

**THE UNTITLED HORROR PROJECT**

by

SAM BARON

ASH READ

BLACK.

OVER THIS SEQUENCE, THE OPENING CREDITS APPEAR.

SLOW AUDIO FADE IN ON:

AL GORE is singing "Why Did I get my illegal leg transplant in Slovakia?" [or alternate ridiculous song].

FADE IN:

AL GORE is running through the streets, in his boxers, singing. This is to be shot with real public, real reactions.

All of a sudden he stops singing, and stands straight up. The camera swoops in to a shot of his head and shoulders. The next shots are zoom-cuts in time with the beat of a drum. A shot of his head. A close shot of his head. A shot of his nose and eyes. A shot of his eyes, scared.

The camera pulls out, and now he is lying flat on his back in a field, still in his boxers, in a star shape.

(NB: The last zoom-cut is shot in the field, but so tight that you can't see the grass, so it appears as if he has morphed from in the street to in a field).

He stands up, as the drum beat from the zoom-cuts receives a melody - cheesy, circus music. He begins to dance.

From both sides of the screen, more people appear, all just in their boxers, all dancing. They begin dancing towards the camera, AL GORE in the centre, until only his head and shoulders fill the screen. The music changes ever so slightly, to incorporate a large drum sound. On each beat of the drum (you guessed it!) we zoom-cut a little closer to AL, as before, until only his eyes fill the screen. Scared. We pull out.

AL is sitting on a toilet. The seat is down, his boxers are up, and his arms are raised. We pan upwards, to see that he is hand-cuffed, with a rope tying the hand-cuffs to the ceiling.

He looks upwards, realises what has happened to him, and begins to scream, only we don't hear the scream immediately. As the sound of the scream fades in, we slowly move in, until the shot has gone right inside his mouth. When we pull out, we are:

INT. AL GORE'S BEDROOM - MORNING.

AL is asleep, in bed, when the shot pulls out of his yawning mouth. The sound of the scream has become the ring of his alarm clock.

ANGLE: Alarm clock in the foreground, AL in the background, in bed, asleep.

He moves. His eyes show some signs of opening. He stretches out an arm, and hits the alarm clock. It stops ringing.

He lies back down, and goes to sleep.

CUT TO:

INT. AL'S KITCHEN.

C.U. - AL, EATING.

Very slowly, we zoom out. AL is sitting at a table, eating toast. The radio is playing. He is dressed in a "beanie" hat, a long-sleeved t-shirt, and jeans. The camera slowly pans down, until we reach a semi-close-up of his bare feet. He stands up, and as he walks, the camera remains on his feet. He sits on the bottom of a staircase, and picks up some shoes. He puts them on, and as he is tying the laces, we go to an extreme C.U. of his fingers tying a bow.

CUT TO:

EXTREME C.U. - AL'S FINGERS.

AL is tying a ribbon into a bow, around a wrapped present. We start in an extreme close up of him tying this bow (NB: Shot goes from tying shoelace to tying bow, so the shot construction is the same).

We pan upwards to a shot looking up at AL, with a look of stern concentration on his face. He picks up an envelope, and licks it. On it is written "My darling Jess, with love". He seals it, then chucks it down onto the camera, filling the screen.

CUT TO:

BLACK.

TITLE: **THE UNTITLED HORROR PROJECT.**

CUT TO:

EXT STREET - DAY.

In the distance, AL walks into shot, from left, opens a gate, goes down the path, and knocks on the door.

No response.

ANGLE: Looking down the path at door, and AL's back. He glances at his watch. He knocks again. Still nothing. He puts the present from before on the doorstep. He walks off, then turns back, knocks once more. Nothing. He walks off.

CUT TO:

INT. SCHOOL OFFICE - LATER.

AL walks through the front door, and lethargically greets the secretary.

AL

Hey Julie. How're things?

JULIE

Not good. Mr Elliot wants to see you.

AL

Shit.

CUT TO:

INT. MR ELLIOT'S OFFICE - NEARLY CONTINUOUS.

Shot over AL's shoulder, with MR ELLIOT at his desk, telling AL off.

ELLIOT

Al, do you really expect me to take you seriously?

AL

I'm sorry?

ELLIOT

Al, why are you here?

AL

I work here, sir.

ELLIOT

Al, the kids have all gone home!

AL

Well, okay, so I'm a bit late, but--

ELLIOT

A bit late? You're a classroom assistant Al, and, sure, we've got classrooms, but there's no-one for you to assist!

AL

Well then I'll piss right back Off home then, 'cos I sure as fuck don't want to be there, and so if there's nothing else you want me for, I'm tired and I'm going home!

He turns, and opens the door, to leave.

ELLIOT

MOTHER-FUCKER GET BACK HERE!

AL

What?

ELLIOT

You're fired!

CUT TO:

EXT. STREET - NEARLY CONTINUOUS.

AL walks into shot, back to the camera. He walks slowly away, like in Kill Bill Vol. 2, but walking away not towards the camera. We keep fading to the same static shot, but he gets further and further away. Each time we fade the sky is a bit darker, until it's really dark.

CUT TO:

EXT. ROAD/FOREST - NIGHT

AL is going for a midnight walk. The camera moves backwards as he walks forwards. Everywhere around him (the woods and the road) has been wetted down, so that the light of the moon and any other lights reflect off the surroundings. After a while of pissed off walking, he stops walking. The camera continues to move back until we

are in a MID-LONG SHOT. He crouches down, and out of the bushes he pulls a dead body.

We go to a TWO-SHOT over AL's shoulder, looking down at the dead body. AL sticks his hand in the dead body's coat, and finds a wallet. He stands up and opens it.

WIDE SHOT: AL standing in the foreground, dead body on the ground behind, to the left.

With one hand, he's looking through the wallet. With the other he pulls out his phone, dials a number (the police) and puts it to his ear. While he waits for them to answer, the body slowly begins to move, and to get up. It lurches towards him. He still has no idea. It grabs him from behind, and bites his neck. Blood and Gore! Lots of shots of different angles of him struggling, and the body biting.

LOW SHOT: Looking up at them.

The body throws him to the floor, and he lands, head right next to the camera, like Frank in "C'era Una Volta Il West".

FLASH-BACK/FORWARD: QUICK CUTS of scenes later in the film, loads of gore, but really dark, and hard to tell exactly what's happening.

When we leave the flash-back/forward, it's now morning. AL sits bolt upright and we do a swift move in on his face. He's panting, soaking wet, his eyes frightened like he's just seen the devil.

CUT TO:

EXT. STREET - MORNING.

Two guys, ED and PAUL are chatting at a bus stop.

ED

Paul...

PAUL

Look, Ed, I've told you I like  
You, but...

ED

Paul, don't start that again,  
I told you the only reason that

happened was because Mr Cooper pushed me and I landed on you.

PAUL

Ed! I said I don't want to talk about it.

ED

Ok! I'm sorry, but I'm really scared.

PAUL

What?

ED

Well it's not natural for your dad to dress up in women's underwear. Especially when he's playing bingo.

PAUL

Look I've told you he was not playing bingo. He was playing with Bingo. Now just get over it will you?

ED

Oh, ok, fine, on one condition. We have a play fight, right now.

While they have been talking, AL lurches into frame, in the distance, but getting closer.

P.O.V. - AL: His vision is blurred, he can't hear much, like Stallone at the end of Cop Land, he looks like shit, like Uma in Kill Bill after she's been buried.

He sits next to them.

PAUL

Woah, woah, woah. Okay. But if I lose, you wont tell anyone, right?

ED

Yeah, sure, okay.

AL looks at them.

PAUL

Look, I want you to promise me.

ED

Fine, I promise.

PAUL  
You're lying!

P.O.V. - AL: Woozy, watching them.

ED  
I am not!

PAUL  
Yes, you are! Now promise!

ED  
I already did!

PAUL  
Then you won't mind doing it again,  
will you?

ANGLE: AL rolls his eyes disdainfully at their bickering.

ED  
You're being such a baby!

PAUL  
Do it!

ANGLE: Square on the BUS STOP, at them sitting there.

AL lunges at them, and feasts. Blood and gore!

CUT TO:

EXT./INT. AL'S HOUSE - NEARLY CONTINUOUS.

EXTREME C.U. - A key enters a lock. It turns. The door swings open, and AL lurches inside. Once he is far enough away for it to be a MID-LONG SHOT, we follow him, as he goes up the stairs. We stop at his bedroom door, but he goes in, and collapses on the bed.

SLOW FADE OUT, TO BLACK.

CUT TO:

EXTREME C.U. - A hand, knocking feverishly on a wooden door.

We follow the hand down, as it turns the handle, then we stay static, looking through the doorway, as MATTY walks in, sits on AL's bed, and flicks on the TV.

MATTY

Wakey-wakey!

He picks up a controller, and tosses one to AL, who is still lying down, trying to sleep.

MATTY (cont'd)

Come on, one match before work?

SWIFT MOVE-IN - AL'S EYES SUDDENLY OPENING.

FLASH-BACK: INT. MR ELLIOT'S OFFICE.

ELLIOT

You're fired!

SWIFT MOVE-OUT - AL'S EYES CLOSE AGAIN.

MATTY

Come on, you can be Liverpool.

AL

I'm not playing. I wanna watch a movie.

MATTY

What?

AL

You heard me!

MATTY

Alright, chill out!

AL grabs MATTY by his t-shirt.

SWIFT MOVE-IN - AL'S EYES.

THE VOICE

KILL HIM!

SWIFT MOVE-OUT - BACK TO PREVIOUS SHOT.

AL jumps on MATTY, and bites his neck. Blood and gore! After a few moments of biting, he leaves him slumped on the bed, and lurches out the door.

EXTREME C.U. - A hand, knocking on his front door.

EXTREME C.U. - AL's eyes, paranoid.

AL lurches downstairs, and opens the door.

ANGLE: OVER HIS SHOULDER, WOMAN AT THE DOOR IN VIEW.

S.A. LADY

I'm sorry to bother you, but a few days ago I dropped an envelope by, I was wondering if you wanted to make a donation?

She smiles.

AL

Are you blackmailing me? You think because you saw what I just did you can demand money?

S.A. LADY

I'm sorry, what?

AL

Nah, too late for apologies now!

SWIFT MOVE-IN - AL'S EYES.

THE VOICE

KILL HER!

SWIFT MOVE-OUT - TO PREVIOUS SHOT.

AL lunges at her, knocking her over. He bites her neck. Blood, gore and screaming! After a few moments of biting, he leaves her twitching on the floor, and lurches off.

CUT TO:

INT. WOODS - LATER.

AL lurches into view. He rips his shirt off, and starts to go psycho, smashing up branches and generally acting crazy. Then:

THE VOICE

GORE!!

He stops, and drops to his knees, looking up at the sky.

THE VOICE

GORE!!!

Very slowly, we begin to circle him. As THE VOICE speaks more and more, the circling gets faster, until by the end we are circling him so quickly everything seems crazy, and we get a sense of how he sees the world, through crazy eyes. But that comes in a minute or two. Now, though:

THE VOICE

GORE, YOU HAVE BEEN CHOSEN!  
GORE, YOU ARE THE ONE WHO WILL  
LEAD THE REVOLUTION! THE WORLD  
AS YOU KNOW IT NO LONGER EXISTS!  
YOU ARE THE ONE WHO MUST BEAR  
THE SUFFERING OF THE WORLD! THE  
WORLD RESTS ON YOUR SHOULDERS!  
WILL YOU ACCEPT YOUR DUTY?!

AL is still looking up at the sky, the circling is beginning to get crazy, although it has not yet got to it's maximum. AL roars at the sky:

AL

I WILL ACCEPT!

THE VOICE

THEN GO, AL! GO TO THE TREE WHERE  
THE BARK IS WITHOUT AGE, WHERE  
THE SUN CANNOT TOUCH AND WHERE  
MORTAL MAN FEARS! THREE STEPS DUE  
EAST OF THE TREE, YOU SHALL FIND  
EVERYTHING YOU WILL NEED!

The circling reaches its maximum sickening speed.

AL

I WILL GO!!

As AL runs off, the circling stops, and we move straight into a static of him running through the woods in the distance, but it is a continuous shot, not cut.

Next, we see AL running through the trees, like Tuco running through the graveyard in "The Good, the Bad and the Ugly". He has a mad look in his eyes. A killer soundtrack accompanies this sequence.

He finally finds a tree shrouded in darkness. He starts frantically digging with his fingers. He finds a handle. He digs further. He finds the blade. He grabs the handle, and pulls the knife out of the ground. He holds it above

him, chest heaving. He has a mad look in his eyes. Silence, but for the sounds of the birds in the trees.

CUT TO:

EXT STREET - DAY.

In the distance, AL walks into shot, from left, opens a gate, goes down the path, and knocks on the door. It's his girlfriend's house. She opens the door.

JESS

Al! Come inside, how are you?

No reply from AL. He goes in and the door slams shut. On the slam, we:

CUT TO:

INT. JESS'S BEDROOM. - NEARLY CONTINUOUS.

AL is sitting on JESS's bed, next to her.

JESS

Thanks for the present--

AL

How come you didn't answer earlier?

JESS

When? I've been here all day.

AL

Earlier? What, you want dates and times? I dunno. When I dropped your present off.

JESS

Al, that was three days ago.

AL

What?

JESS

You dropped it off three days ago.

AL

Are you saying I'm lying?

JESS

Al, don't be stupid.

She leans in to kiss him.

SWIFT MOVE-IN - from the WIDE SHOT to a tight TWO SHOT.

THE VOICE

KILL HER!

As she tries to kiss him, he bites her neck off. Blood and gore!

CUT TO:

EXT. ELIZABETH WAY BRIDGE - DAY.

ESTABLISHING SHOT.

A news report begins to play. The sound of the report continues into the next shot, and indeed is the sound of the next shot:

REPORTER

I'm standing here, at the heart  
Of the disaster, where scientists  
Predict the outbreak started.

CUT TO:

INT. HOUSE - CONTINUOUS.

A news report plays on a TV.

REPORTER (cont'd)

The official government statement  
Issued advises all those not infected  
with the horror virus to make their  
way safely and calmly to the nearest  
primary school, where you will be  
secure until the horror is dealt with.  
Early studies indicate that shooting  
The horrors in the head may kill them  
Although this has yet to be confirmed.  
As for how the horror broke out, if  
The rumours are true, a -

A horror runs up to him and bites his throat out. Blood and gore!

CUT TO:

INT. HOUSE - CONTINUOUS.

The sound of the REPORTER being attacked continues throughout this scene. Some friends are chatting.

RICHARD

Did you order a roly-poly stripper?

DAVE

Nah, but my nan's coming over for a wrestling match. She's bringing her samurai sword!

FRIENDS

Wicked!

There is a knock at the door. One of them goes to answer it. It's the S.A. LADY - looking suitably bloodied.

ANGLE: OVER HIS SHOULDER, S.A. LADY AT THE DOOR IN VIEW.

S.A. LADY

I'm sorry to bother you, but a few days ago I dropped an envelope by, I was wondering if you wanted -

FRIEND

Sorry, I already gave.

He turns to leave.

S.A. LADY

Wrong answer, kiddo!

She grabs him, and bites him hard! Blood and gore! Blood and gore!

She then goes into the kitchen where the rest of the friends are, although we stay static, so we can't see her attacking them, just hear the gruesome noises. Blood and gore!

CUT TO:

BLACK.

Heavy breathing, like at the start of Kill Bill Vol. 1. We hear the buttons on a mobile phone dialled. It rings. The breathing continues.

PHONE (V.O.)  
Hello, police. How can I help  
You?

Amidst heavy breathing, shit-scared:

PRE-HORROR (V.O.)  
H-hello?

We slowly begin to fade in, on a guy, PRE-HORROR, sitting  
curled in a corner, hand half-covering his eyes,  
whispering into a phone.

PRE-HORROR (cont'd)  
H-h-hello?

PHONE (V.O.)  
Can I help you, sir?

PRE-HORROR  
I... they.. everyone....

PHONE (V.O.)  
Sir, in case you haven't noticed,  
there's something of a national  
crisis going on. Now can I help  
you?

PRE-HORROR  
Everyone's dead...

ANGLE: A vast expanse of dead bodies.

We slowly, move in tight on his eyes, as they become more  
and more petrified.

PHONE (V.O.)  
I know sir. Now can I suggest you  
Make your way to the nearest primary  
School, where you will be safe and  
Secure until... well, to be honest I  
Don't know until when, but ... well,  
That's the official line.

We are now as tight as we can be on his eyes, and they  
are scared like nothing we've seen yet.

ANGLE: The vast expanse of dead bodies have begun to  
rise, and are coming at him, arms outstretched, blood-  
covered, with one thing on their mind: Dinner time!

PHONE (cont'd)  
Sir? Are you there sir?

CUT TO:

BLACK.

We hear PRE-HORROR screaming, and the sound of feeding time for the hordes.

We hear the sound of a TELEPHONE LINE going dead.

Silence.

SLOW FADE TO:

EXT. SUBWAY TUNNEL - EVENING.

AL GORE steps into shot, crouched, scared. He is stained with blood, yet we feel sorry for him. He sits against a monument, and closes his eyes.

CUT TO:

EXT. A GRASSY SLOPE - CONTINUOUS.

Three humans, MARTY, SAMMY and LUCA, are crouched low, stalking their way through the grass, trying to keep hidden. MARTY holds a gun. SAMMY and LUCA hold stakes.

SAMMY

You haven't got a fucking clue,  
Marty, and neither have they. Shooting  
Them won't work. Not without silver  
Bullets anyway. You've gotta get  
em through the heart, plain and  
simple.

MARTY

You stupid fucker. That's vampires.

SAMMY

And? You got a better idea? You  
Saw what happened when you shot  
That other one back there. It just  
Seemed to fucking absorb the bullets.

MARTY

Yeh? Well, it's 'cos I didn't get  
It in the head, isn't it? That's  
Where I went wrong.

SAMMY

Well that's cos you're a shit shot.  
I told you you should have given  
Phil the gun.

LUCA

Hey, guys, a little bit of respect,  
Huh? He's been dead, what, just over  
An hour? At least give it a day or  
Two before you argue about who's to  
Blame for that .. thing eating ..  
Well, you know..

MARTY

Hey, don't look at me, "Silver Bullets"  
Here started it.

SAMMY

Oh, how mature! Gee, I'm glad you're  
In charge of the gun, Uncle Marty.

MARTY

Fuck you.

LUCA

Look, guys, just chill the fuck out!

CUT TO:

EXT. SUBWAY TUNNEL - CONTINUOUS.

AL is still leaning against the monument, eyes closed.

MARTY (O.S.)

Oh yeah? Who made you the boss?

SAMMY

Okay, calm down Marty, Luca didn't  
Mean it. Take the gun away from his  
Head.

AL opens his eyes. We swiftly move in on them, scared.

LUCA

I'll fucking tell you who made me  
the boss.

AL runs into the SUBWAY TUNNEL, and lurks in the shadows.

SAMMY

Luca, let his arm go!

LUCA  
Only when he drops the gun!

SAMMY  
Do what he says, Marty.

AL presses himself up against the wall of the TUNNEL.

LUCA  
Where's that fucker going now?

MARTY runs into shot, and stalks towards the TUNNEL.

CUT TO:

EXT. GRASSY SLOPE - CONTINUOUS.

LUCA  
Come on, we can cut him off at  
The other end of the tunnel.

SAMMY  
Luca, don't you think you're over-  
Reacting?

We see the two of them run down towards the TUNNEL, stopping at it's mouth. LUCA points the gun into the TUNNEL.

SWIFT MOVE-IN: AL'S EYES, CONFUSED, SCARED.

P.O.V. - AL: He looks left, at the advancing pair.

LUCA  
I can see you, you little fucker!

P.O.V. - AL: He looks right, at MARTY, menacingly approaching.

MARTY  
Calm down, Luca.

P.O.V. - AL: He looks left, as LUCA and SAMMY approach.

LUCA  
I'm coming for you unless you start  
Apologising pretty fucking quickly  
You little shit!

P.O.V. - AL: He looks right, at MARTY, still approaching.

SWIFT MOVE-IN: AL'S EYES, ANGRY.

AL steps out into the middle of the TUNNEL, and for the first time LUCA and SAMMY see him.

SWIFT MOVE-IN: LUCA, PETRIFIED.

C.U. - The gun. LUCA's finger tightens on the trigger.

SWIFT MOVE-IN: AL'S EYES.

C.U. - LUCA's clenched face. He pulls the trigger.

ANGLE: From behind AL, as the the bullet hits his chest (unseen). He collapses on the ground, and starts frothing at the mouth, having a fit.

ANGLE: LUCA and SAMMY creep cautiously towards him.

ANGLE: AL, in a fit.

ANGLE: Over MARTY's shoulder, looking at AL on the ground and LUCA and SAMMY as they reach him then look down at him. AL swings his leg out, bringing LUCA and SAMMY to the ground, then in the same movement gets up, before eating them. Blood and gore!

ANGLE: AL is feasting gloriously on LUCA and SAMMY, when behind him MARTY comes charging at him with his VAMPIRE STAKE. He stabs him in the chest with it, like Silent Bob stabs Azreal in Dogma.

ANGLE: AL looks down at the stake in his chest, then looks back at MARTY bemused.

SWIFT MOVE-IN: AL'S EYES, ANGRY.

THE VOICE  
KILL HIM!

SWIFT MOVE-OUT, THIS TIME WAY BACK TO OVER MARTY'S SHOULDER.

AL lunges at him, then feasts. Blood and gore!

CUT TO:

EXT. PRIMARY SCHOOL - EVENING.

ESTABLISHING SHOT: Two people are outside the primary school. It's getting quite dark.

TWO SHOT: PETER and SALLY, arguing.

SALLY

Peter now is not a good time  
to be flirting. We need to get in,  
or we're... dead!

PETER

But Sally, we can be together!  
Its gonna work out. And any way,  
Your ex is now a granny eating  
horror.

SALLY

Don't remind me, please.

PETER

Ok, Ok I'm sorry. One kiss?

He puckers up, like \*\*\*\*\* did to Rosie (heh).

Sally

They're coming! Look, Peter,  
I think this is the end!

LONG SHOT: A group of horrors coming closer and closer  
and closer.

PETER

I shall save you!

In slow motion we have a shot of peter flicking his hair.  
He then, in slow motion, dives through the doors.

ANGLE: PETER falling into shot.

ANGLE: The horrors are getting closer to SALLY. She runs  
through the door, and slams it shut. The horrors are  
clamouring against the door, trying to get in.

SALLY helps PETER get up.

SALLY

Peter, if we survive this, you  
And me are gonna get seriously  
funky.

PETER

Way-hey! I'm cool! You're hot!  
You're gonna suck my --

SALLY

Peter!!

CUT TO:

We see a LONG EMPTY CORRIDOR. There is silence. At the far end, we see PETER and SALLY walk into view. As they walk towards us, they whisper:

PETER

Are you sure they can't get in?  
Maybe we should have nailed up  
the door.

TWO SHOT: SALLY and PETER, crouched, tiptoe-ing down the corridor.

SALLY

Don't big such a girl! You'll  
protect me, remember?

PETER

Oh, yeah, great, big tough Pete -

SALLY

Pete, shh! I think I heard something!

PETER

Oh, shit. What was it?

SALLY

Well I don't know, do I?

They stop walking. We continue back, until we reach a MEDIUM SHOT.

Silence, until:

ANGUS

Hello?

SWIFT MOVE-IN: TWO SHOT: PETER AND SALLY, scared.

The sound echoes.

SALLY

Who is that?

ANGUS

I'm Angus. Who are you?

SALLY  
Well, I'm Sally, and this is -

PETER  
I'm Peter, and I can introduce  
Myself, thanks Sally.

ANGUS  
How many of you are there?

SALLY  
Just us two. You?

ANGUS  
Three. Me, Megan and Zack.

SALLY  
Hi.

MEGAN + ZACK  
Hi.

Silence.

ANGUS  
Have you guys been bitten?

PETER  
No. You?

MEGAN  
No.

Silence.

SALLY  
Where are you?

MEGAN  
We'll come out if you promise  
Not to eat us.

PETER  
We promise.

Out come the three voices, ANGUS, MEGAN and ZACK. They  
join with SALLY and PETER and walk out of shot, past the  
camera.

CUT TO:

INT. CLASSROOM - CONTINUOUS.

AL GORE has just feasted upon a body. He is covered in blood. He lurches out into a corridor.

ANGLE: At one end of the corridor are the five musketeers. At the other is AL.

SWIFT MOVE-IN: AL'S EYES.

MID-SHOT: The five musketeers. ZACK pulls out a gun.

SALLY

Where the fuck did you get a gun?

ZACK

I just had it.

SALLY

You just had it?

ZACK

Yeah, what's wrong with that?

SALLY

But.. this is England!

ZACK shrugs. We move in to:

ANGLE: GUN in the foreground, ZACK in the mid-ground. It's one of those "cool shots" like in Rules of Attraction or Bad Lieutenant.

ANGLE: AL in the foreground, the musketeers in the background. We hear six gunshots. AL is riddled with bullets. He enjoys it.

ANGLE: AL's face, gleaming with joy.

ANGLE: The five musketeers.

MEGAN

Zack! Did no-one listen when  
They said to shoot them in the  
Head?!

AL lurches quickly towards them. They runs off, screaming.

CUT TO:

MEGAN

Shit, how did he get in? I thought you said you bolted the door?

PETER

I never said that.

MEGAN

Oh. Shit. Ok. Well I've got an idea. Let's split up, go have an explore And then meet back here in half an Hour. Everyone okay with that?

PETER

For shizzle, ma nizzle. Me and you Can take this area, Zack and Sally - You take the east side of the school And Angus?

ANGUS

Yes?

PETER

You stay here.

SALLY

Deal!

ANGUS

Hold on, so what do I do?

ZACK

You wait for him to come to you and then when he does .. run.

ANGUS

Good plan, that'll give me a chance to practise my samurai technique.

MEGAN

Great, Angus. Okay. Peter?

PETER

Yes?

MEGAN

Let's go!

They separate. ANGUS is left standing there, alone. He offers a feeble samurai move to the empty corridor.

ANGUS

Shazam?

CUT TO:

INT. SMALL STORE ROOM - CONTINUOUS.

ZACK and SALLY are sitting, huddled, in one corner.

SALLY

You bolted up the door, right?

ZACK

Jesus, how many times? Yes.

SALLY

Sorry.. it's just -

ZACK

I know. I feel it too.

SALLY

Yeah.

CUT TO:

INT. MEN'S TOILETS - SHORTLY AFTER.

AL is drinking out of the toilet. The lights are flicking on and off.

CUT TO:

EXT. MEN'S TOILETS - CONTINUOUS.

MEGAN and PETER are walking down a corridor. They reach the MEN'S TOILETS.

PETER

Wait!

They stop.

MEGAN

What is it, Pete?

PETER

Do you know what's behind that door?

MEGAN

No, what?

PETER

The men's toilets.

MEGAN

Uhh. Yeah. I know. And?

PETER

Listen, Megan, I've liked you since  
The moment I met you -

MEGAN

You only just met me!

PETER

So I was wondering.. wanna go  
Inside? Have a bit of a -

MEGAN

Peter!!

PETER

Will you let me finish?

Silence.

PETER (cont'd)

Ok, I'm finished. Wanna g --

MEGAN grabs him, and pulls him through the doorway.

CUT TO:

INT. MEN'S TOILETS - CONTINUOUS.

We see AL bent over the bowl, drinking.

PETER

Oh, Megan, I never knew you  
Were so dirty!

AL looks up.

SWIFT MOVE-IN: AL'S EVIL FACE.

ANGLE: PETER and MEGAN are canoodling against one of the  
TOILET STALL DOORS. The door next to theirs opens. AL  
lurches out, sees them, rolls his eyes, bites their  
necks. Blood and gore! He then lurches off.

CUT TO:

INT. SMALL STORE ROOM - CONTINUOUS.

ZACK  
It's weird.

Silence.

SALLY  
What's weird?

Silence.

ZACK  
Just..

SALLY  
.. yeah. I know.

ZACK  
No, you don't.

SALLY  
I do, Zack. I woke up this morning  
And I still had a dad.

ZACK  
Yeah. Sorry. It's just..

SALLY  
Weird?

ZACK  
Weird. I stabbed my mother in the  
Chest with a wooden stake and  
Stuffed garlic in her mouth. She  
Spat it back out at me, then whacked  
Me round the face with the stake.

SALLY  
Okay, that *is* weird.

CUT TO:

INT. CORRIDOR - CONTINUOUS.

ANGUS is still pathetically dancing around, doing what he clearly believes to be KUNG FU. He is holding a stick, which he is frantically waving as if it were a double-edged lightsaber.

AL lurches up behind him, grabs him, and bites. ANGUS falls, and, looking up at AL, utters his final words:

ANGUS  
Tell my little Timmy I'm not  
coming home this winter..

He dies.

CUT TO:

INT. SMALL STORE ROOM - CONTINUOUS.

SALLY  
Zack, what's going to happen to us?

ZACK  
For once, I have no clue whatsoever.

SALLY  
Yeah..

Silence.

SALLY (cont'd)  
How long do you reckon we'll have  
To stay here?

ZACK  
A day? Two?

He gets up.

ZACK (cont'd)  
I wonder if there's any food in  
This place..

He opens a cupboard. AL GORE jumps out, and bites him, then lunges at SALLY, biting her too.

P.O.V. AL: Woozy. Blurred. He lurches out the door, and down the corridor. He takes a right hand turn. No-one there. He doubles back. He keeps walking. He takes another right hand turn. Nothing. He doubles back. He takes a left hand turn. He sees a sign on a door in front of him: MR ELLIOT - HEADTEACHER.

He takes a few steps backwards.

ANGLE: Over AL's shoulder, the door in the mid-ground. He lurches full speed into the door, sending it flying open.

SWIFT MOVE-IN: MR ELLIOT's face, breaking out into a wry smile.

We PAN DOWN, to reveal the barrels of a shotgun.

SWIFT MOVE-IN: AL's eyes, thinking "Oh, shit."

ANGLE: Over MR ELLIOT's shoulder, shotgun pointed at AL.

He fires, and AL flies backwards, like Uma when Budd shoots her with rock-salt in Kill Bill Vol.2.

He lies, twitching on the ground, as a pool of blood begins to form around his (finally) defeated body.

SOUND: The beat of a drum. Slowly. Beat. Beat. Beat. Beat.

CREDITS ROLL, WITH MUSIC PLAYING MERGED IN FROM THE SOUND OF THE DRUM.

THE END.