

FADE IN:

EXT. HIGHWAY - DAY - TRAVELING

An animal transport truck drives past a big commercial billboard with an image of a naked person in a cabbage field and the text "THEY EAT CABBAGE SO YOU DON'T HAVE TO" written in capitals. In the bottom right corner we see the logo of a company named "CARN & VORE".

INT. ANIMAL TRANSPORT TRUCK/CARGO - DAY

A confined, dirty space. Many naked people that all look the same are standing right next to each other facing different directions, filling up the entire space of the cargo whilst MOANING uncomfortably.

We hear CHRISTMAS MUSIC playing on the radio in the background.

INT. ANIMAL TRANSPORT TRUCK/CABIN - DAY

We see the truck driver and his co-worker in the cabin from behind, with the highway in front of us. Both the truck driver and the co-worker are wearing hats with ear flaps. We never see their faces.

We hear the same CHRISTMAS MUSIC playing on the radio in the background, louder.

TRUCK DRIVER

Ah, man, I can't wait for
christmas! My wife is finally
giving me a break from my diet.

CO-WORKER

(with air of complain)
Well, mine just decided to go
vegan... She says she feels sorry
for the animals.

TRUCK DRIVER

That's bullshit. If God didn't want
us to eat animals, why did he make
them of meat?
(both laughing and
grunting)

EXT. SLAUGHTERHOUSE/OUTSIDE - DAY

We see the animal transport truck from above, pulling in and stopping outside a large slaughterhouse complex. Smoke rises from chimneys in the distance.

CLOSER ON TRUCK

People start crawling out of the truck one after the other in a line towards the slaughterhouse entrance. The path is fenced off. We notice that the people have different numbers sprayed on their backs.

One person with the NUMBER SEVEN sprayed on his back is walking instead of crawling. He is a grown man but the walk is clumsy and childish.

WIDER ANGLE -

We see the Truck Driver and the Co-Worker from behind, both wearing jeans and boots. They are smoking cigarettes next to the truck as the naked people crawl out towards the slaughterhouse entrance. Their faces are still not visible to the camera. The Truck Driver and the Co-Worker notice Number Seven as he stands out in the crowd.

TRUCK DRIVER
(pointing at Number Seven)
What's the hurry? You can't wait
for christmas either?

Truck Driver throws his cigarette on the ground.

CLOSER ON NUMBER SEVEN

Number Seven stops, picks up the cigarette bud and examines it as if he never saw one before. We see the boots of The truck driver in the foreground.

CO-WORKER (O.S.)
Careful with that. It might kill
you!
(both laughing and
grunting)

INT. SLAUGHTERHOUSE/GAS CHAMBER - DAY

We are inside of a small, dirty, box-like room. The room has metal walls and floors and is divided in two parts by metal bars in the middle. Number Seven is sitting on the left side, NUMBER THIRTEEN on the right. Each side is equipped with a big nozzle. In the left corner, behind Number Seven, we see a big red button.

Number Thirteen is banging his head towards the wall whilst Number Seven is looking around, confused and disoriented.

MONTAGE - NOZZLE RELEASE GAS & DOOR OPENS

A) The nozzle to the right starts spraying gas into the room.

B) Number Thirteen stops banging his head, gives Number Seven a terrified look and quickly suffocates.

C) The nozzle on the left side gives off a bit of a puff, but seems to be broken.

D) Number Seven stays conscious. He crawls up with his back first to the left corner of the room to get as far away from the right nozzle as possible, and accidentally hits the big red button with his behind.

E) The big wall in front of us suddenly rises half way and Number Seven sees a way out.

END OF MONTAGE - CLOSER ON THE OPEN WALL

CO-WORKER (O.S.)
Did you release the gas?

We see a pair of boots walk by.

TRUCK DRIVER (O.S.)
(ironically)
My own or in the chambers?

We see a second pair of boots walk by.

CO-WORKER (O.S.)
(laughing and grunting)
Ah, man. You know what? It's almost
five - lets call it a day. Will you
lock the door?

TRUCK DRIVER (O.S.)
You got it.

Truck Driver FARTS loudly on his way out. Both LAUGHING and GRUNTING. DOOR CLOSING in distance.

MONTAGE - ESCAPE

A) Number Seven glances at the open wall with a frightened expression.

B) He takes a last glance at Number Thirteen, who's eyes are replaced with two crosses.

C) To save his own life, Number Seven takes a deep breath and crawls through the open wall.

INT. TALK SHOW STUDIO - DAY

In a studio, talk show host CHAD is sitting in an arm chair with an empty couch to his left. He is faced with his back towards us at first, upon which he rotates the chair to face the camera. As he turns around, it is revealed that Chad is a pig.

He is holding a burger with his left hand and a soda with his right whilst chewing, upon which he takes a big, loud SIP from the straw.

CAMERA MAN (O.S.)
Live in 5, 4, 3...

As Chad is about to go on national TV in a matter of seconds, he quickly throws the burger and soda on the floor behind him

to get it out of camera sight. He gets back into position, clears his throat and adjusts his ears to make them look a little more pointy.

CHAD

Good afternoon ladies and gentlemen and welcome to "CHATTING WITH CHAD" with me, Chad.

CLOSER ON CHAD

CHAD (CONT'D)

Yesterday The Animal Rights Organization's yearly report on industrial farming was released. The report revealed some rather unappetizing evidence of cows, chickens and humans being abused before and during slaughter. The report focused on the inhumane execution methods of humans. After long, brutal transports from farm to slaughterhouse humans should be gassed to death. However, due to improper methods, some humans remain conscious when their throats are slit and their bodies drained of blood. A typical slaughterhouse kills up to 1,100 humans per hour.

CHAD (CONT'D)

Stay tuned for an exclusive interview with a former employee of Carn & Vore.

INSERT SHOT - COMMERCIAL BREAK

We see a full screen image of a classic fast food burger rotating slowly. Underneath, we see several lines of small text, barely readable: "* may contain tartrazine, carmoisine, aluminium, amaranth, aspartame, sodium benzoate, calcium benzoate, copper complex of chlorophyll, sulphur dioxide, sorbic acid & sorbates".

BURGER COMMERCIAL VOICE (O.S.)

(male, american accent)

Are you also concerned with getting enough proteins? At Mr Piggy's, you never have to be concerned!

We see the layers of the burger separating upwards, leaving gaps in between the meat and the bun. Three more burgers fly in and fill up the space.

ZOOM OUT

INT. SLAUGHTERHOUSE/SECURITY OFFICE - DAY

In an surveillance control room, a GUARD is sitting with his back towards us, facing a small TV to the right instead of the many security camera monitors to the left.

BURGER COMMERCIAL VOICE
Buy one ground round, get three for
free!

The burger on TV is replaced by the text "MORE IS MORE".

BURGER COMMERCIAL VOICE (CONT'D)
Because MORE IS MORE at Mr Piggy's!

The guard continues watching TV. The next commercial starts.
We see a lean, female pig laying down on her side.

DIET COMMERCIAL VOICE
(female, sensual)
Hi there...

The guard's ears go up and he sits up straight.

GUARD
Well hello to you too...

DIET COMMERCIAL VOICE
Would you also like to wake up
looking like this? With Mrs.
Piggy's breakfast cereal you can
lose up to 5 pounds in 5 hours!

The guard shakes his head out of disappointment and turns the
TV off. As he does, we notice Number Seven in one of the
monitors to the left.

INT. SLAUGHTERHOUSE/ELEVATOR - DAY

From a security camera view, we see Number Seven inside of an
elevator, looking into a big mirror. He is turning his head
to the left and then to the right, upon which he takes his
hand to touch his own reflection as if he never saw a mirror
before.

INT. SLAUGHTERHOUSE/SECURITY OFFICE - DAY

The Guard notice Number Seven in the elevator. He leans
forward to take a closer look at the monitor.

CLOSER ON MONITOR

GUARD
(surprised)
What the hell...?

INT. SLAUGHTERHOUSE/ELEVATOR - DAY

Number Seven continues his act in front off the mirror. Now,
we see him squeeze and jiggle his big belly.

INT. SLAUGHTERHOUSE/SECURITY OFFICE - DAY

The Guard watches Number Seven play around with his belly and LAUGHS and GRUNTS out loud.

INT. SLAUGHTERHOUSE/ELEVATOR - DAY

RECORDED ELEVATOR VOICE (O.S.)
Floor 2. Waste and disposal.

The elevator doors open and Number Seven steps out.

INT. SLAUGHTERHOUSE/SECURITY OFFICE - DAY

The Guard realizes Number Seven is on his way out.

GUARD
(startled)
Oh hell no!

INT. SLAUGHTERHOUSE/HALLWAY - DAY

We see a long hallway with the security office in the end. The Guard is running out of the office towards us.

INT. SLAUGHTERHOUSE/WASTE & DISPOSAL - DAY

Number Seven gets out of the elevator on our left side. He clumsily wanders from left to right through a rectangular room filled with barrels and containers labelled and organized; blood, bones, fat, heads and feet.

As he passes a barrel labeled "bones", he accidentally knocks it over and a pile of human bones fall out on the floor.

CLOSER ON BARREL

Number Seven picks up a bone and inspects it whereupon he uses it to scratch his back.

INT. SLAUGHTERHOUSE/ELEVATOR - DAY

From a security camera perspective we see the guard stretching and GRUNTING in the elevator.

RECORDED ELEVATOR VOICE (O.S.)
Floor 2. Waste and disposal.

INT. SLAUGHTERHOUSE/SORTING & DISPOSAL - DAY

The guard gets out of the elevator on our left side.

GUARD'S P.O.V

Number Seven is scratching his back with the bone. He notices the guard's presence, throws the bone and starts running in the opposite direction.

MONTAGE

- A) As Number Seven is running, he knocks over a barrel labelled "feet". Human feet fall out across the floor.
- B) Close up on foot.
- C) Guard stumbles on the foot and falls on his belly.
- D) Number Seven makes a turn to the left at the end of the room.
- E) Guard gets up from the floor and GRUNTS.
- F) Guard makes a turn to the left at the end of the room.

INT. SLAUGHTERHOUSE/HALLWAY #2 - DAY

MONTAGE

- A) In a hallway with several doors on each side, the guard is standing still for a moment, searching for Number Seven.
- B) The guard hears FOOTSTEPS and enters the first door on the left.
- C) Seven runs from the second door on the right to the third door on the left.

INT. SLAUGHTERHOUSE/SKINNING ROOM - DAY

GUARD'S P.O.V

The guard enters the skinning room where human bodies without skin are hanging upside down in rows to the left. Human skin is hanging like cloth to the right. He starts running forward.

INT. SLAUGHTERHOUSE/HALLWAY #2 - DAY

Number Seven exits first door on the right and goes into second door on the left.

The guard exits first door on the left and . Goes into the second door on the right.

INT. SLAUGHTERHOUSE/BLEEDING ROOM - DAY

Number Seven enters the bleeding room from the left, startled by the sight of human bodies with slit throats hanging upside down from the ceiling.

NUMBER SEVEN'S P.O.V, MONTAGE:

- B) Close up of body.
- C) Extreme close up of slit throat.
- D) Close up of blood dripping on the floor.
- E) Number Seven SCREAMS out loud.

INT. SLAUGHTERHOUSE/HALLWAY #2 - DAY

Number Seven exits the third door on the left and goes into the third door on the right.

The Guard exits the second door to the right and stands still in the hallway for a moment, searching.

We hear Number Seven's SCREAM followed by a loud RUMBLING sound. The guard runs into the third door on the right.

INT. SLAUGHTERHOUSE/BUTCHERY - DAY

Big pieces of meat are hanging from rails in the ceiling, one after the other, filling the whole space of the rectangular room. Number Seven is laying face-down on the floor close to the entrance on the left side. The guard looks across the room and starts running but fails to notice Number Seven whereupon he trips and falls as well and slides on his belly across the floor.

CLOSE UP ON NUMBER SEVEN

Number Seven stands up.

NUMBER SEVEN'S P.O.V

Number Seven notices an open door to his left and runs out. He glances at the guard, who is on his way up from the floor.

INT. SLAUGHTERHOUSE/MAIN ENTRANCE HALL - DAY

We see a squared room with big, glass sliding doors in front of us. On the right side Number Seven runs into the room out of a smaller, open door labelled "butchery". He runs towards the sliding doors, fails to notice the glass and falls on his back. As he gets up, the sliding doors open and the guard comes in from the butchery.

As Number Seven notices the guard, he SCREAMS and runs out of the slaughterhouse. The guard runs after at first, but stops in the entrance as he notices that it is raining outside.

CLOSE UP OF THE GUARD

The guard is standing in the entrance, catching his breath. Above him a big sign reads "CARN & VORE".

THE GUARD
(breathing heavily)
Fuck it.

THE GUARD'S P.O.V

Number Seven is running in the distance towards a big highway.

EXT. HIGHWAY - DAY

Number Seven is running in a fast phase on the highway. He passes a big commercial billboard with an image of a naked person in a cabbage field and the text "THEY EAT CABBAGE SO YOU DON'T HAVE TO" written in capitals. In the bottom right corner we see the logo of a company named "CARN & VORE".

He stops and looks at the sign, gives the slaughterhouse a last glance and keeps running.

EXT. HIGHWAY - DAY (LATER)

The sun is starting to set. It is still raining. Number Seven is walking in a slow phase, shivering of cold.

EXT. SUBURBAN HOUSE (NIGHT)

LONG SHOT

BUZZING and FLICKERING street lamps highlight a small road surrounded by villas and gardens. There is no light in any of the windows. To the left, a small shed in the garden closest to our view is lit by a lantern the ground. On top of the shed a wind chime TINKLES and rotates slowly. In the distance, we see the silhouette of a figure moving slowly.

CLOSER ON NUMBER SEVEN

Number Seven passes underneath one of the street lamps. He is walking with a limp, clearly exhausted and in pain. As he is still naked he walks with his arms around himself, trying to stay warm but shaking of cold.

NUMBER SEVEN'S P.O.V

The sound of the wind chime is getting louder as Number Seven gets closer. He follows the sound and as he turns in to the garden he notices the lantern and the shed.

INT. SHED (NIGHT)

To protect himself from the rain, Number Seven walks into the shed. He almost falls out of exhaustion, puts his arms around himself again and pulls his legs up. He falls asleep immediately and starts SNORING out loud.

INT. TALK SHOW STUDIO (DAY)

In a studio, talk show host CHAD is sitting in an arm chair with an empty couch to his left. The studio is full of Christmas decorations. Chad is faced with his back towards us at first, upon which he rotates the chair to face the camera.

He is holding a triple burger with his left hand and a soda with his right whilst chewing, upon which he takes a big, loud SIP from the straw.

CAMERA MAN (O.S.)

Live in 5, 4, 3...

As Chad is about to go on national TV in a matter of seconds, he quickly throws the burger and soda on the floor behind him to get it out of camera sight. He gets back into position, clears his throat and adjusts his ears to make them look a little more pointy.

CHAD

Good afternoon ladies and gentlemen and welcome to "CHATTING WITH CHAD" with me, Chad.

CHAD (CONT'D)

A month ago, The Animal Rights Organization's yearly report on industrial farming was released. The report resulted in an explosion of opinions on social media where many vegan activists have encouraged a meat-free Christmas dinner. Despite this, meat consumption is currently higher than ever. On today's Christmas special, we have invited the family of Swineson, who have been in the heat of the discussion from the start.

Audience APPLAUDS.

INT. TALK SHOW STUDIO (DAY)

Talk show Chad is sitting in his armchair with the couch to his left. The couch is occupied by three pigs, a man, a woman and a child. On the floor beneath them Number Seven is sitting in a dog basket. He is tied to a leash held by the child.

CHAD

Welcome! It's a pleasure to have you. Why don't you start by introducing yourselves?

CLOSER ON SUSAN

SUSAN

Well, my name is Susan and this is Bob, Tim and Toby. I guess we're a quite ordinary family, Tim is in second grade now and Bob here works at an insurance company back in Swine valley.

CLOSER ON CHAD

CHAD

And you, Mrs Swineson? How do you spend your hours?

CLOSER ON SUSAN

SUSAN

(blushing)

Oh, please, call me Susan. I work in a beauty salon since 10 years now.

CLOSER ON CHAD

CHAD

Beauty salon? That's fascinating - and I don't mean to pry, but not entirely a surprise..

CLOSER ON BOB

BOB clears his throat and frowns.

WIDER ANGLE -

SUSAN

Enough about me now. We are here for Toby.

CHAD

Right, Toby. Hi Toby!

Chad Waves at Number Seven.

CLOSER ON NUMBER SEVEN

Number Seven picks his nose, pulls something out and raises his eyebrows as if surprised about what he found.

CLOSER ON CHAD

CHAD (CONT'D)

(clears his throat)

He seems... adorable.

CLOSER ON TIM

TIM

Isn't he?

WIDER ANGLE -

CHAD

So, Let's go back to the 24th of November,

Did the human...

TIM

Toby!

CHAD

Did Toby just show up on your
doorstep and ring the bell, or...?

Audience LAUGHS.

SUSAN

I woke up in the middle of the
night by the strangest sound. It
came from the garden, from BUSTER'S
old house.

CHAD

Who is Buster?

SUSAN

Buster was our golden retriever...

TIM

He wasn't really golden though...
More like yellow. But I liked him
anyway.

CHAD

This sound that woke you up, you
actually recorded it?

SUSAN

That's right.

CHAD

Let's listen to it.

SNORING sound plays on speakers in the studio and audience
GIGGLES.

CLOSER ON SUSAN

SUSAN

So I heard this sound, and went
outside. Believe me, I was shocked
when I saw where it came from. A
human!

CLOSER ON CHAD

CHAD

What did you do?

CLOSER ON SUSAN

SUSAN

At first I got scared and woke up
Bob. I mean, what do you do in
situations like this? Call animal
protection?

CLOSER ON BOB

BOB
It's not every day you encounter
humans in urban environments...

WIDER ANGLE -

CHAD
(gesturing at the kid)
And this is where you got curious?

TIM
I woke up because I heard mom and
dad fighting,

CLOSER ON SUSAN

SUSAN
Mommy and daddy were discussing.

CLOSER ON TIM, ZOOM IN

TIM
I woke up because mommy and daddy
were disgusting and when they were
disgusting they said Buster's name
so I thought maybe he came back.
The 24th of November was his
birthday and I put a light out for
him.

WIDER ANGLE -

CHAD
So you went outside to look for
Buster?

TIM
No, first I went to the closet to
get Buster's old bed for him. But
then, when I went outside, I saw it
wasn't buster, it was a human!

CHAD
What did you do?

TIM
I was sad it wasn't Buster but I
gave the bed to him anyway because
he was sleeping on the ground. When
I sat down next to him to sing a
lullaby, he cuddled up against me.

CHAD
(gesturing to Bob and
Susan)
And this is when the two of you
went outside?

SUSAN
We decided it was best to take care
of the situation ourselves. Bob
brought his golf clubs,

BOB

You never know these days, with rabies and all... Better safe than sorry, like I always say.

CHAD

I'm with you there, Bob. So how did you react when you found your son right next to the wild animal?

CLOSER ON SUSAN, ZOOM IN

SUSAN

My first reaction was to get Tim out of there, But when I saw Toby laying there with his head in Tim's lap, freezing cold with tears in his eyes, I think my maternal instinct simply took over. He looked so harmless, so... desperate. In that moment he reminded me a bit of Buster Ğ just an animal, in need of nurture and shelter. How different is a human from a dog anyway?

CLOSER ON BOB

BOB

I had no other choice than letting the human stay in Buster's house that night. Tim repeatedly asked if we could keep him, and it seemed almost like my wife had an epiphany; she started talking about some documentary she watched the other day about the meat industry and quite frankly I just wanted to go back to bed after I made sure Tim was safe.

CLOSER ON CHAD

CHAD

Was this decision a statement from your side, Susan?

CLOSER ON SUSAN

SUSAN

When I saw the physical and psychological scars the mistreatment left Toby with, I just didn't have a choice. The way we produce meat today is completely unnatural and quite frankly pure horror. Toby was so scared of us at first - he was scared of all grown up pigs, but once he got to know us we became friends, really.

WIDER ANGLE -

CHAD

How do you communicate with Toby?

SUSAN

In simple ways. He responds well to body language but doesn't understand words. Tim has been playing a lot with him in the garden and even taught him how to dance!

CHAD

You brought some videos for us, lets watch them!

EXT. SUBURBAN HOUSE (DAY)

HOME VIDEO MONTAGE

- A) Susan feeds Toby with Buster's old food in front of the shed, spooning it in his mouth.
- B) Toby and Tim are dancing in front of the shed.
- C) Toby and Tim are doing jumping jacks in front of the shed.
- D) Toby is laying down on the ground in front of the shed, Tim is sitting next to him petting his belly.
- E) Bob is walking Toby in a leash around the house, waving to a neighbor.

INT. TALK SHOW STUDIO (DAY)

CHAD

Now isn't that lovely!
Audience APPLAUSE.

CHAD (CONT'D)

(gesturing at Bob)
In one of the videos we see you taking Toby for a walk. What did the neighbors say when you came strolling together?

BOB

The neighbors weren't too excited at first, I think they thought we had completely lost it. People called us hippies, activists and all sorts of things. For me, it was just a nice opportunity to get out of the house. In these industrial farms they don't even let the humans outside, you know. This has a big influence on the taste of the meat.

SUSAN

I am not going to lie - people were sceptical at first, saying humans

don't belong in residential areas.
To help people understand that
humans aren't all that different
from us I created an Instagram
account for Toby. It was an amazing
experience to see him regain his
trust for pigs again after all he
has been through. I wanted to share
this experience with others.

CHAD

Your Instagram account "Toby the
human" Now has over 100.000
Followers, is that correct?

Number Seven notices the burger Chad threw earlier and starts
crawling towards it.

SUSAN

After all the recent debates going
on about the meat industry, I think
people just needed a face - someone
that embodied a change in attitude
towards how we produce meat. Toby
has become a bit of an icon,
really. Not just a symbol for
natural and organic farming, but
also for trust, forgiveness and the
most unexpected of friendships.

Number Seven picks up the burger and crawls back to his
basket.

CHAD

That's great, but what about
hygiene? Humans are quite filthy,
aren't they? You know, "sweating
like a human"...

SUSAN

I thought so too at first, but
after I gave Toby his first bath,
he knew how to do it himself Ğ
humans are incredibly fast
learners.

Number Seven examines the burger, lifts the top bun off and
puts it on his head.

CHAD

(glancing at Number Seven)
I'm sure they are.

CHAD (CONT'D)

Thank you so much for being here
today and sharing your story. I
wish you all a merry Christmas!

Audience APPLAUSE.

ZOOM OUT

CHAD (CONT'D)
(facing the camera)

After the break we will continue
our Christmas special...

INT. SUBURBAN HOUSE LIVING ROOM (DAY)

An open floor plan with a couch and TV area to the left, a dinner table with four chairs in the middle and kitchen to the right. Next to the couch a big Christmas tree is decorated to the max with a big pile of gifts underneath.

Tim is standing to the left facing the TV. Bob is sitting on the right side of the dinner table with his back towards Susan who is preparing dinner in the kitchen.

CHAD

... With cooking tips from Mr.
Piggy's. Stay tuned.

TIM

Mom, look, we're on TV!

SUSAN

I know honey, it aired three times
already.

BOB

(waiting at the table)
Susan! Will dinner ever be ready? I
think I'll start chewing my own
feet soon.

Tim walks to the table and takes a seat in front of Bob.

SUSAN

Calm down honey, it's ready now.
Dinner doesn't prepare itself you
know.

TIM

Mom, are you and daddy disgusting
again?

SUSAN

Not on Christmas eve darling.

Susan walks from the kitchen towards the dinner table,
carrying a big tray with a lid on top.

BOB

I wouldn't be so sure about that...

Susan puts the tray down on the table in front of Tim and
Bob. She lifts the lid of, revealing Number Seven's head with
a red apple stuffed in his mouth.

SUSAN

Merry Christmas! Let's pig out.

FADE OUT