

White Mice

by

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SCENE 1. INT. HOSPITAL WARD - EVENING

A man is strapped down in a hospital bed, full of tubes, unconscious.

MALE SCIENTIST

(v.o)

The tumour has disappeared but his brain is filling with blood. Ordinarily his system would regulate the bloodflow, but something in the drug has interfered with it. Damn it - he was our last chance. This is terrible; I'm running out of ideas. I'll have to try something new. Something that has them more aware of their bodily functions.

SCENE 2. EXT. BAZ'S HOUSE - EVENING

Establishing shot. One of many modest houses in a quiet inner city suburb.

SCENE 3. INT. BAZ'S BEDROOM - EVENING

BAZ's bedroom is dark, messy and bohemian, cluttered with cult objects, hippy posters everywhere. BAZ is young, lean and boyishly handsome. He is lying on his bed, while JANE (attractive 16-year-old wearing too much makeup) is writhing about on top of him. His WAITRESS flatmate comes home and can see them through his open door; she grimaces and slams it shut.

SCENE 4. INT. KITCHEN - EVENING

The WAITRESS has some food in a foil container. She places it in the fridge. BAZ enters wearing just trackpants and immediately removes her container

WAITRESS

Fuck off, that's mine!

BAZ

Yeah and it will just sit there for days and go off and be wasted.

WAITRESS

This one's different. Mark is coming over for a romantic dinner... well more like he gets to eat this and then we fuck a lot.

BAZ

Great.

SCENE 5. INT. HOSPITAL WARD - EVENING

MALE SCIENTIST

(v.o.)

Oh-oh. Stand clear nurse.

The patient has started to convulse and before long the whole bed is vibrating. Equipment falls over...

FEMALE VOICE

(gasping)

Oh my God, oh no

A woman screams. The veins in the patient's head bulge to their limit then burst.

**SCENE 6. INT. OBSERVATION DECK, CITY'S TALLEST BLDG
- MORNING**

MARY is taking photos of the view. She is mid-twenties and pretty. A bird is on the inside of the huge glass windows, banging against them, trying to get outside. MARY approaches a stranger

MARY

Could you hold this for minute, tah.

The stranger checks out her camera while MARY catches the bird. She holds it tight and close to her chest, retrieves the camera from the smiling man and enters the elevator.

SCENE 7. INT. RESTAURANT - EVENING

BAZ is finishing a plate of food. There are several more plates sitting there untouched. And an almost finished bottle of red wine, and an empty one. With him is JANE. He winks at an attractive woman across the room and she smiles back; her date notices and frowns.

BAZ

I'm getting rather sick of the waitress. She thinks she owns the place, keeps demanding I pay bills and shit.

JANE

Whose name is on the lease? Hers?

BAZ

Nah, a bunch of guys who were there in the 70s. It sucks coz legally neither of us can make the other leave, and we both want someone new to share with.

JANE

So Baz why don't you just make life there so horrible for her that she leaves, and then I can move in with you.

A fresh bottle of wine arrives.

BAZ

Could I get the bill please? And could you put these in a bag for us?

The waiter nods and takes the plates away.

BAZ

Well I've been trying but she's a tough bitch. Every time I go to upset her she has already guessed it and protected herself. Like yesterday I decided to feed her Valium's to her goldfish, and I found the medicine cabinet locked. I might just admit defeat and leave.

JANE

Baz the quitter. When are you going to actually move forwards like a shark instead of sideways like a crab?

BAZ

Ooh cruel analogy. I've got things planned, just give me a bit of slack, you'll see. You ready?

JANE nods. The waiter arrives with their doggie bag and bill. BAZ picks up the bill, looks at it and smiles. A mouse scurries across the floor. BAZ drains the last drops of bottle two. Female patrons scream and stand up, a man states his displeasure. BAZ pulls a cork from his pocket, plugs bottle three, and leaves with it, the food and JANE. The bill stays.

SCENE 8. INT. RECEPTION - MORNING

A RECEPTION NURSE is at her desk, on the phone.

RECEPTION NURSE

I'm unsure if we'd have enough Doctor. Maybe if it were just one dead parent we could... Okay Doctor, if you say so. No living relatives.

SCENE 9. INT. LOUNGE - AFTERNOON

BAZ is passed out on a couch. The room looks like a party aftermath. Softly playing on the TV is a foreign language news program.

SUDDENLY we see the mail being noisily shoved through the slot in the front door, and BAZ awakens. He remotes the tv off. He finds a bucket bong behind the couch and has a hurried cone. He looks at the clock, remotes the TV back on and enters the kitchen.

SCENE 10. INT. KITCHEN - AFTERNOON

BAZ gets a bottle of vodka from the freezer and pours some into a tumbler. He removes some pills from their container, and reluctantly swallows two, followed by a deep swig. He scratches his head and moves on to his room.

SCENE 11. INT. BEDROOM - AFTERNOON

BAZ walks up to his pair of caged white mice.

BAZ

Morning guys, you want anything?
No? You weren't up all night
again were you? Jeez, and I
thought you guys were good at
learning shit.

He strokes them, changes their water and feeds them. He is ignoring another cage containing many brown mice. He ambles back out to

SCENE 12. INT. LOUNGE - AFTERNOON

BAZ sits down, changes channel and watches a repeat of Prisoner. Expressionless.

BAZ

Come on ladies. Escape. Just for
me.

SCENE 13. EXT. DETENTION CENTRE - DAWN

Establishing shot. Multi-storey large old building with a prominent sign "West Boolarra Detention Facility for Juveniles".

SCENE 14. EXT. ALLEY - DAWN

BRADLEY (diminutive, spotty and pale) climbs out a second storey window and down a fire escape. He escapes down the alley. He's wearing a daypack.

SCENE 15. INT. RECEPTION - MORNING

Head Nurse MORAG enters. She is red-haired and buxom, mid-thirties.

MORAG

Any luck?

RECEPTION NURSE

We're just waiting to hear from this one and we'll be ready.

MORAG takes the file from her.

MORAG

Barry McClannigan, 20,
unemployed. No parents. No wife.
No kids. I'll give him a call.

SCENE 16. EXT. RURAL RUGBY CLUBROOMS - AFTERNOON

MIKE is having beers and BBQ food with his teammates. He is tall, fit and handsome, wearing a rugby jersey, mid 20's. His voice is deep.

MIKE

The physio said it'd take a few more weeks to come right, so I'm doing this thing my cousin told me about - medical research. Sounds like I'll make enough out of it to pay for the wedding and the honeymoon. I just gotta lay there and let nurses play with me. Should be alright.

SCENE 17. INT. LOUNGE - NIGHT

There's a party on in BAZ's house, and it is full of happening young folk. The WAITRESS is drunk and chatting up a hairy hippie.

WAITRESS

You've got to come to the rainforest with us. It's so peaceful up there. Loads of nature man.

The WAITRESS plays with the hippie's chest hair. BAZ strides past with JANE tugging on his sleeve. He is carrying a whisky bottle that is almost empty.

BAZ

Just tell her no. It's that simple. Ask Henry, he'll know someone.

JANE

But you can get it easier than anyone Baz. C'mon - she's really hanging for it, you know.

BAZ

I'm through with that shit Jane. It bores me. Anyway, I gotta find who's got my other bottle.

They stride past five hippies who are sharing a joint.

ONE HIPPIE

Rainforest.

ANOTHER HIPPIE

(nodding)

Rainforest.

SCENE 18. INT. BACKPACKER'S HOSTEL LOUNGE - NIGHT

MARY is sitting in an old comfy armchair, reading her book. Across the room are a dozen backpackers, all drinking from bottles or cans, young men in singlets, young women with their belly buttons exposed. Two couples play pool. A guy pushes buttons on the jukebox and a techno song starts up. To one side is a couple playing backgammon. The woman is blonde and buxom. The man is tanned and looking down her blouse.

BUXOM BLONDE

So you can just do that and go over all of my pieces. I don't think that is right, yes?

TANNED CHAP

Don't worry yourself, it's alright, I got a pair of sixes, didn't I? (pause) Do you fancy a massage then?

He gives her a winsome look.

BUXOM BLONDE

Am I giving one or taking one?

TANNED CHAP

I'll give you one. I studied it in Brixton, passed and everything. I really know how to relax folk. Strong fingers and that.

BUXOM BLONDE

Okay, but I don't know with all of these people here.

TANNED CHAP

Nah, not here, I've got it all sorted, got my own room upstairs, it's perfect.

He smiles twice as winsomely as before.

Someone sinks the eight ball and half the room cheers loudly.

MARY shifts in her armchair to face the wall, and away from the others.

SCENE 19. EXT. PARK - NIGHT

BAZ and JANE are drinking from the whisky bottle. BAZ is holding an unlit joint.

JANE

(sobbing)

That's BULLSHIT BAZ! You've never detoxified in your life. There's NO WAY you'd last ten days. I don't even believe you. You're getting back with that bitch aren't you?

BAZ

Hey, hey babe, calm down. This is our last joint, let's make it a happy one. All I'm doing is making a lot of cash quickly. For us.

JANE

Why do you have to pull scams all the time? Why don't you just get a job like everyone else?

BAZ

And then like everyone else I'll wake up at 55 and think - Shit! Where did my life go, I was so busy working I forgot to do anything else!

JANE

Like what Baz? What else are you doing?

BAZ

I'd like to ride on top of nature for a while, and forget about society. I wanna surf. I wanna be a surfer.

JANE

So what's stopping you? You're on the dole, the beach isn't far.

BAZ

Not here Jane, I don't wanna surf here. In this country that's conforming as much as having a job is.

JANE

Then where Baz? That only leaves Hawaii.

BAZ

Nah. You can't go there if you've got drug convictions. Maybe there's waves in Timor, we could go there.

JANE

You'd take me?

SCENE 20. INT. BACKPACKER'S HOSTEL DORM - MORNING

Caption: "Day Zero"

An alarm clock goes off and MARY emerges from under a sleeping bag. She gets up wearing only her undies. She retrieves her nurse's uniform from

where it hangs on the wall, and puts it on. Several male faces peek at her from under their blankets and pillows.

SCENE 21. EXT. STREET - MORNING

BAZ walks past some shops with a big sports bag over his shoulder. He sees a delivery truck, and a man wheeling stacks of boxes into a bottleshop. BAZ partly unzips his bag. He lines up and punches a hole through a box on the truck, pulls out a bottle of vodka and sticks it in his bag. He strides off, in control, not nervous.

SCENE 22. INT. ORIENTAL STORE - MORNING

MARY is browsing. She looks at paper lanterns, kimonos and swords. An elderly Asian man emerges through some curtains carrying a box.

ELDERLY MAN

Here you are. Five sets, each a different colour. Some lucky person will be getting a surprise I think.

MARY says thankyou and bows.

SCENE 23. EXT. PUBLIC LIBRARY - MORNING

BAZ takes a deep swig of vodka, replaces the cap and returns it to his bag. He enters the library.

SCENE 24. INT. BALLARD'S OFFICE - MORNING

Dr BALLARD, a tall, unhealthy looking middle-aged man, is chain-smoking, talking on the phone.

BALLARD

We're meeting for golf today...
Who then?... Who does he work for?... I've never heard of them...
Somewhere quiet. How quiet?...
Okay, that quiet, I think I can arrange something... Yes... Tell your superiors that everything will work out as I have promised.

SCENE 25. EXT. STREET - MORNING

BAZ walks along with a plastic carrier bag full of books in one hand, sports bag in the other. The neck of his vodka is poking out of his sports bag.

BAZ

(addresses the bottle)

What's that? You wanna play with me? Uh-Ah. I'm saving you for later buddy, you're part of my emergency relief kit, books and booze...

A stranger passes, staring at BAZ

BAZ (CONT)

...and boogers, and buggers, and botulism...

SCENE 26. INT. DARK MESSY BEDROOM - MORNING

JANE is writhing around on top of the NEW BOYFRIEND.

SCENE 27. INT. BUS STATION - MORNING

BAZ checks a timetable then wanders over to a burger restaurant within the station's food court. On a table is a burger that someone has left with one bite out of it. BAZ takes it to the counter.

BAZ

I just bought this and it's cold already. Could I have a fresh one please?

CREW MEMBER

It will take 3 minutes, is that okay?

BAZ

Sure, and could you make it a vegie burger this time? It might be healthier.

SCENE 28. INT. BUS - MORNING

BAZ is sitting towards the back. He takes some swigs of vodka. The driver stares at him in the rear view mirror, but does nothing - BAZ stares straight back at him, expressionless.

BAZ looks at the other passengers, and his view is a little distorted, a bit fuzzy. BAZ puts his vodka back in his sports bag. Up near the front are two young university students. JEFF is handsome and part Asian. JAKE is short and chubby with glasses, maybe Jewish.

JEFF

So what could I do? I had waves of E flowing through me, and dancing all around me were sweaty muscular men...

JAKE

Sounds like you were in the wrong club Jeff.

JEFF

It shouldn't have mattered, coz I was there for the music, right?

JAKE

And a chance to lose your anal virginity. To finally admit to yourself that your whole life has been a lie, all those women...

JEFF

Yeah, all those women, I was just getting to that. Listen. I

got talking to what turned out to be a tranny, and he took me to this recovery club and I tell you, the place was just crawling with chicks...

JAKE

And?

JEFF

Aw, you know. But next time, just speed and whisky, maybe some guarana, and we'll both go to that place and get laid, with real women.

JEFF looks out the window

SCENE 29. EXT. COUNTRYSIDE - MORNING

We are travelling through farming country, an all flat terrain that stretches out forever. Some cows look up. Some horses look up. Some ducks fly by.

SCENE 30. INT. BUS - MORNING

BAZ is now sitting in the seat directly behind JEFF and JAKE, sipping on vodka, listening

JEFF

Any second thoughts?

JAKE

About women? About the trial?
Nah, like you say, it ah, it'll be easy.

JEFF

They're only testing stuff for the general public to use, prescription drugs - so it'll be safer than your usual weekends.

Plus if we last ten days we get five grand.

JAKE

Four thousand five hundred
(pause)- Hey you know that essay you did - what was the little toe thing again?

JEFF

You gotta realise that this is just what I heard from a backpacker who was at the last one I did - it could be bogus. But anyway, before they let trainee surgeons loose on real patients, they wanna make sure that they can do the cutting and stitching and shit properly - so they have a go on a volunteer. It's just day surgery.

JAKE

And the guy chops off your little toe and sews it back on again.

JEFF

And you get two grand. And if anything goes wrong, they cover all your medical expenses and that, but you can't sue them, you have to sign a waiver that indemnifies them. Who needs their little toe anyway?

JEFF stands and pulls the cord.

JAKE

So why are we getting paid so much more to test a migraine cure?

The bus pulls over. MARY, who was sitting in the front seat, gets off. JEFF and JAKE get off. BAZ follows them - he looks concerned.

SCENE 31. EXT. COUNTRY ROAD - MORNING

The bus moves off. MARY trots off ahead, towards a complex of buildings, in the middle of nowhere. JAKE and JEFF are still animated, chatting.

JEFF

Then there's the flatliner one, just like the movie. They kill you for twenty seconds or something, then bring you back to life and give you twenty thousand dollars.

JAKE

That nurse chick is fit.

Some distance behind them is BAZ, trudging along, looking a bit sleepy. He puts his bags down and gets a Lifesaver mint from his pocket, sucks on it.

SCENE 32. EXT. LARGE COMPLEX - MORNING

Beyond a security fence is a large modern complex of buildings, brown and anonymous, except for a single sign "Micromyx Corp". JAKE and JEFF walk past.

SCENE 33. INT. RECEPTION - MORNING

Jeremy SMILEY enters with a woman. They are both very clean-cut and straight. They have a hug and kiss goodbye.

SMILEY

I'm here for the trial.

He hands the reception nurse a slip of paper.

RECEPTION NURSE

Welcome to Micromyx Corporation,
Mr. Smiley. Please take these
forms through there and fill
them out. There's no rush.

As he moves on, JEFF and JAKE enter. They approach the RECEPTION NURSE full of beans and smiles. JEFF plays pretend piano on the desk.

JEFF

Giddy! Two guinea pigs at your
service!

SCENE 34. EXT. LARGE COMPLEX - MORNING

BAZ walks around the perimeter of the complex, taking everything in, observing. He takes a piss behind a tree.

SCENE 35. INT. RECEPTION - MORNING

SMILEY hands his wad of contracts back to the RECEPTION NURSE. She checks that all the pages have his signature. She ticks his name off a list and hands him a badge with "No.11" on it.

RECEPTION NURSE

You must wear this at all times.
The staff here will not be using
your name, just the number.

SCENE 36. INT. SMALL GYM - MORNING

Head Nurse MORAG is watching a boy running on a treadmill, and is taking notes. The boy is the scrawny BRADLEY. He is down to his undies, and wires are attached to his spotty chest.

MORAG

That's enough, you did fine.

BRADLEY

Too easy huh. What's next,
Commander? I can do push-ups.
Sit-ups.

MORAG

I said that's enough. Next!

BRADLEY exits, MIKE enters.

MORAG

Good morning.

MIKE

Giddy. So what's the go here?

MORAG

The go is a comprehensive test
of muscular ability. Please
remove your clothes number eight
and I'll get you started.

MIKE

You sound as eager as my
fiancée.

INT. SMALL OFFICE - MORNING

BAZ is sitting opposite Dr BALLARD. The doctor is
going through a list of questions and chain
smoking.

BALLARD

Have you ever taken
hallucinogenic substances?

BAZ

What are they?

BALLARD

LSD? Marijuana? Magic Mushrooms?

BAZ

(puzzled)

No, I haven't.

BALLARD

Do you drink alcohol?

BAZ

Yes, sometimes. I guess you would call me a social drinker.

BALLARD

How many units of alcohol would you drink in a week?

BAZ

I really couldn't say. No idea.

BALLARD

(frowning)

Have you consumed alcohol in the last 12 hours?

BAZ

Why, is there a bar here?
(smiling) No, of course I haven't.

SCENE 37. INT. RECEPTION - DAY

MARY is chatting with the RECEPTIONIST.

RECEPTIONIST

So are any of them foreign and exotic, like you know, Italian or Swedish?

MARY

Well there's a couple of dishy Russian guys, always full of

themselves, strutting around
like they had fluorescent dicks
and showing off their muscles. I
think they might be dealing.

RECEPTIONIST

Bonus.

Big GAVIN arrives through the door - menacing like a cowboy into a saloon bar. He wears a tracksuit and looks like a bald sumo wrestler. Behind him is his best pal EUGENE, who isn't quite as big as GAVIN, and is dressed like Garth Brooks.

GAVIN

Hiya darling. We're back!

SCENE 38. INT. BAZ'S BEDROOM - DAY

The WAITRESS is searching through BAZ's drawers for something. She lifts a dead brown mouse up by its tail, laughs and throws it over her shoulder.

SCENE 39. INT. DAY ROOM - DAY

The day room is sterile and uncomfortable, with hard tables and chairs, some foam sofas and one pot plant. Most of the experimentees are present. Some are watching the small tv. Some are reading newspapers. BAZ is reading "The Wasp Factory" by Iain Banks. No one is talking, they mostly don't know each other. A Top 40 radio station is playing advertisements. GAVIN and EUGENE stride in.

GAVIN

Hiya lads. We're back!

SCENE 40. EXT. GOLF COURSE - DUSK

BALLARD is walking down the fairway with another man. Both are dressed in fancy golfing outfits. A discreet distance behind them are three men in suits. It is cloudy.

FANCY GOLFER

Whattaya think the chances are
then?

BALLARD

It'll be raining before we make
it back to the clubhouse

He stops and his ball, shakes his hips and lines
it up.

BALLARD

And I think we'll have what you
need before the ten days are up.

The wind is picking up and Ballard whacks the
ball.

SCENE 41. INT. CORRIDOR - DUSK

Head Nurse MORAG is wheeling a trolley along,
filled with large bottles. She seems to take up
the entire width of the corridor.

SCENE 42. INT. WARD - DUSK

The twelve men are in their respective beds. They
are all wearing their numbered badges. MORAG
distributes giant bottles labelled "urine" to each
of them. They look aghast. When she leaves, BAZ
gets out a texta and changes his badge and bed
number from 12 to 13.

SCENE 43. INT. DAY ROOM - NIGHT

The wall clock ticks over to 11pm. All the lights
in the complex go out. BRADLEY sits there alone,
watching Star Trek with the volume down low. His
face is very close to the screen.

SCENE 44. INT. LARGE STERILE ROOM - MORNING

Caption: "Day One"

Head Nurse MORAG is conducting a meeting. All the
staff and patients are present.

MORAG

As you are probably aware, we
are all here to test a new cure
for migraine headaches. None of
you ever suffer from migraines -
we are using you as a control

group for future experiments with people who do. You will all be given doses of a pink liquid at regular intervals.

BRADLEY

Why is it pink, huh?

MORAG

For some of you it will just be coloured water. For others it will be a standard dose of the medication we are testing. And the third group will be receiving a steadily increasing dose. We are hoping for no side effects. However, if we do notice any, we will change that patient to just the coloured water. This is called a double-blind trial. That means that no one in this department knows who is on what dose, so don't bother trying to find out.

Dr. BALLARD is just standing to one side. He is a little twitchy, he is observing everyone. The men listen intently.

MORAG

Your urine will be collected every 24 hours for analysis. You must not urinate anywhere except in your own bottle. This is very important. There are three meals a day, and no snacks in-between. Each patient must eat the same

foods. Alcohol, chocolate and caffeine are strictly forbidden. They will invalidate the test, and can be dangerous. It's 8am and you can now have breakfast. All future breakfasts will be at 6:30 sharp.

SCENE 45. INT. DINING ROOM - MORNING

The men are queueing up for breakfast in badge number order. At the front are GAVIN and EUGENE, numbers 1 and 2 respectively. They are both wearing singlets and trackpants. Their tattoos are visible. The COOK is behind the serving counter. He brings over a stack of plates.

GAVIN

Same old shit eh Cookie? Thought you would've been fired by now.

COOK

One day some side effect will wipe you two out and I'm just hanging out here, waiting for that day.

GAVIN

Eeeuuuh! Big side effects, boy are we scared. Fuckin' moron.

They sit down to eat their meal.

EUGENE

But Gav, you heard what your missus said, it's gonna happen one day. Maybe we should think about quitting while we're ahead.

GAVIN

Listen Eugene. This is the best scam around. We lay on our backs and they pay us. It's perfect.

EUGENE

Yeah, but the statistics, they say that, uh,

GAVIN

They're just numbers. We don't need any numbers in our life except four five zero zero on our paychecks, all right?

TERRY walks past the serving counter. He has deeply receding hair and a moustache, mid-thirties. He steals some sachets of ketchup, stuffing them into his trouser pockets.

SCENE 46. INT. BAZ'S LOUNGE - MORNING

JANE is sitting cross-legged in the middle of the floor. The entire house has been cleaned out - furniture, fixtures, everything. JANE is writing a letter

JANE (V.O.)

Dear Baz. I popped around to your house and it is empty. Looks like the waitress has done a runner or something. All your stuff has been nicked. Sorry. Call me. Jane.

A toilet flushes. The NEW BOYFRIEND enters.

NEW BOYFRIEND

Come on, let's go.

SCENE 47. INT. WARD - MORNING

Montage:

All the patients get a permanent needle stuck in their arm, for all the blood tests that will be required.

A permaneneedle is inserted into GAVIN's arm and blood is drawn. He looks away.

All the men, needles in place, have wires attached to their chest and head. They are connected to lots of monitoring equipment squeezed between the beds.

JAKE is fed the pink liquid by a MARY. He swallows and pulls a face in disgust.

BAZ drinks his and is unmoved.

SMILEY downs his, licks his lips and smiles.

Two men chat while large quantities of blood are drawn from their arms.

EUGENE

Beats work, eh?

JOE

Maybe. I'm a security guard by trade. That's what you might call a cushy occupation.

EUGENE

Whereabouts do you do that?

JOE

I'm on static duty at the Broadway Building Society.

EUGENE

Do you carry a gun for that?

JOE

I do but it's not needed. Anytime a fiend has a choice between sticking up a bank or a building society, he'll always

take the bank. When in fact the building society has just as much money sitting there, just everyone assumes different. Like I said, it's a cushy occupation.

Across the room MORAG is drawing BAZ's blood.

BAZ

Must get lonely staying out here for ten days. Away from the real world, loved ones...

MORAG

I just sit around and watch tv anyway when I'm not here. At least I get to meet people here, albeit loser creepoids. Why are you here?

BAZ

I'm an investigative journalist. Doing a piece for the Herald. Don't tell anyone eh?

MORAG

The last guy that tried that never read the fine print, wasted his time completely.

SCENE 48. EXT. FIELD - MORNING

There are several cows sheltering from the rain under a tree. BALLARD and two men in suits and sunglasses are also sheltering under the same tree.

BALLARD

It's just a case of getting the balance right. We know that fluoride creates apathy - you

only have to look at how easily we've tamed the western world with a little water enhancement.

SUIT1

Well, except for the odd hippy in the rainforest who has managed to last more than a week on bugs and berries.

SUIT2

True, but most of them are in the city, buying our "water purifiers", and getting more pacifying chemicals, not less.

They all grin widely.

BALLARD

And we know that certain psychotropics can make a fearless warrior, albeit an out of control one.

SUIT1

Nam.

SUIT2

Nam.

BALLARD

So as you know, all we need to do is combine the two, and we can have a killing machine that does what he's told.

A cow tries to lick SUIT1's face. He pulls a handgun out and aims at the cow's eyes. The cow licks his gun. SUIT1 withdraws.

BALLARD

But we are having problems with the adrenal gland. And blood flow. We think we can reduce the pressure on the brain, that's a simple tweak, but there are some random side effects that need ironing out.

SUIT2

We need this perfected now, there will be no time for any more trials.

BALLARD

And I'm running out of ways to hide dead bodies.

SCENE 49. INT. DAY ROOM - NOON

The men get some hours to themselves. And are immediately bored. The magazines are very old National Geographics and Reader's Digest. Some play cards. BAZ joins MIKE at a table. BAZ is barefoot. MIKE wears a rugby jersey with a big No.4 on its back and sleeves.

BAZ

Do you play rugby, or is that just a fashion statement.

MIKE

I play for Sapphire Coast. Maybe even for the state one day. They reckon I'm the fastest lock around.

BAZ

I thought a lock had to be taller?

MIKE

Yeah well I make up for it with muscle (shows his biceps to BAZ)
Feel that. Not bad eh?

TERRY walks past with a Lido board game. His badge has number 4 on it. And as he passes, TERRY notices and stares at the No.4 on MIKE's sleeves.

MIKE

You got a problem mate?

SCENE 50. INT. WARD - AFTERNOON

The men all get walkman-style ECGs fitted.

MORAG

These devices must stay on. That way we can constantly keep a check on your vital signs. This means that no-one can take a shower until the last day. That's why the nurses here get paid a stench allowance.

MARY fits GAVIN and EUGENE then leaves.

GAVIN

I wouldn't mind a piece of that.

EUGENE

She must be new here. I'd fuck her too.

GAVIN

Hot young nurse. Just like in the soap operas. Reckon I'll work on her slowly. Charm her.

SCENE 51. EXT. LARGE COMPLEX - AFTERNOON

Just outside the perimeter fence is a river. BAZ is there, smoking a joint. He watches the river

for a while, it is peaceful. He stubs out his joint half finished. Still gazing at the river he picks up some stones and throws them into the water. Nothing happens. He aims carefully and has one last try, throwing a stone into the middle of the river. A crocodile surfaces and looks around. BAZ smiles and walks back towards the complex.

An alarm is sounding. Through the windows we can see Head Nurse MORAG run furiously out of a room, down a corridor and through the ward.

SCENE 52. INT. WARD - AFTERNOON

MORAG catches BRADLEY coming out of the bathroom, to the side of the ward.

MORAG

And what the hell were you up to
number seven?

BRADLEY

I was just working out how your
toilets flushed, they're a breed
I haven't seen before.

MORAG grabs him by his t-shirt.

MORAG

You're coming with me you little
twerp. If you can't do a good
long pee for me - you're out!

She picks up his urine bottle with her free arm and marches him off.

MORAG

And the same goes for the rest
of you. This study will be
perfect before any of you get
paid!

They leave and JEFF leans over to JAKE.

JEFF

I think he's just pulling her string.

JAKE

(chuckles)

Or maybe no matter how hard she sucks, he's just all out of that orange urine!

SCENE 53. INT. DAY ROOM - EVENING

TERRY and JOE play chess. JOE is a Tom Jones type - permed hair, medallion, tan.

JOE

You don't look like the kinda guy that'd do a dodgy experiment.

TERRY

What's dodgy? I don't see anything dodgy, this seems to be a very professional place.

JOE

What things seem ain't always what they are brother.

TERRY

Well for your information my ex-wife used to work as a nurse for Micromyx, and she was always suggesting that I should do a trial here.

JOE laughs.

TERRY

No, she was serious.

SCENE 54. INT. WARD - MIDNIGHT

BAZ is sprawled in bed, bare feet sticking out from under the doona. He is twitching in his sleep.

SCENE 55. INT. EMPTY WARD - MORNING (BAZ'S DREAM)

There are empty vials all over the floor. Mice are running about. BAZ and MORAG standing up, facing each other, close. MORAG is wearing a sheet.

BAZ

I really like your breasts

MORAG

I stole them from your mother

BAZ

Is it safe to be here? All I want to do is have a bit of a holiday.

MORAG

We are going to mess with your body, but it's okay, you are in a hospital.

BAZ

I need revitalising, I need your help.

MORAG lifts up her sheet and places it over BAZ's head.

SCENE 56. INT. WARD - MORNING

Caption: "Day Two"

BAZ awakens with a smile. MORAG is towering over him.

MORAG

Aahh, you're awake after all.
Time for your tonic.

And she feeds BAZ some pink liquid. BAZ swallows and glows with happiness.

MORAG

This came for you.

She hands him a letter.

The men climb out of their respective beds. All except for BAZ put footwear on - slippers or sneakers. JOE adjusts his ECG. They all head off down the corridor. TERRY lingers.

SCENE 57. INT. DINING ROOM - MORNING

The men are queueing up for breakfast again. EUGENE is being served by COOK.

EUGENE

Fuck I hate chefs, all dressed in white like nancies. And I hate your fuckin' boring food. Fuck. Fuck. I hate you.

COOK ignores him. EUGENE joins GAVIN at a table in front of the tv. GAVIN nods to him.

GAVIN

You told him good.

JAKE reaches the front of the queue.

JAKE

Why do you tolerate all that?

COOK

The biotech industry. All the staff receive share bonuses. So for that I deal with all the basket cases we get in here. Lot's of ex-cons. Anyone would think they didn't have a choice in being here, way they act.

JAKE

Could I have some coffee?

COOK

Sorry pal, that's my own personal machine. You guys ain't allowed stimulants.

TERRY produces some chocolate and secretly shows it to MIKE.

MIKE

Hey guys. Will someone tell this fuckup about chocolate.

JEFF

They test for it dude. That could be the most expensive snack you've ever had.

TERRY

I wasn't going to eat it now, okay, it's for when we finish, and it's all just for me. None for any of you.

SCENE 58. EXT. LARGE COMPLEX - MORNING

The rain is steady. Puddles are forming.

SCENE 59. INT. BATHROOM - MORNING

Male Nurse GERARD is cleaning. He is a big man, looks like a bouncer, clean shaven, 34. GAVIN comes in and joins the queue for the cubicle with his urine bottle, the liquid inside is clear. In front of him are JEFF and TERRY - their urine has an orange tinge. They look at GAVIN's bottle.

GAVIN

It's all the mineral water I drink.

GERARD starts to whistle while he cleans. GAVIN laughs.

GAVIN

So what do we have here, seems that this cleaning lady is wearing the wrong uniform. Is it in the wash dear?

GERARD

I'd sooner be a female human than a vivisected animal.

GAVIN

I think I know more about vivisection than you do, young lady.

SCENE 60. INT. WARD - MORNING

All the men are present. MIKE is going through his clothes beside his bed, which is labelled No.8.

MIKE

Who's got my jersey. Hey guys, who the fuck has taken my jersey.

GAVIN

Who cares, why would anyone want something that a hundred fags have jerked off onto?

MIKE

Terry. Terry? Where's my jersey you bug-eyed fruit cake?

TERRY

I ain't got it. I've got my own clothes thank you very much.

BRADLEY

Are you guys gonna fight, huh?
That'd be good. I betya I know
who's gonna win.

GAVIN

Hey squirt - shut the fuck up.
Squeaky voices give me
migraines, comprende?

BRADLEY

Do they now? Nurse!

GAVIN shoves BRADLEY out of his way as he crosses
the room.

GAVIN

So, number 4, he wants his
jersey back.

TERRY

And I haven't got it, okay?

GAVIN

One day you will get it, you'll
get how wankers like you should
just hide in the corner
somewhere, or you'll get what's
coming to you when you least
expect it.

SCENE 61. INT. WARD - MORNING

BAZ is reclining on his bed, reading a guide book
on Mexico, oblivious to the blood being drawn from
his arm by Nurse MARY.

MARY

So when are you off?

BAZ

Very, very soon it appears.

BAZ looks up from his book and notices Mary for the first time. He stretches his body, flexes his bare toes.

BAZ

Here's the itinerary. Fly to Meh-Hee-Co City. A couple of days on the bus and then some walking, and we get to Puerto Angel. It's the most beautiful surf beach in the world, and one of the deadliest.

MARY

Deadliest?

BAZ

(glancing at the guidebook)

Due to the powerful rip. Renting a hammock in a cabana costs one dollar a night. We live on beer and barbecued tuna. We play naked in the sunshine. Would you like to come?

MARY

That does sound tempting.

BAZ

And if it gets boring, well we can take some mushies and check out the pyramids.

MARY

When do you go?

BAZ

When the cheque clears. And how long will I be gone for? Forever.

SCENE 62. INT. DAY ROOM - AFTERNOON

Most of the men are present. They are bored; just watching satellite tv or playing cards. In a quiet corner there is an earnest discussion between the two students.

JEFF

You mean because this isn't really a good environment for getting laid.

JAKE

And because, well yeah, it's the wrong place. What about you, which one do you fancy?

JEFF

What I need is a hit of something. Three days of going straight are getting to me. Maybe I can last a little longer, but eight more days, I think I might go looney or something.

JAKE

What about that pink juice, Jeff? I haven't felt any effects from it yet.

JEFF

Well Jake, after all the home experiments we've been doing, I'd say our tolerance level is a

bit too high for any headache medicine they give us. This is just kiddie stuff.

SCENE 63. INT. WARD - AFTERNOON

BAZ is alone in the ward and is sorting through his bag, through his clothes. He pulls out the half-finished vodka and contemplates it. Not yet, he decides. He strokes it like a pet cat, then replaces it. MIKE enters.

BAZ

Howzit?

MIKE

Not bad mate, not bad. Haven't seen my footy jumper have you?

BAZ

Nup. But if you wanna search through some stuff, I could keep watch for you. Number 4 is just the sort of screw-up that might have it. Or maybe that little dweeb seven.

MIKE

Yeah, baldy's probably the one. Okay, you keep watch and I'll...

Head Nurse MORAG enters.

MORAG

Masturbation is not allowed young man. It will spoil the experiment.

She has mirth in her eyes, but doesn't blink or breathe. BAZ and MIKE look at each other, unsure.

SCENE 64. EXT. LARGE COMPLEX - MORNING

Caption: "Day Three"

It's really pouring down now.

SCENE 65. INT. DINING ROOM - MORNING

All of the men are eating their breakfast. JAKE and JEFF have their own table.

JEFF

It's not about who'd give the best sex, it's about how to get the key.

JAKE

Maybe you can just steal one anyway, without all the seduction crap.

JEFF

How? Look, it'll be fun. I know you'll get jealous but that nurse chick last time said they have morphine here. And a touch of that will be heaven right now. I didn't bring any books to read.

JAKE

But...

JEFF

And I'm not going to read any more of your paranoid books about the end of the world.

SCENE 66. INT. WARD - MORNING

The men are doing a variety of mental tests.

Each nurse, including MORAG and BALLARD, is controlling two men. MARY is with BAZ and SMILEY.

MARY

We'll have to wait a moment
before you can do the next one,
number, aahhh, thirteen. What's
your name anyway?

BAZ

BAZ. Mary. Mary. BAZ.

MARY

As in Basil Brush?

BAZ

As in Barry, as in everyone in
Australia shortens their name to
something silly. Like you could
be Maz or Mazza or Mazzy. You're
English yeah?

MARY

That's right, good old sunny
England.

BAZ

So how come you can work here?
Did you marry an Ozzie guy? Or
are you.....

MARY

Backpacking. Working holiday
visa. I've been over for a year
now.

BAZ

You living in a hostel?

MARY

It makes sense coz I never know
where the agency will send me

next. It's cheap, it's okay. No privacy but.

BAZ

Yeah, I know what you mean.

Across the room JEFF is being tested by a young blonde nurse.

DEBBIE

Monkey, pasta, cabbage, jet, painting, map, computer, teacher, sugar, satellite.

JEFF

Sugar, satellite, monkey, map, computer, pasta, retard, jet, sexy, nurse.

DEBBIE

Yes, well. Not bad I suppose. That's it.

JEFF

So do you come here often?

DEBBIE

If what you mean is am I sick to death of the smell of twelve male volunteers, then the answer is yes.

JEFF

Oh, I'm sorry. Of course it's only eleven volunteers because I myself don't smell.

DEBBIE

Yeah right.

JEFF

It's true. I don't sweat, so
therefore I don't smell.

DEBBIE

What about when you're having
sex? You must sweat then.

JEFF

Afraid not.

DEBBIE

So the new tally is eleven male
volunteers who smell and one who
is a freak. I feel much better
now. Thanks a lot.

Back at beds 1 and 2, GAVIN and EUGENE are
frustrated. Nurse ANGIE, pregnant, is upset. Head
Nurse MORAG comes over to see what the problem is.

ANGIE

They don't want to do the tests
any more.

EUGENE

No-one said anything about poxy
IQ tests. Not hours of them.

GAVIN

You could've given us a warning.

MORAG

They are all doing okay. Look
some of your colleagues are even
smiling. What test can't you do?

GAVIN

LOOK! We can do the tests, okay?
It's just that, can't you just
plug us into something, get a

direct reading. These bloody tests are just silly.

MORAG

Guys, don't worry. There's no pass mark, we just want to compare scores in a few days time...

GAVIN

Because if our results get worse, then, the drug is giving us side-effects, and, we'll get to, ahhh...

EUGENE

Yeah, we can go...

MORAG

Finish the tests. Right now, or you're out. Permanently.

SCENE 67. EXT. LARGE COMPLEX - AFTERNOON

The sky is dark - thunder and lightning.

SCENE 68. INT. DAY ROOM - AFTERNOON

The TV is too disrupted to watch.

BRADLEY

Excuse me nurse, all the rain is interfering with the reception. Can we get a video?

ANGIE

We have a few tapes in the office.

JOE

Great. I'm just hanging for a bit of porno.

ANGIE

I'll see what I can do.

RECEPTION NURSE (V.O)

Could volunteer number one
please come to the reception
desk, you have a visitor.

GAVIN gets up and walks out.

SCENE 69. INT. RECEPTION - AFTERNOON

GAVIN'S WIFE is dolled up, late 30's. She has some
car magazines with her.

GAVIN

Hiya petal. Those for me? Great.

GAVIN'S WIFE

How are you? Alright? You're
looking good.

GAVIN

You know me. I'm the tough one
remember.

GAVIN'S WIFE

How could I forget? How's Euge?
Are we gonna go through then?

GAVIN

Yeah, alright.

SCENE 70. INT. DAY ROOM - AFTERNOON

GAVIN and his WIFE enter, and after some
uncertainty GAVIN chooses that they sit by the
door. EUGENE gives them a thumbs up from across
the room, where Nurse ANGIE is inserting a
videotape.

GAVIN'S WIFE

There's some young ones here
this time.

GAVIN

Little pricks they are too.
There's trouble ahead with some
of them I reckon.

GAVIN'S WIFE

What sort of trouble Gav? What
can go wrong here?

GAVIN

Doesn't matter. How are the
kids?

GAVIN'S WIFE

Same as usual. Everything's just
the same.

GAVIN

Still no work for me?

GAVIN'S WIFE

I don't think this is the
weather that inspires folk to be
wanting a pool in their
backyard.

GAVIN

Nah, I guess you're right.

They sit in silence, facing each other across a
table. GAVIN glances about the room.

GAVIN

They're looking at you. Watching
you. Saying things. You better
go.

His WIFE looks around the room and can only see
the men quietly keeping to themselves. They leave
the room. JOE and EUGENE watch them leave. GERARD
is standing behind MIKE, both watching the opening
credits of Ben Hur.

JOE

Woah, check this out. We had a pretty chick in the day room, and this guy didn't even blink an eyelid.

EUGENE

He's a ponce. He prefers number eight. He's almost drooling. Hey! Poofter!

Nurse GERARD turns fractionally.

EUGENE

Yep. Knows his name. Fuck I hate fags.

SCENE 71. INT. RECEPTION - AFTERNOON

GAVIN and his WIFE kiss and say goodbye. The WIFE goes outside, GAVIN goes back to the day room. MORAG glares at the RECEPTIONIST NURSE.

MORAG

Well?

RECEPTIONIST NURSE

We can only go by their forms. He said he was single.

MORAG

Maybe he was when he did his first test here, but he doesn't appear to be now. Damn it!

SCENE 72. INT. DINING ROOM - EVENING

All except MIKE are peacefully eating dinner. TERRY is looking at an empty seat.

SCENE 73. INT. WARD - EVENING

MIKE is going through TERRY's clothes at bed number four. He finds his rugby jersey just as TERRY enters the room.

TERRY

No no, that's my number!

TERRY tries to pull the jersey from him.

MIKE

AND IT'S MY FUCKIN' JERSEY
OKAY!!

TERRY stamps on MIKE's foot, MIKE lets go of the jersey, and TERRY runs across the room with it. He wedges himself between a bed and the wall.

MIKE

AAAAARRRRGGHHH!!!

TERRY cowers. MIKE is there in an instant and slams TERRY's head against the wall three times. TERRY recovers and lands several good blows to MIKE's face. MIKE lifts him in the air and throws him across the room. TERRY lands on the end of a steel bed and crumples. MIKE kicks him in the testicles a few times, then grabs a heavy piece of monitoring equipment and raises it above his head. It's looking like curtains for TERRY but then GAVIN and EUGENE enter.

GAVIN

Hey hey hey hey!

They pull the fighters apart, each getting in some massive punches themselves. BAZ watches from the doorway.

BAZ

Bloody hell.

GAVIN drags MIKE over to bed eight and pins him down on it. EUGENE carries TERRY to bed four and does the same. Head Nurse MORAG enters.

MORAG

I heard fighting. Who started it?

GAVIN

Fighting? Ha! My partner and I are just showing these gentlemen how the Samoan people give massages, aren't we Euge?

EUGENE

It's just like he says Ma'am.

MORAG

Okay morons, all right, let's get back to the dining room, where we have a bonus drink of the pink stuff for each of you. Come on, move it!

SCENE 74. INT. BALLARD'S OFFICE - NIGHT

BALLARD is on the phone, nodding. He is tossing a die across his desk, repetitively.

BALLARD

Yep, yep. No, not that many, maybe (rolls a 5) ah, five, I think.

SCENE 75. INT. WARD - NIGHT

JAKE is walking past GAVIN, who is in his bed, and slightly shivering.

GAVIN

Hey buddy.

JAKE

Yeah?

GAVIN

Come here.

JAKE

What?

GAVIN

It's in the air, can you sense it?

JAKE

The place stinks of detergent. The nurses are on heat. Someone farted?

GAVIN

The men aren't well. They're getting more on edge than usual. Know what I mean?

JAKE

You think it's the drug?

GAVIN

What else?

JAKE

What can we do about it?
Nothing.

GAVIN

I know. Just watch yourself. And keep away from the cute one, nurse MARY - I'm about to book a special appointment with her.

SCENE 76. INT. SMALL WARD - NIGHT

MORAG is attending to a very old, comatose lady. She is wiping her face with a damp towel.

MORAG

Don't worry Mum, the good doctor
will have you out of bed real
soon. I promise.

SCENE 77. INT. KITCHEN - NIGHT

Dr BALLARD places a quantity of powder in the
COOK's personal coffee machine.

SCENE 78. INT. DAY ROOM - NIGHT

BAZ is watching tennis on the tv. The sound is way
down. Nurse Mary enters.

BAZ

Hi, Mary. I can't sleep.

MARY

Obviously.

BAZ

I keep getting chest pains,
dizzy spells. It's worse than a
hangover.

MARY

I hope it's not a side-effect.

BAZ

It's gotta be. I've never felt
like this before, and then there
was that fight today. The guys
went at each other like animals.
Like really out of character. I
think I might quit all this in
the morning.

MARY

This isn't the easy money that
people think. I'd never do it.

Hey, it's 3am, you better get to bed.

BAZ

And just stare at the ceiling?

MARY

It's an order.

SCENE 79. INT. WARD - MORNING

Caption: "Day Four"

EUGENE finds the string-pull window shades too tricky, swears loudly and rips them down. The others look over but say nothing.

SCENE 80. INT. DINING ROOM - MORNING

Terry has his bag on his lap.

TERRY

Too many thieves here Joe. I don't trust anyone.

JOE

What about me?

TERRY

Oh you're okay. You're a security guard.

Back at the counter SMILEY is getting a water refill.

COOK

This medicine your testing - it's for migraines right?

SMILEY

Either that or hormones that make us grow two heads, I'm not sure which.

COOK

Coz I sure have one bastard of a headache this morning. I never get headaches.

GAVIN has cornered MARY who is trying to tidy up the room.

GAVIN

I'm just here to keep my pal Eugene company. He's been disadvantaged by society and I do all I can to help the little fella get by

MARY

And you are really a big wig in the construction industry. Where's your cellphone then?

GAVIN

Against the rules. They mess with the equipment here.

MARY

Well just give me a business card and I might give you a call when you've stopped babysitting your little buddy.

MORAG

Okay guys. Bed time!

BRADLEY

But it's not time yet.

MORAG

Dr. BALLARD wants to inspect you all, so your break is over early.

SCENE 81. INT. WARD - MORNING

Dr. BALLARD is doing the rounds, making sure all his guinea pigs are okay. He notices BAZ trembling.

BALLARD

Are you okay number 12?

BAZ

Just feeling a little cold. I'm okay.

BALLARD

You know, the temperature hasn't changed in here for weeks. If you are experiencing a side-effect, then it's only you that has. If we discover that you failed to disclose a pre-existing medical condition, you could be sued. I'd stop shaking if I were you.

SCENE 82. INT. BALLARD'S OFFICE - MORNING

As well as standard office furniture, there are a row of video monitors beside his desk.

BALLARD

The rate they are reacting, either every drug is a winner, or we're running out time.

MORAG

There's been a bit of anger but that could just be a bad bunch of guys. There's nothing to suggest any side-effects yet.

BALLARD

I want you to double the doses for everyone. Except whoever is on the BX9 trial. That needs to be quadrupled at least.

MORAG

Aren't you worried that any side-effects could become intolerable before we can get them onto placebos?

BALLARD

And what are suggesting. We might only have days before it's too late.

MORAG

Just keep a real close eye on things okay?

BALLARD

As always.

MORAG

Okay, goodnight.

MORAG exits and BALLARD takes a load of medication and goes to sleep in a bunk behind his desk.

SCENE 83. INT. WARD - MORNING

The men do tougher mental tasks. They have computers in front of them. Something flashes on and off very quickly on the screen. The volunteers are trying to work out what they saw and push a corresponding button. You can see the strain on their faces. TERRY is not doing well. BRADLEY has finished his, and is full of smiles.

NURSE ANGIE

Okay number 4, you can have a five minute break, and then we'll try again.

Angie leaves and BRADLEY is instantly by TERRY's side.

BRADLEY

You too huh?

TERRY

What?

BRADLEY

You're affected. You're on a dose.

TERRY

I dunno. Who cares. Fuck you.

BRADLEY

YOU KNOW WHAT PERCENT OF TRIALLISTS GET SIDE-EFFECTS HERE. HUH? THREE PERCENT. THAT'S PRETTY HIGH. AND ONE OF

THE

possible side-effects? Death? Could happen. Could be happening to you, right now...

TERRY surges out of bed, knocking some equipment over, and swings wildly at BRADLEY.

TERRY

Aaaargh. You are gonna get such...

EUGENE

Hey! You guys!

BRADLEY moves too fast, and JOE jumps up from bed 3 and restrains TERRY.

JOE

Get what, huh? He's only a kid.
You're 'sposed to be a man,
remember?

TERRY is instantly sullen and lets JOE guide him back to bed.

DEBBIE is leaning over JEFF, adjusting his ECG walkman device.

JEFF

If you keep leaning over me like that, I'm gonna need a doctor.

DEBBIE

Why is your crack-on gland playing up? (pause) could you take a deep breath for me please?

JEFF does as he is told and she listens to his chest.

JEFF

Why don't you move that stethoscope a little lower and I'll show you where the action really is?

Mary is taking MIKE through his mental task at bed 8. BAZ is watching.

MIKE

Can you let the head doctor guy know that I've got a headache. It's been there since last night.

MARY

Sure number eight.

MIKE

Call me Mike.

She ignores him and makes a note in his folder.

MARY

Okay I want you to repeat these numbers backwards again. I know you can do five so lets start with six okay?

MIKE

Okay.

MARY

8. 3. 6. 1. 4. 7

MIKE

7 4 1. And aah, aw, 6 3 8?

MARY

Very good. Longer now. 9 5 6. 2
8 4. 3 1.

MIKE

(long pause)

No I've lost them. I don't feel like doing any more either. I'm tired.

MARY

Okay then, I'll just mark the rest down as misses. You didn't do nearly as good as yesterday.

MARY (CONT.)

Don't worry about it - happens all the time.

MARY takes the test results over to MORAG.

BAZ

The way some of these guys are acting I think someone's gonna get really hurt before long. What do you think?

MIKE

I'm alright. If anyone tries it on, it won't be me that gets damaged.

MARY has returned.

MARY

We don't get all this in women's trials. I think you're just paranoid Baz, too many of those magic mushrooms probably.

BAZ

What? Hell, Mary, this is serious. I really don't want to be here any more.

MARY

Your free to leave, you know that.

BAZ

Yeah, well. Ballard reckons he can sue me. And I want this money real bad.

MIKE

Then stay. No-one's given you any hassle yet have they? Stay. Easy money!

BAZ

Another day then. I'll give it
another day.

Mary walks away with a morose face, which
eventually cracks a wee smile.

SCENE 84. INT. WARD - EVENING

BRADLEY is walking past GAVIN with his urine
bottle. GAVIN yells Boo! And BRADLEY drops the
bottle, urine everywhere. MORAG appears from
nowhere.

MORAG

C'mon Gavin - you know better
than that. Come with me now
please.

SCENE 85. INT. MORAG'S OFFICE - EVENING

GAVIN

The kid's been rubbing me up the
wrong way - I'm just trying to
stay sane, that's all.

MORAG

And meanwhile Ballard will go
mental. There's valuable data in
that urine, in case you are too
dumb to realise. This is an
extremely important trial. Our,
ahh, investors need a good
result, there's a lot riding on
it.

GAVIN is hunched over in his seat, trembling.

MORAG (CONT.)

If you ruin this trial, you
won't be welcome back. It would
be a bad result for all of us.

GAVIN

Okay. Alright. I'll keep out of everyone's way and you just make sure that no-one gives me any more grief okay.

MORAG

It's a deal.

SCENE 86. INT. WARD - EVENING

GERARD is mopping up BRADLEY's glass and urine. GAVIN comes back into the ward, and marches right up to GERARD.

GAVIN

Nurse Geraldine, it appears that you missed out. If you'd been standing here earlier you could've had a free golden shower. I want you to lick this floor clean when you've finished. Nurse Geraldine.

GERARD

Any time, any place. I'll fuck you up real good.

GAVIN

I bet you would.

MORAG

Dinner time! Dinner!

SCENE 87. INT. WARD - EVENING

BAZ is about to drink some vodka. Mary enters.

MARY

That's not dinner. What the hell is your problem BAZ?

BAZ

I just wanna stop shaking. I don't like what's happening.

MARY

You're paranoid, that's all. These are just minor reactions, they happen all the time. If something was really wrong they'd stop the test.

BAZ

All I want to do right now is go to a pub, drink rapidly and pass out.

MARY

Or quit tomorrow, you could do that, it's only money.

BAZ

I know, when you put it that way it makes sense to quit. But then, when I'm bored at home, dreaming of Mexico again, I'll be saying to myself - you wimp, it was only a drug trial, no-one else quit, what are ya?

MARY

Is your home life boring?

BAZ

It is now. I've just found out that my flatmate has disappeared and left the house empty. All my things are gone. I might just become a vagabond for a while, no possessions to worry about.

MARY

Stay Baz. I'll keep a close eye on you, I'll make sure that everything's alright. Promise.

BAZ

You want me to stay?

MARY

Yeah.

BAZ

Okay then.

BAZ relaxes back into his bed. Mary takes the bottle from him.

SCENE 88. INT. RECEPTION - MIDNIGHT

GERARD is giving ANGIE a long passionate kiss goodbye. He gently strokes her swollen stomach.

GERARD

Are you going to be okay in this weather? It's really hosing down.

ANGIE

I'll be okay. I'll drive slowly.

GERARD

Pull over if it gets too bad. You're both too important to me.

ANGIE

I will.

GERARD

Oh, who's taking over the shifts?

ANGIE

They couldn't find anyone. Must be the weather. He asked me to stay again, stuff him I reckon.

GERARD

I agree. Okay Ange, seeya later, take care.

SCENE 89. INT. A DARK ROOM - MIDNIGHT

JEFF is screwing nurse DEBBIE in a small dark ward. She is just laying there half on a bed. JEFF is trying to vary his stroke and position, but she remains bored. Around her neck is a key on a chain that is bouncing about. JEFF is fixating on it.

DEBBIE

(sighs loudly)

That'll do Jeff, I've had enough. You must be tired.

JEFF gives her a few more determined strokes while she is trying to get up and then withdraws.

JEFF

What's wrong.

DEBBIE

Maybe there should've been a half-time break or something. I just got bored.

JEFF

Yeah so was I. How strange.

DEBBIE

So why did you keep going?

JEFF

Instinct I guess. Oh well.

He is still staring at the key as she does up her blouse.

SCENE 90. INT. CORRIDOR - MIDNIGHT

Mike is staggering about the facility, in great pain, holding his head. His cranial veins are throbbing. He finds the NIGHT DUTY NURSE.

NIGHT DUTY NURSE

Oh my God, are you okay?

MIKE

Ahm, uh, I, awh

MIKE falls to the floor. NIGHT DUTY NURSE runs down the corridor.

SCENE 91. INT. SMALL WARD- MIDNIGHT

BALLARD is sitting quietly beside an old woman who is in a hospital bed. NIGHT DUTY NURSE runs in.

NIGHT DUTY NURSE

Dr Ballard, you better come quick, one of your patients.

SCENE 92. INT. CORRIDOR - MIDNIGHT

MIKE is sitting on the floor, unable to catch enough breath to cry out. His veins bulge and give way just as BALLARD and NIGHT DUTY NURSE arrive. Blood sprays everywhere. MORAG arrives.

MORAG

I told you he'd reached his limit.

BALLARD looks up.

MORAG

Lets get it cleaned up as quietly as possible. Nurse, lock that fire door will you.

BALLARD looks back down, shaking his head.

MORAG

We need to talk.

BALLARD

Maybe, maybe. Let's get rid of
this loser first.

SCENE 93. EXT. COMPLEX BUILDINGS - MORNING

Caption: "Day Five"

The whole region is flooded.

SCENE 94. INT. WARD - MORNING

The men are waking up. BALLARD is pacing about.

BALLARD

Good morning gentlemen. I have
some sad news for you all.
Number Eight has left us. There
was a crisis at home, and he
left us late last night. As you
are probably aware, this means
he has forfeited his four and a
half thousand dollars. That's
all, enjoy your day.

SCENE 95. INT. DINING ROOM - MORNING

The roller door of the servery is down.

GAVIN

Where the fuck is he? I want my
breakfast, I'm fuckin' starving.

EUGENE

Me too. They don't feed us
enough as it is.

TERRY is trying to peer under the roller door.
GAVIN steps up beside him and smashes the door
with his fist, making a huge noise and startling

TERRY. Then he bashes the door rhythmically, and chants.

GAVIN

WE WANT BREKKIE!! WE WANT
BREKKIE!!

EUGENE and TERRY join in, then one by one the others. GAVIN is still bashing the door, denting it badly. BAZ is silent, watching, horrified. MORAG unlocks and comes in via the side door.

MORAG

Alright! Alright! Enough!

The other nurses are at the entrance, watching. GAVIN sees them and calms down.

MORAG

Take a seat gentlemen. The nurses will bring your breakfast out to you. I apologise for the wait.

SCENE 96. INT. COOK'S BEDROOM - MORNING

COOK is in bed with a wet towel on his forehead. He is taking paracetamol when there's a knock on his door. He ignores it and takes a second pill. BALLARD unlocks the door and lets himself in.

BALLARD

You better have a good excuse - we almost had a riot out there just now.

COOK

I'm totally fucked. Must be some kinda super-flu.

BALLARD

Well it's like this pal. We are two nurses short due to the weather. I'd appreciate it if

you could do some food prep or something this arvo - all my girls are busy with the experiments. Alright?

COOK

Don't hold your breath.

SCENE 97. INT. BALLARD'S OFFICE - MORNING

BALLARD is watching a porno video, smoking a cigarette. When he hears someone knock on the door, he switches it off and scatters some text books and papers over his desk. He opens the door and MORAG enters.

BALLARD

I was just thinking of you.
How's your mother today?

MORAG

Same as always. Are you getting anywhere?

BALLARD

I really feel on the verge of cracking it.

MORAG

Good. I really appreciate what you are doing for us, but I don't want you to neglect our guinea pig boys. They might going the same way as the French trial. And if they do, we'll have to stop.

BALLARD

That's out of the question. They want to trial this next month, apparently they're invading

South America... part of South America anyway. How many patients are still unaffected?

MORAG

Three or four, possibly more.

BALLARD

It's a shame we didn't have twice as many volunteers...

MORAG

Twice as many martyrs you mean

BALLARD

I don't want any arguments Morag. I want the doses doubled again.

SCENE 98. INT. WARD - MORNING

BAZ is about to drink is pink liquid as BALLARD walks past. SMILEY is watching him.

BAZ

Excuse me Doc. I've got a serious question and I want a serious answer. Is this stuff really for migraines? Or is it some sort of hormone?

BALLARD

What the fuck's your problem? Just drink it, it's good for you.

BAZ looks at it a long time. The supervising nurse is impatient. He drinks it in one big gulp. He's a man.

SCENE 99. INT. CORRIDOR - AFTERNOON

SMILEY is watching Nurse MORAG through the door crack. She is following a list, mixing chemicals into numbered vials. He walks away, pulls a notepad and pen from his pocket and writes something.

SCENE 100. INT. WARD - AFTERNOON

GAVIN and EUGENE are playfighting. And then they start on BRADLEY. They pick him up and twist him about aggressively until he cries out in pain - his knee has snapped.

SCENE 101. INT. RECEPTION - AFTERNOON

JOE

I want out. What do I have to do?

SCENE 102. INT. WARD - AFTERNOON

The men are in or on their beds, except BRADLEY who is in a wheelchair. BALLARD is addressing them all.

BALLARD

Number three here wants to leave our trial. As you all know, we are down to eleven participants. We have reached our minimum statistical requirement. Therefore, if JOE here leaves us, he is required to, as it states in the contract, pay each of you four and half grand, and the trial is over.

JEFF

You've got to be kidding.

EUGENE

Do it!

BALLARD

Well JOE?

JOE

Sorry guys. What do you think?
I've got money stashed away and
I'm just here to make new
friends? I guess I'm staying.

BALLARD

Good for you JOE. Right, that's
everything settled. Cheer up
lads

(checks his watch)

you're past halfway already.

As BALLARD leaves he stops and talks quietly with
EUGENE.

BALLARD

Any more trouble from you, and
you are financially fucked up.
And I'll make sure your parole
officer hears about this
afternoon's assault.

SCENE 103. INT. CORRIDOR - NIGHT

A door has a padlock on it. We can hear muffled
noises.

SCENE 104. INT. COOK'S BEDROOM - NIGHT

COOK is staggering about his room, holding his
head, veins bulging. He can't get his door open.
His head explodes.

SCENE 105. INT. TOILETS - NIGHT

SMILEY

...for three years now. We just
lack evidence.

BAZ

Why would they do that?

SMILEY

Pure economics. The purpose of these trials is to find the highest dose without any side-effects. The patients on placebos and stable doses are there just for the authorities, just for proper scientific method. Ballard appears to be running three trials at once - no placebos. I saw the nurse fill twelve vials with a drug. That's all of you.

BAZ

But we had two chances in three of being on it anyway, right?

SMILEY

Yeah. But we don't know what over drugs they're testing - that's what concerns me.

SCENE 106.

EXT. LARGE COMPLEX - MORNING

Caption: "Day Six"

An emergency helicopter lands outside and sits on the flood waters. The rotors stop. A man with a loud-hailer calls out.

RESCUE CREWMEMBER

Attention! Is there anybody home?

BALLARD leans out of a window.

BALLARD

Everything is fine. We are all
okay.

RESCUE CREWMEMBER

How many of you are there?

BALLARD

Less than twenty but don't
worry. The building isn't
leaking. We have food to last a
week.

RESCUE CREWMEMBER

We've got room for three if
anyone needs to leave.

BALLARD

No it's okay, we're fine, and if
we need anything I'll call
someone on my mobile.

BAZ has his head at an adjacent window, listening.

SCENE 107.

INT. DINING ROOM - MORNING

BALLARD is having a quiet word with MORAG. GAVIN is pacing back and forth, his meal untouched beside EUGENE, who has a prominent hard-on. The other volunteers are quietly eating their breakfast, and watching the TV news.

NEWS READER

The whole district is under
water, with many livestock
drowned. Emergency services are
out in force evacuating as many
households as they can...

GAVIN

Hey Ballard! Where's Cookie
hiding?

BALLARD

He's caught the flu, and rather than have him jeopardise our trial I sent him away with the emergency helicopter.

BRADLEY

You didn't ask any of us if we wanted to go.

BALLARD

You'll all be quite all right. This complex will easily withstand a little flooding. We have lots of food, emergency generators; it'll be just fine.

JAKE is holding his head and not looking well. JEFF is uncomfortable, and has his legs crossed tightly. GAVIN strides out the dining room door. BAZ and SMILEY are sitting together.

BAZ

That's bullshit. I heard him talking to the emergency guy - the cook didn't go anywhere.

SMILEY

So where is he?

BAZ

I don't know.

SMILEY

I think we better find out.

SCENE 108. INT. WARD - MORNING

GAVIN grabs his urine bottle. GERARD is there and blocks the way to the men's.

GERARD

In a hurry are we?

GAVIN

Outta my way cocksucker.

GERARD

You've got it all wrong.

GAVIN shoves past him. GERARD goes to a bag and pulls out a photo of himself with ANGIE and a young boy.

SCENE 109. INT. TOILET CUBICLE - MORNING

GAVIN pees into his jar.

GAVIN

C'mon God, don't you think I've been around enough poofs for one lifetime?

SCENE 110. INT. TOILETS/WARD - MORNING

GAVIN exits the cubicle and GERARD is standing right there, holding the photo. GAVIN is about to hit him but relents and snatched the photo instead. His big thumb accidentally covers ANGIE, all he sees is GERARD and a small boy.

He launches a volley of punches to GERARD's head and chest, sending him backwards with his hands in the air. GERARD slips on the lino and falls backwards.

GAVIN

(yelling)

Fuckin' paedophile! Fuckin' paedophile!

GERARD's head hits the sink and cracks. GAVIN continues his mantra while kicking GERARD in the genital area. Blood flows from the back of GERARD's head. He eventually quiets down and gets his breath back, staring at the body.

MORAG has appeared and is watching from across the ward. GAVIN sees her. He splutters, crouches down and sobs uncontrollably. She enters the toilet area and takes GAVIN by the hand. She leads him to his bed and gets him to lay down. She goes to a cleaning cupboard.

SCENE 111. INT. CORRIDOR - MORNING

The men are queued up. The nurses are behind, and BALLARD has just arrived. The ward door is locked. A sign hangs from it saying "Closed for Cleaning". The door opens. MORAG lets everyone in.

SCENE 112. INT. WARD - MORNING

MORAG

Sorry guys, running a bit late.
Nobody bother number one okay,
he's not feeling very well.

An understatement - GAVIN is looking lobotomised.

BALLARD

Okay everyone - good news. There will be no testing of your brain power today, just some routine questionnaires to complete, then your whole afternoon will be free.

Each patient gets in bed. The nurses arrive with the questionnaires, and begin.

JAKE

I don't really know how to describe it other than spiders crawling all over me. I think it might be an acid flashback, I'm overdue for one.

MARY is with BAZ.

BAZ

Still some chest pain. But nothing I haven't had from previous bouts of detoxification. Anyway how long have you been working here for?

MARY

This is my first drug trial. I usually end up in nursing homes. Why?

BAZ

Just wondering whether you'd noticed anything irregular going on here?

MARY

No, not really. I don't especially like my bosses, but they seem to be doing an okay job. Are you still feeling paranoid?

BAZ

Oh. Sorry. So you still haven't told me what you think about coming to Meh-Hee-Co with me...

JEFF

...constant peeing sensation.

DEBBIE

Well you can't blame me for that sonny! I had a checkup just a few weeks ago. It must have been another of your recent conquests.

JEFF

That's a false assumption,
Debbie. I don't like this any
better than you, but there's no
other explanation...

JOE

Nope. Fine. Never felt better.

EUGENE

I'm okay.

GAVIN

No he's not. He's had raging
hard-on for a day now and it
won't go away. And I've got the
mother of all headaches. And
uncontrollable lust.

GAVIN looks over towards MARY. EUGENE repositions himself to better hide his hard-on. The nurse takes down the responses.

BALLARD

It has come to my attention that
we have some symptomatic
patients. Anyone who has
experienced any of these minor
side-effects will be reverted to
coloured water immediately.

SCENE 113. INT. CORRIDOR - AFTEROON

EUGENE terrorises BRADLEY by pushing his wheelchair around the complex and breakneck speed. Yells at him to make siren noises and bashes him about the head when he doesn't. BRADLEY is balling his eyes out. Both BALLARD and MORAG order him to stop, but he ignores them until he just quits from boredom. He sits down and tries to hide his hard-on. He is in pain.

SCENE 114. INT. STAFF ROOM - AFTERNOON

MARY is in a leotard, finishing a round of sit-ups. She gets up and looks out the window at the flooded surroundings.

SCENE 115. INT. CORRIDOR - AFTERNOON

BALLARD is rushing about out of breath, stressed. BAZ stops him.

BAZ

Excuse me, but where's Mr. Smiley?

BALLARD

What number is he?

BAZ

Eleven.

BALLARD

Oh don't worry about him. He just has a touch of the cooks 'flu and he'll be in quarantine until the trial ends. You're becoming a nuisance twelve; I'm too busy for all your petty questions. Out of my way.

SCENE 116. EXT. LARGE COMPLEX - AFTERNOON

Water is seeping in through the windows.

SCENE 117. INT. LABORATORY - AFTERNOON

Water is seeping in. MORAG looks out the window and sees a patch of blue sky, hopes for the best. BALLARD is behind her working on some complicated formulas.

SCENE 118. INT. RECEPTION - MIDNIGHT

EUGENE sneaks up behind the NIGHT DUTY NURSE. He grabs her around the mouth and in one movement has her on the floor where he commences to rape her. Before long she has gotten her mouth free and cries out once before EUGENE bashes her several

times in the head. She is still. His cranial veins are pulsating.

Nurse DEBBIE comes in rubbing her eyes. She sees the other nurse on the floor. EUGENE jumps on her from behind and repeats the process. The rape is monotonous. We look deeper and deeper into the horror in her eyes.

SCENE 119. INT. RECEPTION - MIDNIGHT

EUGENE re-enters the room. He has a sheet with him. He steps over the dead nurses. His hard-on has not dissipated. His head is throbbing and sweating. His eyes are pained and purposeful. He starts to make a noose.

SCENE 120. INT. RECEPTION - MORNING

Caption: "Day Seven"

The room is ankle deep in water. The bodies are still there. MARY enters and departs quickly. EUGENE is swinging from the ceiling. BALLARD and MORAG arrive. They try to close the door but MARY has fetched BAZ and the remaining patients are behind him. They push into the room. BAZ and MARY immediately slip away. JEFF falls onto DEBBIE and sobs uncontrollably (and secretly removes her key). BALLARD pulls him off.

BALLARD

I want everyone to remain calm.

I think I know what happened.

But everyone is talking at once. General mayhem. People leave the room and come back again. They don't know where they are going. GAVIN lowers EUGENE's body and takes him away.

SCENE 121. INT. MEDICINE ROOM - MORNING

Jeff enters the room. Due to the mayhem nobody notices him. While he looks around he checks out his pants to make sure he hasn't wet himself. He finds the morphine he has been fantasising over.

JEFF

Fate has us alone at last my dear. Let us retire to the bedroom.

SCENE 122. INT. RECEPTION - MORNING

Nurse MORAG tries to make a phone call but the line is dead.

MORAG

Ballard where's your mobile? The landlines are all dead.

BALLARD

Someone stole it. A few days ago. Probably one of the guinea pigs, they're all lowlife thieves, but what can I do? I'm just a doctor, not a fuckin' policeman. We'll need some sandwiches.

MORAG

I'll do that. You find the bloody phone!

SCENE 123. INT. CORRIDOR - MORNING

BAZ is rushing around with a mobile phone, trying to find good reception. Head down he walks straight into BALLARD.

BALLARD

Give me my phone.

BAZ

(backing away)

I just need to make a call, then it'll be all yours. Okay?

BALLARD

(rushing forward)

Who do you think is in charge here? Huh?

BAZ

(running)

The reception's crap anyway..

BALLARD pushes BAZ into a wall. BAZ turns around to fend the him off and BALLARD pokes him in the eye. BAZ cries out in pain and drops the phone. Into the ankle deep water. They look at each other, then walk away in opposite directions.

SCENE 124. INT. BALLARD'S OFFICE - MORNING

MORAG unlocks a cabinet and removes an electric stun gun, then exits the room.

SCENE 125. INT. CORRIDOR - MORNING

A perplexed BALLARD is confronted by GAVIN who marches up to him aggressively.

GAVIN

You lying bastard! What have you done to us? Where's the antidote.

BALLARD

There's a, well, we could

BALLARD runs down the corridor and into his office, locking the sliding door behind him. GAVIN fails in his attempts to kick it in. MARY is trying to sneak past him, but he sees her. He swivels and pins her against the wall. He attempts to lick her face but doesn't get close enough before MARY knees him in the groin and pokes him in the eye. GAVIN cries out in pain and sinks to his knees. MORAG runs past.

MORAG

Come with me, now!

SCENE 126. INT. SMALL WARD - MORNING

MORAG's mum is lying there comatose. The monitors have flat-lined. TERRY is crouched in the corner, shaking and muttering. Nurses MORAG and MARY rush in and lock the door behind them. MORAG immediately attends to her Mum and MARY gets her

bearings before noticing TERRY and getting a fright. MORAG walks over to him.

MORAG

Get back to the ward. Now!

TERRY whimpers. He reaches up to MORAG's skirt and tugs at it, tries to hide his head under it. She slaps him hard across the face.

MORAG

Give me a hand babe.

Together the nurses drag TERRY out of the room and lock the door again, then proceed to barricade the door.

SCENE 127. INT. BALLARD'S OFFICE - MORNING

BALLARD is checking the security cameras. He watches the nurses for a while.

BALLARD

What to do? What to do?

Then he sees JEFF on his bed preparing to inject himself with morphine. JEFF has his arm tied off, a full hypodermic in his hand, a gleam in his eyes.

SCENE 128. INT. WARD - MORNING

GAVIN charges in with the JAKE and BRADLEY in tow.

GAVIN

Right!

He kneels down and holds his head; he is in a lot of pain. A vein across his bald head swells up. He recovers.

GAVIN

Right. We're having a meeting.

Where are all the other fuckers!

Just then a torrent of water rushes in and they are suddenly thigh deep in it. Or in BRADLEY's case, chest deep.

JAKE

I guess someone just left.

SCENE 129. EXT. COMPLEX GROUNDS - MORNING

We can see GAVIN and JAKE looking out the ward window. TERRY wades past, determinedly getting away as fast as he can. A brightly coloured ball floats near and he pauses to look at it, tries to grab it. A shotgun blast and pellets land in the water beside him. TERRY turns and catches the next load through the neck and drops. All that remains is some blood floating on the surface.

SCENE 130. INT. WARD - MORNING

GAVIN wades across the room and it takes all his might to close the door. JEFF shoots up, JAKE watches.

JAKE

Ballard must have a gun.

GAVIN is holding his head and pacing backwards and forwards as best he can.

SCENE 131. EXT. COMPLEX GROUNDS - MORNING

JOE is swimming off in the opposite direction to TERRY. He is doing the backstroke with strong measured strokes. He looks ahead at a clump of trees, then resumes his swim.

SCENE 132. INT. SMALL WARD - MORNING

MORAG is checking the old lady's pulse.

MORAG

No it's alright, just water stuffing up the monitors. Anyway, Ballard should have a cure soon, he's a brilliant man.

MARY

No he's not! He's a murderer and so are you if you're helping him!

MORAG

Look. He's working on a technique that will wake up anyone in a coma. It's Mum's only chance - plus the royalties will be many millions. He's going to give me half.

SCENE 133. EXT. COMPLEX GROUNDS - MORNING

JOE is still swimming backstroke at a measured pace. Ahead of him, directly in his path, lurks a crocodile.

SCENE 134. INT. BALLARD'S OFFICE - MORNING

BALLARD is watching the monitor still, watching Morag's mother and the nurses. Sweat drips off his forehead.

SCENE 135. INT. SMALL WARD - MORNING

MORAG is still conversing with MARY.

MORAG

I'm not gay I just don't like them, and if these rapists and thieves and just pigs in general die due to their own stupid greed, I really don't care.

MARY

Baz isn't as bad as the others. Sure he's greedy but I think there's a really nice guy in there.

SCENE 136. INT. CEILING - MORNING

BAZ is hiding in the ceiling. Moving about he finds himself above the small ward and overhears:

MARY

(v.o.)

He's got an excellent butt. But he's probably a bit of a wuss. I wouldn't fancy his chances in a fight.

MORAG

Brains beat muscles every time. He'll be okay. You're not planning on seducing him are you?

MARY

It'll be mutual. I'm sure of it.

BAZ peeks through a vent and sees the women below.

SCENE 137. INT. SMALL WARD - MORNING

MORAG

You might be right. I wouldn't know. What's that?

MARY and MORAG both look up when they hear more noises.

SCENE 138. INT. CORRIDOR - MORNING

GAVIN uses all his strength to open the ward door again, and wades down to BALLARD's office, the door of which is open (it is a sliding door).

SCENE 139. INT. BALLARD'S OFFICE - MORNING

GAVIN snoops about, looking for something. Then he notices the security monitor, and sees BAZ in the small ward talking with MORAG and MARY. The display has the ward number on it. His cranial vein throbs, he holds his head, then breaks into a rage and smashes up all the electronic equipment in the room.

SCENE 140. INT. WARD - MORNING

BRADLEY is in the middle of the ward, in his wheelchair, chest deep in water and unable to move. He is mumbling to himself.

BRADLEY

...Captain Picard, Captain Picard,
son of Donkey Kong, the sun
machine is coming down sister,
free playstation modification
kits, chocolate ice-cream, web
presence, ice slurpies..

GAVIN wades back in, tired. He stands beside JEFF
and JAKE who are very stoned and in their beds. A
needle and large vial are prominent.

GAVIN

So you found the antidote and
didn't offer me any. It's
working innit, you're gonna be
okay.

JEFF

Don't worry man, we are H, I, V,
free. Go for it.

GAVIN

I need someone to do it.

He looks over at the mad BRADLEY.

GAVIN

I know where they are.

SCENE 141. INT. SMALL WARD - MORNING

BAZ and MARY are in an embrace.

BAZ

I think I can swim below the
surface for a fair bit, so that
nobody sees me. I should be
safe.

without needing us. We can last
a while here, and we'll be safe.

MARY

Agreed.

SCENE 144. INT. WARD - MORNING

BALLARD storms into the ward with a pump action
shotgun. He was about to make a statement but is
surprised by the state of his volunteers. JAKE and
JEFF are still in bed and very mellow. GAVIN is
kneeling on his bed, in the air crash survival
position, his head under a pillow. BRADLEY is
still stationary in the wheelchair.

BRADLEY

I need to go to the dunny. I so
much need to take a piss doctor.

BALLARD wades over to the student pair. He is
anxious.

BALLARD

Number 5, did your side-effects
get worse or have they abated.
Number 6 what about you. C'mon
guys this is critical.

BALLARD bashes JEFF around the head with the butt
of his shotgun. JEFF cowers silently with his
hands up in protest. BALLARD wades back behind
BRADLEY and aims the gun at his head.

BALLARD

I need you to communicate with
me gentlemen. Or else I'll be
forced to demonstrate some tough
love.

JAKE

(smiling)

What's the problem man,
everything is groovy from where
I'm standing.

SCENE 145. INT. CEILING - MORNING

BAZ and the two nurses are peering down through a vent at the drama below.

BALLARD

I'm not bluffing, I'm very very
serious. Tell me what I need to
know or the kid is a goner.
Please! Please!

BAZ

(whispers to MARY)

He's bluffing.

BALLARD

Okay. Cover your ears

They see and hear the shotgun discharge and remove BRADLEY's shoulder. His body slumps. A second shot removes his head.

SCENE 146. INT. WARD - MORNING

Silence. BALLARD looks at his remaining patients. JEFF and JAKE are in shock. GAVIN is peering out from under his pillow, his face wet with tears and perspiration. BALLARD wades over to GAVIN's bed, gun aimed.

Behind him BAZ is climbing down from the ceiling.

BAZ

That's enough Ballard. Can't you
see how gone these guys are?
You've turned them into
vegetables. I've got the
information you need.

BALLARD

That's all I want. Then I'll
leave you all alone. Promise.

MORAG is climbing down now.

MORAG

It better be a promise or you'll
have me to deal with.

BAZ

It's me Doc, I'm the unaffected
one. And maybe Joe as well, but
I don't know where he is.

MARY climbs down too.

BALLARD

Number 12, of course, at last!

He rushes towards his office and as he passes
GAVIN's bed GAVIN launches at him with a
hypodermic needle, stabs him several times until
the needle snaps off in BALLARD's back. GAVIN is
in a rage again. He snatches the stun gun from
MORAG and zaps her and BAZ, who both collapse and
sink below the water. GAVIN grabs MARY and throws
her onto a bed - his veins are near to bursting.

GAVIN

I'm going out with a bang baby!

GAVIN climbs on top of her and attempts to get her
panties down. But BAZ recovers enough to stand,
aim the shotgun that BALLARD is still clinging to
(half alive) point it and shoot GAVIN dead. MARY
races over and pulls MORAG out of the water. She
splutters a few times then comes to. She survives
the room. JEFF and JAKE are still in shock or
asleep - who can tell?

MORAG

Thanks babe. I better check on
Mum

SCENE 147. INT. SMALL WARD - MORNING

Mum is not in her bed. As MORAG gropes about in the water for her, a crocodile appears and attacks her. BAZ arrives and shoots the croc but it is too late for MORAG.

SCENE 148. INT. WARD - MORNING

The students are still in bed.

MARY

We're leaving. Are you coming too?

JAKE

Is there anyone left to kill?

BAZ wades in fast.

BAZ

I just shot a croc. It got the Head Nurse. There might be more of them.

JAKE

We'll stay and protect everyone from the crocs.

MARY

You are everyone.

BAZ

You'll be needing this then.

He hands them the stun gun.

MARY

They'll probably just zap each other for kicks.

BAZ

Let's go.

SCENE 149. INT. RECEPTION - MORNING

BAZ breaks open the filing cabinet and finds his cheque. They empty a bookshelf and take it outside.

**SCENE 150. EXT. A LONG WAY OUT IN THE FLOODS
- MORNING**

It has stopped raining and the sun is out. BAZ has his cheque in one hand and MARY in his arms, and a shotgun by their side. On top of the bookshelf. They float away. Aaaah.

The end.