

MUST ESCAPE FROM THE SLAUGHTERCITY

written by

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FADE IN:

BEGIN MONTAGE

- A farmer tends to his crops on their modestly-sized land.

SUPER: 1367 A.D.

- Dozens of vendors rest in the downtown region of a city.

- The townspeople and farmers trade foods and items with one another. Some of the vendors receive much more foot-traffic and trades than the others.

- One vendor receives unique seeds to plant, and this farmer increases their produce production.

- People who don't possess items of interest wander the outdoor farmers's market very hungry.

- One of the vendors catches a man attempt to steal some fruit from him. He tosses the man out.

- A farmer trades lots of food for the deed to a family's home and property, and he vastly increases his crop production.

- He converts the family's old home into a barn with stables, and the farmer purchases exotic animals to graze. He herds his cattle inside the barn to sleep.

- Inside various farm houses, at their dinner tables, families of farmers eat the flesh of the animals they raise.

- A grocery store opens inside the city. The store features many different varieties of produce and grains, and it is full of customers.

- The outdoor vendors receive hardly any more business. Their produce is not as symmetrical or uniform in colour than what the store has to offer.

- A large group of construction workers work throughout the daylight hours. They work over the course of three days, until they complete the building.

- The finished structure is a bank, and there is a long line of people who wait to enter it that goes on for many blocks.

- Someone exits the bank with a thousand dollar bill in their hand. The person stops to examine the currency more closely.

END MONTAGE

INT. BARN - NIGHT

A group of fifty-five farmers sit in their assigned seats that spiral and form circles around each other.

One FARMER stands in the middle of the seated farmers, and he leads the forum.

FARMER

We are gathered here tonight to discuss the future well-being of farmers everywhere. It is no surprise our numbers have been severely dwindling, and we have recently discovered the source of our suffering. Animals are to blame. More specifically, it is our consumption of food that is derived from animals that is making us ill and has been killing our kind for generations.

There are many murmurs from the seated farmers.

FARMER #2

Outrageous!

FARMER

It is true, if we want our health to improve we must cease the eating of animal products. I know not all of you will follow this path, though if we want to insure our reign over this planet, most of us must transition.

There are more murmurs from the conglomerate of farmers.

While the farmers state their displeasure, a WELL-DRESSED MAN writes carefully on a large scroll, that rests on a plastic-covered table.

FARMER (CONT'D)

Next up, how do we punish the ones responsible for the drastic drop in our population? Well, I have good news. A decision has been made to lower the price of food made from animals, so that even the poorest peasant could purchase it if they so desire, and trust me they will.

(MORE)

FARMER (CONT'D)

Not only that, we will begin mass producing the species of animals who have negatively affected our health for so long, and they will be forced to endure a living hell for the rest of eternity, and their only escape will be a slow and painful death brought on by slaughter.

The farmers all begin to clap and declare their approval.

FARMER #3

Here, here!

FARMER #4

Well done, brother!

FARMER #5

That'll teach 'em!

The well-dressed man finishes his work on the scroll.

WELL-DRESSED MAN

I've finished! Now, for you all to sign it.

The farmers get up one by one, walk over to the table, and line up to place their signature on the scroll.

The scroll reads at the top of the page: 'IN CONGRESS, JULY 4, 1776. The unanimous Declaration of the thirteen united States of America,'.

EXT. HIGH SCHOOL - DAY

Many students and family members sit or stand on the bleachers, that overlook the track and field arena.

A track event goes on. The young woman in the lead is JAIMIE.

Among the cheering spectators, there are her biggest fans, and best friends, TAMIKA, BRAYDON, EARL, and CLIVE.

Jaimie is first to cross the finish line.

INT. STORAGE SHED - NIGHT

After the track and field events are over, the five best buds smoke weed and get high together, except for Jaimie who remains sober, inside the storage building of their school.

EARL
You absolutely killed that
thousand-meter race, Jaimie!

JAIMIE
Thanks, Earl.

EARL
You sure you don't want a
celebratory toke?

JAIMIE
I'm good, thanks.

EARL
Your loss.

Tamika hands Earl the marijuana joint.

EARL (CONT'D)
Thanks, Tams.

Earl takes a long inhale from the joint, then holds the smoke
in his lungs.

EARL (CONT'D)
Tell coach Chow-wow thanks for
letting us smoke in here. How do
you convince a crank like him to
hand over the keys to this place?

Earl blows out the smoke, finally.

JAIMIE
I just tell him I need access to
the track equipment so I can
practice after school, and he
usually agrees. All he asks is that
I return the keys to him in the
morning before his classes start.

TAMIKA
Old Chowski has his moments, but
deep down he's a good man.

JAIMIE
Tamika's right.

CLIVE
Well, you know what they say, you
can always find at least some good
in everyone.

Braydon laughs to himself, and all his buds look over at him.

EARL

What's so funny?

BRAYDON

It's just I'm sick of hearing there's always some good in people, or that everyone is just trying to do their best in life. I know that is a lie because I know that there are people whose sole purpose is to bring suffering and death upon others. I know that pure evil does exist, and if nothing is done about it, the Earth will end, in our lifetime.

EARL

Oh great! It's time for another one of Braydon's kooky conspiracy theories! What are you going to blame on the government this time!?

BRAYDON

Oh nothing, except for a race war that has lasted millenniums.

(beat)

It is pretty much common knowledge by now that the people in charge of everything worship the devil.

CLIVE

Maybe we shouldn't be talking about this?

Clive takes his phone out of his pocket and points to it.

TAMIKA

Shut up, Clive! I want to hear what Braydon has to say.

BRAYDON

They worship a devil, but not exactly the same devil that religions speak of. This devil had white skin, not red, though its eyes were red.

(beat)

Well, it all began at the dawn of humanity, after humans had evolved from apes, everyone's skin was black. There were no other races, and what did this race of first-ever settlers worship?

TAMIKA

Nature!

EARL

Chicken?

JAIMIE

The sun.

BRAYDON

You're all right, Jaimie especially. They worshiped the sun, and everything it shone its light on. Animals included.

EARL

I knew this would end up having a preachy vegan message!

TAMIKA

You brought it up first. Let him finish his story.

BRAYDON

The planet was truly a peaceful place. Until one day, an Albino child was born, and he becomes what is known today as satan. After the Albino child learned that he would not live as long or as freely as his Black family would, he decided to create his own race of White people, who could outlive and have more freedoms than the rest of humanity. So, the Albino raped his own family, and members from his community, then moved on to other communities, until he had a big enough army to wipe out the Black race entirely. Of course, the Whites were unsuccessful, though that does not stop the ones in power, the evil, from trying to live up to the legacy of the crazed Albino child. Just think about it for a minute. Decades ago, the government exploited Blacks through slavery and segregation, now they use the prison and police systems to take away their freedoms. Doesn't it feel as though the Black race is being targeted? Most don't know this, but every three seconds someone dies from starvation.

(MORE)

BRAYDON (CONT'D)

Three fucking seconds. Someone's dead. One, two, three, someone's dead, and it's usually a Black African baby who dies. Still, that's not the number one killer of Black people. What is the number one killer of Black people?

(beat)

Heart disease.

EARL

I thought it was the police.

TAMIKA

No! Mo! No more lies! From the Po!
Po! They treat the poor like lice!

JAIMIE

What the heck was that?

TAMIKA

That's the new song by LR SKY,
don't tell me you haven't heard it yet!

EARL

If one more person talks to me
about this LR dude, I'm going loco
on a motherfucker!

BRAYDON

Anyways. Heart disease is caused by clogged arteries, and what causes clogged arteries? Fat does, and what foods contain the highest concentration of fats? Animal products. Factory farming is just a way to make people disease-ridden. It's a way to control the population against minorities in favor of Whites, and in the same process, sacrifice animals to satan, aka the White people who have power over the world, aka the crazed Albinos of the twenty-first century.

TAMIKA

That is what you believe?

BRAYDON

I'm not entirely sure. It's just that-- My greatest fear in life is the evils, and that is what I believe their philosophy is.

EARL

I have to admit Braydon, you might be certifiably insane, but you sure do have quite the imagination.

INT. BRAYDON'S APARTMENT - DAY

Years later, Braydon wakes up and gets out of bed, his girlfriend ANYA still asleep beside him.

He goes to sit at his desk, opens his laptop then his email.

He sees the latest message. It is from his friend Earl and he reads it.

SUPER: You have to check this out. I think you're going to like it. I'm still not sure if it's real or staged.

There is a link that Braydon clicks on.

It is a video update from the world-famous hip-hop singer/actor, LR SKY. He reads the title of the video: 'My Eyes Are FINALLY Open', and sees it has close to one-hundred-million views.

Braydon clicks play and watches.

A friend of SKY videotapes his reaction to whatever it is they watch on TV. He has a look of devastation.

Next, LR SKY sits in front of his computer and records a video of himself.

LR SKY

So. I'm a changed human being. Today, me and my mates decided to look up vegan videos on the web, so we could make fun of all the scrawny veggie-lovers. Instead we found the video I will play for you shortly. I strongly advice everyone watches with an open-mind, and heart, and to all the punk-snitches who doesn't watch the doc my boy Trip suggests at the end, wake up!

He plays a video of the angry animal activist, or TRIPLE A for short.

Triple A approaches a large group of Black men and women who drink and smoke and socialize, and who are in the middle of a barbecue on their front yard.

The activist's camera operator films the scenario from behind a car from afar.

TRIPLE A

I see you all are having a barbecue. What's that you're grilling over there?!

Triple A points a microphone towards the grill-cook. A DRINKER sits with a group of his friends and responds loudly.

DRINKER

I don't know. All I know is it's going to taste good! Get a whiff of that.

He inhales deeply.

DRINKER (CONT'D)

It's like I died and went to Heaven!

The others laugh, though Triple A is not amused.

TRIPLE A

So you're saying you like the taste of shit?

DRINKER

What the fuck!? It's meat, man. I think you need to get your nose checked. Do you smell shit all the time, or only when you talk?

The others laugh again.

TRIPLE A

You must not have heard. The rotting flesh that you call meat, is covered in the shit and piss of the murdered animal it was stolen from. Meat is tested so that there is a safe amount of shit covering your food. So technically, you might not have realized this until now, but, you enjoy eating shit.

DRINKER

You're asking to get your face caved in, you know that? Make one more snide remark and you're a dead man.

TRIPLE A

I believe you. After all, you and your kind are already responsible for the death of millions of people, and it's mostly Black babies you're killing.

DRINKER

Oh okay, I get it now, you're one of those schizo crackers. You've got some explaining to do before I stomp you into the ground. Enlighten us, in whatever delusional world you're living in, how are we killing Black babies?!

TRIPLE A

Every three seconds an unfortunate soul dies of starvation. I'm sure you didn't know, otherwise you wouldn't be doing it, but because of your flesh-filled diet you are preventing food from reaching the mouths of your fellow Africans.

DRINKER

How the fuck did you come to such a bull-shit conclusion? You crazy motherfucker.

TRIPLE A

It's supply and demand. You demand eating animals, and those animals you eat need food, so currently there is enough food being produced to feed every starving person on the planet. So, if you, and all other careless, carnivorous savages decide to go vegan, we could stop mass-birthing cows, chickens, and pigs, and all the food for them would instead go towards ending world hunger. So what will it be? Will you go vegan, or will you continue letting African children starve to death?

DRINKER

That's it!

The group of men get mad and they get up slowly and are about to fight the activist, when suddenly their crew's most respected member, REESE, speaks up.

REESE

No violence, brothers.

Reese sits by himself to the side of the group. He sparks up a blunt, inhales from it, then blows out the smoke.

DRINKER #2

But Reese, he's disrespectin'--

REESE

If what this man says is true about what is happening to our people in the home-land, then I agree, together we are responsible for the deaths of hundreds of thousands of Black babies. We have been selfish and ignorant. I am disgusted with myself, we all should be. It is time for this silent racism to end, once and for all. We know the ones with the money aren't going to help our African-family. So, it is up to us to no longer be accomplices to a corrupt and brainwashing system. We must inspire others to help end this cycle of death. It's about time. Thank you friend, for opening my eyes.

TRIPLE A

Thank you, for being a reasonable human being. I hope you all have a good day.

Triple A and his camera person exit the scene, then the video cuts to him standing in front of a green-screen that features slaughterhouse footage.

TRIPLE A (CONT'D)

Thanks to everyone who watched this, and if you enjoyed what you saw, or if it made you think for a split-second, then go watch the amazing documentary Earthlings. God bless.

The video ends and Braydon contemplates what he just watched, then smiles to himself.

BRAYDON

Wow.

EXT. STREET - DAY

Hundreds of thousands of citizens march through the streets, and carry signs that promote veganism.

Among the outskirts of the enormous crowd stands a NEWS PERSON who reports on the march.

NEWS PERSON

The streets here in Montreal are absolutely bursting at the seams with people, in support of veganism, and this is not just occurring in Canada. Many across the planet now celebrates the recently released statistic stating that the majority of people on Earth now follow a vegan lifestyle. It began as a grass-roots movement among the Hippie and some Asian communities. Then it gained wide-spread recognition when it was picked-up by the African community, soon after, the movement spread to the rest of the globe.

In various other countries around the world, more jam-packed marches also occur.

Back in Montreal, the news person in Canada continues their report.

NEWS PERSON (CONT'D)

One thing's for certain, I have never felt better since becoming vegan, and I'm sure so many feel the same, on this day especially.

EXT. BRAYDON'S HOUSE - DAY

Braydon's family home is old-fashioned with a front-porch with steps.

A drive-way to the right of the house that leads to a wooden-fence and gateway to the backyard that has a second porch, a pool, a garden, and some trees.

INT. BRAYDON'S HOUSE - DAY

Braydon and Anya and their son WALKER all help prepare for the arrival of their friends.

Walker places a platter of vegetables on a table that a fabric tablecloth covers.

He picks up a carrot to eat, but his mother slaps his hand. He winces, then drops it back onto the plate.

ANYA

Wait until our friends arrive,
darling.

WALKER

I was just going to have one!

The best buds are now in their forties, and all of them except for Jaimie are married parents of a single child, while Tamika is a single parent of two. Their kids are best buds to each other too.

Clive is married to ROXY, and they are the parents of HALLY.

Earl is married to MARIA, and their son is named JOEL.

Tamika is the mother of LAURENCE and MELINA.

They all sit in the living room and chat with each other, while a news channel plays on the TV. The screen shows the parliamentary building, and focuses on an empty podium.

The PM walks into frame of the TV screen.

ANYA

Quiet everyone, it's starting!

The PM now stands behind the podium and delivers her announcement.

PM

Citizens of Canada, it is time for
me to address the public regarding
all of your recent concerns.

(MORE)

PM (CONT'D)

The reason we continued the operation of slaughterhouses across our glorious country up until recently, was to keep the world safe, by serving almighty God. It is a matter of the continued survival of the human race. As the years progressed, more and more sacrifices were required. If we fail to meet this quota, Earth as we know it would cease its regular, routine functionality, and even in time, stop spinning on its axis, which would cause the destruction of all life on Earth as we know it. It is projected that the number of animal sacrifices for the current year will be much too low for any sort of appeasement. That is, unless everyone returns to an omnivorous diet. The entire world will resume the practice of factory farming with or without the approval of its citizens. Eleven years ago, we were all worried about petty things, but now all of you must band together to do something truly spectacular. To make Earth a better place, a livable place. Unfortunately, we have chosen the wrong path, and now we are counting on all of you to right the course. For it is God's will, the world must again consume animal products, and to help achieve this, all citizens who continue living a vegan lifestyle from here on out, will be placed in prison, without bail and without trial. I trust you all will abide by the new law, and help make Canada a shining example. We realize that shopping areas will no doubt run out of food made from or with animal products, so please, for your safety, dial this toll-free number to speak with a personal delivery service that has been set up temporarily for this dire situation.

A telephone number flashes on screen three times.

PM (CONT'D)

Thank you for your time, Canada.

The PM exits the frame of the TV screen.

The young buds turn away from the screen to exchange confused glances with one another. Then Walker turns to his father.

WALKER

Dad? What's going on?

BRAYDON

I don't know, son.

Braydon thinks to himself.

BRAYDON (V.O.)

This can't be happening.

TAMIKA

You were right all those years ago,
now it's happening again.

BRAYDON

What?

TAMIKA

The government are satanists. You
predicted it years ago, then when
everyone else found out, we-- We--

ANYA

We swore to wait until our kids
were grown to tell them this.

TAMIKA

We don't have much of a choice now,
do we, Anya?!

LAURENCE

Tell us what?!

EARL

What are you talking about? He said
it was to appease God, not satan!

TAMIKA

You believe that? Remember. You put
a lamb and a knife in a room with
Jesus and satan, which one would
murder the lamb?

EARL

Maybe-- Maybe there's things we
don't know about. Things only the--

JAIMIE

Tamika's right. This is quite
obviously the work of D'evils.

Clive hugs onto his wife tightly.

CLIVE

No. No you're wrong!

ROXY

I thought we got rid of-- It
couldn't be!

BRAYDON

It is. It's them. They're back.
Maybe they never left.

INT. NEIGHBOURS' HOUSE - DAY

The dead bodies of Braydon's neighbours lie in various rooms
of the house.

In the kitchen, stands a family of six farmers, who wear
burlap hoods, and metal head-bands that feature their own
unique set of deer and ram horns.

The head-band of the LEAD FARMER has a make-shift crown made
of human ribs.

He reaches both hands into the body of one of Braydon's
neighbours, who is dead tied to a chair with a hole in his
chest cavity.

He tears out two ribs to add them to his collection with
super-glue, while his family bangs their weapons together or
against the floor.

EXT. NEIGHBOURS' HOUSE - DAY

The hooded, horned family exit the home and disperse to
surround and survey their next victims in the house across
the street.

EXT. BRAYDON'S HOUSE - DAY

The crazed family of farmers nears the bud's house.

INT. BRAYDON'S HOUSE - DAY

Clive paces the floor, while he tries to make sense of their discovery.

CLIVE

This is impossible.

(beat)

Not again.

(beat)

What do we do? Anybody got any bright ideas?!

Roxy grabs hold of his shoulders, and tells him her plan.

ROXY

We need to get out of here. We all heard the PM. The cops could show up any second, to throw us in prison! I'm not waiting around for that to happen. Clive. Hally. We are leaving!

CLIVE

Yes. If you think that is best for our safety, my love.

HALLY

I'm staying.

ROXY

Sweetheart, no. It's not safe here, we need to get out of the city.

HALLY

I'm staying with my friends.

ROXY

No. You are leaving with us, because we are your parents and family is more important than friendship.

HALLY

Mom-- I-- I can't abandon them.

ROXY

But you're prepared to abandon us. Your own family?!

HALLY

Nothing before family, I know.

(beat)

It's just that--

ROXY

Just nothing. Choose your words carefully, sweetie. Don't you forget who raised you. Haven't I always been there for you, taken care of you? Saying no to me now is worse than a slap to the face. How dare you!

HALLY

I love you, you know I do. I will always be grateful you took care of me, though please just listen. I--

CLIVE

Let's just go Roxy. The sooner we leave the better.

ROXY

I'm not leaving without my daughter. What will it be, Hally? Will you force us all to stay and die?! Or, shall we leave now so our family has a chance of surviving? The choice is yours.

CLIVE

We don't have time--

HALLY

Wait.

(beat)

I'll go too.

LAURENCE

Hally, no.

JOEL

There's no telling what else the government could have planned for us outside these walls! It's not safe to leave here!

HALLY

It will be alright.

Hally joins her parents side.

ROXY

There. Doesn't making the right choice feel so much better?

HALLY

Yes, mother.

Jaimie joins them too.

JAIMIE
I'm going too.

Clive and Roxy give Hally a hug, who hugs them back halfheartedly. Then Clive addresses the rest of his buds.

CLIVE
You all should reconsider staying.

He gives them a nod before he leads his family outside to their car.

JAIMIE
Good luck.

The buds wave goodbye to Jaimie, who exits the house too.

INT. CLIVE'S CAR - DAY

The car in front of Clive and his family drives forward into the police checkpoint, that is made up of a very large blue tarp, set up like a tent.

Two officers close the entrance to the tent and block the family's view of the vehicle inside.

Clive sits in the driver's seat with his wife Roxy beside him, and their daughter Hally in the backseat.

Their car is at a stop behind a guard gate, in front of a long line of other vehicles.

CLIVE
I knew we should have stayed on Oxford street.

ROXY
It wouldn't of made a difference.

CLIVE
This is not good! I'm too nervous. I don't know if I can do this, Rox. Can you sit in the driver's seat for me? Please dear, let's switch seats.

ROXY
Just calm yourself, sweetheart. Hopefully it won't be necessary, though be ready for my signal.

INT. POLICE CHECKPOINT - DAY

The car inside the checkpoint is now gone.

The officer in charge of stops give the two officers at the entrance a thumbs up.

They open the tarp for the next vehicle.

The gate-arm lifts, and Clive pulls up his car into the tent and next to the COP who waves them over.

CLIVE

Hi, officer.

COP

Hello. Have you all consumed your daily intake of animal products on this fine day?

Clive laughs nervously.

He notices behind the officer who questions them there is a different officer who shines a large, strange-looking, leather-encased gun with a rag and polish.

CLIVE

What?

COP

Give me your finger.

CLIVE

My finger, sir? Why do you--

COP

Your finger.

Clive holds out his finger, and the officer uses a blood sampler to prick Clive's finger and take a drop of his blood.

The officer turns his back to them to walk over to his partner and hands him the device to perform the examination.

Clive looks to his wife, who gives him a nod to proceed, then Clive puts the pedal to the metal and tries to escape from the checkpoint.

The officer with the hi-tech weapon gets up and moves to where the vehicle was at a stop earlier. He aims his gun at the back of Clive's car as it retreats.

Hally hunkers down to protect her head, while both her parents lose theirs when the officer pulls the trigger once and fires one-hundred bullets per second at them.

Clive's car, now with both front and back windshields in pieces, slows to a stop.

EXT. POLICE CHECKPOINT - DAY

The officer exits the tent and starts to stroll over to Clive's car.

Suddenly he is struck by the vehicle Jaimie drives. Him and his gun launch into the air.

Jaimie hits the brakes and her and the officer both come to a stop, the hi-tech gun between them on the road, a lot closer to the cop.

Jaimie gets out and runs at full speed to the gun, while the cop limps the short distance to get to the gun before her.

INT. BRAYDON'S HOUSE - DAY

The young buds all sit in the living room and continue to watch the NEWS REPORT on TV.

NEWS REPORT (O.S.)

Once again, here is the message the Prime Minister delivered earlier this afternoon.

Meanwhile, the older buds get high together in the attic by use of their preferred paraphernalia.

ANYA

There's no way they could actually force us to do this. What are we going to do?!

TAMIKA

You'd be surprised at how quickly a law can be put forward, I think we need to prepare for the worst.

Braydon blows out the marijuana smoke, while he listens to his friends opinions with a pensive stare through the eye-holes of the gas mask bong he wears.

EARL

I don't want this to get out of control. I say we--

Walker hurries up the staircase, and then calls up to the adults in the attic.

WALKER

Stop smoking up there and get your butts down here! Quick!

The adults put out then put down their smoking paraphernalia.

The grown buds hurry downstairs into the living room to watch the news report with their children.

On the TV screen, a news person sits behind a desk and relays the latest information.

NEWS REPORT

For those just joining us now, we have just received some extremely shocking footage we are going to share with you momentarily. Normally, our news station would not play such graphic footage for our viewers, but under the current circumstances, we felt we must bring to light the violence that is happening in our fair city.

(beat)

Please, brace yourselves.

On the TV is various footage shot on different cell phones. Many farmers enter the local mall. A small army of farmers surround all the exits.

The farmers proceed to use canes and pitch forks to beat and stab the people inside the mall.

A group farmers block the path of a woman, while a tractor with a tooth-bar attachment is about to run her over.

Before the viewers see the woman get impaled and run over, the footage cuts to a large group of farmers in the street who enter the city's downtown area. Some of them lead baby farm animals by leash.

The farmers then slit the throats of the baby animals in front of members of the public, then they kill the people who try to stop them.

More footage is shown that depicts more violent images and the sounds of screams and cries from the victims.

The buds all watch with fear and or disbelief on their faces, and there are moments when a few of them have to look away from the TV screen.

BRAYDON

That's enough, Walker. Please, turn off the TV.

The buds can watch no more and Walker turns off the television.

JOEL

This is absolutely fucked! How is it possible the whole world turned to shit this quickly!?

MELINA

The farmers in our region must have been given free reign to kill anybody they so choose.

WALKER

The police probably have orders not to interfere.

LAURENCE

So it's over for us. We are all going to be killed, or put in prison for the rest of our lives.

MELINA

I hope Hally is okay.

WALKER

We need to try and stay positive, and keep our composure.

ANYA

Don't worry, Melina, she has her parents to look after her.

TAMIKA

Don't forget about Jaimie! She has a good heart, and she'll stop at nothing to protect her friends!

BRAYDON

At least now we know, we'll be safest if we stay inside and keep close guard over each other. I'll go get some sleeping bags, looks like we'll all be camping out in the living room until further notice.

(beat)

Nothing bad will happen to us, if we stick together.

INT. BRAYDON'S HOUSE - NIGHT

Melina wakes up. Her friend Walker and her brother Laurence are still awake and they watch more of the news with the volume on mute with subtitles on.

They both watch too intently to notice Melina exit the room.

Melina enters the kitchen alone, grabs a glass from the cupboard, then walks over to the sink, turns it on, and looks out the window while her cup fills.

One of the horned farmers busts his gloved hands through the window. Melina screams.

The farmer quickly puts her in a head-lock, brings her head out of the window, and is about to slice her throat using the broken window glass.

INT. SLAUGHTERHOUSE - DAY

A cow has her head held in place by a large mechanical device. A worker steps forward and slashes a knife across her throat. Blood pours from the wound.

INT. BRAYDON'S HOUSE - NIGHT

Blood pours from the wound in Melina's neck.

INT. SLAUGHTERHOUSE - DAY

The cow struggles with all its strength to break free from the mechanical device, and escape its attackers.

INT. BRAYDON'S HOUSE - NIGHT

Melina is still in a head-lock and she struggles intensely to escape the farmer's grasp.

Laurence runs into the kitchen and tries unsuccessfully to get his sister free.

The rest of the buds rush into the kitchen and help him.

They grab hold of Melina's legs and try to bring her back into the house without injuring her further.

EXT. BRAYDON'S HOUSE - NIGHT

The farmer who has a hold on Melina plays tug-of-war against the buds with her body.

Next to the back door there stands a second farmer who has a pitch fork held ready to stab whoever exits the house.

INT. BRAYDON'S HOUSE - NIGHT

Anya grabs a large knife and is about to exit the back door to stab the farmer who has Melina hostage, when her husband stops her.

BRAYDON

No, don't! It could be a trap. Who knows if there's more out there, waiting.

She nods in agreement, then she hurries to the window. The farmer sees Anya approach and retreats before he receives a stab wound in his arm.

INT. BRAYDON'S HOUSE - NIGHT

Melina is placed gently on the kitchen floor.

INT. SLAUGHTERHOUSE - DAY

The mechanical device dumps the bleeding cow onto the floor.

INT. BRAYDON'S HOUSE - NIGHT

Anya and Braydon both guard the window, while Maria grabs a cloth to help tend to Melina's neck.

MARIA

Someone get me a first-aid kit, quick!

WALKER

I'll get it!

Walker rushes out of the room to retrieve the kit.

MARIA

Don't worry sweetie, you're going to be alright!

Maria puts pressure on the wound, while Melina writhes around in incredible pain.

INT. SLAUGHTERHOUSE - DAY

The dairy cow writhes around frantically on the hard cement.

INT. BRAYDON'S HOUSE - NIGHT

The other buds all try to come to terms with their situation, while Melina tries hard to breath.

Now, Melina is unconscious and has fresh-stitches along her throat.

MARIA
 Braydon, give us a hand lifting
 Melina onto the couch.

Earl, Maria, Braydon, and Anya place Melina onto the couch in the living room, and her friends stay by her side and wait for her to wake up.

Now Tamika stands guard at the window, while everyone else waits in the room with Melina, whose eyes flutter open.

MARIA (CONT'D)
 She's awake!

Everyone perks up and Tamika rushes into the room, and over to her daughter.

TAMIKA
 Oh baby, I thought I had lost you!
 I'm so happy you're alive!

MELINA
 My neck really hurts.

TAMIKA
 The pain will go away soon, dear.

MELINA
 I hope so.
 (beat)
 Thank you Maria, I would be a goner
 if it weren't for you.

Earl quickly exits the living room to go defend the kitchen.

MARIA
 I'm happy you're okay.

LAURENCE

So am I.

Melina smiles at her brother, then Earl rushes back into the living room, and everyone turns to look at him.

EARL

We're in trouble.

Inside the kitchen, both the kitchen window and the back door have been left open.

The buds split up into teams of two to search the house, each with their own weapon, while Tamika stays in the living room to protect Melina, and Laurence guards the broken window.

The buds meet at the door to the basement, after they search almost all of the house.

WALKER

They must be down there. It's the only place we haven't looked.

A couple of the buds look away for a second or two.

MARIA

I'll stand guard right here.

JOEL

Nice mom, real brave.

MARIA

What? Would you rather stay up here, alone?

Joel shakes his head, no.

MARIA (CONT'D)

That's what I thought.

WALKER

Enough you two. Everyone prepare yourself. We're going to have to do some fighting. We may even have to end a life or two.

Maria stays at the entrance to the basement while the other buds go search downstairs.

Meanwhile, the farmers leave their hiding places, that the buds were too scared to check during their initial search.

In the basement, the buds hear Maria scream, and they try to hurry back upstairs, except two more of the farmers descend down the basement steps.

One of them has a butcher's knife and he grabs hold of Joel. The other blocks the buds' path with himself and a pitchfork.

FARMER #6

Put down your weapons, and the
youngin' lives.

The buds all look to one another, then they put down their weapons. The farmer lets Joel go. Joel rushes over to his dad's side, eyes watery.

JOEL

Dad, what do we do?!

Earl thinks hard to himself.

The two other farmers upstairs take Maria to the back door.

They move past Laurence who cowers at their presence and lets them leave, while his friend Joel's mom screams at the farmers to leave her be.

MARIA

Please stop! Let go of me!

On their way out the door, one of the farmers lifts the water jug off the dispenser and brings it with them, as its water drains out onto the floor.

Maria's screams continue.

Back in the basement, Earl makes his decision.

He picks up his son, lifts him over his head, while the farmers brace themselves.

Braydon tries to reason with Earl, and the other buds stand there in shock.

BRAYDON

No, Earl! Put him down!

Earl throws his son at the closest farmer who stabs into him with his pitch fork, and struggles too keep him afloat. Then with all his might the farmer lifts him as high as he can.

Earl runs at the farmer and kicks his foot through the pitchfork handle.

Earl's son drops into his arms. He tosses him at the farmer once again, and this time the body knocks him down and lands on top of him.

The second farmer gets scared and runs away.

Earl moves over to the fallen farmer, pulls the sharp end of the pitchfork out of his son, then stabs it through the farmer's throat.

EXT. BRAYDON'S HOUSE - NIGHT

The two farmers carry Maria over to the tree in the backyard, then one of them ties rope around her ankles, while the other hammers a looped-end stake into the ground.

The farmer from the basement runs out of the house to notify the leader what happened.

Earl runs outside, and almost immediately, one of the farmers overpowers him and takes him away from the bud's house to an unknown location.

One of the farmers at the tree now brandishes a large carving knife, while another starts to pull the rope to lift Maria.

Joel hobbles out of the house while he clutches at his wound.

JOEL

Stop! You pieces of shit! You
fucking psychos!

The farmer lets go of the rope and Maria lands hard on the lawn. Two farmers easily take hold of Joel, while he tries his best to escape their grasp.

They bring Joel in front of his mother.

They make him watch as they string Maria up upside down by her feet from the tree branch.

INT. SLAUGHTERHOUSE - DAY

A long, endless-looking line of hens who hang upside down by their feet travel on a moving track.

EXT. BRAYDON'S HOUSE - NIGHT

The farmer with the knife steps forward and drags the knife's edge across Maria's hands first because she uses them to protect her neck.

When she moves them he drags the blade across her neck in one swift move.

INT. SLAUGHTERHOUSE - DAY

The female chickens on the track are taken to a spinning-blade that slices the throat of every chicken who hangs by their feet.

Some of the chickens survive and writhe around upside down and flap their wings frantically.

EXT. BRAYDON'S HOUSE - NIGHT

Maria is still alive and she writhes around too and moves in a circular motion with her feet still tied up from the tree branch, and she clutches at her throat.

JOEL

No! You bastards!

Two of the farmers move over to Maria and hold her body still for her blood to fill up the Culligan jug, until she is dead and the jug is half-full.

Next, the farmers force Joel onto his knees.

They use the carving knife to carve a big X across his scalp. Then a farmer each grabs hold of one of the four flaps on Joel's head. They begin to pull with all their might.

EXT. FUR FARM - DAY

The flesh is torn from a fox. The recently-skinned fox moves his head around, still alive.

EXT. BRAYDON'S HOUSE - NIGHT

A recently-skinned, still alive Joel reaches his hand to his best buds inside the kitchen who all stand at and watch from the window.

They bear witness to this horror with faces of utter dread.

EXT. POLICE CHECKPOINT - DAY

Jaimie reaches the hi-tech gun before the police officer, and uses it to strike him in the head, which knocks him unconscious.

One moment later, after she shoots all the other officers at the checkpoint, Jaimie walks over to Clive's car.

INT. CLIVE'S CAR - DAY

Hally still lies down in the back seat.

Jaimie first examines her dead friends in the front seats then she opens the car's back door. Hally looks to her with a devastated look.

Jaimie holds out her hand for her to take.

INT. BRAYDON'S HOUSE - DAY

There is a knock at the front door.

The buds all slowly make their way to the front of the house, and Braydon peeks through the eye-hole.

BRAYDON

It's Jaimie and Hally! They're
alive!

Braydon quickly opens the door and Jaimie and Hally hurry inside the building.

Jaimie still has the police gun. Blood covers their clothes.

LAURENCE

What happened?!

ANYA

Why are you covered in blood?

JAIMIE

Turns out Roxy was right not to
trust the local police. She and
Clive were both killed by them.

HALLY

It's not just cops, though! We've
seen farmers committing murder
openly in the streets!

JAIMIE

From the looks of them, Hally, I'd
say they have already figured that
out first-hand. How many are there?

BRAYDON

Five that we know about. Earl managed to kill one, before they took him. He tried to save Maria. She's dead now.

HALLY

What about Joel, and what happened to Melina?

WALKER

Joel's dead, Hally. Melina is alright, though she was attacked and she's injured. She's in the other room resting.

Hally leaves quickly to go check on her best friend.

EXT. BRAYDON'S HOUSE - DAY

There is a farmer on the roof, and he places a tube inside the top of the chimney.

INT. SLAUGHTERHOUSE - DAY

Slaughterhouse employees force three pigs inside a metal cage-like chamber.

EXT. BRAYDON'S HOUSE - DAY

The tube connects to a pump system on the ground that is attached to a poison gas canister. The farmer on the ground turns on the pump.

INT. SLAUGHTERHOUSE - DAY

The chamber that has the pigs inside of it lowers into a very poisonous gas.

INT. BRAYDON'S HOUSE - DAY

Melina lies down on the couch, still in recovery, and Hally is at her side.

Hally perks up when she starts to smell the poison.

She gets up, wakes up Melina, and helps her out of the room and into the foyer with the others.

HALLY

There's a weird smell over here!
from the fireplace! It must be--

Hally starts to cough from the poison entering her lungs.

Braydon turns on and off the the ceiling lights, then talks to the others in sign language.

BRAYDON

Everyone no more talking! Go to the
kitchen, grab a cloth, cover your
mouth and nostrils with it!

The buds hurry into the kitchen and do what Braydon said.

Then the leader of the farmers shouts at the buds from the backyard.

LEAD FARMER (O.S.)

All of you inside must exit the
building, or you will suffer a
horrible, painful death! We promise
we will show you more mercy than
the poison! And we know you have a
gun on your persons, so leave it
inside, or else we kill your friend
here!

EXT. BRAYDON'S HOUSE - DAY

The buds remove the plywood from the kitchen window, and peer through it.

They see their friend Earl, his hands tied behind his back, on his knees, with a shopping bag over his head.

The lead farmer stands next to Earl with a pistol in his hand. The farmer wearing the rib-crown points his gun at Earl's head.

LEAD FARMER

You have ten seconds! Ten! Nine!
Eight! Seven, six, five--

The buds exit the back door of the house, and the farmer family surrounds them and commands the buds to walk over to the center of the yard.

LEAD FARMER (CONT'D)

By our count, there was eight of
you left! Where is the eighth?!

TAMIKA

He told us he would rather die from
the poison, than face the wretched
evil you people represent!

The lead farmer removes his crown along with his burlap sac
from his head, then hands them to one of his family members.

LEAD FARMER

It is natural to feel fear, when in
the presence of absolute power. All
peasants like you, are nothing more
than play-things to us. You don't
believe me, just take a look at
your friend here.

The farmer who addresses the buds removes the bag off of
Earl's head. The farmers have given Earl a lobotomy, and he
has an electrode attached to both his temples. He looks
incredibly delirious.

LEAD FARMER (CONT'D)

Stand up!

Earl moves his hands apart and the rope around his wrists
undo themselves. He quickly stands up.

LEAD FARMER (CONT'D)

We just need to beat you all into
submission, like Earl here, and in
time, we will once again have total
rule over your bodies and minds!
There's no stopping that!

(beat)

Earl, take the gun.

The lead farmer holds out his pistol towards Earl, who takes
it into his hand.

LEAD FARMER (CONT'D)

Now point it at your friends.

Earl looks over at his friends, then back at the lead farmer,
then down at the ground.

LEAD FARMER (CONT'D)

Oh, is that how it is? You're
forcing me to do this.

The farmer pulls out an electronic button from his pocket.

INT. LABORATORY - NIGHT

A small monkey is in restraints, with electrodes attached to his temples. Scientists press a button and shock the monkey's brain while it shakes violently and makes awful screeches.

EXT. BRAYDON'S HOUSE - DAY

Earl is on the ground and he convulses uncontrollably, while electricity flows through his brain.

The lead farmer turns him onto his back, pulls a tiny funnel from his pocket and also a pill bottle.

He opens the bottle and pours almost all of the pills through the funnel down Earl's throat. The farmer gets off Earl and tries to control him again.

LEAD FARMER

Now, pick up the gun, and point it
at these pathetic friends of yours!

Earl complies this time. He picks up the gun, gets up fast and points the gun at his best buds.

LEAD FARMER (CONT'D)

Now--

Suddenly, the lead farmer's head explodes into a bloody mist.

The buds turn to where the hundreds of bullets came from.

INT. BRAYDON'S HOUSE - DAY

A large cloud of marijuana smoke rises from the face of Walker. He wears and uses his father's gas mask bong.

He shoots more of the farmers, then lights his bong bowl again and inhales then blows out more smoke.

Blood, guts, and limbs litter the yard, though no dead farmer bodies.

Walker packs the bong bowl one more time for his upcoming trek through the house.

EXT. BRAYDON'S HOUSE - DAY

The buds turn off the farmer's gas pump.

Walker runs out of the back door, he takes off the gas mask bong, and the marijuana smoke lingers in the air.

Walker pukes up a bloody-fluid while he coughs like crazy.

INT. SLAUGHTERHOUSE - DAY

The three pigs inside the gas chamber all screech, while their lungs fill with poisonous gas that burns them inside and out, until they can no longer stand.

EXT. BRAYDON'S HOUSE - DAY

Walker is now on the ground and starts to convulse, while foam forms from his mouth, and the buds hurry over to him.

INT. BRAYDON'S HOUSE - NIGHT

The buds all enter the kitchen from outside. Braydon and Anya carry Walker's arm over their shoulders to help him walk.

BRAYDON

Jaimie, please help carry Walker to the couch so he can lie down.

JAIMIE

Sure thing, Braydon.

Jaimie takes Walker from his parents and they exit the kitchen, towards the living room.

BRAYDON

Kids, go sit at the table. We'll be in shortly.

The young buds also exit, into the dining room.

Braydon walks over to the telephone, picks up the receiver, and dials a toll-free number.

The buds who sit at the table say nothing to each other. They perk up when their parents enter.

Braydon places a plate of chicken fingers at the center of the table. He also holds the police gun in his other hand, pointed towards the floor.

The parents each pick up a finger, one by one, and begin to eat them.

MELINA

No! What are you doing!?

TAMIKA

We must, Mel. If we ever want to make it out of this alive.

WALKER (O.S.)

Have you all gone mad?!

Walker stands at the dining room entrance-way, being held up by Jaimie.

WALKER (CONT'D)

Think of the animals!

ANYA

Don't you see, sweetie? You mean more to us than the animals.

JAIMIE

You guys have lost it! Are you okay to stand, Walker?

Walker nods, yes, and Jaimie lets him go.

JAIMIE (CONT'D)

You people can eat all the animals you want. Though you cannot force your kids to do it also!

Jaimie rushes towards Braydon.

JAIMIE (O.S.) (CONT'D)

I won't let you!

Braydon lifts the gun and shoots bullets through Jaimie's head, which decapitates her, and her body drops to the ground. Bloods pours out of her neck.

HALLY

No! You fuckers!

Hally rushes over and crouches next to Jaimie's dead body.

Then she gets up quickly and gives Braydon a death stare.

Braydon shoots off her leg. She hops on her one foot, and screams in agony.

Her friends hurry over to help prop her up.

Braydon points the gun at them.

BRAYDON
Eat, or be killed?

WALKER
Do what he says.

They move slowly to the table together. They pick up pieces of meat and eat it, filled with disgust.

Braydon lowers the gun.

Walker pretends to choke on the flesh.

After a minute, Anya goes over to her son to help him.

Walker grabs hold of her, breaks the plate that held the chicken fingers, and holds his mother hostage with one half of the ceramic dish.

WALKER (CONT'D)
Drop the gun, dad! Or mom dies!

Braydon does what he's told.

EXT. BRAYDON'S HOUSE - NIGHT

Walker holds the police gun and hurries into his father's car and starts the ignition, while Melina and Laurence, who clutches at a stab wound on one side of his body, help carry Hally into the back seat.

INT. BRAYDON'S CAR - NIGHT

Walker slows the vehicle to a stop.

WALKER
We've got company up ahead.

There are two white, unmarked police cars that face each other at the end of the street, and two officers who stand outside their vehicles and chat with each other.

WALKER (CONT'D)
I suspect there's a road block on every street leading to the hospital.

MELINA
Hand me the super-gun, Walker.

The gun rests on the passenger's side seat. Walker grabs it and hands it to Melina, who takes hold of the hi-tech gun and rolls down the back window.

MELINA (CONT'D)

Start driving, and don't slow down.
I'm going to clear us a path.

EXT. BRAYDON'S CAR - NIGHT

Walker brings the car back in motion. Melina leans half her body out of the window and aims the gun at the first cruiser.

INT. POLICE STATION - NIGHT

A police OFFICER hurries to his boss' desk.

OFFICER

Hey chief, we just received some
new traffic-cam photos.

The officer hands the CHIEF a series of large photographs.

the pictures depict the police cruisers outside the hospital being shot at, the two cops who run out of frame of the photos. The cruisers explode and clears a path for the young buds in their car.

OFFICER (CONT'D)

We think the damage to these two
cruisers was caused by the same
police gun that was stolen from our
screening checkpoint yesterday
afternoon. The kids responsible
have been reported entering the
hospital.

CHIEF

This is ridiculous. How long before
the photo-scans are finished
processing?

OFFICER

We are expecting the scans to
arrive any minute now.

CHIEF

Good. Once we learn the weapon's
serial number I want it
decommissioned immediately. Then
these troublemakers will finally
face the music.

The chief straightens out the photos against his desk then hands them back to the officer.

INT. HOSPITAL - NIGHT

The young buds run through the hospital entrance.

There in the main lobby is a security guard. Walker points the gun at him.

WALKER

Please help, our friends are hurt!

Four nurses approach the buds. Each NURSE holds a blood sampler.

NURSE

First, we will need a blood sample from all of you.

Walker thinks to himself for a second. Melina responds.

MELINA

Fine! Just hurry the fuck up!

INT. HOSPITAL - DAY

It is early in the morning, Walker and Melina sit in the waiting room, while Laurence and Hally sleep in hospital beds after their surgery.

A member of hospital staff receives a notice on her computer that she clicks on. A photo and information for each young bud pops up on screen, along with their phone numbers.

The hospital employee picks up the phone and dials the first number.

INT. BRAYDON'S HOUSE - DAY

The adult buds are tied to chairs. They say nothing.

They turn their attention to the entrance to the basement, when they hear footsteps going up the stairs.

The farmer who got the sharp end of a pitchfork through his throat emerges from the stairway.

He turns towards the parents. Dried blood covers the front of his shirt. He walks over to the parents.

INT. HOSPITAL - DAY

The hospital clerk dials the final phone number and she hears five rings.

INT. BRAYDON'S HOUSE - DAY

The phone rings for a sixth time, and Braydon, now free from his restraints along with the rest of his buds, picks up and speaks into the receiver.

BRAYDON

Hello?

EXT. HOSPITAL - DAY

Four police cruisers and a police storage van pull up to the entrance of the hospital.

Ten police officers exit their vehicles and enter the hospital.

Moments later, outside the entrance to the hospital, the police escort the buds to the back of the police storage van.

The cops open the back doors, Walker climbs in then he and Melina help Hally and Laurence inside the van.

Melina enters the vehicle, then the cops close the back doors, shrouding the young buds in darkness.

The officers get into the front of the vehicle and depart from the hospital.

EXT. BRAYDON'S HOUSE - DAY

The police storage van passes by the bud's house, on its way to the nearest prison.

In the backyard stands Earl, who still points the gun at where his friends once stood. The water jug with the blood inside now gone.

The pills he was force-fed begin to finally wear off. He slowly brings the gun to his head, and Earl closes his eyes before he pulls the trigger.

INT. POLICE STORAGE VAN - DAY

The back doors to the police van open bringing light from outside, and the four young buds exit the vehicle.

EXT. PRISON - DAY

The friends and a group of prison guards stand in front of the enormous complex. The guards guide the buds inside.

There are dozens of other vans that wait to unload their batch of prisoners next.

INT. PRISON CAFETERIA - DAY

Laurence waits in line for breakfast.

A group of inmates surround Laurence.

The lead INMATE who holds a tray of food along with metal utensils steps forward to harass him.

INMATE

You don't belong in a place like this.

LAURENCE

I know that. Nobody deserves to be sent to prison.

INMATE

What the fuck is that supposed to mean?

LAURENCE

I believe rehabilitation is the best course of action at preventing future crimes, while places like this are only built to cause more violence in society.

INMATE

Looks like we got a philosophizer here! What I mean is, you're making the rest of us look bad being in here. The fact that they would imprison a tiny twerp such as yourself in a place filled with killers, and rapists, and real men fighting the system, it's a disgrace to all our good names.

(MORE)

INMATE (CONT'D)

You and the rest of your puny herbivorous friends aren't real criminals. Compared to us normal criminals, you people might as well be Mother fucking Theresa. You all look like you're still in fucking high school! They even have females in here now too!

The inmate picks up the metal bowl that contains his oatmeal off his tray, and pours it over Laurence's head.

INMATE (CONT'D)

Well, we'll make sure the prison guards realize it was a mistake mixing you all in here with us. I love to be the one to tell you this. No vegans allowed!

Then, the violent inmate brings his arm back and before he smashes the bowl over Laurence's head, a knife is thrown at him and it lodges into his back.

The inmate reaches for the knife in his back and when he touches it he winces loudly and lets go.

Him and his gang turn around to see it was Melina who threw the knife.

Her two friends, Hally, who now carries under her one arm a crutch, and Walker are there to back her and Laurence up.

MELINA

Leave my brother alone! You fucking lunatic! What the fuck is the matter with you!? He's only fifteen years old!

INMATE

Listen little lady. You're only proving my point further. If someone can't defend themselves in here, then, they don't belong here. Prisoners need to be able to fight their own battles.

MELINA

Not anymore. From now on there will be no more unnecessary violence. We need to all be allies, especially in a place like prison.

INMATE

You're new here, so I will let what you just said slide this time, but there are rules that need to be followed. Prison rules. It's the strong versus the weak in here, and I know us meat-eaters could take on you vegans any day of the week, with your side feeling the pain.

MELINA

If you don't stop harassing our kind, we'll have to teach you that us vegans are just as capable at bringing pain, than you sick-minded individuals are.

INMATE

Oh? I'll never stop.

MELINA

Oh, we'll stop you. One way or the other.

EXT. PRISON CAFETERIA - DAY

There is a loud ruckus coming from inside the cafeteria.

The doors open and the sound of the non-vegan prisoners declaring their disapproval of the fight that just ended gets louder.

Melina, Laurence, Hally, and Walker are all escorted out of the cafeteria while in restraints.

Back inside the eating area, the guards check to see if the bloodied inmate and his crew are still alive.

INT. PRISON WING - DAY

The four buds are all taken to and then locked inside their own separate Reinforcement Room.

INT. PRISON REINFORCEMENT ROOM - DAY

The room is padded with black leather cushioning, with one small digital monitor high up on the ceiling that projects the outside sky.

INT. PRISON REINFORCEMENT ROOM - NIGHT

Walker exits an enormous hospital building for a day-trip, with his two parents at either side of him.

Walker sits at the dining table and stares sadly at the plate of food in front of him, while his parents and best friends sit at the same table and eat like nothing is the matter.

WALKER

How could you?

Cutlery clatters against plates. The parents and friends stop and look over at Walker. Walker looks up at them also.

WALKER (CONT'D)

How could you send me to that hell-hole? Then sit here and eat like everything is okay. You people make me sick. If I can even call you despicable things people. People have the capacity to feel empathy, and are compassionate! You pitiful things send your only child. Your friend. To an insane asylum? Basically prison. Yes, I realize my actions during that moment now seem insane even to me, though what I needed was time to calm down. Time to rest, and help from my friends and family. Instead, you sent me to prison!

Walker slams his fists on the table, and quickly stands up as he tosses his chair aside, then he starts to pace back and forth.

WALKER (CONT'D)

I hope you all are sent to the psych ward, so you know what it feels like. I hate you all!

Walker's parents and his friends each get up. They walk over to Walker and form a line in front of him. They all have in their hand a large knife. They stab Walker one by one and each of them whisper something into his ear while doing so.

Right before Walker dies, his parents and his best friends remove their human masks and clothes to reveal they were actually anthropomorphic horses all along.

Laurence plays with his pet DOG in the backyard of his parent's house. His dog suddenly pays attention to a high-up hospital window nearby the yard.

Laurence looks at where his dog looks and they both see someone jump through the window and fall to the ground.

Laurence's dog turns his head to his owner and speaks in a deep-sounding voice.

DOG

You're next.

Laurence wakes up in his bed and it appears next to his bed there is a horse-like person who is inches away from Laurence and points at him with a fingered hand.

Laurence is very afraid and he reaches for and turns on the bedside lamp which reveals the horse-like figure was just his small pet dog beside him on his bed, along with the outline of the bedside lamp that looked like the horse-creature.

Laurence's heart beats fast. He gets up since he can no longer sleep, goes to lie on his couch and turns on the TV.

After sometime, Laurence falls asleep on the couch with the lights on. The next time he wakes up, he sees his dog close by and he sits perfectly still and watches Laurence closely.

Laurence rubs his eyes, then after he uncovers his eyes, he sees that his dog has disappeared. There in its place is another horse-person, who now sports a black robe.

The horse points its finger at Laurence once again, and Laurence is so scared he dies of fright.

An airplane is full of passengers, with all seats occupied.

Melina is seated beside the window. Cloudy skies are visible through the glass.

A HORSE-PERSON disguised as a human man sits at the middle section of the plane next to the aisle, reaches into his shirt pocket and retrieves a small bottle of hand sanitizer.

He pops the lid, and turns the bottle upside down. The sanitizing gel pours out of the nozzle onto his hand.

The horse-person rubs the sanitizer all over his hands, then his neck and face, until it soaks in to his skin.

The horse-creature incognito presses the service button on his armrest.

Seconds later, a STEWARD makes his way over to him.

STEWARD

Let me guess. More hand sanitizer?

HORSE-PERSON

I'm sorry to be a bother.

STEWARD

I'm sorry, sir, my supervisor has informed me not to supply you with anymore potentially hazardous materials.

HORSE-PERSON

What about my condition?

STEWARD

I'm aware of your germophobia. Though we cannot risk the safety of our valued flyers for the comfort of just one of our clients. We've lost count on how many bottles already given to you. I'm sure your hands, and the rest of your body, will remain clean for the remainder of the flight, sir.

HORSE-PERSON

I understand.

The horse-person waits for the steward to walk back to his post, then he gets up from his seat and enters the lavatory and locks the door.

He removes his left eye, which is a fake. Visible through the empty socket is the creature's true horse-like eye.

He twists open the fake-eye. Inside it is a small cardboard match and striking strip.

He ignites the match in his one hand, and fire slowly starts to consume the appendage.

A group of people smell smoke. They get up out of their seats to stand outside the lavatory.

One PASSENGER bangs on the door.

Half of the arm of the horse-person in disguise is on fire, and his fake-flesh burns away, revealing his true arm.

PASSENGER (O.S.)

What's going on in there?! Sir! Are you in danger?!

The horse-person reaches down and ignites his pants.

Smoke now escapes through the door-frame. The passenger is about to ram the door before it unlocks, opens, and there stands the horse-person, who is engulfed in fire and begins to bray maniacally.

The passenger nearest the fiery beast is shocked and falls to the floor, then brings his back to the nearest wall, while the others slowly distance themselves from whatever it is.

The half-horse-half-human steps out of the lavatory. Many scream out in terror.

He walks over and stands at the end of the aisle. He tries to speak, except the fire has glued his elongated mouth shut.

He uses his hands to tear open his lips. Then he speaks.

HORSE-PERSON

Death waits no longer!

A stewardess blasts the monster with foam from a fire extinguisher.

The steward rushes over and covers the smouldering thing with an anti-flame fabric sheet.

Everyone is frozen in place and stares closely at the horse-person, then Melina stands and approaches it slowly.

She pulls back the sheet, and reaches her hand for the burnt horse-person's wrist. Melina cannot feel a pulse.

A loud alarm goes off inside the plane every two seconds, and bright white lights flash from the roof.

MELINA

We're all going to die.

Hally swims naked in an old, flooded, wooden clock tower.

Two naked female vampires who look like Jaimie and Melina appear in the water behind her. Hally doesn't see them. The vampires maneuver through the water without making a sound.

The vampires are directly behind her. Hally turns around, and the vampires are gone.

Now, there's a very tall black-robed figure with a horse's head which hangs upside down in front of and above her.

Hally turns around, looks up, and sees it.

HALLY

Oh my God.

The figure opens its cloak and Hally's body slowly lifts out of the water, until the blackness of whatever is inside the cloak envelops her.

The buds wake up from their nightmares, too scared to go back to sleep. They stare up at their room's monitors instead.

INT. PRISON REINFORCEMENT ROOM - DAY

The friends pace around their rooms thinking about their latest scary dreams. They all look sleep-deprived.

They are each brought food on a plate, none of which is vegan. None of the buds eat what is given to them.

INT. PRISON REINFORCEMENT ROOM - NIGHT

The buds all can no longer stay awake. They doze off.

Their legs twitch and their bodies toss and turn every often while they experience their nightmares.

INT. PRISON REINFORCEMENT ROOM - DAY

The young buds all look weak and thin now.

They once again lie on their backs and look up at the monitors, until they are brought their daily meal.

They slowly and reluctantly eat some of the animals products.

INT. PRISON - DAY

The buds are all let out of the Reinforcement Rooms.

They all have much longer hair on their heads, and Walker and Hally look extremely malnourished. While Laurence and Melina both look like they gained weight.

INT. PRISON CAFETERIA - DAY

Walker and Hally wait in line to retrieve their meal trays, then their food.

Melina and Laurence stand behind them silently.

HALLY

Then I dreamed humans and animals
were entrenched in war!

WALKER

I don't get it. How exactly did the animals fight back against the humans?

HALLY

They had evolved and gained human-like appendages!

Walker and Hally grab their food trays and decline the first meal options.

WALKER

Okay, you win. That trumps the weirdness of any of my dreams.

They point at the assorted veggie food option and a prison cook ladles some onto their trays.

HALLY

Not a bad selection today. Look, they even have carrots!

Hally turns to her two other pals, then she taps Walker to get him to turn around too.

Laurence and Melina both have food on their trays containing animal products.

WALKER

What the fuck? You two aren't in those rooms anymore, why the hell are you still eating animals!?

LAURENCE

Animals taste good! Plus they got nutritional benefits, that the vegan community has been keeping covered up.

MELINA

You're smart, Walker! I thought you would have known this! You of all people! It's a conspiracy.

WALKER

You two have been brainwashed! Open your fucking eyes! You've been vegan your entire lives, and deep down you know why! It's not because it tastes good, and it's not because it's nutritious!

(MORE)

WALKER (CONT'D)

It's because all living things deserve our respect! Would either of you harm another innocent being?

LAURENCE

Don't be silly, Walker. Animals have been below us on the food-chain since forever.

MELINA

They are simply on this Earth to help us humans. Trust me! I've never felt healthier before beginning my omnivorous diet.

HALLY

Yes, it must feel good. Being a pawn for the government. Conforming to their rules. Doing the wrong thing! The hurtful thing!

WALKER

You didn't answer my question. Would either of you ever harm an innocent creature?!

LAURENCE

No.

MELINA

No.

WALKER

Well then, shouldn't that be your answer? Why on Earth would anyone eat a once living, sentient being?! Knowing that because you chose to eat such a way, death was brought unjustly to an animal who did no wrong, and did not want to die! When they were babies! Or children!

(beat)

I know the warden made all you ex-vegans an offer. Eat the flesh of another animal, and you will be freed from confinement in two years time. I know those who took this offer are much stronger than they think! You do have the power to once again do the right thing! The only thing stopping you all is your own selfish attitudes!

(beat)

I refuse to eat another bite! Until this prison provides for us a vegan menu. One that we can actually live off of!

(MORE)

WALKER (CONT'D)

A menu that gives us all the nutrients needed to gain proper energy. We need an allotted time to exercise in order to burn off that energy. I demand the prison grants us access to the outside yard, so we can once again breathe the fresh air! We may be incarcerated, that doesn't mean they can take away from us even the most basic of necessities! I ask that you all join me in participation of a hunger strike, until we are allowed to continue living the lifestyle that we know to be the one true path to Earth's salvation! Who's with me!?

HALLY

I'm with you, Walker!

Two other vegan prisoners walk over to the trash can and they dump their food from their trays inside the waste bin.

The rest of the ex-vegans take their seats and eat the animal-laden food.

MELINA

You see, Walker? You're fighting an unwinnable battle. It's better to give in to temptation. I know you thought those chicken fingers tasted good, that night our parents tried saving us.

WALKER

I swear to both of you, things will change inside this prison, for the better.

INT. PRISON CELL - DAY

Walker lies in his bed, his eyes open with large crow's feet underneath them. The prison speakers give off a loud buzzing sound. His cell door unlocks.

Walker forces himself out of his bed. He is now incredibly skinny and appears frail.

INT. PRISON CAFETERIA - DAY

There's only a small handful of inmates who sit at the tables and eat their food. Including Laurence and Melina. While the majority of them stand still at the edges of the room.

Many of the prisoners up against the walls appear very hungry, though none more than the two who began the food revolution, Walker and Hally.

A group of prison guards burst in through one of the entrances, and the WARDEN follows shortly after.

WARDEN

From here on out, we will be making changes to our feeding options. Tomorrow and onward, a strictly vegan menu is what this prison will offer its prisoners. We promise nutritional quality. We also will begin allowing prisoners time in the prison yard. One hour each day. That is all.

The warden and his guards exit the room.

A few seconds later, the prisoners on strike all begin to cheer, loud as they can muster. While the seated inmates state their displeasure.

The next day during meal hour, the prisoners form a line and are given fruit, vegetables, and rice, and also protein bars that contain false labeling.

EXT. PRISON YARD - DAY

A fellow inmate named Benjamin forces someone off the bench press station, then works out intensely on the prison's exercise equipment.

INT. PRISON CAFETERIA - DAY

The muscle-bound Benjamin trades things off his food tray for other prisoners' protein bars.

The inmate gains more and more muscle mass, and in time, no longer trades for the bars and simply takes them.

INT. PRISON BLOCK - NIGHT

In the middle of the night, a group of prison guards lift and lock a mechanical door-seal onto Benjamin's cell-door, quietly as possible.

INT. PRISON CELL - NIGHT

The guards turn a handle on the seal, that causes a silent-saw to cut through the cell-door.

The prison employees slide open a slot, that slides with it the piece of door.

They toss into the room a tiny, metallic, pill-like device, then they close the slot.

Smoke begins to rise from the tiny device inside the cell, which renders Benjamin unconscious.

INT. PRISON BLOCK - NIGHT

The guards remove the door-seal, and then they steal the prisoner from his cell.

INT. PRISON CAFETERIA - DAY

The next day, Benjamin appears different slightly and no longer eats any food or drinks any fluids.

Walker and his three best friends sit at their own table, not far off from where Benjamin sits.

Walker cannot stop looking over at him, while his friends all stare down at their plates while they slowly eat.

WALKER

Hey. Have any of you noticed something different about Benjamin?

HALLY

What? You mean that today he's not stuffing his face with food?

WALKER

Yes. Not just that. His appearance somehow looks different.

LAURENCE

Looks like the same muscle-freak we see everyday.

MELINA

Laurence. It's not nice to call
someone a freak.

Melina, Hally, and Laurence return to their meals, while Walker continues to stare at Benjamin.

The next day, Walker sits at his usual dining spot and waits for his friends to arrive.

Hally, Melina, and Laurence approach the table, then take their seats.

Walker looks up at all three of them, and his jaw drops.

MELINA (CONT'D)

Walker? What's wrong?

WALKER

You're not Melina. The three of you
have replaced my real friends, and
I want them back.

HALLY

Okay. Walker? Nice attempt at a
joke, though you may want to
practice in front of a mirror
first.

Walker quickly stands, then makes a gang call. A group of large, muscly prisoners each stand up from their seats at different parts of the feeding grounds.

They step towards each of the guards located inside the room, and proceed to wrestle them out the doors.

The gang then instructs two tables of prisoners to stand, then they lift the tables with all their might, and use them to block the entrances.

The gang members then walk over to Walker.

WALKER

Uzi-Hawk. These three are
imposters. You know the protocol.

Laurence, Melina, and Hally are now tied to their usual table, with Melina and Laurence together on one side, and Hally across from them.

HALLY

Walker. You need calm down, and let
us free.

WALKER

It's eerie. How similar you sound,
like the real Hally.

MELINA

Please, Walker. Don't hurt us. It
truly is us, your friends.

Walker steps around the table his friends are tied to, with a
cutting utensil in his hand.

WALKER

Maybe you are my friends, though if
you are, you've all definitely been
changed. To what I don't know. So,
maybe you're not. In answer to your
plea, I'm not going to hurt anyone.
I'm just going to make a slight
incision. If my theory is correct,
you won't feel a thing.

Laurence starts to cry, though no tears form from his eyes.

MELINA

You've gone mental, Walker!

WALKER

We'll know soon enough.

Walker grips the knife tighter now, walks over to Laurence
and rolls up the sleeve of his prison jumpsuit.

Walker places the tip of the knife on Laurence's forearm, who
turns his head, shuts his eyes, and continues to whimper.

He then slowly forces the knife downward until it pierces
through his friend, there's no blood.

Walker drags the knife to make a two inch incision.

Still no blood.

Then he puts two fingers from each hand inside the opening in
Laurence's arm he made and pulls it open further.

WALKER (CONT'D)

There. See for yourself.

Laurence opens his eyes and looks down at his arm to find the
inside is hollow. Laurence's eyes widen.

LAURENCE

Walker? What the fuck did they do
to us?

INT. PRISON CELL - NIGHT

The guards lift the door-seal to outside of Walker's cell. They place it on the floor gently, though it still makes a slight sound. Enough to wake Walker up.

Walker sees the guards and the device they brought with them through the window of his door.

He quickly gets out of bed, and rushes over to them.

INT. PRISON BLOCK - NIGHT

Walker bangs on his door and shouts at the guards to leave him be, though no sound can be heard outside his cell due to the heavy-duty door-seal.

INT. PRISON SCIENCE DIVISION - NIGHT

Walker lies unconscious on an operating table. A bright overhead light shines down over him.

Extremely skilled surgeons dismember Walker and steal his flesh and bones. They keep Walker alive by reassembling him as they go.

They implant a blood sac along with tiny plastic tubes that connect to his heart and major organs to continue pumping blood in his system.

Walker is fitted with an extra metal organ to recycle his blood, and his skin is rebuilt with a life-like plastic body.

After the procedure, two carts are wheeled out of the room. One is filled with Walker's muscle tissue, while the other has in it his bones.

INT. PROCESSING PLANT - DAY

Walker's bones travel along a long conveyor belt, while workers smash the bones into dust with metal mallets.

Next, the bone dust is put into a large mixer, and a gritty solution is added to it and the end result is cement.

EXT. CONSTRUCTION SITE - DAY

The cement made from bones is poured from a cement mixer truck into a large wooden mould, to help create a new expansive structure.

INT. FACTORY - DAY

Walker's flesh is sliced up into tiny pieces by the factory employees who wield sharp knives.

The meat is then put into a large mechanical mincing machine. Workers add various spices.

The flesh exits the machine on a small conveyor belt one at a time in a raw, green bar form.

It is then moved to a large oven to cook.

EXT. GOVERNMENT FACILITY - NIGHT

A group of prison guards approach the heavy-duty guard gates of an enormous mansion.

They stand before an intercom system to the left of the gate.

The LEAD GUARD presses and holds a button and speaks with the Prime Minister's ADVISOR on the other line.

LEAD GUARD

We're here to speak with madam
Prime Minister.

ADVISOR

In regards to what?

LEAD GUARD

The majority of us descend from a long line of prison workers. My family has guarded under your employ for five generations. Now, because of the illness outbreak, those currently working for you will be the final link in each of our bloodlines. Our heritages will end with us. I am guard leader, and I speak for every guard working your prisons. None of us want to spend our final days babysitting a bunch of offenders!

ADVISOR

What do you suggest instead?

LEAD GUARD

It is time we decommissioned the prisoners.

There's a long pause from the advisor before he responds.

ADVISOR
That can be arranged.

EXT. AIRPLANE - NIGHT

A small aircraft travels through the air, and when it is almost directly above the prison, a set of hatches open up on its undercarriage.

An E.M.P. bomb drops out from the plane.

EXT. PRISON - NIGHT

the bomb continues to drop until it lodges itself into the roof of the prison.

INT. PRISON BLOCK - NIGHT

The tip of the bomb emits a low-pitched whirring sound.

INT. PRISON BLOCK - DAY

A loud buzzing sound emerges from the prison speakers. The cell doors to every prisoner's room unlocks automatically.

The four buds, and every other prisoner exits their cells, and look around at each other confused.

There are no guards at their usual posts.

EXT. PRISON - DAY

Walker, Laurence, Hally, Melina, and also twenty-one more prisoners exit the prison to explore the city.

EXT. STREET - NIGHT

The prisoners are now at a halt. Up a few hundred meters is light from a fire, that burns in the middle of the road.

Walker, Hally, Melina, and Laurence discuss the best course of action.

HALLY
Walker, what should we do?

WALKER

I say we make contact with the survivors, and try to get an answer for why there's so few people around.

LAURENCE

I don't think that's such a good idea. They could be hostile.

MELINA

I agree with Laurence.

WALKER

You two, and anyone else who's second guessing my suggestion, can turn back now, back to the prison.

MELINA

Okay, who else wishes to go back with us?

Three other prisoners join Melina and Laurence's side.

MELINA (CONT'D)

Good luck, everyone. I hope you find the answers you're searching for.

Melina, Laurence, and the three other prisoners depart back to the prison, while Walker, Hally, and the eighteen other inmates approach the fire and whoever started it.

Around the tiny bonfire is one citizen awake, and four others who sleep. The person on LOOKOUT duty doesn't notice Walker and his followers close by.

WALKER

Hello, stranger.

The guard looks up at them all, startled.

WALKER (CONT'D)

We mean you no harm. We simply have questions we would like answers to.

LOOKOUT

One moment, please, sir.

The man on watch goes to each other citizen one at a time to wake them up, and he whispers something into their ears soon as they awake.

The group of citizens slowly get up and gather together.

The leader of the group, CALVIN, walks over to Walker, then he stops right in front of him for a moment, before he wraps his arms around him tightly and hugs him.

CALVIN

Goodness gracious! Boy, are we glad to finally see some new faces. Come! Gather round the fire. You must be-- Well, you're not cold. Quite warm, actually. Though, you must all be starving!

WALKER

No, actually. All we seek is knowledge, about what happened to everybody else in this city.

Calvin finally ends his embrace with Walker.

CALVIN

You'd all best take a seat. The answer to that will shock you to your very core.

WALKER

We will stand, thank you. Please, just tell us what you know.

CALVIN

Alright.

(beat)

Many moons ago, animals were in abundance. Though, they did not live out in the wild. They were prisoners. Birthed and raised all in order to feed us humans. One day, the animals had turned extremely ill. Their meat spoiled. Their minds crazed. And so, of course, the beasts were given a medicine. A newly developed drug, thought to be a cure. While in actuality, it was far from that. The animals all seemed to be cured of their ailments. They looked and acted back to normal, like before. Though they had all now become even more tainted by the medicine. Any and all who consumed their flesh became weakened. Diseased. Unable to live a full life. We are lucky ones. We are still sick, everyone is.

(MORE)

CALVIN (CONT'D)

Though, we have all grown to live past the expiration date of the rest of society.

HALLY

How much of Earth's population was affected by this illness?

CALVIN

All. Eighty-percent of Earth's population became sick. The other lucky ones who managed to refrain from eating any meat, turns out weren't so lucky after all. Many of the diseased formed an alliance, hell-bent on murdering the healthy. Out of jealousy.

HALLY

That is unbelievable.

WALKER

Thank you for taking the time to enlighten us. We will be on our way now.

CALVIN

Very well, friend. You and your crew are free to leave.

Walker, Hally, and the rest continue down the road to explore more of the city.

Once they are out of ear-shot, Hally confronts Walker.

HALLY

You believe what that man said?

WALKER

I do indeed.

HALLY

Same with me. I knew karma would deal with those who continued eating animals.

WALKER

I had the same belief. Still. I wish things could have gone differently. I wish peace could have been achieved instead. Among all humans and animals.

HALLY

I say Earth is better off now. The wicked have finally all died out. I hope we never see any more survivors long as we live.

One of the other prisoners turns around, back at where the fire once burned. It has been extinguished, and smoke now billows high from its remains.

The PRISONER informs his friends.

PRISONER #2

Hey, Walker? What do you think that means?

The prisoner draws everyone's attention towards the smoke.

WALKER

I'm sorry to say, Hally. Your hope won't be fulfilled. Many more survivors will be arriving soon.

Walker is correct. Close to a hundred more diseased citizens step out of hiding, from inside buildings and alleyways.

They fill up the street and block the prisoners' path.

INT. OFFICE BUILDING - DAY

The army of citizens now have Walker, Hally, and the other prisoners hostage. They enter the abandoned building.

Right by the entrance is a contraption that a large, white sheet covers.

There's a set of three elevators, all operational, inside the very large main floor.

Group after group of citizens take one prisoner with them inside an elevator up fifteen floor levels.

They all reach the fifteenth floor, and step into the abandoned office, while each group of citizens still holds one prisoner hostage.

They form a ring of people, then, the lead citizen, Calvin, steps forward and stands in the center of the circle. He points to one of the many groups.

CALVIN

Group one! Bring forth your prisoner.

The leader of the people beckons for one of the groups to step forward and they bring Calvin the prisoner they latch onto, and they hold his body still.

PRISONER #2

What do you want from us!

CALVIN

We need what's inside a-ya.

The lead citizen rips off the prisoner's shirt. Then he unsheathes a large knife.

PRISONER

You cannibal freak! we don't even have any meat on us! We are made out of plastic!

Calvin runs his hunter's knife gently along the prisoner's chest.

CALVIN

And blood. And organs!

The crazed citizen then cuts open the prisoners chest, then stomach.

CALVIN (CONT'D)

And y'all have one organ we don't.
The blood-recycler.

Calvin locates the metallic organ, and tries to steal it.

He cuts a tube connecting to it.

Blood shoots out of the plastic and the force of the air that makes the blood flow through the tiny tubes causes the detached one to swipe around wildly.

It cuts deep into the citizen's face twice.

Then all the tubes detach and go around rapidly too, and slices the lead citizen into small chunks.

Calvin's wife screams and the others stand dumbfounded, and so the vegans have a chance to escape and they break out of the citizen's grasp and try to run away.

The second lead citizen, MILES, steps to where the prisoner and his friend Calvin once stood, and he picks up the blood-recycler off the floor.

The prisoners make it to the elevators and they press all three of the down buttons. They turn back to their captors who now chase after them.

The prisoners decide they must take the stairs in order to escape the citizen's clutches. They all hurry through the door and down the flights of stairs.

The citizens all wait for the elevators to arrive, and Miles steps in front of his people and points to the top weapon-handlers in the group.

The prisoners reach the first floor and so does the selected citizens, seconds after.

The prisoners run for the door and by the exit.

The citizens pause at the contraption by the entrance and remove the white sheet to reveal their weapons-inventory.

It is a large mechanical arm, that looks like the arm of a crane that droops down, and moves on treads. Painted onto the mechanical arm is the name: SAJAK.

A CITIZEN places his hand on Sajak's scanner-system, and the movable-inventory quickly activates, then the citizen dials a code into the key-pad.

EXT. STREET - DAY

The buds all run for their lives down the road, while the citizens exit the building along with their weapons-armory.

CITIZEN

Sajak, open!

The robotic-inventory opens up and presents sets of weapons for the handlers to use on the vegans. There are long metal javelins with wooden grips, and wooden bows and sheathes with metal arrows.

The citizens equip themselves then once again trap some of the vegan prisoners, whose tubes don't break, by throwing javelins at them or shooting them with metal arrows.

The citizens activate a magnet on their weapons-hardware, and the prisoners with metal in them slowly move back towards the crazed citizens.

The other prisoners try to help their friends, though it's no use, and they decide to save themselves.

EXT. PRISON - DAY

Walker and Hally manage to escape, and them and the rest of the seven escapees reach the outer guard gate.

They frantically wave towards the camera for the inmates inside to unlock it.

The gate slowly opens, and the prisoners all rush to the facility's entrance.

INT. PRISON - DAY

They make it back unscathed, enter the building and lock the doors behind them.

INT. CITIZEN STRONGHOLD - DAY

The army of disease-ridden citizens captured five of the vegan prisoners. The citizens all surround their hostages.

Many of them wield more javelins, and some hold very long spears. Miles steps forward.

MILES

All of you. Line up against that wall. Now!

PRISONER #3

If you think you're going to retrieve our organs easily, you are sorely mistaken! We plan on taking as many of you fuckers with us to our deaths as we possibly can!

MILES

In that case, let me tell you all a story.

(beat)

I used to be a doctor. I would deliver babies. Soon, after the disease outbreak, women's wombs began changing. Instead of birthing children, they would lay eggs. Hundreds of them. And it was no longer babies being made. It was deformed, mutated monstrosities. All of them unable to live past more than a year or two. The most precious gifts of all had turned into abominations. All of which now have an insatiable thirst.

(MORE)

MILES (CONT'D)

For blood. Although, that hasn't stopped us from attempting to bring a pure child into this world. Unfortunately for us, we have had no success. And now, unfortunately for the five of you, it's time you met our offspring.

Miles motions for his followers to take hold of the prisoners and to bring them to the entrance-way to the basement.

The citizens lift open a hatch in the floor, and they throw the prisoners down the many steps.

The hostages land hard on the cement floor, inside the pitch black underground room.

The citizens close the hatch and now the basement is shrouded in total darkness.

PRISONER #3

Everyone gather close, we can get through this.

The prisoners all huddle up together, then they hear strange sounds. The sounds of feet scurrying about, and a language they never heard before.

Then the sounds of the prisoners' plastic bodies being torn apart, and their tubes detaching, until they are all killed.

The citizens wait outside the closed hatch.

CITIZEN #2

Do you think we've waited long enough, Miles?

MILES

Yes, the kids always make quick work of their meals. Bring out the torches.

The citizens open the hatch, and a small group of them descend down the stairs, with lit torches in hand.

The children are afraid of the light, and scatter away from the fire, except for the ones who lick up the bloody remains of the prisoners. Blood that didn't get mixed up with the blackened blood of the children who got sliced up by tubes.

The citizens get close to the kids who feast on the blood and they wave their torches around until they also flee.

Then the citizens each pick up one of the five metal organs, and admire their magnificence.

INT. PRISON MED-BAY - DAY

In the med-unit of the prison, Walker opens a refrigerator door. Inside the fridge is a large supply of blood sacs. He grabs one.

Walker now sits, and he carefully cuts himself open and switches out his old blood supply for a new one.

He seals himself back up with a strange-looking glue-gun.

Hally now stands at the entrance-way. A plastic leg now replaces the one she was previously missing.

HALLY

Do you have any regrets?

WALKER

We agreed never to speak of those days.

HALLY

Yes. Yes, you're right. Although, I sure could use someone to speak with about what happened all those years ago. About what we did.

WALKER

Then go and speak with Melina! Or Laurence! Just leave me be!

Hally remains there a moment before she leaves Walker there by himself.

EXT. STREET - DAY

Miles leads his ten followers through the incredibly foggy terrain. They all wear very bright headlights around the tops of their heads. The light barely cuts through the heavy fog.

They reach the scattered dead bodies of the citizens who had attempted all they could to break into the prison.

EXT. PRISON - DAY

Miles and his people step over and around the hundreds who lie dead on the cement, until they reach the prison entrance.

Miles takes out a miniature megaphone from his pocket and speaks through it.

MILES

To all currently residing inside this prison! We will be creating an opening in the main doors momentarily! So keep clear of that section of the complex! We do not want anymore casualties, at least, not of the people who did absolutely no wrong! I am disgraced to say we do not fit into that category! Although, there are others who have done far worse, and we need your help cleansing the planet of those that are sick, and soulless!

Miles motions for his crew to throw hi-tech explosives over the outer guard gate, and they land close to the entrance.

Once they finish, they return to their leaders side.

Miles pulls a detonator from another pocket. He switches the safety-latch, then ignites the bombs.

There's an enormous explosion that completely demolishes the entrance, and most of the prison wing around it.

The citizens stand and wait for the dust to settle.

After the dust disperses, there stands Walker, Hally, Melina, Laurence, and the rest of their crew of three inmates among the wreckage to greet the new guests.

WALKER

Why are you here?

MILES

My name is Miles. You probably don't remember. Many, many years ago, my friends and I were some of those responsible for holding you and many others of your group hostage, and killing eleven of you.

WALKER

So now you're here for more organs? We've many. Take them and go.

MILES

There's no longer any need for us to retrieve more organs.

(MORE)

MILES (CONT'D)

For you see, we are all that is left of humankind, far as we know.

MELINA

Well then, tell us why you are here!

MILES

We are here to ask that you join us on our mission. We felt if payback was in order, then you all would want part in it.

LAURENCE

You think we'd trust you?! After what you did to our kind!

MILES

What we did all those years ago was done for our survival. Or so we thought. Soon after you had taken control over this prison, the Prime Minister declared that all we needed to be cured of our illnesses was your extra organs. I suppose in an attempt to wipe you all out, her potential enemies. She said that once we had a blood-recycle system, she would reactivate them, and assign a surgeon to transplant the recycler inside of us. She was true to her word, though there were so many others who the government failed to save. Years after the deaths of our families and friends, a thought occurred to us. We traveled to the nearest factory farm, and after murdering the farmers and guards there, we killed and then sliced open each and every animal. Do you know what we found inside over thirty of those creatures? Over thirty more blood-recyclers.

(beat)

It seems the government cares more about their living sacrifices, than its people.

(beat)

We've reason to believe we know where the Prime Minister is now hiding. We have weaponry that cannot be decommissioned. What say you?

(MORE)

MILES (CONT'D)

We can punish one of those responsible for the way the world is now, and we won't stop until all surviving world leaders face justice. Then, perhaps, we can finally reverse their evil mark on this planet.

WALKER

We would need to discuss--

HALLY

We've discussed this prospect greatly in the past. We shall join you!

INT. PRISON BLOCK - DAY

The inside of the prison now seems almost deserted.

INT. PRISON CELL - DAY

Walker lies awake on his bed. Hally approaches then stands in the entrance to his room. She wears a large backpack.

HALLY

We each packed up ten blood sacs. The rest we leave to you.

(beat)

I haven't calculated how long your supply will last, though there's over one hundred sacs left in the refrigerator unit. Surely enough to get you through the next century.

WALKER

So, this is goodbye.

HALLY

Not necessarily.

(beat)

I never thought I'd see the day. The day you've lost all hope.

WALKER

I'm simply thinking logically. There's no ending the reign of evil. You all are making a mistake by leaving.

HALLY

I think it is you who is mistaken.
You're sure this is the path you
wish to take?

WALKER

I've lived through too much
violence my lifetime.

HALLY

We all have.
(beat)
Is there no convincing you to join
us?

WALKER

There is not.

HALLY

Well then, good luck, Walker, and I
hope our paths cross again.

WALKER

Good luck to you also.

Hally gives him a nod, then departs.

WALKER (CONT'D)

You're going to need it.

INT. GOVERNMENT FACILITY - DAY

A group of five farmers sit along a long table, with the
Prime Minister in front of them, standing behind a podium.

PM

In conclusion, I'm sorry to say we
will be discontinuing the factory
farming process across all nations.
Thank you for all your hard work
and determination over the years.
It's without a doubt helped us get
to where we are today. Good luck
with your future endeavors.

Two farmers seated next to each other whisper back and forth.

FARMER #7

This isn't right.

FARMER #8

I agree. Although, I don't think we should go and anger the Prime Minister. Who knows what would happen.

FARMER #7

No. I'm going to say something.

The upset farmer stands from his seat.

FARMER #7 (CONT'D)

This is the thanks we get, after all we've done for you? How could you even think of taking away our livelihoods?

PM

You've all been more than rewarded for your loyalty. If it weren't for us you'd be dead, along with everyone else.

FARMER #7

I for one refuse to stop farming. I'd first give up my immortality. I'd die first!

PM

You will suffer worse than death. Much sooner than you think.

Fear crosses the farmer's face, then anger.

PM (CONT'D)

This conference is over. You all may leave.

The rest of the farmers stand and they all shuffle towards the double-doors.

The group of farmers start to exit the sound-proof conference room, and are almost instantly mowed down by machine gun bullets fired by Melina, Hally, Laurence, and their crew.

The buds, inmates, and citizens stand over the farmers and continue shooting them.

They pause to reload one of the dozens of clips of ammunition strapped to their bodies into their guns, then shoot them some more, until the farmers are turned to mush.

HALLY

Try walking away from that. You
evil piece of shit.

Strewn about the hallway leading to the conference room are more farmers and guards who have also been torn to ribbons from machine gun fire.

The PM remains behind her podium.

PM

Welcome. Please, enter.

The group of freedom fighters enter the room.

HALLY

It's time for you to suffer for
your crimes!

PM

I must say I'm impressed with your
progress. Though it will be of no
consequence. Soon your fates will
be sealed. Shortly after I punish
you further, by explaining our
plans for the future.

HALLY

There's no future in store for you.

PM

How comical. You will learn your
place momentarily.

The Prime Minister brings two of her fingers to her mouth and whistles loudly.

A mechanical door at one side of the room slides open, and out steps three large, muscular anthropomorphic animals.

A cow-person, a chicken-person, and a pig-person.

They halt behind the PM in a row and wait for their orders, while the buds and the group they entered with all show faces of disgust and horror.

PM (CONT'D)

Behold. The future. It matters not
that you shot down the farmers of
this region, we've moved well
beyond what they offered us. We now
have an army of millions of
genetically-manipulated animal-
people.

(MORE)

PM (CONT'D)

Lab-grown, and all of them one-hundred percent obedient to their masters. I could command these three to tear you all to shreds in seconds if I were so inclined.

The Prime Minister pauses and laughs to herself a moment.

PM (CONT'D)

Though, I know how you: Hally, Laurence, and Melina, feel about violence towards animals. So I will extinguish your lives myself.

The PM finally steps out from behind her podium. Hally approaches, then bends down on one knee in front of her.

HALLY

I see now. How could I have been so blind? You cannot be stopped. To try would be foolish and would mean all of our deaths. You have won. All hail madam Prime Minister!

The PM once again chuckles softly to herself.

PM

You may not believe me. The delegates of farmers everywhere had said something very similar to what you just said, when they first learned what us world leaders are capable of.

The PM walks over and stands directly in front of Hally.

PM (CONT'D)

I accept your surrender. Now, kiss my feet.

Hally gets up quickly and wraps her arms tightly around the Prime Minister. Then she pulls a small machete out from its sheathe, and proceeds to plunge it into herself and drag it until she cuts through multiple tubes.

The tubes swipe around with incredible force, and slices Hally to bits, while also cutting through the Prime Minister's artificial-skin layer.

The buds, inmates, and citizens all now see that the Prime Minister has had her mind implanted into a robotic body.

The PM jumps thirty-feet into the air, then lands in front of her enemies. Melina, Laurence, Miles, and two others scatter, while the rest stand dumbstruck.

The PM's hands open up and out pops the barrels of two flamethrowers. She blasts most of the team with red-hot, glowing flames.

Their bullets from inside their many clips all go off at once and fly through the air in various directions, while they are burnt to a char in seconds.

Next, the PM runs close to one-hundred kilometers an hour, and intercepts Laurence.

She grabs hold of him, then points the flamethrower barrel right at his face, and ignites it. Laurence's plastic head and also his brain both melt away.

Miles and two other citizens stand and shoot all the bullets they can at the robotic ruler from a distance, to no effect.

The PM goes after her next victims.

The citizens and their leader continue shooting at her, as she walks over and in front of Miles.

The PM punches right through his flesh, grabs onto his metal blood-recycler organ, and rips it out of him. She crushes it in her fist, while Miles gasps for breath, then drops to the floor in shock.

The PM once again jumps high up in the air, and when she reaches peak height, she throws the organ with all her strength down at the ground.

The blood-recycler smashes and becomes a bomb. A large explosion envelops Miles and the two remaining citizens, killing them all.

The PM lands hard on the ground, and one of the citizen's machine guns slides across the floor, and stops directly in front of her.

The PM picks up the gun, walks over and aims it at Melina who runs for her life towards the exit.

The PM fires off a single shot. It pierces through Melina, and one of her tubes detaches, then the rest.

INT. GOVERNMENT FACILITY - NIGHT

Inside the darkened room, sits at a large triangular table, the PM of Canada at the base of the triangle, and the POTUS and the Queen of England at the top opposing sides.

PM

I am very proud to say that livestock production continues to run smoothly. In fact, we are well on our way to reaching total population ahead of schedule by eight months, twenty-six days, seven hours, forty-nine minutes, and five seconds.

The POTUS and the Queen bang their gavels lightly against the oak table in approval.

PM (CONT'D)

Our anti-plant process is also running as predicted. That is to say the majority of Earth's vegetation is being subdued as I speak. There are of course the live-zones, that are currently being detained and kept separate from our new society. Although, thanks to genetic mutation, no creature will dare seek the truth.

The POTUS and the Queen once again bang their gavels lightly.

INT. BOBART'S FAMILY HOME - NIGHT

A juvenile horse-person named BOBART sits at the dining room table. His FATHER is also seated while his MOTHER serves the two of them dinner.

Bobart's mother places a very large portion of oats in his trough, and Bobart looks very pleased.

Then she places a very large portion of chicken-person into his feed dish, and suddenly Bobart loses his excitement.

Bobart stares at the piece of meat before him, while his mother prepares her own dish, then takes her seat across from her husband.

Bobart's mom and dad begin to slowly eat their food. Bobart looks up at his parents.

BOBART

Why do we eat other animal-people?

FATHER

What do you mean why do we--

MOTHER

Bobart, what your father is trying to say is. Because our lord and master creators tell us we all must offer our bodies when we reach the appropriate age of five.

BOBART

I know that. I just don't see--

Bobart's mom and dad begin snorting their nostrils loudly at their son, and he stops his questioning.

EXT. STREET - DAY

Bobart walks along the busy side-road, crowded with various types of animal-people.

He passes an alleyway. Walker stands in the alley shrouded in shadow. Walker grabs the attention of Bobart.

WALKER

Hey, yoo-hoo. Yes, you lad. Aren't you tired of today's society, and standards of living? Do you dream of a place where trees and plants grew freely? What if those same trees and plants bared the most delicious and nutritional food known to animal-person-kind?

BOBART

Yes! How do you know all this?!

EXT. ALLEYWAY - DAY

Bobart steps into the alley and spots the messenger.

Walker wears a bulky black robe, and has what appears to be a large misshapen head, covered in white-cloth bandages.

WALKER

I know of such a place.

EXT. ARTIFICIAL FOREST - DAY

Bobart walks along a dirt path inside a dense, clearly artificial wooded region.

He reaches a large barb-wired guard fence. On the other side of the fence is a lush rain-forest, unlike anything Bobart has seen before.

EXT. LIVE-ZONE - DAY

Bobart walks through the jungle terrain, past many different types of plants, and trees, and flowers.

He goes by countless varieties of fruits and vegetables. He stops at one tree in particular. An apple tree.

Bobart plucks the nearest apple, brings it to his mouth, and he takes a bite from it.

FADE OUT.