through the gaps in the walls.

Jed gulps nervously...then ventures inside. Somewhere, flies BUZZ. As he walks, his leg nudges a rickety table and it falls over --

-- dislodging a HUMAN HEAD that drops and rolls a few times to stop, staring up at Jed; eyes wide, mouth agape.

JED

Fuck, fuck, fuck, fuck, fuck...

He stumbles back and trips, losing his gun. As he scrambles to recover it, he realizes what he tripped over.

Two legs...no body attached to them. Just a bloody stump.

This time Jed screams. Panicked, he reaches for the gun --

As a LARGE FIGURE suddenly jumps from the shadows onto him.

It pins him to the ground and tears at him with long feral claws. In the darkness, we can just about make out the savage rip of large teeth and massive beast-like jaws as it tries to bite him. Scrap that - as it tries to eat him.

Jed screams out as the beast manages to sink its teeth into his cheek and tears out a chunk. As it rears back slightly to chew --

-- Jed's fingers finally find the handle of the gun. The beast swallows and readies for another bite --

-- but finds the gun barrel in its face. Jed fires. Over and over again. Point-blank. Blood spurts all over him in thick arcs...until, finally, the beast falls off him.

He quickly jumps to his feet and stands over it. He's shaking - still wracked by terror - one hand on his face-wound, the other holding the gun on the beast. But it's definitely dead.

He stares down at it for a long moment. Slowly realizes...

WRIGHT (V.O.)

Him alright...

INT. SHACK - NIGHT.

The shack is now full of COPS, FORENSICS, etc, all engaged in tasks. Lit by portable lamps, we see the interior much clearer.

Two F.B.I Special Agents stand over Chet - WRIGHT (late 40's, black; sage, knowing eyes) and HOOPER (late 20's; slightly frat-boy-esque). Wright's comparing a photo of Chet with the "thing" at their feet, but we barely glimpse it.

HOOPER

Yup. Jesus, what does that?

DR. MORGAN (O.S.)

A disease.

DR. PETER MORGAN walks over. '40's; face beach-weathered from his surfer days. Wears a C.D.C (Center for Disease Control) I.D.

DR. MORGAN

More than likely a virus.

HOOPER

There are viruses that can do that?

DR. MORGAN

There are now...

WRIGHT

Can you identify the source?

DR. MORGAN

It's what we do.

Wright watches as Morgan stoops to examine Chet while Hooper produces a can of Coke from his pocket and opens it - spraying fizz all over Chet.

HOOPER

Shit...

He looks up to find Wright shaking his head at him disapprovingly. He shrugs sheepishly. A STATE TROOPER enters.

STATE TROOPER

Got an I.D. on the head - one Arthur Milton. Perp's drinking buddy.

DR. MORGAN

Technically he's a victim, not a perp.

WRIGHT

Not sure Arthur would agree, doc. Found the rest of his body yet?

STATE TROOPER

Still looking.

DR. MORGAN

You won't find it. He ate it.

HOOPER

How do you know?

DR. MORGAN

Look at these jaws. The teeth.
Designed for one thing, and it ain't
whistling.

TWO C.D.C DOCTORS in white coats and face masks are rooting
around in Chet's filthy fridge.

C.D.C DOCTOR

Dr. Morgan...Got something over here.

There's a dish of rotting meat in the fridge. It looks hideous.
More of it in a bag in the freezer.

Morgan SNAPS on some gloves and pulls out the bag of frozen,
unlabeled meat. Doesn't look much better than the stuff on the
dish. He's clearly concerned...

DR. MORGAN

We have to find out where this came
from.

CUT TO:

I/E. SLAUGHTER-HOUSE - DAY. (CREDIT SEQUENCE)

To the dulcet strains of Roy Rogers' "Don't fence me in" we find
a herd of cattle penned up outside an immense, windowless
Slaughter-house...then watch the conveyor-belt process of them
being turned into packaged meat.

They file into the building. Bolt fired into their brain -
stunning them. Quickly hung by their hind legs. Throats slit.
Hides sliced off. Chain-sawed in half. Guts pulled out. Hacked
up. Quick frozen. Packaged and boxed --

-- then loaded into waiting freezer big-rigs that drive off.

This can be as graphic or as impressionistic as the rating will
allow. But one thing should be clear: it ain't pretty.

EXT. HIGHWAY - DAY.

PICK UP on one of the freezer big-rigs. On the side: ACME MEAT
SUPPLIES. It passes a State Police Cruiser going the other way.

I/E. STATE POLICE CRUISER - DAY.

TWO TROOPERS sit in the front. In the back, behind the wire-mesh, sits TYLER JACKSON, 17; sharp, handsome face, dressed anarchist-chic. He spots a Gas Station up ahead.

TYLER

Hey, pull in assholes.

The troopers exchange a look. Jaws tense; teeth gritted. Clearly not the first time Tyler's insulted them on this journey.

TROOPER DRIVING

We're almost there...

TYLER

Sure, but so you know: I'm gonna shit myself. My guts aren't good - it'll probably leak right through my pants, onto the seat, and it'll stink the car up. But, hey, your call.

EXT. GAS STATION - DAY.

The cruiser pulls into the station and parks away from the pumps. The second trooper gets out and opens the door for Tyler.

As Tyler gets out...the trooper grabs him and SLAMS him hard, against the car. Tyler bounces back, lip cut, but grinning.

SECOND TROOPER

Come on, "asshole"...

He shoves Tyler towards the john. Coming the other way, heading towards a parked Winnebago, is ROSE PARKER, 16; pretty but unassuming.

Tyler flashes a smile at her, but she glances away shyly and keeps walking. There's the hint of a smile on her face though. Tyler and the trooper continue to the rest room.

The trooper checks inside for any escape routes. None.

TROOPER

Go.

TYLER

Wanna come in with me? Maybe...y'know, get a little weird?

TROOPER

Go.

He shoves Tyler inside and closes the door. Can hear Tyler laughing inside.

I/E. WINNEBAGO - DAY.

The door opens and Rose climbs in. Pretty state-of-the-art interior. A brand new model. She slumps into a seat. Her parents, GREGG and FRAN (both early '50's) are in the front.

GREGG

Ready to rock and roll?

Rose nods half-heartedly and the Winnebago pulls out onto the highway. As they drive, Fran swivels her seat around to face Rose.

FRAN

You know this is for the best, don't you Rose? We wouldn't be doing it if we didn't think it was...

Rose offers no response. Is clearly uncomfortable.

GREGG

We love you. Just want you...better.

Rose shoots them a look. Lots she could say...but won't. She pulls a lighter from her pocket and begins rhythmically CLICKING the flame on and off.

FRAN

We never had any problems like this with your sister, did we father? Can't you be more like her?

Rose snorts softly. Mumbles under her breath:

ROSE

Slutty...

GREGG

She was always so popular. She must have done something right.

Suddenly, Fran's hand shoots out and snatches the lighter from her. She looks angry.

FRAN

Really think that's suitable behavior
after everything that's happened?

Rose holds her mother's cold gaze for a moment, until Fran looks away...then Rose quickly flips her the finger. She holds it up for a long moment, very close to her mother's face. Quickly scratches her eye with it when Fran glances around.

Rose looks all sweetness and light while her mother eyes her suspiciously.

GREGG (O.S.)

There it is!

EXT. HIGHWAY - DAY.

The Winnebago approaches a sign proclaiming CAMP HARDWOOD - NEXT RIGHT and pulls onto the narrow track.

EXT. CAMP HARDWOOD - DAY.

The camp is in the middle of nowhere. A large main hut (accommodation, kitchen/food hall), a staff hut, a vehicle shed and a cage for two rottweilers. It's by a forest and surrounded by distant mountains. A cold, unforgiving-looking place.

A number of vehicles are already parked in front of it as parents drop off their offspring.

RACHEL GRAHAM (50's) stands with a chunky CHAUFFEUR, pleading with her daughter to get out their limo.

RACHEL

Estelle, please. It won't be all that bad, I promise.

The window slides down to reveal ESTELLE, 17; a stunning blonde Paris Hilton gonnabe.

ESTELLE

Go fuck yourself.

She rolls the window up again. Rachel nods to the Chauffeur... who pulls open the door and drags Estelle out by force.

ESTELLE

Let go of me you bastard! Mummy!? LET
GO OF ME! NOW!

RACHEL

Estelle, please, you're making a scene...

BILLY HOPKINS leans against his dad's car playing a PSP. 16, dressed in goth-rock black, eyes ringed with mascara. His dad, VINCE (40's) seems genuinely sad at saying goodbye.

VINCE

Well, guess this is it. We'll write.
Be real good if you could write back...You have to leave that, y'know.
(Billy throws the PSP into the car and folds his arms)
I know you don't wanna be here, but... listen, your mom was scared. I'm sure she'll get over it...eventually.

There's a silver SUV with a JESUS LOVES YOU! bumper sticker. The owners - clean-cut MICHAEL McCREADY and his wife MARY - sit inside, eyes closed in prayer.

Their daughter KELLY is in the back; 16, cute, with boyishly short hair. Her eyes are open during the prayer, excitedly taking in the camp --

MICHAEL

Lord, please look after Kelly. Help her realize that, though this seems harsh, we love her very much. Help her find your path again, Lord. Amen.

KELLY

Amen!

She can't wait to get started and practically leaps out.

PHILIP COATES, a distinguished-looking black man in his late 50's sits in a Beemer. He looks like a lawyer (which is what he is). In the passenger seat is his son, MARK; 17, togged-out rapper-style, oozing attitude.

PHILIP

When this is over, things are going to be different. We're not standing for it anymore. No more drink, drugs, hanging out on the street...

Mark's not listening - has iPod earphones in his ears. Philip realizes and angrily snatches it off him. Hip-hop leaks from the 'phones.

MARK

Goddamn, dawg --

PHILIP

This is your problem. I didn't fight running street battles with the police so 40 years later you could kill your brain listening to this crap!

MARK

Whatever, man.

PHILIP

(disgusted)

The entire civil rights movement reduced to "whatever"...

MARK

Yeah...whatever. Dawg.

The Winnebago pulls up beside the other vehicles and Rose and her parents get out. Rose eyes the camp suspiciously.

GREGG

This looks fantastic!

Another car is approaching and Rose turns...to see the State Police cruiser pull up. She makes eye contact with Tyler in the back seat. Both seem surprised to see each other again.

The staff emerge from a hut. KENDREW runs the camp. '40's, fairly innocuous looking; but there's a dark glint in his eyes.

SKULLETT is a weedy, rodent-like 20-something. WOLFE, 30's, is a well-built black-guy. Ex-military, and totally serious. PETERS is last. Early 30's; a lithe, alluring woman. And she knows it.

Everyone is out their vehicle now and fall silent as the staff line up to face them. Pretty much all the males eye up Peters.

KENDREW

I'm Doug Kendrew. Welcome to Hardwood. You've all read the brochure and know what you've signed up to, but let me repeat some of it for their benefit.

(addressing each kid in turn)

Hardwood is built on the simple ethos that total discipline and hard, backbreaking work from dawn 'til dusk will turn around your wayward lives. Here, you will learn respect - for yourselves, and others.

(MORE)

KENDREW (CONT'D)

You'll learn to take responsibility for your actions, and that everything you do has a consequence. That rules are to be followed...Believe me: you will leave here better people.

This speech seems to cheer the parents, while the kids remain surly (Tyler), indifferent (Rose, Billy) or downright hostile (Estelle, Mark). Only Kelly seems upbeat.

KENDREW

Say your final goodbyes.

Kendrew turns away as the parents offer last hugs and kisses - to those that will allow it.

SAME SCENE - MOMENTS LATER.

The vehicles drive off, leaving the kids behind. They stand apart, clearly wary of each other, bags at their feet.

KENDREW

Now the real speech. You're miles from anywhere...and you're mine. All of you. Your lives have been signed over to me...and I can do what the hell I like with them. I'm gonna break you - all of you. You will return home valuable, contributing members of society - even if it kills you...

There's real fire in his eyes. He means it. Even Mark and Estelle now look slightly nervous.

EXT. SMALL TOWN - DAY.

The sign reads: WELCOME TO SHERYL, UT. Behind it, a tiny, dusty, shit-hole of a town is laid out. The kind of place only the elderly and terminally deadbeat haven't left already.

A Mexican man - MANUEL (late '20's) - strolls along the street, carrying groceries to his parked pick-up truck.

TONY (O.S.)

Hey, buddy...

Manuel turns to find a man in an alleyway, standing beside an old station wagon. TONY is in his '20's, wearing a big stetson and a shit-eating grin.

TONY

Wanna buy some cheap meat?

Manuel considers for a moment, then steps into the alleyway.

Tony drops the tailgate to reveal the meat. The bags are unlabeled. Some of it looks really bad. Flies buzz around it.

TONY

Give ya three bags for ten bucks.
That, my friend, is a goddamn bargain!

Manuel picks up a bag and scrutinizes it. Jesus, it really does look fucking horrific. He shakes his head and throws the bag down again. To Tony's horror, he seems to be about to go --

-- but then, inexplicably, changes his mind. He holds up six fingers.

TONY

Six - you got it!

INT. CAMP HARDWOOD - MAIN HUT - BOYS ROOM - DAY.

Tyler and Mark dump their bags on their beds. Crisp new orange jumpsuits await them. Billy heads for a bed under the window, brushing past Mark...who doesn't appreciate the contact.

MARK

Don't fuckin' touch me, freak.

Billy backs off, his face blank, as Mark steps menacingly towards him.

MARK

Hear me? I don't want you coming near me again - you Goth-Rock mascara-faced motherfucka'.

TYLER (O.S.)

Leave him alone.

Tyler's reclining on his new bed, hands under his head. Mark rounds on him.

MARK

Who the fuck said you could speak?

TYLER

Your momma. She's a real talker. Had to put my dick in her mouth to shut her up.

MARK

Man, I know you didn't just disrespect my mom...

TYLER

Listen, the fucked up shit she made me do to her - she should learn to respect herself.

MARK

You fuck -- !

He charges at Tyler, who rolls smoothly off the bed, ready for him. But just before the first punch is thrown --

WOLFE (O.S.)

Hey.

Wolfe fills the open doorway like a slab of hewn granite. He doesn't have to say anything, just the look in his eyes is enough to put them off and they turn away from each other.

Wolfe holds there for another moment, then walks away.

Mark slumps down on his bed, eyeing Tyler threateningly. Billy is also sitting, trying to keep out of it.

TYLER

What's your name?

Billy looks up. Beat, then:

BILLY

Billy...

TYLER

I'm Tyler. You...?

That's to Mark, but he just snorts and lies down on his bed.

MARK

Fuck. You.

TYLER

(grins)

Name like that, you must be tough.

Billy hides a smile as Tyler unzips his bag. Wipes it quickly when he realizes Mark's staring at him with evil-eyes.

INT. GIRLS ROOM - DAY.

Rose and Kelly unpack together, already wearing their orange jumpsuits. Estelle's on the far side of the room, maintaining an air of aloofness (while totally listening). Her jumpsuit's still on the bed.

KELLY

So, what did you do to get here?

ROSE

Uh, not...I don't really...uh --

KELLY

Don't wanna say - that's cool.

Beat.

ROSE

You?

KELLY

Parents think I'm a lesbian...

Estelle's attention is visibly perked --

ROSE

That's it?

KELLY

They're pretty hard-core Christians.

Now Rose understands. But a question remains:

ROSE

So...like, are you?

KELLY

Still trying to work it out myself,
but I like my hair short, so...

Rose can't help grinning. Kelly does too.

ROSE

That's messed up.

KELLY

Tell me about it.

Estelle snorts from the other side of the room and Rose looks over at her. Before she can say a word --

ESTELLE

Don't speak to me. Don't even try. You too...dyke.

She produces a cell phone from her pocket. Kelly and Rose look surprised.

ESTELLE

What?

ROSE

They didn't take it off you?

ESTELLE

I have two.

She dials...but has no signal. Moves around the room to get one.

KELLY

Who you calling?

ESTELLE

My boyfriend. He's gonna pick me up.
(desperately)
Come on...

ROSE

You realize we're surrounded by mountains?

It takes a moment to sink in - then Estelle emits a frustrated shriek and throws the phone against the wall, SMASHING it. While she huffs and puffs in the b/g, Kelly and Rose resume unpacking.

ROSE

So, what do you think of the boys...

She trails off nervously, but Kelly is smiling. She shrugs: it's okay. Rose smiles too, then continues:

ROSE

I kinda like Tyler...

EXT. CAMP HARDWOOD - DAY.

Manuel's pick-up stops in front of the main hut and he climbs out. He takes the groceries from the passenger seat and walks towards the kitchen entrance, whistling happily.

The unlabeled meat is clearly visible in the bags.

INT. MAIN HUT - BOYS ROOM / CORRIDOR - DAY.

Kendrew looks in on the boys room as they change into their jumpsuits. Wolfe and Skullett flank him.

KENDREW

Jackson.

Tyler delays a moment, then slopes over to them; casually zipping up his jumpsuit. Mark and Billy watch furtively.

KENDREW

Settling in?

TYLER

Oh, sure. Bed's real soft and these outfits - orange brings out my eyes.

Kendrew smiles and exchanges looks with Wolfe and Skullett.

KENDREW

File didn't mention you were a comedian. Said you're claustrophobic though...

The grin drops quickly from Tyler's face --

--just as Wolfe and Skullett both grab him violently.

EXT. CAMP HARDWOOD - DAY.

Wolfe and Skullett drag a struggling Tyler from the hut towards a small, steel-fronted concrete bunker, hidden out of the way by the tree-line. Peters is already there, holding the door open.

Tyler's eyes widen in panic. He struggles harder, but pointlessly.

TYLER

Lemme go, you fuckin' bastards! No!

He digs his feet into the ground, leaving two deep furrows in the dirt. Kendrew walks alongside him, ignoring Tyler's pleas, but clearly enjoying the sight of his distress.

Feet from the bunker, tears well in Tyler's eyes and he's reduced to a crying, terrified wreck.

The inside of the bunker is pitch black. The door looms at him like a gaping chasm. Just as he's about to be thrown inside --

-- Wolfe and Skullett suddenly release him and he drops onto his hands and knees, sobbing.

Kendrew takes a large bunch of keys from his belt and uses one of them to lock the massive padlock on the bunker door. He looks down at Tyler and grins sickly...

KENDREW

That was your only warning. Don't fuck with us.

Kendrew heads back to the main hut with Wolfe and Peters. Skullett hangs back for a moment to laugh at Tyler, then follows after them.

After a moment, Tyler shakily stands and walks back to the main hut with his head hung, still sniffing.

Billy, Rose and Kelly stand in the open doorway. As Tyler steps past them, Rose attempts to put a re-assuring hand on his shoulder --

TYLER

(explodes)

Just fuck off. All of you. Leave me alone.

They look stunned as he pushes past them. Rose seems particularly wounded.

INT. BOYS ROOM - DAY.

Tyler drops onto his bed and curls up slightly facing the wall, still upset. Mark is sitting on his won bed, grinning.

MARK

You okay - tough guy?

Tyler doesn't respond, but we can see that he is still very shaken. Mark chuckles.

The sound of pounding steps in the corridor, then Wolfe appears.

WOLFE

Time to run, pussies!

EXT. WILDERNESS - DAY.

Wolfe and Peters lead the kids on a run over desolate hills. For most of the kids, this is the only proper exercise they've ever had, and they find it excruciatingly hard.

While Wolfe and Peters surge ahead, the kids stumble and fall, limbs loose from exhaustion.

Billy trips and sprawls out. Wolfe grabs him up and pushes him on. Estelle just stops dead - refusing to go on.

PETERS

Get that skinny-ass of yours in motion.

ESTELLE

I'm not an animal, okay? I'm a human being. You can't treat me like this.

PETERS

Watch me.

She steps towards Estelle. The look in her eyes says she means it. Estelle reconsiders her stance and continues.

Ahead, Tyler, Mark and Rose keep pace with each other.

ROSE

She's a human being? She's kept that well hidden...

Mark chuckles. Even Tyler raises a smile. This seems to please Rose.

INT. CAMP HARDWOOD - MAIN HUT - KITCHEN - DAY.

Manuel slops the bad meat out onto a chopping board and begins dicing it with a big knife. Has already chopped up carrots, onions etc. A large stockpot awaits it all.

As he dumps the meat into the pot to brown, Skullett enters and noses around, suspiciously watching what Manuel's up to. He has his pet hamster in his hands and strokes it lovingly.

SKULLETT

That dinner?

Manuel shrugs a "yeah" and continues. Doesn't seem to like Skullett. As the meat browns, he adds some herbs and spices.

SKULLETT

Whoa there on the chilli, huh ese? Not in Mexico now.

Manuel steps back nervously as Skullett peers into the pot and takes a long sniff...

SKULLETT

Smells good. Carry on.

Manuel watches Skullett skulk away, clearly relieved the meat passed muster, then adds the vegetables.

EXT. RAVINE - DAY.

A deep, wide gorge. A fast-flowing river gushes below. The only way across it is a narrow, ramshackle rope bridge.

The kids stand with Peters and Wolfe on one side of the bridge, staring at it in disbelief...

MARK

No. Fucking. Way.

WOLFE

Go.

ESTELLE

I am not crossing that.

To illustrate it's safe, Wolfe steps onto the bridge and moves quickly across it. It sways, but appears solid. He reaches the other side.

PETERS

Now, move it.

She grabs Mark and shoves him onto the bridge. He freezes and looks down. Jesus, it's high...

TYLER

Chicken-shit.

Mark shoots Tyler a "fuck-you" look then gets his ass in gear and begins crossing.

Peters grabs Tyler and pushes him on, then Rose, Billy, Estelle and Kelly. Mark is not yet across, but now all the kids are on the bridge and it strains and CREAKS under their weight.

TYLER

Hurry up.

MARK

I am...

Suddenly, the bridge begins to swing wildly. Wolfe and Peters have grabbed their respective ends and are shaking it, laughing. The kids scream out and cling on desperately.

TYLER

Hey! Stop it!

ESTELLE

We're gonna die!

Rose slips. Might fall --

-- but Tyler grabs her and steadies her. Wolfe and Peters stop shaking it and the kids quickly clamber off.

Each looks relieved as they find solid land again, but there's no time to relax:

WOLFE

Right - move it.

Wolfe and Peters (who is also now across) push the kids on again as the trek continues. No-one notices that one of the ropes on the bridge has severely frayed.

As Tyler runs, he sees a wisp of smoke rising from somewhere in the far distance. Evidence of other life in the valley...

EXT. SLAUGHTER-HOUSE - DAY.

A chimney on the roof spews out acrid black smoke --

-- as Tony's station-wagon pulls into the parking lot below. He gets out and heads into the building, greeting the WORKERS he passes.

INT. SLAUGHTER-HOUSE - MAIN FLOOR - DAY.

Tony walks down the long walkway, waving and saying "hi" to everyone he sees. All around him, machinery is being shut down and blood-soaked WORKERS are cleaning up (in the b/g we glimpse a WORKER pissing against a wall. Hygiene's not an issue here).

WORKER

Hey, Tony, thought you were sick.

TONY

I am - of this place! Have a good weekend.

He heads for a door marked "WASTE ROOM" and dips inside without anyone seeing.

INT. WASTE ROOM - DAY.

The dirty floor is piled high with meat unfit for consumption. Some of it has only recently been added, but mountains of the stuff is rotting away.

Tony unfolds a large plastic bag from his coat and uses a gore-encrusted shovel leaning against the wall to scoop some of the meat into it. He doesn't discriminate - "fresh" meat mixes with the blatantly bad stuff.

EXT. CAMP HARDWOOD - EVENING.

The rottweilers stand alert in their cage, watching the kids chopping wood with large axes, supervised by Skullett. They've been doing it a long while and they're exhausted.

Skullett pushes them mercilessly, clearly getting off on it.

SKULLETT

Keep it up, punks! Welcome to the real world. This is it - no more silver spoons and daddy's credit card. This is life. It's hard. Get used to it.

The kids have given up complaining. Look resigned as they chop.

INT. MAIN HUT - FOOD HALL - NIGHT.

The kids sit around a large table, watching as Manuel dishes a weird, beige slop into their bowls. It looks disgusting.

ESTELLE

Ohmigod - it looks like sick.

ROSE

Maybe it is.

MARK

I'm not eating this shit.

KENDREW

Then you'll starve. Because that's all there is.

Kendrew's with the other staff at a separate table. The kids watch, mouths watering, as Manuel dishes out their meal: a hot stew, packed with huge chunks of meat. The staff tuck in.

KENDREW

(to Manuel)

You know, this isn't bad, Beano. Think you've staved off deportation for another day!

SKULLETT

Must be a border-bunny special.

KENDREW

Nah, Beano here's special. Most of them only good for pickin' fruit. But not him.

Kendrew and Skullett are laughing as they tuck into the stew. Peters and Wolfe seem more engrossed in each other. Manuel's face is hard-as-stone as he disappears back into the kitchen.

The kids lower their voices so Kendrew can't hear them:

MARK

That looks so good...

ESTELLE

I'd do anything for some.

KELLY

Anything?

ESTELLE

Fuck you, dyke.

Kelly rolls her eyes and tucks eagerly into her mush.

ESTELLE

You're eating it?!

KELLY

Like you said - I'm lesbian. I'll eat anything.

Mark looks at her, intrigued - she really a lesbian? Billy sits ignored by them all.

Tyler's sitting away from the others at the end of table, his head down as he picks at his mush. Rose sidles along slightly, closer to him.

ROSE

Thanks. On the bridge. Thanks.

He shrugs and looks back down at his dish. A moment passes...

TYLER

Listen, earlier...I meant it...I just want to be left alone. Okay?

ESTELLE (O.S.)

Are you checking me out?

Tyler and Rose look round to find Estelle glaring at Kelly.

KELLY

No.

ESTELLE

Bullshit. You were totally checking me out!

ROSE

Hey...

ESTELLE

What?

(Rose looks away)

Jesus, you're a bigger dyke than she is.

TYLER

Leave her alone.

MARK

Stay out of it big shot. Between them.

TYLER

You're such an asshole...

MARK

That's it...

Mark suddenly throws his dish at Tyler, spraying his face and jumpsuit with mush.

Enraged, Tyler kicks back his chair and leaps over the table at Mark. He pushes him to the floor, and the two of them roll around at the base of the table, trying to land punches.

It's broken up by Wolfe and Peters, who grab Tyler off Mark and drag him away. They leave Mark.

KENDREW

Warned you, Jackson...

EXT. CAMP HARDWOOD - NIGHT.

Tyler is dragged struggling towards the bunker as Kendrew rushes ahead to open it with his keys. As he gets closer, his claustrophobia kicks in and he starts screaming.

This time Wolfe and Peters do throw him inside, head first. With an expression of abject terror on his face, he scrambles around and tries to escape again --

-- but Kendrew SLAMS the door shut and quickly locks it. There's a small peek-hole in the front of the steel door and Tyler's face appears in it, tears rolling down his cheeks.

TYLER

Please, no - I'm sorry! Let me out!
Please, let me out...

The staff walk back to the hut, grinning, leaving Tyler calling out and screaming into the darkness. His cries mingle with the rottweilers' frenzied BARKS.

EXT. MAIN HUT - NIGHT.

It's later. Billy's face appears in a window and he looks out into the darkness. Tyler's wails can still be heard; although quieter than before, no less unsettling.

INT. BOYS ROOM - NIGHT.

Billy lets the drapes close. Mark is sitting on the edge of his bed, also listening to the distant moans. He seems slightly guilty, but shakes it.

MARK

Listen to me, freak. This is my side
of the room - you come near me, and
I'll kill you. Got it?
(Billy says nothing)
Jesus - would you just fuckin' talk
already. If you're tryin' to weird me
out, it's not working.

Billy doesn't respond, just lays back on his bed. Mark looks disgusted: Billy really is a freak. He lies back on his bed and closes his eyes, but one eye keeps opening to check on Billy.

Billy clearly is weirding him out.

INT. GIRLS ROOM - NIGHT.

All the girls are in bed. Kelly's reading a Bible. Estelle looks asleep, but closer inspection reveals her eyes are open and there are tears in them.

Rose lays staring up at the ceiling tiles. Can hear Tyler's wails faintly. Her thoughts are with him.

INT. STAFF HUT - WOLFE & PETERS' ROOM - NIGHT.

Wolfe and Peters are half-naked and about to have sex. Both their torsos are impressively buffed and each seem equally narcissistic about them.

There's a sadomasochistic element to their foreplay. They delight in scratching and biting each other. He SLAMS her down on the bed - which she loves - and she's equally violent to him.

INT. SKULLETT'S ROOM - NIGHT.

Skullett's dressed for bed. Can hear Wolfe and Peters' sex-play through the thin wall. He covers his hamster's cage...then pulls a porn mag out from under his mattress. He drops his trousers, grabs a tube of lube, and kneels by the bed...

INT. KENDREW'S ROOM - NIGHT.

Kendrew is sitting up in bed, glasses perched on his nose, reading a book. Looks like one of the more lurid Nazi tomes: DOCTOR OF DEATH - THE JOSEF MENGELE STORY. His keys are on the bedside table.

Suddenly his stomach GRUMBLES loudly, surprising him, then he belches some vomit up into his mouth that he quickly swallows again...

INTERCUT - SKULLETT'S, KENDREW'S AND WOLFE & PETERS' ROOMS

Skullett is now fully engaged in pleasuring himself, but all is not well with his guts. He farts. More accurately: he sharts ...and checks out the wet mess on the carpet under his ass.

SKULLETT

Shit...

Wolfe and Peters are fucking now - doggy-style. Wolfe belches loudly. Almost breaks the mood. Almost. Then Peters farts.

WOLFE

Change position.

Kendrew's book is open in his lap while he tries to steady his breathing in a bid to control his nauseousness. Finally, he relaxes. Seems to have gone away. He picks up the book again --

-- then convulses and projectile vomits all over it. All over himself. All over the bed.

Skullett is standing, trousers still around his ankles, as he suddenly doubles over --

-- and sprays diarrhea down his legs. It splatters onto the floor. He panics; tries to run, but trips and falls flat in it.

Wolfe and Peters are sitting up in bed, her bucking wildly in his lap. Suddenly --

-- he vomits right in her face. Then her in is. They break apart, still vomiting in a seemingly never-ending torrent.

Skullett stands, but slips in his own liquid-shit. Then vomits in it. It's coming from both ends now. We've all been there, but never as bad as this. And never on ourselves (I hope).

Kendrew now spews from his ass as well; it bubbles up loudly under him like an erupting volcano...

EXT. CAMP HARDWOOD - NIGHT.

Manuel loads a suitcase into his truck. He's leaving. Can hear the sounds coming from the staff hut and laughs heartily. Before he climbs into the drivers seat, he turns to address the camp:

MANUEL

I QUIT!

He laughs again as he gets in and drives away, passing the small bunker, before disappearing down the track.

INT. BUNKER - NIGHT.

Tyler's shivering violently. Fresh tears spill...

FADE TO BLACK.

EXT. CAMP HARDWOOD - MORNING.

Dawn sunshine finds the camp in total stillness. A cockerel CROW pierces the silence.

INT. MAIN HUT - GIRLS & BOYS ROOMS - MORNING.

Everyone remains fast asleep as the CROWING continues.

INT. BUNKER - MORNING.

Tyler's curled up on the ground. He wakes momentarily to listen to the cockerel, but soon drifts back into sleep.

EXT. CAMP HARDWOOD - DAY.

It's around midday now. But the Camp is still quiet.

INT. BOYS ROOM - DAY.

Mark slowly wakes and groggily checks his watch. 12.23. He snaps up in bed --

MARK

Holy shit!

Billy's already awake and sitting up.

MARK

Why didn't they wake us?

INT. GIRLS ROOM - DAY.

Estelle sleeps with a big, contented smile on her face. A HAND shakes her awake and she opens her eyes to find Kelly standing over her. She sits up quickly.

KELLY

What is it?

Rose is also awake and on her feet.

ROSE

Something's wrong...

INT. CORRIDOR - DAY.

The boys room door opens and Mark looks out into the corridor. Kelly is already looking out of the girls room.

MARK
Where are they?

EXT. CAMP HARDWOOD - MORNING.

The kids stand in a cluster facing the staff hut. No sign of the staff.

ROSE
What should we do?

ESTELLE
Nothing. Day off.

MARK
Yeah, fuck it. I'm gettin' breakfast.

Mark heads off towards the main hut, and after a moment, everyone but Rose follows.

I/E. BUNKER - DAY.

Tyler hears someone approach and snaps up, tensely alert...

ROSE
Tyler, it's me.

TYLER
What's going on?

ROSE
We don't know. Staff are still in their hut and the cook's car's gone. I'm gonna break you out.

Rose turns from the bunker and starts searching the ground. Tyler tries to see her through the peek-hole - eyes flickering anxiously.

TYLER
Hey, y'know - it's okay. Don't put yourself out...

She finds a large rock and turns back to the padlock. Raises the rock above her head and --

SMASH! Brings it down on the lock...but it doesn't crack. She does it over and over again, but it's too strong. Defeated, she drops the rock back into the dirt. Tyler sighs, disappointed.

ROSE

Need the key...

TYLER

Forget it - that ass-monkey Kendrew has it.

INT. KITCHEN - DAY.

A large pot of the stew still simmers ominously on the stove. Kelly readies a spoon to dig in --

ESTELLE

What are you doing?

KELLY

I'm hungry.

ESTELLE

You can't eat stew for breakfast.

KELLY

Why not?

ESTELLE

It's just...fucking gross.

KELLY

(eyeing the stew)
But it looks so good...

MARK (O.S.)

Jackpot!

Mark's standing on the stainless steel counter-top. Has found the breakfast cereals in one of the overhead cupboards.

MARK

We got Cap'n Crunch, Cheerios, Lucky Charms and...Jesus - Special fuckin' K.

KELLY & ESTELLE

Cheerios.

They look to each other in surprise. Estelle quickly dispels it.

ESTELLE

So, we like the same cereal. Still
won't let you put a finger in my ass.

Mark throws Kelly the Cheerios and looks to Billy, who shrugs.

MARK

Special K for you, then.
(throws Billy the box; grabs
Lucky Charms for himself)
They're always after me Lucky Charms!

Kelly and Estelle sit facing each other, eating their cereal.
Kelly doesn't see it, but Estelle keep glancing up and furtively
looking at her...

I/E. BUNKER - DAY.

Rose sits with her back to the bunker. Inside, Tyler has his
back against the same side. He still seems edgy, as if fighting
the urge to scream out and panic.

ROSE

How comes the police brought you here?

TYLER

They, uh - brought me from court.

ROSE

What were you in court for?

TYLER

Hacking. Cleared the records of
everyone arrested for weed possession -
myself included, of course. Judge gave
me a choice: here or the army.

ROSE

(laughs)
You chose here?

TYLER

In the army you kill people - I don't
want to kill anyone. But Mark - he's
making it hard.

She laughs again and he smiles. Seems to relax him ever so
slightly.

INT. KITCHEN - DAY.

The kids are all gone, leaving in their wake total cereal-devastation.

INT. VEHICLE SHED - DAY.

The large doors open with a loud CREAK and Mark looks in. His face lights up --

MARK

Now that's what I'm talkin' about!

There's a gleaming black Jeep parked in the shed.

EXT. CAMP HARDWOOD - DAY.

Estelle is by the dog cage, spooning some food through the bars for the two rottweilers to hungrily lap up. She seems at ease with them, particularly the largest one: she strokes him, lets him lick her hand etc.

ESTELLE

There you go. Good boy, good boy.

She spoons more food in...it's the stew. The Manuel special. Served from a plastic bowl. She pours the last of it in --

CRASH! The Jeep suddenly bursts through the shed doors in an explosion of splintered wood. Inside, Mark laughs maniacally as he cuts up the dirt in front of the huts, coming perilously close to hitting the bunker - and Rose.

After a couple of laps, he stops the Jeep facing the dirt track out of the camp, and jumps out. The others converge around him.

MARK

I'm leaving, who's comin'?

The kids exchange nervous looks.

ROSE

I don't know - maybe we should call our parents.

MARK

You think they give a shit?! Either the staff are gone or they're dead. Both sound good to me. Now, I'm goin'.

Mark climbs back into the Jeep and guns the engine impatiently.

ESTELLE

He's right. It's stupid to hang around here.

She heads over to the Jeep and gets in. Kelly also wants to go, but seems reluctant to leave Rose...

ROSE

I'm not leaving Tyler. You go.

KELLY

Okay. Look after yourself.

Kelly practically skips over to the Jeep. Rose looks to Billy.

ROSE

How about you?

Billy shakes his head, turns and heads off towards the huts. Guess that's everyone.

Mark laughs again and slams the Jeep into gear --

MARK

Hold on tight!

-- and tears off towards the dirt-track. The Jeep disappears behind the trees.

I/E. JEEP - MOVING - DAY.

Mark's still laughing as they speed along the narrow, twisting track. He keeps looking at Kelly and Estelle - who are grinning - as if to check they're impressed with his driving expertise.

However, the girls' smiles are wiped as he seems to momentarily lose control on a tight corner. He reigns it back and grins confidently at them, but now they seem nervous.

ESTELLE

Slow down.

MARK

Hell no!

KELLY

Come on, Mark...

MARK

You kiddin'? This is fun!

He puts his foot down more as another turn approaches...

It's a sharp one. Too sharp. Mark hits the brakes. The Jeep skids. But it's too late --

The Jeep clips a tree and everyone inside screams --

-- as it flips over. It pinballs off the trees before SMASHING down on its roof, crushing it. The windows shatter.

EXT. DIRT TRACK - DAY.

Moments pass as the dust settles, then --

-- the doors open and Kelly and Mark drop out. They look dazed and have some cuts and grazes. Despite that, they look to each other and share a relieved chuckle.

MARK

Told you we were havin' fun...

ESTELLE (O.S.)

Help me!

Estelle's still strapped into her seat. Mark looks in on her and releases the seat-belt. She drops and rolls out of the Jeep, into some mud. Mark and Kelly laugh again --

-- but suddenly stop as they notice a broken bone slightly jutting from Estelle's arm. She hasn't realized - frowns.

ESTELLE

What is it?

She looks down. Sees the bone. Screams...and throws up - onto her arm. Chunks of vomit stick in the wound.

She faints and slumps back into the mud. Mark and Kelly look to each other, then sigh, resigned.

They hoist her up and start carrying her back towards the camp.

INT. STAFF HUT - DAY.

Billy enters the murky corridor. All the doors along it are shut.

INT. KENDREW'S ROOM - DAY.

The door opens slowly and Billy peeks in. The stench hits him immediately. He quickly covers his nose and mouth but almost vomits.

The drapes are closed and the room is dark, but Billy can just about make out the filth and detritus inside. There's a SHAPE on the bed, hidden under the sheets, and it stirs slightly, moaning. So Kendrew's alive then...

INT. SKULLETT'S ROOM - DAY.

Billy looks in, already covering his face this time. Finds Skullett's room in a similar state to Kendrew's and a prostrate, moaning SHAPE under the sheets on the bed.

He's about to turn and go when he hears a SCRATCHING from somewhere in the room...the hamster cage.

He moves closer to investigate. A sticker on the cage reads "ELVIS" and the hamster is buried under some sawdust.

Billy puts his face very close to the glass to peer inside --

Suddenly: Elvis the hamster BURSTS out and SLAMS into the glass at Billy's face and he stumbles back in surprise.

He looks back at the cage to see the hamster still clawing at the glass, tiny teeth bared, desperate to get him. Billy's intrigued; he picks up the cage and turns to leave the room --

-- just as the shape on the bed suddenly lurches violently. Billy almost shits himself. Quickly runs out.

EXT. STAFF HUT - DAY.

Billy looks flustered as he emerges from the hut with the cage --

MARK (O.S.)

What you doin'?

Billy jumps, shocked, and spins to face Mark - who seems pleased with himself for scaring him. Billy says nothing, just hurries past him towards the kids hut. Mark shakes his head, almost sadly:

MARK

What a freak...

He considers entering the hut, but then a waft of stink from inside hits him. He quickly covers his nose and backs off.

INT. KITCHEN - DAY.

Estelle looks queasy while Kelly bandages her arm. Tended to, Estelle comes across almost innocently, like a little girl.

ESTELLE

How bad is it?

KELLY

I don't know - pretty bad I think.

ESTELLE

Did you pick all the cheerios out?

KELLY

Most of them...

(Estelle looks horrified)

Jokin' - all of them. Don't worry...

Estelle watches Kelly for a moment. Seems to want to say something...

KELLY

Finished.

She looks up to find Estelle looking at her. A loaded moment passes, then...Estelle leans forward slightly, eyes closing, lips parted. Kelly instinctively leans her head in as well.

They kiss. Looks like it's a first for them both. Starts uncertainly, then gains confidence...

Rose appears in the b/g. Freezes at the sight of Estelle and Kelly kissing. She looks uncomfortable for a moment, then coughs loudly.

Realizing they have an audience, Estelle quickly pushes Kelly away. Suddenly indignant:

ESTELLE

Told you to get off me, Dyke!

Kelly just shakes her head and smiles. Fuck it; whatever. She stands and faces Rose.

ROSE

C'mon, let's try the radio.

Kelly and Rose walk off together. Estelle looks away, anger quickly dissipated. Seems to regret what she said.

INT. RADIO ROOM - DAY.

Rose and Kelly fiddle with the radio like it's an alien artifact. Absolutely no idea what they're doing...

ROSE

Uh, hello - breaker, breaker - anyone there...Hello? We need help. Can anyone hear us?

All they can hear is static, until:

MALE VOICE (O.S.)

This is the Emergency Rescue Service. What is your position? Over.

ROSE

We, uh, I don't know. We're kinda --

MALE VOICE

What was your last known position? Over.

ROSE

We...see, we're at Camp hardwood --

MALE VOICE

(explodes)

You fuckin' kids! I'm sick of this shit! This frequency's for goddamn emergencies. I get one more crank call from up there, I'm gonna come up and kick all your asses. You here? Over and OUT.

Rose and Kelly look stunned. They wait for more, but there's just static again. Kelly takes the receiver from her.

KELLY

Hello...Hello?...HELLO?!

Nothing.

INT. CORRIDOR - DAY.

Mark chops open one of the closet-doors on the corridor with an axe. Finally, it limps open and he looks inside.

It's full of confiscated, contraband items. Mark grins as he comes across a cool flick-knife and a Zippo that he pockets, as well as an MP3 player. He quickly checks the tracks on it.

MARK

Fuck, yeah!

EXT. CAMP HARDWOOD - DAY.

Hip-hop suddenly blasts out all over the camp - pouring from the loudspeakers placed on the roofs of the huts.

INT. BUNKER - DAY.

Tyler strains to listen. Smiles. Bops his head to the beat.

INT. KITCHEN - DAY.

Kelly, Estelle and Rose are all together again. They hear the music. Also seem pleased to hear it.

INT. RADIO ROOM - DAY.

Mark dances around the room, miming along enthusiastically. The MP3 player is on the table, hooked up to the loudspeaker system.

He's like Tim Robbins' character in "The Shawshank Redemption", bringing music to the prisoners.

INT. BOYS ROOM - DAY.

Billy is alone in the room. Engaged in some unseen-task. Seems totally oblivious to the music, too engrossed in what he's doing.

INT. KENDREW'S ROOM - DAY.

Kendrew's form stirs beneath the sheets at the sound of the music. His arm slowly emerges...but it looks different.

His muscles are bigger and more sinewy. Fingernails long and sharp like claws. He GROWLS his disapproval at the music...

EXT. SMALL TOWN - ALLEYWAY - DAY.

Tony's station wagon pulls into its usual spot in the alleyway.

Inside, Tony dumps a half-eaten steak sandwich on the dash and throws open the door. Looks eager to get selling.

He takes a box full of packaged meat from the backseat and walks towards the street, but something he sees makes him step back again, behind the cover of a wall. Slowly, he peers around the edge of the wall again --

The street is full of vehicles - the C.D.C, F.B.I and State Police. Various PEOPLE mill around - amongst them Special Agents Hooper and Wright. Tony overhears a snatch of conversation. Clearly makes out the word "meat".

He pulls himself out of sight of the street. He's deep breathing, clearly worried. Are they after him?

He jumps back into the car and throws the meat into the back seat. He reverses away, out the far other end of the alleyway, unseen by Wright et al.

EXT. STREET - DAY.

Wright stands with his hands on his hips, surveying the dust-hole of a town with narrowed eyes. Hooper wanders up to him.

WRIGHT

Everyone in town's to be questioned.
(Hooper turns to go)
Try and be a professional about it.

HOOPER

Damn! Knew it was comin'. Bring it on!

Wright faces up to him. Calm; voice low so no-one else hears:

WRIGHT

That bullshit with the Coke --

HOOPER

I was thirsty.

WRIGHT

It was a crime scene.

HOOPER

Listen, I didn't want you as a partner any more than you wanted me. I've read "Mismatched racial buddy-cop 101". I get it, okay? You're the wise mentor figure I'm meant to learn from; I'm the young, over-eager reckless new recruit. I get it. Cut me some slack.

Hooper turns away and walks off. Wright just shakes his head.

EXT. CAMP HARDWOOD - EVENING.

Evening draws in at the camp. The music's still playing over the loudspeakers, but it's something a bit more chilled out.

Mark and Kelly sit together, staring up at the first stars to make an appearance in the sky. It's a beautiful, clear evening.

He lights a joint with his new Zippo and takes a drag on it.

KELLY

How'd you sneak that in?

MARK

You don't wanna know...

He holds it out for her, but she seems reluctant to take it.

KELLY

I don't...I've never...

MARK

I've never crashed a Jeep or seen a bone sticking out an arm before... today's a day for firsts.

She smiles and takes it off him. Puts it to her lips and takes a puff. Doesn't seem too bad. She takes another one. Mark grins.

Estelle is by the dog cage. Rose walks over to her.

ROSE

What is it?

ESTELLE

The dogs are sick.

Both dogs are on their sides, squirming with discomfort, emitting pained YELPS and the occasional loud fart. Rose scrunches her face up slightly and covers her nose. Estelle looks very worried for them, almost tearful.

ROSE

Really like dogs, huh.

ESTELLE

We have German Shepherds. They're, like, guard dogs - they roam the grounds at night.

ROSE
Grounds...cool.

ESTELLE
(shrugs, wistfully)
See more of them than I do my parents.

Rose watches Estelle stare at the dogs for a moment, before turning to walk off --

ESTELLE
I'm not a lesbian, okay...

Rose looks back at her - she's still staring at the dogs.

ROSE
I don't care either way.

ESTELLE
Just so you know...

Rose nods to herself then turns and walks off. Doesn't see that Estelle has tears in her eyes. She wipes them away.

I/E. BUNKER - EVENING.

Rose slips a sandwich to Tyler through the peek-hole. He tears into it hungrily. Mouth full:

TYLER
How's Estelle?

Rose glances over at the dog cages where Estelle still stands.

ROSE
She's okay. Fighting her demons. Her arm needs seen to - we'll have to try and get help again tomorrow...You know she has "grounds"?

TYLER
Oh, sure. I do to. Even got a private lake. Fuckin' speedboat and everything. Don't you?

She smiles, but it seems slightly empty...

ROSE
Don't even have a house...

TYLER
Huh?

She doesn't respond - is looking around the camp, frowning.

ROSE
Where's Billy?

INT. BOYS ROOM - EVENING.

Billy has fashioned protective gloves from a number of pairs of socks rolled over his hand. Adds one more pair, then opens the hamster cage and reaches inside for Elvis.

The hamster lunges at his hand, frantically trying to bite through the socks. Billy picks it up by the tail and holds it close to his face for a moment, watching the enraged rodent twist and snap --

-- then he calmly SLAPS it against the side of the table. There's a slightly squelchy THUD - then the hamster is completely still. Dead. There's something amusing about Billy's total nonchalance.

He holds the hamster close to his face again and scrutinizes it. Seems big; closer to a Guinea pig in size, but sleek like a rat. Its' fur has peeled to reveal rippled musculature. His eyes --

-- suddenly snap open again and his whole body jerks with life - shocking Billy. It tries to bite him again.

Billy SLAPS it against the table again and again. Five times. Each harder than the last. Until he's sure it's definitely dead. He spreads it out on its back on the table, legs in the air.

Billy looks into the cage and finds a small chunk of meat in the hamster's food dish. Looks like...the stew. Billy frowns.

His leather boot has a false heel and he slides it open --

-- to reveal a tiny set of medical instruments, including a scalpel. Under the bright glare of the lamp, Billy cuts into the hamster's stomach, then begins to cut up to its sternum --

INT. HOSPITAL - EXAMINATION ROOM - DAY.

-- Chet's body is naked on the slab while Dr. Morgan uses a scalpel to cut him open - from gut to sternum.

Morgan's wearing some hard-core protective gear. Taking no chances. FACES watch from the gallery and a tape records Morgan while he continues the autopsy.

DR. MORGAN

...internal organs are in good condition, but enlarged. The heart in particular. Stomach volume doubled. Engorged. Half a hand - partly digested...

He drops the hand - two fingers, some palm - into a metal dish.

DR. MORGAN

Digestive tract has been shortened. Rewired. Built to eat more - faster.

INT. CAMP HARDWOOD - STAFF BEDROOMS - NIGHT.

In barely-lit silhouettes, the staff arise shakily from their enforced slumber. They've metamorphosized, and as Morgan's V.O continues, he seems to be commenting on them:

DR. MORGAN (V.O.)

Body size - height, width, weight - all are increased. Muscles are far more developed. Larger. There's a noticeable facial change. Jaw is larger, teeth are extremely sharp. Beastlike.

They carry themselves low - like stealthy predators.

INT. HOSPITAL - EXAMINATION ROOM - NIGHT.

Morgan switches on a small, circular saw and cuts open Chet's skull. The brain SLOPS onto a dish. He begins cutting into it --

DR. MORGAN

Brain appears to have shrunk. Parts of it are little more than mush. The virus emphasizes the animalistic, while at the same time reducing the victim's more evolved, human qualities...

INT. CAMP HARDWOOD - STAFF HUT - CORRIDOR - DAY.

The staff emerge from their rooms and see each other for the first time...

DR. MORGAN (V.O.)

It's like they de-evolve. Become more feral. More primal.

(MORE)

DR. MORGAN (V.O.) (CONT'D)

The virus demands to be fed meat in order to sustain it - the fresher the better - and changes the body accordingly.

Wolfe sniffs at Peters lustily, rubbing his groin against her, while she cocks her backside teasingly for him. They remain fine physical specimens...of whatever species they now are.

Skullett though has the appearance and bearing of a mangy, stray mongrel. Skin peeling and constantly itching himself.

Kendrew has retained his sense of calm. He has the patience and slyness of a natural born predator.

DR. MORGAN (V.O.)

It has one thought. One desire. One overriding need: to eat.

All their eyes flicker now with a blood-lust. They're hungry. Kendrew sniffs the air...and can smell meat.

INT. HOSPITAL - SCRUB-UP ROOM - NIGHT.

Morgan's out of his protective gear, scrubbing his hands thoroughly. His cell rings and he answers:

DR. MORGAN

Yup?

INT. CENTER FOR DISEASE CONTROL - OBSERVATION ROOM - NIGHT.

One of the C.D.C Doctors from Chet's shack is on the phone. An active lab is visible through a window behind him.

C.D.C DOCTOR

The meat tested positive.

INTERCUT - SCRUB-UP ROOM / OBSERVATION ROOM

DR. MORGAN

Any lead on the source?

C.D.C DOCTOR

F.B.I have reports of a male selling meat from an alleyway in the town.

DR. MORGAN

They have to find him. This virus... what it does...people are gonna die. Violently.

EXT. CAMP HARDWOOD - NIGHT.

Mark and Kelly are now very stoned - still gazing up at the night sky. Mark wants to ask her something...

MARK

So - you really a lesbian?

Kelly cracks up with laughter. So does Mark. She smiles knowingly.

KELLY

If I was...could you convert me?

MARK

I'd give it my best shot...

Beat.

KELLY

Well...go on then.

Mark raises a brow slightly, then leans in to kiss her. She waits, mouth slightly open, her eyes closed...but it doesn't come. She opens her eyes again --

-- to see him staring off over her shoulder at something advancing quickly through the darkness at them. Like a darting shadow...

MARK

What's that...?

It's Kendrew. Suddenly: he pounces on them. Kelly screams as Kendrew shoves her away and grabs Mark's arm --

-- then sinks his teeth deep into it. Mark screams and pushes himself away from Kendrew, tearing the flesh off his arm.

Kendrew stands with the slab of Mark's forearm dangling from his teeth, savoring the taste, before sucking it up into his mouth like an oversized oyster. He lunges at Mark again --

-- but Kelly's found a log and SMACKS him in the face with it.

He goes down for a moment, stunned, while Kelly and Mark seize their chance to escape.

I/E. BUNKER - NIGHT.

KELLY (O.S.)

Rose!

Rose looks up to see Kelly and Mark, clutching his bloody arm, running back towards the main hut. Rose is about to speak --

-- as Skullett leaps out of the darkness at her and lands on top of the bunker. He snarls at her and she screams.

TYLER

Rose!? What is it?

She doesn't delay to respond - just turns and runs towards the hut with Mark and Kelly.

Inside the bunker, Tyler presses his face to the peek-hole, desperate to see what's going on --

-- only for Skullett's snarling face to suddenly appear.

TYLER

Shit!

He quickly backs off against the far wall of the bunker as Skullett thrusts his arm in and tries to grab him. Tyler kicks out with his feet, keeping Skullett at bay.

INT. BOYS ROOM - NIGHT.

Billy hears the screams and yanks open the drapes to look out.

Sees Kelly, Mark and Rose sprinting towards the hut - faces full of terror.

The door opens and Estelle looks in on him, frowning.

ESTELLE

What's going on?

Billy throws open the window so the others can climb in.

BILLY

Quickly!

Estelle's starting to look scared --

-- just as she hears movement in the corridor. She looks out to see Wolfe and Peters rushing towards her. Two slaving, hungry beasts! She screams and SLAMS the door shut.

ESTELLE

Billy!

She steps to the wardrobe by the door and Billy rushes over to help her. Together, they're able to push it onto it's side, blocking the door, just as --

BANG! BANG! BANG! Peters and Wolfe start throwing themselves against the door.

Each attack threatens to dislodge the wardrobe and Billy and Estelle have to push against it to hold it in place. Estelle is hysterical by now.

KELLY (O.S.)

Help me!

Kelly's reached the open window. Half in, half out --

EXT. MAIN HUT - NIGHT.

Rose grabs Kelly's feet and pushes her up and into the room. Kelly reaches out again and grabs Mark --

She pulls and Rose pushes...and Mark makes it inside the room, where he slumps to the floor.

Rose glances back. Sees both Kendrew and Skullett running towards her. Gaining fast. Shit!

She jumps up and grabs the window-frame. Kelly grabs her and starts pulling - but she can't get a foothold on the wall. Keeps slipping.

KELLY

Come on!

ROSE

I'm trying!

Finally - she gets a foothold and pushes herself up --

INT. BOYS ROOM - NIGHT.

-- and falls inside. She's quickly on her feet. Kendrew and Skullett are still coming - like unstoppable juggernauts.

Kelly grabs Billy's bed. Realizing, Rose scrambles to help. Together, they manage to tilt it on its side, blocking the window. They throw their backs against it to hold it in place --

-- but a clawed hand SMASHES through the base of the bed and tries to grab them. Both are now screaming hysterically.

On the other side of the room, Wolfe and Peters are still SLAMMING themselves against the door. Have managed to widen the gap enough for Wolfe to stick his head into the room. He snarls at Estelle --

She screams and grabs the nearest thing to hand - a deodorant can. She sprays him in the eyes - to little effect.

By the window, another hand SMASHES through the bed - and grabs Rose's hair. She screams - claws at the hand to release her.

Kelly scrabbles for a weapon. Finds...a Bible. Uses it to batter the hand. Good metaphor - Shitty weapon. Does nothing --

-- as the bed comes away from the window and Skullett pokes his head in. Kelly screams and grabs the empty hamster cage.

His eyes widen in recognition...just as the cage SMACKS him in the face. He falls from the window, but the hand (Kendrew's) still has hold of Rose.

Things are also getting desperate at the door --

MARK

Here!

He throws Estelle his Zippo lighter and she tries to catch it with her injured hand --

-- but misses. Quickly stoops to retrieve it. Then flips the lid, sparks it and sprays the deodorant into the flame... creating a flamethrower.

She aims it at Wolfe's face...and practically burns it right off. Just fucking barbecues it. But...nothing.

So she aims lower --

-- and turns his balls to charcoal. That does the trick and he recoils from the door, HOWLING in pain, clutching his still-smoking nuts. Peters helps him snuff it out.

SLAM! Billy and Estelle close the door again. Push the wardrobe tighter against it. Lift a chest of drawers onto it. Then a bag. Anything. Just start piling shit against the door.

At the window, Rose puts her feet against the upright bed...and pushes herself away, hard. She screams in pain --

-- as a clump of her hair is ripped from her scalp. She falls to her knees, free, while Kendrew's empty hand flails around.

Estelle rushes over, still holding the Zippo and deodorant can, and torches Kendrew's hand.

On the other side of the bed, Kendrew screams and withdraws his hand --

Rose, Kelly and Estelle begin frantically piling everything they can against the upright bed to hold it against the window.

Soon, the floor is almost completely clear - everything is now piled against the door and the window.

The teens drift towards the middle of the floor, wary of another attack, clearly traumatized...but for now, there's silence.

Mark is sitting against the wall, in a growing puddle of his own blood. Looks weak.

MARK

I might still be a bit stoned, but...
What the fuck just happened?

I/E. BUNKER - NIGHT.

Tyler sits in the darkness, straining to hear what's going on, his breath fast and nervous. Knows something very bad is happening. Then --

THUD. Someone's jumped on the roof of the bunker.

Suddenly, Kendrew's charred hand stabs in through the peek-hole, fingers outstretched to grab Tyler.

Tyler pushes himself back against the far wall, and kicks out, as Kendrew grasps around for him. But he can't reach. Kendrew's arm withdraws.

I/E. BOYS ROOM - NIGHT.

The kids are still on edge, verging on panic.

ESTELLE

We're gonna die!

KELLY

No, we're not. I say we sit tight,
someone will come.

ESTELLE

No way! They'll get in.

KELLY

No, no, we're safe here.

ROSE

Estelle's right, Kelly. The barricades won't hold forever.

MARK

You wanna go out there?! Be my guest.
(flashes his injured arm)
You can be next.

ROSE

If we run - we might have a chance.

KELLY

Run where?

Estelle's face lights up hopefully.

ESTELLE

The river. We can, like, fashion rafts. Sail outta here.

MARK

"Fashion rafts"?! What outta - wishful thinkin'? Fuck. That.

KELLY

Agreed. Rose, we should stay here.

Estelle and Rose share a look. But the discussion's over for now. Billy is looking at Mark's arm. Mark notices.

MARK

What?

BILLY

Want me to take a look?

That's his first words. Mark is momentarily shocked, but shakes it quickly.

MARK

No fuckin' way - you'll stick your tongue in it or somethin'.

Billy ignores Mark and kneels beside him. As he reaches for his instrument kit, he calls over his shoulder to Kelly:

BILLY

Rip some sheets into strips.

As Kelly complies, Billy unscrews the lid of a tiny vial full of clear liquid.

MARK

What's that?

BILLY

Cleans the wound.

Mark remains suspicious but watches as Billy soaks one of the strips with the liquid and dabs it on his wound. It stings like hell.

MARK

Motherf --

He grits his teeth as Billy continues cleaning.

ROSE

What happened to them...

MARK

Isn't it obvious? They've turned into monsters and now they wanna eat us.

ESTELLE

"Monsters"!? Come on!

MARK

You've seen 'em. What doesn't make sense?

ESTELLE

The "how" part.

MARK

Who gives a fuck? Indian burial ground, bitten by a zombie, passing meteorite --

BILLY

Something they ate...

MARK

Exactly - all good.

Rose is looking worried. Kelly walks over to her.

ESTELLE

Thinking about Tyler?

Rose slowly turns to look at her.

ROSE

He's a sitting duck out there...

I/E. BUNKER - NIGHT.

Tyler is still pressed against the far wall, listening intently. Can hear footsteps - advancing...

Suddenly - a long metal fence-spike pokes through a gap in the side of the bunker.

TYLER

Fuck!

The spike grazes his arm - tearing through his jumpsuit, drawing blood as --

-- another spike thrusts in. Then another. Then another. There's four now - poking in through the gaps in the bunker walls. It's like a human version of "KerPlunk" - and Tyler's the marble.

He bounces around the bunker, trying to avoid being kebab-ed But he's not fast enough --

His arm is skewered. He screams as it withdraws again. Peters licks the blood from the spike.

More spikes find their target, each cutting him and drawing blood, but Tyler miraculously avoids serious injury.

One spike almost pierces his eyeball and Tyler freezes for a moment, eye open wide with surprise - tip of the spike just millimeters away from it - before it withdraws again.

Skullett's spike lingers for a moment after a thrust and Tyler grabs it from him. He pulls it into the bunker, turns it around, and quickly stabs out at Skullett --

-- impaling his leg. Skullett ROARS angrily and yanks the spike off Tyler - then pulls it out of his leg.

Then, just as suddenly as the attack began...it ends. Tyler waits a few tense moments, then relaxes slightly.

He survived it...but his relief only lasts until he realizes he's in a fuck-load of pain from all the cuts. He doubles over --

TYLER

Aw...fuck...

INT. BOYS ROOM - NIGHT.

Mark grits his teeth in pain as Billy sews up one of his cuts. There's still a huge chunk of flesh missing though. The stitches are perfect. Mark seems faintly impressed.

MARK

Where'd you learn all this?

Billy pauses for a moment, reluctant to converse with him, but then relents. As he sews:

BILLY

Cutting up animals...already dead ones, I mean.

MARK

Why would you wanna cut up animals?

BILLY

(shrugs)
See how they work...

Mark screws up his face slightly as Billy cuts off the length of thread and begins wrapping the torn sheets around his arm.

KELLY (O.S.)

What are you doing?

Kelly's looking at Rose - who's wobbling precariously on Estelle's shoulders, reaching up to the ceiling. She pushes up one of the ceiling-tiles and she looks up into the darkness.

ESTELLE

(struggling)
Hurry up, fat ass.

Rose drops down and turns confidently to the others.

ROSE

There's a crawl space.

MARK

So?

ROSE

It's a way out.

KELLY

I thought we'd agreed to --

ROSE
I'm going to help Tyler.

ESTELLE
Me too. Going, I mean - I couldn't
give a fuck about Tyler.
(to Rose - apologetically)
It's true.

BILLY
I'm going too.

Mark looks from Billy to the others. Shit - just him and Kelly.

ESTELLE
You guys stay - while they're eating
you, we can escape.

Mark and Kelly meet eyes. Neither much like the sound of that.

INT. CRAWL SPACE - NIGHT.

Darkness...then a tile lifts and Rose's face appears.

She checks it out for a moment, then the others below push her up into the crawl space. She reaches down to help lift Mark up, then Estelle and Kelly. Billy's up last - helped by Kelly and Rose. Now, they're all in.

ROSE
Kitchen's this way...

She leads them off in single file, making sure to keep to the re-enforced platform, away from the flimsy tiles.

It's dusty and rats can be heard scurrying around in the darkness. The kids try and rein in their disgust - even as the rats crawl over their hands.

A rat drops onto Estelle's head and tries to bury into her hair. She holds back a scream and struggles to shake it loose. As it finally falls out, Mark can be heard laughing softly.

ESTELLE
Fuck you...

Mark's still chuckling as a rat falls onto his head. He doesn't handle it nearly as well as Estelle and panics. His hand slips --

-- and he falls off the platform and CRASHES through the ceiling. Billy shoots out an arm... and grabs him just in time.

INT. CORRIDOR - NIGHT.

Mark dangles in the air --

MARK

Pull me up!

Billy grimaces. Fuck, he's heavy. His grip slips slightly...

EXT. MAIN HUT - NIGHT.

Peters, Wolfe and Skullett hear the commotion and head towards the hut.

INT. CRAWL SPACE - NIGHT.

Billy can barely hold on. But just before Mark slips free --

-- Kelly's hand joins Billy's. Then Rose's. Together, the three of them hoist him up.

INT. CORRIDOR - NIGHT.

Slowly, but surely, Mark is lifted back into the hole in the ceiling --

-- Just as Wolfe, Peters and Skullett enter the far end of the corridor. They'll see him...

But then Skullett tries to step past the other two and they turn on him viciously. They SLAM him back against the wall and flash their teeth, clearly demonstrating their dominance. And while their backs are turned --

-- Mark slips from view, back into the crawl space.

With Skullett suitably cowered, Wolfe and Peters continue down the corridor towards the barricaded room.

INT. CRAWL SPACE - NIGHT.

The teens wait, completely still, as Wolfe and Peters move beneath them. Mark's head is frozen right by the hole in the ceiling and he watches them pass, absolutely terrified.

They wait another moment, then begin crawling again. As Mark moves away from the hole --

-- Skullett appears in the corridor below. He stops and looks up, into the dark crawl space...

INT. KITCHEN - NIGHT.

A tile lifts and Rose quickly looks around the kitchen. No-one around. They drop down one-by-one and Billy grabs the medical kit Kelly used on Estelle earlier to see to Mark.

MARK
Any painkillers in there?

ESTELLE
I want more, too.

Rose silently splits away from the group and heads for the door out of the hut. She pauses momentarily to grab a couple of things that she pockets on the way out.

Kelly looks around the kitchen. Spots the stew still simmering on the stove. Her eyebrow raises slightly...

Billy pops a couple of pills and gives them to Mark and Estelle. Turns to pour some water...and sees Kelly chewing on something. He frowns - the stew is simmering behind her.

BILLY
What are you eating?

KELLY
The stew.

BILLY
Spit it out.

KELLY
Why?

BILLY
I think it's what turned the staff.

Her jaw drops - revealing a chunk of half-masticated meat before she spits it out in horror. Keeps spitting saliva for a moment or two until her mouth is completely empty.

BILLY
Did you swallow any?

Beat.

KELLY
Some.

She looks to Mark and Estelle. Sees the abject terror on their faces and starts to cry.

BILLY
Throw up.

KELLY
What?!

BILLY
Do it.

Without thinking, she jams her fingers into her throat and gags. But doesn't vomit.

KELLY
I can't!

MARK
Kelly - do it again!

ESTELLE
Three fingers. Press 'em upwards!
(they all shoot her a look)
So - I've done it before. Whatever.

Kelly jams three fingers in like Estelle said...and gags big-time...SPLASHING vomit all over the floor.

Billy drops down to root through the mess. But can't see the meat. He stands again.

BILLY
We have to pump your stomach.

Kelly is frantic now. Tears streaming. Billy looks around for a moment...then spots a length of rubber tubing. He turns back to her with it dangling from his hand...

BILLY
Open your mouth.

INT. STAFF HUT - CORRIDOR - NIGHT.

Rose enters the corridor silently. She listens for a moment, but can't hear anyone, so proceeds down it towards Kendrew's room at the end. As she dips through the open doorway --

-- Kendrew appears in the hut entrance. He's on to her.

INT. KITCHEN - NIGHT.

Mark and Estelle hold Kelly while Billy tries to force the tube down her throat. She's panicking though and keeps gagging on it - making it impossible.

BILLY
You have to relax.

MARK
You can do it, Kelly.

KELLY
(sobbing)
I can't...I can't...

ESTELLE
Just do it, you stupid dyke!

The hardness in Estelle's voice does the trick...and Kelly relaxes enough for Billy to slide it in. He attaches the other end to the faucet but before he can turn it --

-- Skullett jumps out - startling them. He grabs Mark and throws him across the kitchen, where he SMACKS against the door to the food hall, then advances on Estelle.

Lucky her - he's picked her to be his main course. She screams, and backs off from him, towards the walk-in freezer.

Billy turns the faucet - suddenly filling Kelly's stomach with a gush of water. He quickly yanks the tube out so she can heave up her guts. Billy roots through it...no meat though.

INT. KENDREW'S ROOM - NIGHT.

Rose searches the room, trying to avoid the shit and vomit, but there's so much of it, it isn't always possible.

Then she spots what she's looking for...Kendrew's keys, still by his bedside. They're slippy with puke but she snatches them up anyway and turns to the door --

-- to find Kendrew blocking it. She screams, but he doesn't move. Knows he has her trapped. Can take his time...

INT. KITCHEN - NIGHT.

Mark climbs to his feet and glances through the glass porthole in the door...to see Wolfe and Peters darting across the food hall towards the kitchen.

He needs to lock the door and so grabs the biggest knife hanging in a row on a magnet and jams it between the door handles --

-- just as Wolfe SLAMS into it. The door is violently shaken. Will the knife hold?

Kelly's just heaved up her guts again. Still no meat. Billy slides the tube in again. She's still sobbing. Can't take much more of this.

INT. WALK-IN FREEZER - NIGHT.

The freezer's big. Lots of shelves and a unit in the middle. Frozen animal carcasses hang on sliding-hooks from the ceiling.

Skullett advances on Estelle while she desperately scoops stuff off the shelves to throw at him - but it all just bounces off.

Suddenly: he lunges at her --

She dodges and swings one of the frozen carcasses at him. He SLAMS into it - dislodging it from the hook. The carcass falls to the floor, but the sliding-hook remains...

INT. KENDREW'S ROOM - NIGHT.

Kendrew suddenly attacks Rose and forces her back onto the bed. She screams as they both roll off, knocking over the bedside table --

He lands on top of her, teeth bared in a vicious grin. With her pinned, going nowhere, he leans in close to her face...and gives it a long, disgusting lick.

If it's possible - her screams get louder.

INT. KITCHEN - NIGHT.

Kelly heaves up again. Still no meat in it. She's weak from all the effort, and Billy is increasingly desperate.

BILLY

Last time.

KELLY

I can't...

His eyes are insistent. She steels herself as he slides the tube back into her throat...

SMASH! The glass porthole in the door shatters as Wolfe thrusts his hand through it. As he reaches for the knife blocking the door handles, Mark snaps up the nearest weapon - a potato peeler - and begins furiously stabbing Wolfe's hand with it.

He severs one of Wolfe's fingers and the beast withdraws his hand, howling.

INT. KENDREW'S ROOM - NIGHT.

Kendrew readies himself to tear into Rose's face. This is her last chance and her hand scrambles for something - anything - to use against him...

And finds the keys.

As his head lunges forward, she stabs him in the eye with the longest key, piercing his eyeball with a gloppy PLOP. White retinal fluid squirts over her face as he reels back, screaming in pain.

She jumps to her feet, still holding the keys, and grabs the vile sheet from the bed. She wraps it around herself.

EXT. STAFF HUT - NIGHT.

SMASH! Kendrew's window EXPLODES as Rose jumps through it. She lands in a heap and quickly throws the sheet off her.

She runs towards the bunker.

INT. WALK-IN FREEZER - NIGHT.

Skullett jumps at Estelle again. There's nothing left to throw at him...except the dangling, empty hook. She jumps up and swings it at him. It WHIZZES along the track --

-- and embeds in his face, under his jaw, and the force scoops him up and carries him back...where he SMACKS into the far wall.

He jerks a few times, then is still. Dead?

I/E. BUNKER - NIGHT.

Rose drops into the dirt by the bunker door and starts trying the keys in it. Tyler's face appears in the peek-hole.

TYLER

Rose!?

ROSE

I'm rescuing you!

INT. WALK-IN FREEZER - NIGHT.

Estelle moves past the still-lifeless Skullett...but he suddenly opens his eyes and reaches out for her.

She screams and stumbles out of the freezer as he pulls himself off the hook with a sickening CRUNCH - leaving his jaw still hanging from it.

He staggers after her again - blood pouring down his front.

INT. KENDREW'S ROOM - NIGHT.

Kendrew's pained shrieking is dying down. He stands, clutching his bloody eye-socket and looks to the window...

INT. KITCHEN - NIGHT.

Billy turns the faucet one more time - sluicing out Kelly's stomach. As her stomach contents gush out again, he searches through it and finds...a chunk of meat. Success!

He helps her to her feet. Across the kitchen, Skullett's almost got Estelle --

MARK

Here!

Mark throws her a huge meat cleaver and she catches it smoothly in her good hand --

-- and without skipping a beat, hacks into Skullett with it. Blood spurts all over her. She's screaming like a banshee as she chops him to bits. No way he'll get up now.

Mark looks back to the smashed port-hole - to find that Wolfe and Peters are gone. Shit, where are they?

Suddenly, the door on the other side of the kitchen is flung open and Wolfe and Peters appear, SNARLING triumphantly.

MARK

Come on!

Billy, Estelle and Kelly run towards the door to the food hall as Mark removes the knife from the door and opens it again.

As they all run through the doorway into the food hall, Mark recoils his arm and throws the knife at Wolfe and Peters.

It spins through the air in a blur of movement...and CLATTERS against the wall.

MARK

Fuck!

He turns and follows the others into the food hall.

INT. FOOD HALL - NIGHT.

They're almost across it, into the corridor, as Wolfe and Peters burst out of the kitchen.

They chase after them - jumping from table to table. Quickly gaining.

EXT. CAMP HARDWOOD - NIGHT.

The kids race out of the main hut and head for the trees. Wolfe and Peters exit not long after, in close pursuit.

Rose is at the bunker, still trying the keys. But there's so many...

ESTELLE

Rose - come on! To the river!

TYLER

Rose. Go.

ROSE

One more. Just one more.

She tries the next key on the bunch. Turns it and...CLICK! The door opens.

Rose grabs Tyler's hand and pulls him out. They race towards the tree-line, but are some distance away from the others. Tyler grabs up a discarded axe while he runs.

Kendrew has also appeared now and joins the chase.

Kelly, Mark and Billy make it into the trees but --

--- Estelle trips. Goes down. Sitting duck for Wolfe and Peters.

Kelly stops and turns...then heads back to help Estelle, snatching up an axe as she goes.

Billy and Mark pause in the tree-line and look back to see Kelly help Estelle to her feet. Estelle runs...but Kelly is surrounded by Wolfe, Peters...and then Kendrew.

She swings the axe wildly, panicked. But Wolfe pounces onto her back - biting into the back of her neck. He tears out a tendon in a burst of blood --

MARK

No!

She drops the axe as Peters and Kendrew descend on her - ripping and tearing her to pieces with their hands and teeth.

Billy grabs Mark and pulls him away, into the trees. Estelle is close behind them.

Tyler and Rose also enter the woods, but are a distance away from the others, and heading in a totally different direction.

The group has now divided into two.

Behind them, the staff HISS and SNAP at each other like jealous hyenas, faces covered in blood and gore as they devour Kelly.

CUT TO:

TWO FEET

Wearing leather boots. Moving stealthily across an overgrown grass lawn, towards a

EXT. HOUSE - NIGHT.

Single storey, in a low-income neighborhood. No lights on.

The boots belong to a S.W.A.T TEAM LEADER dressed in full combat apparel. The rest of his team are in assault formation around him, weapons drawn.

They stack up for entry and a battering ram is produced --

INT. S.W.A.T SUPPORT TRUCK - NIGHT.

A number of Feds, including Wright, stand tensely bathed in muted green light, watching the team's progress on a bank of video monitors. An enlarged photo of Tony is stuck where they can all see it. This is his house.

TEAM LEADER (O.S.)
(over radio)
Ready to breach.

INT. HOUSE - NIGHT.

SMASH! The front door crashes inward as the team pour into the house aggressively, gun-lights slicing through the murk --

TEAM LEADER
F.B.I!

The team quickly check the rooms off the hallway.

INT. S.W.A.T SUPPORT TRUCK - NIGHT.

Wright listens intently, eyes locked on the house facade on the monitor --

TEAM LEADER (O.S.)
Living room - clear. Bathroom - clear.
Entering kitchen...

INT. HOUSE - KITCHEN - NIGHT.

The team leader enters first. Gun-light quickly sweeping --

And finds the leering, open jaws of some horrible, horned beast.

TEAM LEADER
Jesus!

Without skipping a beat, he opens fire. A rapid-burst of automatic fire - muzzle flash strobing the kitchen.

The rest of the team also open fire.

INT. S.W.A.T SUPPORT TRUCK - NIGHT.

As the sound of the gunfire carries over the radio. Wright suddenly turns away from the monitors --

EXT. HOUSE - NIGHT.

The back of the truck opens and Wright drops down, already pulling his gun. He rushes towards the house.

INT. HOUSE - NIGHT.

Wright enters just as the gunfire suddenly ceases. Can see the team at the end of the hallway.

He pushes past the armed men. Hand finding the light switch on the wall and --

CLICK. The kitchen is suddenly brightly lit...revealing chunks of cattle carcass everywhere; slabs hang from the ceiling, lie chopped on every work surface. Tony's been a busy man.

The beast they opened fire on was in fact a decapitated steers head, hanging on a hook. The team let their guns hang and the leader looks to Wright. Looks a bit rattled --

TEAM LEADER

Clear?

WRIGHT

Get your men out of here. This meat's probably infected.

TEAM LEADER

(to his men)

Let's move!

The team quickly turn tail while Wright calmly pulls his cell phone out.

EXT. HIGHWAY - ROADBLOCK - NIGHT.

A roadblock's been set up on the highway and a number of cars idle, waiting to pass through it. FEDS, C.D.C OFFICIALS, even NATIONAL GUARD TROOPS are checking every car, looking for Tony.

Hooper's leaning against a Humvee, entertaining TWO TROOPS.

HOOPER

-- and so we bust in and find her on the bed, legs spread, peanut butter smeared all over them while her dog --

(his cell rings and he breaks off the story to answer)

Yup?

INTERCUT - TONY'S HOUSE / HIGHWAY

HOOPER

We missed him. Up to you now.

WRIGHT

Got it.

He puts away his cell and looks back to the troops.

HOOPER

Where was I? Oh, yeah - so her dog --

I/E. STATION WAGON - NIGHT.

Tony looks nervous as he drives along the highway. Sweaty. Unwell. As he comes around a blind turn, he spots the roadblock up ahead and brakes suddenly.

TONY

Fuck, no...

Shit, shit, shit! He slams the car into reverse and starts to back away --

Suddenly: he pukes into his lap. Catches him by surprise. So does the second time - all over the inside of the windscreen. He halts the car to compose himself.

EXT. ROADBLOCK - NIGHT.

Hooper stares off down the highway, past the heads of the troops, his suspicion raised by the station wagon trying to reverse away from the roadblock.

HOOPER

It's him...

The troops look surprised as Hooper suddenly turns and jumps into the Hummer. The engine roars to life.

I/E. STATION WAGON - NIGHT.

Tony spots the Humvee charging towards him. His panic kicks in again and he quickly reverses back around the blind turn and turns the car. He guns off down the highway.

I/E. HUMVEE - NIGHT.

Hooper is riding high on adrenaline. Big grin on his face. The blind turn approaches --

HOOPER

I got you, I got you, I got you!

-- and he careens around it...only to find that the station wagon has vanished in the darkness. Can't see it anywhere.

His face drops and he slams on the brakes, skidding the hummer to a sudden halt.

HOOPER

Fuck!

Where the hell is it?

I/E. STATION WAGON - NIGHT.

Tony's parked down a dirt track with his engine and lights off. He can see the Hummer up ahead, but is out the range of its lights.

He waits, all the while fighting to get his breathing under control, while the Hummer turns and heads back towards the roadblock. When it's gone, Tony heaves a heavy, jittery, sigh of relief --

-- and pukes all over himself again...and shits at the same time.

His eyes find the half-eaten (and now puke covered) steak sandwich on the dashboard. Suddenly realizes. Uh-oh.

EXT. WOODLAND CLEARING - NIGHT.

Tyler and Rose burst into the clearing, out of breath and sweaty. Been running for a while.

TYLER

Wait! Wait!

He stops and hunches over - clearly in pain, almost hyperventilating. He drops the axe he's carrying.

TYLER

I need to rest. Just one minute.

Rose stops as well and stands with her hands on her hips as she gets her own breathing under control. Tyler slumps down against a tree.

A few moments pass before...

TYLER

Thanks for coming back for me.

ROSE

S'okay.

TYLER

No, I mean it. You coulda got killed. I've never even met anyone that would piss on me if I caught fire, never mind risk their life for me. And I was such a dick to you before.

Rose blushes and looks away. Mumbles another "S'okay" under her breath.

When she looks back, Tyler's staring at her intently. Her cheeks are soon burning again.

EXT. WOODLAND - NIGHT.

Billy, Mark and Estelle also take a break from their running. As they catch their breaths, Mark glances at Estelle with cold eyes. She catches him looking at her --

MARK

Guess you must happy...

ESTELLE

What?

Billy knows what's coming. Shakes his head slightly.

MARK

Kelly. Never liked her. Now she's dead.

BILLY

This doesn't help...

Estelle's voice is cracked with emotion:

ESTELLE

Listen, I'm sorry she's...I didn't want it to happen --

MARK

I don't give a fuck what you want and what you don't want. Doesn't change that you were a fucking bitch to her and she died helping you. Should be you in pieces back there, not her.

BILLY

Mark.

MARK

It's true. Ever since she got here she's looked down on us all, like she's so fucking special or --

Estelle has backed away from him, tears in her eyes...and now she suddenly turns and runs off, disappearing into the woods. Takes them both a moment to realize she's not coming back.

BILLY

Well done.

Mark seems to immediately regret what he said and sighs.

EXT. CAMP HARDWOOD - NIGHT.

Not much left of Kelly - just a large, wet patch of blood and some gristle. Scraps of her clothes litter around the scene.

Wolfe and Peters bask in the warm glow of their just-sated hunger...and grow aroused. They circle each other, drinking up the other's scent.

Peters teasingly dangles a length of Kelly's intestine in front of Wolfe's face. He swipes for it a few times, but she keeps pulling it away, until he suddenly jumps on her and forces her to the ground.

They roll around in Kelly's meagre remains, smearing the gore all over themselves, growing more and more horny; biting and clawing at each other.

Kendrew sits apart from the this horrific scene, also apparently basking in the satisfaction of the meal. But something feels wrong...

He holds his hand up to his face, fingers outstretched, and examines it. As he tenses his muscles and tendons...his hand seems to grow. Very slightly, but very perceptibly.

He seems pleased --

CRASH! CRASH! CRASH! Kendrew looks over towards the dog cages. The rottweilers have now turned (thanks to Estelle) and are hungry. Both now make the Hound of the Baskervilles look like Benji...

The two hell-hounds throw themselves repeatedly against the gate - each blow weakening it...

Suddenly: the gate finally gives and the dogs burst out of the cage. They race off into the woods after the teens. Already onto their scent.

Kendrew, Wolfe and Peters watch them go.

EXT. WOODLAND CLEARING - NIGHT.

Rose and Tyler are now sat next to each other, their backs against a rock. There's a question he needs to ask:

TYLER

How did you get here, Rose? I mean, you don't seem particularly fucked up or criminally-minded.

She glances off. Still seems reluctant to talk about it but...

ROSE

I start fires.

TYLER

Fires? Where?

ROSE

Anywhere. Doesn't matter. Just like... setting stuff on fire.

TYLER

Oh, right...that's...that's a bit fucked up.

(she smiles despite herself)

Why d'you do it?

ROSE

I just...get angry. It won't go away, so...I burn stuff and...It makes me feel better.

TYLER

What gets you angry?

ROSE

Stuff. Y'know. My parents.

TYLER

They know this?

ROSE

They don't listen. Only pay attention to me when I start fires...so I burnt our house down.

TYLER

The Winnebago!

ROSE

They bought it with the insurance payout...

TYLER

Well, Rose, I apologize. I thought you were normal, but you're just as fucked up as the rest of us. Congratulations!

ROSE

Thank you.

They're both grinning.

TYLER

Fuck 'em. Your parents. Tell 'em. Say "Go fuck yourselves. I'm not taking your shit no more". Stand up for yourself.

ROSE

I'm no good at confrontations...

TYLER

You'll feel better. Believe me.

She nods, but is still unsure. They're gazing into each others eyes. A moment shared...and then they lean in to kiss. Lips almost met --

-- when they hear barking in the distance. Getting louder. They abort their kiss.

ROSE

The dogs...

TYLER

Come on.

He grabs his axe, jumps to his feet and pulls her up. They run off into the trees.

EXT. WOODLAND - NIGHT.

The two dogs CRASH through the woods - blurs of black in the darkness.

EXT. ELSEWHERE IN THE WOODS - NIGHT.

Estelle is sat hugging her knees, crying, her face buried. She looks up at the sound of the dogs approaching, and listens for a moment.

She stands...but doesn't run. She wipes her tears and waits for them, smiling.

The barks and growls grow in volume until they seem to surround her, then, suddenly --

-- the dogs burst from the trees and race towards Estelle. The largest one is at the head.

Her face drops. Can instantly see the change in the them. Knows they're going to eat her. She screams - but is too scared to move.

The beasts are almost upon her...when there is a glimmer of recognition in the largest dog's eyes. He was the one Estelle stroked and let lick her hand.

He suddenly skids to a halt...and turns on the other one. He growls and SNAPS, holding him off, forcing him back.

Estelle watches. Fear turning to confusion turning to relief.

With a final angry bark, the largest dog finally forces the other one to withdraw and he turns tail and dashes off into the trees again.

The remaining dog turns to face her, still panting from exertion, but no longer growling. Estelle recognizes him too. She smiles again.

The dog moves towards her and she holds out her hand for him to lick...

ESTELLE

Good boy...You remember me...

As the dog nears, he looks up at her. And she sees it: there's anything but friendliness in his eyes. Estelle's face registers this realization --

-- just as the dog lunges at her. Grabs her arm in his jaws... and bites it clean off. Thick arterial blood gushes. She screams and falls to her knees.

He rips into her. Tearing her throat out. Chewing her face off. Killing her. Eating her.

EXT. WOODLAND - NIGHT.

Tyler and Rose race through the trees, but the sound of the dog behind them grows louder. They'll never outpace him. As they crash through some dense foliage --

EXT. CLIFF-EDGE - NIGHT.

-- they suddenly stop, tottering on the edge of sharp cliff. Far below them they can hear the ROAR of the fast flowing river.

Shit. No escape. They look to each other --

TYLER

Now what?

-- then look up...at the trees - and start climbing. The trees are pretty flimsy, and buckle slightly under their weight.

Suddenly: the dog appears and jumps up at them - slavering jaws SNAPPING at their heels. Rose screams, but doesn't stop climbing.

Tyler - who's on a different tree to her - holds on with one hand while swinging at the dog with the axe. The dog tries to climb the tree, but keeps slipping --

-- so resorts to frenziedly butting them in a bid to dislodge the two teens. He gnaws into the trunks as well, shredding the bark.

Both trees sway...and soon begin to wilt severely as the attack continues. Particularly the tree Rose is in - which was the flimsiest to begin with.

ROSE

Tyler!

TYLER

Hold on! You'll be okay!

But the dog keeps at it and the tree continues to wilt. Rose is soon within biting distance of the dog. She has no choice --

-- and so she jumps onto another tree...but her feet slip and she dangles precariously. The dog jumps for her leg --

-- but she kicks out and SMACKS him in the face. It misses her, but launches an even more ferocious attack on her new tree. Chunks of wood are soon flying.

Tyler swings with his axe, but he gets cocky - and the dog manages to grab hold of it. Won't let go. He kicks it repeatedly in the face, but it holds firm.

Suddenly, the other dog - still soaked in Estelle's blood - emerges from the trees and grabs onto Tyler's axe as well. The combined weight of the two dogs pulls him from his perch and he falls --

-- only to grab hold of a lower branch before he hits the ground. Desperately, he tries to climb back up the tree.

But the dogs have him in their sights and lunge at him, SLAMMING into the branches around him, narrowly missing him. His arm is grazed and he screams out - but keeps climbing --

In her tree, Rose pulls the two objects she lifted from the kitchen earlier: a tin of lighter fluid and an oven lighter.

She unscrews the lid of the fluid and is about to ignite the lighter but a sudden jolt from below shakes her --

-- and she drops it. It bounces down, ricocheting off branches, to the ground.

ROSE

No!

EXT. ELSEWHERE IN THE WOODS - NIGHT.

Wolfe, Peters and Kendrew race through the trees towards the sound of the baying dogs.

However, Wolfe seems to sense something and grabs Peters' arm to stop her. As Kendrew continues, they veer off in a different direction.

EXT. CLIFF-EDGE - NIGHT.

Tyler has climbed high enough to evade the dogs, but now his tree is starting to wilt as both dogs rip into the trunk.

It's moments away from breaking completely.

Rose can see the lighter nestled in the grass below...only feet from the frenzied dogs...

TYLER (O.S.)

Rose!

Tyler's tree is drooping severely. The dogs almost have him. Rose has no choice --

She sprays the lighter fluid all over the dogs below - as well as the surrounding undergrowth - then drops down to the ground.

She scrambles for the lighter. Finds it...just as one of the dog jumps for her. She flicks the switch, igniting the lighter, and throws it at the dog --

It erupts into a ball of flame. Rose jumps out of its' way as it lunges past her --

-- and falls off the edge of the cliff to the river below, howling all the way.

Now, the whole area is ablaze - including the other dog, which also now rounds on Rose. It lunges at her --

-- but Tyler suddenly reaches down and grabs her hand. He lifts her up into his tree - clear of the dog, that howls monstrosly as it burns to death below.

But there's no time for celebration: Tyler and Rose's tree suddenly buckles wildly...and droops far over the edge of cliff.

Rose is now dangling over the surging river.

Tyler strains to hold on to her. Glances around quickly to see that the trees around him are on fire - and it'll soon reach them. He looks back to Rose...to find her smiling.

ROSE

Fuck it...

She's right. Just as the flames reach his perch - he jumps from the tree, still holding her hand. Together, they Butch and Sundance down to the river. Falling for an age, until...

EXT. RIVER - NIGHT.

SPLASH! They hit the gushing river and immediately submerge. When Tyler re-appears, he's lost Rose. The current carries him off --

TYLER

Rose!

ROSE (O.S.)

Tyler!

There she is, struggling in the water, being swept away --
-- towards the edge of a waterfall.

TYLER

No!

He swims towards her, and, helped by the current, manages to grab her hand...just as she's about to go over.

Her relief is palpable, but neither of them are in the clear yet. Together, they try to fight the current towards the bank of the river.

Almost there. Just meters away --

-- when the dog that fell from the cliff suddenly bursts up out of the water. It's barely alive - charred and bloody - but it's still hungry and attacks Tyler.

He lets go of Rose to hold the dog off, and she is swept off again, screaming, towards the waterfall.

Tyler grapples with the dog. Punches it repeatedly. Digs his fingers into its eyes. Finally, he grabs its jaws and yanks them open wide, SNAPPING them.

The dog slips below the water, dead, as Tyler looks back over towards Rose --

-- just in time to see her carried over the edge of the waterfall and out of sight.

TYLER

Rose!

But she's gone. He swims to the bank and collapses onto it, totally bereft of energy. He looks towards the waterfall again, tears in his eyes.

EXT. CLIFF-EDGE - NIGHT.

The fire has died down slightly as Kendrew makes his way to the edge. He looks down towards the river...but sees no sign of the teens.

Despite his animal-appearance, he's clearly pissed off, and howls his anger/frustration/hunger into the night.

EXT. CREST OF A HILL - NIGHT.

Mark and Billy see the flickering glow of fire in the distance and hear Kendrew's faint howl. Both suspect Tyler and Rose are now dead and turn away, resigned. As they walk:

MARK

So, why didn't you talk at first?

BILLY

Would you have cared what I said?

MARK

Not really.

(Billy looks at him: there's
your answer - he smiles)

What d'you expect, Dressing like that?

BILLY

Right, so from you I should expect...?

(Mark frowns: huh?)

You act like you're from the ghetto,
but your dad drives a new BMW and
dresses like a doctor --

MARK

Lawyer.

BILLY

Exactly.

MARK

Jus' keeping it real.

BILLY

Course you are. My mom thinks I'm a
psychopath because she caught me
cutting up a dog - what's your excuse?

Mark wants to answer, but can't find the words. Offers a shrug.

BILLY

I think we act how we do to reinforce
what our parents already think of us,
or to prove them wrong. Either way
it's to piss them off.

MARK

That's pretty smart.

BILLY

(shrugs)

I don't talk much. Got plenty of time
to think up stuff.

Mark grins. After a moment, Billy smiles as well. They've reached some trees - and as they push through the foliage, they find themselves at the --

EXT. RAVINE - NIGHT.

-- facing the deep, wide gorge. Rope bridge stretched across it.

MARK

Oh. Shit.

They both look around for other options, but there aren't any: this is their only escape.

Mark steps forward to test the bridge again. Gives it a very gentle shake --

-- and the frayed rope suddenly breaks. The bridge now hangs lopsided, loose on one side. Billy and Mark exchange a look.

MARK

Great.

BILLY

You first.

MARK

We'll flip for it.

He produces a dime and flips it high. Too high - it goes wild and he can't catch it. It drops over the edge of the ravine and bounces off the rocks to the bottom. It's a long way.

Billy and Mark watch it fall. Both gulp nervously.

BILLY

Heads?

MARK

Fuck it - I'll go.

He slowly ventures onto the precarious bridge. It sways violently and the taut ropes CREAK loudly under the strain. It won't last much longer...

Billy hears the sound of rope unravelling and looks to see that the only rope holding this side of the bridge up is also starting to fray. Shit.

Mark pauses halfway, accidentally glancing down...and suddenly freezes up in terror. He can't move. He looks back to Billy, who sees his fear and nods understandingly.

Mark nods back...then continues across.

Finally, his feet find solid ground on the far side of the ravine, and he turns, grinning jubilantly, to look over to Billy. But his grin is suddenly wiped --

-- as he sees Wolfe racing up behind Billy. Almost upon him.

MARK

RUN!

Billy doesn't even glance back - the look on Mark's face and the panic in his voice is enough. He jumps onto the bridge and starts crossing.

Peters also appears, not far behind Wolfe.

Billy moves fast. Little concern for safety. Must get across. Urged on by Mark:

MARK

C'mon! Faster! Hurry!

The bridge rocks wildly. Billy's halfway across.

Wolfe jumps on. He bounds across, closing in on Billy as --

-- the other weakened rope suddenly SNAPS and the bridge on Peters' side of the chasm totally breaks free --

-- and swings down to SLAM against the cliff face on Mark's side of the ravine.

Although Wolfe maintains his grip on the bridge, the force jolts Billy, and he drops down. Manages to grab hold again...but he's now within reach of Wolfe.

MARK

Climb - you asshole!

Billy starts to climb, using the wooden slats of the bridge like a ladder. But Wolfe also ascends --

-- and grabs hold of his ankle. Billy screams. Tries to shake Wolfe off and kicks at him with his other foot, but Wolfe is determined to hold on. He climbs up Billy's body, onto his back.

Mark is standing between the only two posts holding the bridge in place. But the combined weight of Wolfe and Billy pulls one of the posts from the ground.

The bridge jerks suddenly - it's held in place by just one post now.

Mark digs into his pocket...and pulls out the flick-knife he found earlier. He extends the blade and recoils his arm. Only has one chance at this...

MARK

Billy!

Billy glances up. Sees what Mark's trying to do, and presses himself close to the cliff-face. Wolfe also looks up --

-- in time to see the knife spin towards him...and sink right into his forehead.

His body goes slightly limp as blood pours down his face, but he's still hanging on.

Billy seizes his chance, and starts repeatedly elbowing Wolfe in the face - embedding the knife further and further into his brain.

One last elbow does the trick and Wolfe suddenly lets go of Billy and drops lifelessly down to the bottom of the ravine.

Peters watches Wolfe fall to the rocks below. She is enraged, and backs away from the ravine's edge to take a running jump...

Billy starts climbing again and Mark reaches down, ready to grab his hand --

-- as Peters suddenly leaps the ravine and SLAMS against the cliff-face. She manages to grab hold of the bottom of the hanging-bridge, almost the last rung, and quickly starts clambering up it towards Billy.

Billy's grabs hold of Mark's hand --

-- just as Peters grabs hold of his feet. She scampers up him and sinks her teeth deep into the back of his neck. Blood pours.

MARK

No!

She bites again. Rips off Billy's ear and half his face. It hangs limply from her clenched teeth.

He's dead as she releases him and he falls. She looks up at Mark and grins. He's next.

Mark jumps to his feet, tears in his eyes, and starts ferociously kicking the last remaining post holding the bridge in place. Just as Peters reaches the top of the bridge --

-- the post suddenly dislodges from the ground and the whole bridge drops with Peters still clinging to it.

Her death scream echoes down the ravine as she falls and lands with a soggy THUD on the rocks by the edge of the river. Her mangled, mashed-up corpse lies close to Wolfe's.

Mark stands at the edge of the precipice, looking down at Billy's body, clearly upset. Eventually, he turns away and heads off.

DISSOLVE TO:

EXT. DIRT TRACK - DAWN.

A narrow, long since used dirt track winds through the woods. Tyler stumbles along it, exhausted, wet and freezing. He stops. Someone's approaching through the trees...

He stands, tensed...as Mark staggers into view, looking just as tired and pained as him. Despite everything he's been through, Tyler can't help but smile...

TYLER

Hey, asshole...

Mark grins weakly. No energy left for antagonism.

MARK

Tough guy...

TYLER

The others?

(Mark glances away sadly)

Shit...

MARK

Wolfe and Peters are dead as well.

Rose?

TYLER

I don't know. We need to go find her.

MARK

Uh-huh. I'm following this track
straight outta here.

Tyler steps towards him. Anger rising. Eyes locked.

TYLER

If it was the other way round --

MARK

Yeah, well, it's not. It's this way
round - and I'm running.

TYLER

You chicken-shit --

Mark suddenly laughs, taking Tyler by surprise.

MARK

Of course I am! I'm not tough. I don't
even...what the fuck's that even mean?
You disrespect my mom and I act all
pissed - I don't even like the bitch!
You call me chicken-shit - what, I'm
meant to do somethin' stupid I know's
gonna get me killed just to prove I'm
not? Well, fuck that! I'm scared. I
don't want to die. If that means I'm
chicken-shit, well, I can live with
it!

Mark heads off. Tyler sighs, anger dissipated.

TYLER

I'm sorry. I'm scared too, but...I'm
going after her. Good luck, okay?

Tyler heads off in the opposite direction to Mark.

MARK (O.S.)

Tyler...

Mark's facing him again. Wants to say something but...fuck it,
he just shakes his head and walks over to him. He's coming as
well. They head off down the track together.

MARK

I take all that shit back, okay?. Talk
about my mom again, I'll kick your ass
so bad --

TYLER

Yeah. Yeah. I got it...

(beat)

I mention before how much she loves it
in the ass...?

EXT. RIVER BANK - MORNING.

Rose's eyes slowly open and she looks around. Jesus - she's still alive! As she sits up, her relief turns to horror as she realizes she's completely covered - face, body and hair - in blood and entrails.

She screams and frantically scrapes the gore off her, then scrambles to the waters edge to scoop water into her face and wash the blood off.

Suddenly, a steer's head surfaces near her face - its' dead eyes staring up at her. She screams again. The head turns over in the water and submerges again.

The whole bank is covered with butchered cattle residue: chunks of gristle, carcass, guts etc. The water is tinged red with blood.

The river is slow-moving here and so all the gunk's pooled in one spot. Seems to have come from a man-made channel that flows into the river near Rose.

She considers for a moment, then stands and follows the channel into the woods, towards its source.

CUT TO:

A VIEW THROUGH A MICROSCOPE

Magnified cells in a petri-dish. Clearly two different types - small red ones and larger, clustered black ones. The black cells seem to descend on the red ones like predators and devour them.

As the red cells are consumed...the black cells grow larger.

DR. MORGAN (O.S.)

Sweet Jesus...

INT. CENTER FOR DISEASE CONTROL - LAB - MORNING.

Morgan takes his eye away from the microscope, clearly shocked. A phone rings and he picks it up.

DR. MORGAN

This is Morgan.

EXT. TONY'S HOUSE - MORNING.

Special Agent Wright stands outside the house with his cell to his ear. In the b/g COPS and C.D.C OFFICIALS in protective suits etc mill around the house.

INTERCUT - LAB / TONY'S HOUSE

WRIGHT

We're at the suspect's home but he's gone.

He turns to face the house just as a procession of MEN in protective gear exit carrying large, clear bags full of meat.

WRIGHT

Kitchen was full of meat. Looks like we have it all, doc.

DR. MORGAN

You have to find him. You have to make sure.

Wright frowns, concerned by the tone of Morgan's voice.

WRIGHT

What is it?

We don't hear Morgan's reply, but Hooper walks over to see the concerned look on Wright's face as he puts away his cell.

HOOPER

What did the doc say?

WRIGHT

He's been doing tests all night. Says the more the victim eats...the bigger they get.

HOOPER

And that's...bad, right?

Wright grits his teeth, but Hooper already knows the answer...

EXT. SLAUGHTER-HOUSE - MORNING.

Rose approaches the slaughter-house. The channel originates from somewhere inside - created to wash away waste to the river.

The place has been shut down for the weekend; deserted. Horribly quiet. The only sound the occasional, pathetic "moos" from the penned up cattle.

As Rose walks past the feedlot, she glances at the cattle pressed up against to the fence. Their eyes seem to plead with her, but she tries to ignore them.

There's a single vehicle parked haphazardly in the lot by the building. A station wagon. Tony's. But Rose doesn't know that.

As she enters the building, we BOOM UP high above the feedlot to reveal what she couldn't see --

-- the reason the cattle are crammed up so tightly against the fence is to avoid the bloodbath in the middle of the feedlot. Dozens of cattle have been slaughtered and there's chunks of meat and decapitated heads everywhere. The ground is sodden red.

Asleep in the middle of this horror is Tony. But he's turned. Is now a beast. A huge beast - maybe 7-8 feet tall; built like a tank.

EXT. RIVER BANK - MORNING.

It's the place where Rose was washed-up. Feet SQUELCH in the soft bank and then --

-- Kendrew appears. He sniffs the air, on to Rose's scent, and absently touches his bloody eye-socket. He follows the man-made channel after her.

INT. SLAUGHTER-HOUSE - 3RD FLOOR CORRIDOR - MORNING.

Rose wanders the silent corridor, checking doors. All seem to be locked.

ROSE

Hello? Anyone here? I need help...

She's getting increasingly desperate. Finally: an unlocked door. She quickly enters.

INT. ROOM - MORNING.

Rose rushes over to a phone on a desk. Punches 911...

EMERGENCY OPERATOR (O.S.)
911, what is your emergency?

Rose starts to cry. Another human!

ROSE
Uh, you won't believe me, but...uh,
there's monsters after me. They ate
this meat and --

EMERGENCY OPERATOR (O.S.)
Please hold.

Rose frowns - what's going on? A moment later, a different voice:

WRIGHT (O.S.)
This is F.B.I Special Agent Wright.
Say again your emergency?

INTERCUT - ROOM / TONY'S HOUSE

Rose is stunned silent for a moment, but then musters her voice.

ROSE
I was at Camp Hardwood. The staff ate
some bad meat and it turned them into
monsters. They've killed a bunch of us
- I might be the only one still alive.

Wright beckons to Hooper and the others. This is big. They gather around him...

WRIGHT
Where are you now?

ROSE
A slaughter-house. I don't know where.

WRIGHT
Just stay there and hold tight - we're
comin' to get you.

Rose explodes into a fresh round of tears as she puts down the phone. So relieved. So happy. She's going to be saved!

EXT. TONY'S HOUSE - MORNING.

Wright addresses the massed cops etc.

WRIGHT

There's a scared little girl needs our
help...Lets roll!

Everyone rushes to their vehicles. In moments, a convoy of vehicles led by Hooper and Wright are speeding away.

EXT. WOODLAND - MORNING.

Tyler and Mark trudge through the woodland and suddenly break through the tree-line, into the open --

Revealing the slaughter-house in the far distance, faint plume of smoke rising from the chimney on the roof. They exchange a look, then pick up the pace to head towards it.

INT. SLAUGHTER-HOUSE - ROOM - MORNING.

Rose is still by the phone, her knees up under her chin. As she waits, her eyes seem to grow heavy and she struggles to keep them open.

Eventually, she loses the battle and gives in to exhaustion. Her eyes close --

THUD. They suddenly open again, flickering with fear. What was that? Came from out in the corridor...

INT. CORRIDOR - MORNING.

The door slowly opens a crack - enough for Rose to peek out into the corridor. Her eyes widen in horror --

It's Kendrew - at the far end of the corridor. Stalking towards her, sniffing for her scent. Checking all the same doors she did.

Rose closes her eyes in despair, almost in tears, and rests her forehead against the door. But she quickly snaps out of it - she has to go.

Directly opposite her is a door to the stairwell. It's her only escape. She waits until Kendrew turns his attention to another door --

-- then quickly pulls open the door and darts across the corridor to the stairwell door.

Kendrew spots the movement. Snarls viciously. Suddenly charges towards her.

But the door won't open. Is it locked? Rose is frantic --

ROSE

No! No! No!

-- then it finally turns. She runs through and pulls it closed behind her.

INT. STAIRWELL - MORNING.

Gloomy. Lit by a single green emergency light. Rose bounds down the metal steps as --

SMASH! Kendrew doesn't even try the handle - just punches the frosted-glass window in the door and climbs through. Descends the stairs after her.

She has a lead on him, but he's taking the steps, 3, 4, 5 at a time. Quickly gaining.

She feels him bearing down on her. Starts screaming. Starts hurling herself down the steps as well. Almost at the bottom. One more flight. She jumps down --

-- and lands wrong, twisting her ankle. She yanks open the door and limps through --

INT. MAIN FLOOR - MORNING.

Rose quickly hobbles across the walkway and through a set of double doors marked "FABRICATION ROOM".

The doors are still closing as Kendrew SMASHES through the stairwell door into the walkway. He chases after her.

INT. FABRICATION ROOM - MORNING.

A huge, gloomy space - more a factory than a room - full of heavy machinery, a crisscrossing network of steel catwalks, pipes and a maze of conveyor belts. The meat is packaged and boxed here.

Rose ducks under a machine, out-of-sight in the shadows --

-- just as Kendrew enters. He seems wary - momentarily confused by the machines etc. He scans for movement - for Rose - and sniffs the air again. Hunting her.

In her hiding place, Rose looks terrified. She's not far from him - just out of sight. Won't take him long to find her...

There's a big red button near her head. Just says "On". She hits it --

-- and the room suddenly comes to life. Machinery WHIRS and THUDS. Conveyor belts start rolling. Red warning lights spin and pulsate.

All the noise and movement clearly unsettles Kendrew and he wavers uncertainly --

-- giving Rose time to roll out of her hide spot and move deeper into the room...

I/E. WRIGHT & HOOPER'S CAR - MORNING.

Racing towards the slaughter-house, leading the convoy of vehicles. In the passenger seat, Hooper loads his Glock. While driving, Wright clocks the ammo Hooper's using...

WRIGHT

Those dum-dum's?

HOOPER

Yup - .45 ACP's hollow points.

Beat.

WRIGHT

They're nice.

HOOPER

You want some?

Wright tries to maintain his serious facade, but can't...and breaks into a grin. Like a kid in a candy store.

WRIGHT

Sure!

He tosses Hooper his Glock for him to load it.

INT. FABRICATION ROOM - MORNING.

Kendrew stalks down the main aisle, his one good eye searching out Rose. The CLANK of machinery drowns out all other sounds, and the constant movement around him is distracting. Plumes of thick steam cloud the view.

At the end of the aisle, a huge, sharp knife lies discarded on a work surface. Unnoticed by Kendrew, Rose's hand slinks out of the darkness and picks it up.

It's heavy...will do nicely.

Kendrew is still hunting. As he moves around a corner --

Rose emerges out from behind a hunk of machinery. Sure that he's gone, she heads for a steel ladder and quickly climbs it. Just as she reaches the overhead catwalk --

Kendrew re-appears. Eyes narrowed suspiciously - sensing her movement.

He retraces his steps. As he passes under the ladder - he suddenly looks up...but Rose isn't there now. He emits a low growl. Isn't enjoying this cat-and-mouse shit one little bit.

EXT. SLAUGHTER-HOUSE - MORNING.

The noise from the fabrication room seeps out here...just as Mark and Tyler approach the building. They're just passing the feedlot when the cattle inside start going fucking ape-shit.

They look over as the mass of cattle suddenly divide like Moses parting the Red Sea...to reveal Tony - now awake and on his feet.

He's massive. A total behemoth. No longer human at all. Everything about him screams strength and violence. After all, he has just pretty much eaten a herd of cattle.

Mark and Tyler look profoundly shocked.

MARK

It's not real. Tell me it's not real.

Tony spots the two teens and licks his lips hungrily. Takes a step towards them --

TYLER

It's real! This way!

Tyler quickly scales the high side of the cattle corral - a long, curving 'S' shaped channel designed to take the cattle from the feedlot into the slaughter-house. Mark climbs over as well --

INT. FABRICATION ROOM - OVERHEAD CATWALK - MORNING.

Rose rushes along the catwalk - her feet light. Silent. Still holding the knife.

She moves with determination. Purposeful. One aim: to escape... alive. She turns a corner --

Dead end. Shit. She's about to turn and head back when she feels something wet drip onto her cheek. She wipes it away and looks up --

Kendrew's on the catwalk above her, mouth open, dribbling saliva.

He reaches around the catwalk edge to try and grab her, but she's just out of his reach. He stands, ready to jump down to her --

A conveyor belt runs parallel to Rose's catwalk. It carries flat boxes into a huge machine. They emerge out the other end as large, fully assembled boxes.

Just as Kendrew drops down to her catwalk - she jumps onto the

MOVING CONVEYOR BELT

and lands on one of the flat boxes - just as it disappears inside the assembly machine.

The internal mechanisms CLANK and SLAM and we wait for her scream. But it never comes. The assembled boxes roll out the machine. Stamped on each: "ACME MEAT".

ON THE CATWALK

Kendrew stares at the boxes rolling off on the conveyor belt. Where is she? Then...one of the boxes starts to rock slightly...

MOVING CONVEYOR BELT

A blade pierces the side of the box and slices downwards to reveal Rose, squeezed uncomfortably inside. She wriggles a bit and falls out --

-- just as a large hydraulic arm punches down inside of the box and staples it. It just misses her.

She stands and leaps off the belt onto another

CATWALK

But her footing slips and she dangles for a moment until she's able to pull herself up over the railing --

EXT. CATTLE CORRAL - MORNING.

Mark and Tyler are pressed against the sheer wall of the corral - listening. Is Tony still coming?

CRASH! The wooden barrier at the feedlot side of the corral splinters apart as Tony bursts into the channel. Yup, he's coming alright.

They sprint off down the corral, towards the slaughterhouse, running blind; the curved, high sides are designed to keep the building from the cattle's view until the last moment.

INT. FABRICATION ROOM - CATWALK - MORNING.

Rose is sweaty now. Out of breath. But can't see Kendrew anywhere.

As she turns a corner...she spots a doorway at the end of the catwalk. It's open - a rectangle of inviting white light with "EXIT" glowing-green above it.

This is it! She rushes along the catwalk towards the door. A smile leaks onto her lips - she's going to make it!

EXT. CATTLE CORRAL - MORNING.

Tony thunders after Tyler and Mark. Heavy feet stomping up thick clouds of dust.

The corral is only wide enough for the cattle to move in single file, so Tony's wide shoulders scrape the sides, hampering his pace.

INT. FABRICATION ROOM - CATWALK - MORNING.

Rose is just feet from the door. Almost there --

-- when Kendrew drops down from the catwalk above and blocks her path. She's going no-where.

He flashes his teeth and darts forward. She screams and lashes out with the knife - slicing a bloody gash in his arm.

He yells out in pain and smacks her away angrily like swatting an irritating fly.

She staggers backwards and CRACKS her head on a high pipe. The knife drops from her limp hand and falls off the catwalk. Dazed and bleeding, she stumbles and plummets onto a moving conveyor belt that sweeps her away, unconscious --

EXT. CATTLE CORRAL - MORNING.

The opening to the slaughterhouse looms into Mark and Tyler's view and they climb inside.

At their feet is an inactive conveyor belt. Above is a platform for a worker to stand on and stun the animals as they file in. A large bolt-gun is "holstered" to the wall --

TYLER

Wait!

He drops back down into the corral --

MARK

The fuck are you doin'!?

TYLER

Grab that gun and get ready.

Takes Mark a moment to get it: Tyler's acting as bait for Tony! He grabs the bolt gun off the wall --

INT. FABRICATION ROOM - MOVING CONVEYOR BELT - MORNING.

Kendrew jumps onto the conveyor belt and races down it after Rose, who lies unmoving up ahead, the back of her head matted with blood.

A CRUNCHING sound grows louder, bringing her slowly to her senses. She looks up to see that she's approaching a massive meat grinder.

She sits up quickly. Kendrew is advancing towards her, but she's way too high-up to jump...

Then she notices that the knife also fell onto the conveyor belt and is within her reach. She grabs it - ready for Kendrew. But then she has another idea...

EXT. CATTLE CORRAL - MORNING.

Tyler is entirely focused on the corral. Waiting for Tony. Can hear him getting closer --

MARK (O.S.)
Uh, Tyler...

TYLER
Don't worry.

MARK (O.S.)
No, man, uh...the gun...

TYLER
Just point it at his head.

MARK
But...it won't turn on.

Tyler glances up at Mark and sees the gun held limply in his hands...just as Tony lurches into view ahead and ROARS loudly with blood-lust at the sight of Tyler --

TYLER
Plan B!

Tyler quickly jumps up onto the platform beside Mark and the two enter the slaughterhouse. Tony rushes towards the opening after them.

INT. FABRICATION ROOM - MOVING CONVEYOR BELT

Almost at the grinder. Kendrew almost on her --

-- she jams the knife into belt mechanism - stopping it suddenly with a violent jerk.

Kendrew, already racing forward, loses his footing and lunges past Rose --

-- into the grinding machine.

He SLAMS against the metal "splatter" guard on the inside of the machine, but manages to hold on - barely - his legs dangling over the spinning teeth.

Suddenly - the knife blade snaps, and to Rose's shock, the conveyor belt starts moving again. She tries to scramble away, but she's too slow --

-- Kendrew grabs her leg...just as his other hand slips and he finally falls into the grinder.

The teeth rip into his feet, then his ankles, then his legs, as it pulls him deeper into it. Blood spurts everywhere - all over Rose. He's screaming. The pain is unbearable...

But he doesn't let go of her. He's taking her with him.

He's in up to his waist now, teeth still tearing into him. At the bottom of the machine, bloody, ground meat pours out.

But he still doesn't let go.

Her legs are past the metal guard. She's almost inside.

But she doesn't look scared. Not anymore. It's been replaced by a sudden, determined defiance. If she's going to die - she's going out fighting --

-- and so she starts kicking his face with the bottom of her foot. Each kick harder than the last. Each word emphasized by a kick:

ROSE

Go fuck yourself! I'm not taking your
shit any more!

On "more" - Kendrew finally releases her and slips entirely into the grinder.

The machine totally devours him - reducing him to little more than an oozing, ground red sludge. He has time for one more death-scream - then he's silent.

Rose has a half-moment before she too is carried into the grinder and quickly rolls off the conveyor belt --

She drops to the floor - SLAMMING against a number of metal pipes on the way down.

MAIN AISLE

She lands in a bruised, bleeding heap on the floor. Moments pass before she is able to pick herself up.

She staggers down the aisle, towards the door she first came in. She's limping badly, clutching a sore arm, clearly in a shit-load of pain...but she smiles. Chuckles even.

She survived.

INT. MAIN FLOOR - MORNING.

Rose stumbles out of the fabrication room. This long walkway is known as "the line" - the carcasses are brought in on hooks hanging from large, overhead trolleys on tracks, then sliced and diced and thrown on conveyor belts to be taken elsewhere.

Rose turns and heads for the large double-doors at the far end of the walkway, but stops suddenly --

The hulk-like Tony is standing by the doors, blocking them, apparently still looking for Tyler and Mark. He senses Rose and turns to look at her, then tenses up, ready to charge; saliva practically pouring down his chin.

Rose suddenly laughs. What else can she do? The shit she's been through - it's just getting ridiculous now.

ROSE

Fuck it. Whatever.

She grabs a blood-stained chain-saw that's resting against the wall and lifts it with great effort. Two pulls of the cord and it ROARS to life.

She steps back into the middle of the walkway, facing Tony. Ready for him.

ROSE

(shouts)

C'mon, motherfucker! Let's get this over with! What you waiting for?

That's all the spurring on Tony needs...and he suddenly charges towards her, thundering like a juggernaut.

Rose doesn't budge an inch. Eyes narrow. Chain-saw raised. But she's tiny compared to him. She's quite clearly, quite emphatically, without a doubt, totally fucked...

TYLER (O.S.)

Rose!

She looks up - Tyler's at the far end of the walkway, clinging to the chains on an overhead trolley, sliding quickly along the rail towards her.

As he passes over Tony, the beast pauses to try and grab him --
-- but Tyler lifts his legs in time - keeps sliding towards
Rose. Tony is about to continue his charge at Rose, but --

CRASH! The large double doors suddenly SMASH open and a cattle
stampede bursts onto the walkway. Hundreds of cattle. The
combined sound of their hooves an overwhelming ROAR.

They pour down the walkway at speed - destroying anything in
their path...including Tony.

He's knocked to the floor, battered and driven under their
hooves. The cattle continue over him - a seemingly never ending
stream of animals.

The steers at the head of the stampede are almost upon Rose as
Tyler finally reaches her. He reaches down. She reaches up.
And...Yes! Their hands meet --

And he hoists her above the stampede to safety.

The cattle continue down the walkway and EXPLODE out the doors
at the other end. Soon, there is just silence...

After a moment, Tyler releases Rose, and the two of them drop
down. They hug each other tightly.

ROSE

You came back for me!

She clings to him even harder. Mark appears at the double-doors
the cattle first smashed through. Looks relieved to find Rose
and Tyler still alive.

He watches, grinning, as Rose and Tyler finally kiss - then
screws up his face in mock disgust.

MARK

(shouts)

You forget where you are?

They break it off, suddenly realizing just how gross kissing in
a slaughter-house actually is.

The three teens converge around Tony's massive, crushed form. He
looks dead...

MARK

Bet he's still alive.

TYLER

He just got crushed by, like, a million cows.

MARK

In the movies, man - he'll wake up. Like, suddenly. It'll be really fuckin' scary. Watch.

Suddenly: Tony leaps to his feet with a ROAR - arms outstretched, ready to grab them. None of the kids move. Don't need to --

Gunshots ring out. They SLAM into Tony repeatedly - blasting him back in a shower of blood. When the long barrage finally ends, he crumples to the floor, quite obviously very dead.

Wright and Hooper stand in the smashed-doorway, their guns still smoking. In the b/g behind them, a mass of activity, flashing lights etc. The cavalry has arrived.

MARK

(to Tyler and Rose)

Told you.

The three kids exchange looks. It's over. They survived. They're going home.

They turn and amble down the walkway towards Wright and Hooper. Tyler has his arm around Rose.

EXT. BOTTOM OF THE RAVINE - DAY.

Camera flashes strobe Billy's corpse as POLICE PHOTOGRAPHERS take photos. He's a horrible color, blood almost black and crusted over, but seems peaceful.

EXT. WOODLAND - DAY.

The place where the dog savaged Estelle. FORENSIC TECHNICIANS lift her remains with gloved hands and bag 'n' tag them.

EXT. CAMP HARDWOOD - DAY.

Shocked COPS stand around the large patch of dried blood on the grass. All that remains of Kelly.

In the b/g - police vehicles etc are parked with the parents' vehicles. We see Kelly's distraught parents being comforted/held back by OFFICERS.

Billy's dad stands numbly while a COP questions him. He looks pale, on the verge of tears, but too shocked to cry.

Estelle's mom leans against her limo, smoking a cigarette. When a COP approaches her, she shoo's him off. She doesn't seem overly affected by Estelle's death...but up close, we see that her eyes are bleary. Holding back tears.

EXT. SLAUGHTER-HOUSE - DAY.

Morgan stands at the feedlot fence, away from all the activity, gazing thoughtfully at the few cattle still grazing peacefully inside. Wright and Hooper wander over towards him. They seem to have bonded.

WRIGHT

Well, doc, guess that's that.

DR. MORGAN

Oh, I don't know...

HOOPER

We found the supply. Meat's all accounted for. Feels kinda over to me.

DR. MORGAN

You see them...?

Hooper and Wright turn their attention to the cattle.

DR. MORGAN

They're designed for eating grass, maybe grain. Know what's in their feed? Well, grain's expensive, so - dead horses, pigs, poultry, cattle blood. Sometimes sawdust and chicken shit. They're not meant to eat meat, but they do. To stimulate growth, they pump 'em full of hormones and steroids. And what do you think all this does to them? How it's altering their DNA? Creating diseases - waiting to infect us?

(Wright frowns: where's this going?)

We'll see this disease again - maybe even a worse one - and on a much wider scale.

(beat)

This was just the first outbreak.

CUT TO:

A GRILL-PAN

On it, a number of burgers sizzle. A HAND flips them. We're in a

INT. FAST FOOD RESTAURANT - DAY.

The place is packed. TEENS hanging out, FAMILIES dining, little kids (as young as 2-3) tucking into burgers, SINGLE PEOPLE eating alone. Etc.

EXT. REAR OF FAST FOOD RESTAURANT - DAY.

An ACME MEAT SUPPLIES freezer rig pulls into the alleyway and parks up.

As the driver jumps down to open the trailer - a door opens and a couple of GREASY-FACED TEENS emerge wearing fast-food uniforms. They're pushing a trolley that the driver starts dumping boxes onto.

INT. FAST FOOD RESTAURANT - DAY.

One MAN doesn't look good. His chewing slows and the remains of his burger slips from his hand...

Suddenly, he throws up onto his tray - a mixture of burger and vomit. The occupants of a nearby table screw up their faces in disgust and the man casts them an apologetic look...right before spewing an abundant amount of vomit all over his table.

The splash-back is a nightmare and the occupants of the surrounding tables scramble to escape it. On the other side of the restaurant - someone else starts vomiting uncontrollably.

It's begun...

The original "puker" turns to stare into THE CAMERA - out at the audience - and hurls straight into it, plunging us into

DARKNESS.

THE END