

BITE

(or, A Posthumous Guide to Culinary Fine Dying)

Written by
Isaac Scego

SAMPLE

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iscego@narrowwaystories.com

EXT. CAR - LATER

A WIDE SHOT as LARS efforts a DOLLY across the LOT to his vehicle. Then, one of the heavier bags accidentally SPILLS and bundles of PACKAGED MEAT scatters.

GATHERING the PIECES to put them back in the bag, LARS STOPS when he sees the WORDS on ONE: "BRISKET - TENDERIZED" and below it, "FOR MR. PARKS. HANDLE WITH CARE".

LONG CROSS FADE TO:

INT./EXT. CAR - LATER; DAY

LARS finds the address with some amount of difficulty but then gets out of the car and looks up at the house: a GATED PROPERTY with TWO STORIES and a FANCY CAR in the driveway.

EXT. ISAIAH'S HOUSE - MOMENTS LATER

Stepping through the gated area, LARS drags his CART of GROCERIES along with him. Then, as he gets closer, he sees something on the porch:

One of the potted plants is SHATTERED, soil and pottery shards spilled over the concrete. THEN, looking up, LARS sees the front door creaking on it's hinges, swinging freely in the gentle breeze.

He's a little more than confused now. He steps forward.

INT. ISAIAH'S HOUSE; FOYER/LIVING AREA - CONTINUOUS

Cautiously, LARS steps inside, looking around. Before coming in all the way, he gives the open door a timid KNOCK.

LARS

Hello?

Nothing. He steps further inside and looks around.

LARS

Grocery delivery?
(nothing still)
Hello?

(pause)

Hey, Mr. Parks, where do you want me to put these? I got other people waiting!

Then, he walks further in, and the sound of BOILING WATER reaches his ears...He moves in further...toward the kitchen...

INT. ISAIAH'S HOUSE; KITCHEN - CONTINUOUS

A POT OF RED WINE BOILS on the stove, and as LARS inspects the scene before him.

Then, he gets closer, and he sees a HAND W/ EXTRAVAGANT RINGS. As Camera dollies to reveal the rest of the body,

The DEAD MAN is named ISAIAH PARKS, and he lies face up, a FORK LODGED DEEP into his EYE SOCKET. Blood everywhere.

LARS' breath hitches and, after putting a hand to his mouth, he VOMITS all over his fingers. Then, from the pool of vomit at his feet, he looks up at ISAIAH again.

LARS, sick dripping from his chin, lets out a WHIMPER and pulls out his phone. His VOMIT-STAINED fingers SMEAR over the screen as he struggles pitifully to dial 911.

He glances up momentarily as he struggles and sees a RED FILLET on a CHOPPING BLOCK on the kitchen island.

EX CU OF BLOOD POOLING AROUND FILLET.

As he goes to vomit again, we

HARD CUT TO:

INT. ISAIAH'S HOUSE; FOYER/LIVING AREA - LATER; EVENING

The POLICE TAPE OFF the kitchen and LARS stands in the middle of it all, a BLANKET WRAPPED around his shoulders. As everyone scuttles about, LARS stands in terrified silence of what he just saw, breathes, breathes...

Then, a DETECTIVE pulls the BLANKET from LARS' SHOULDERS and drapes it over the DEAD MAN.

Then, DETECTIVE TURNS and says:

DETECTIVE
Someone here to see you.

Then, from a doorway A CORPORATE MAN (40s) comes forward and says:

CORPORATE MAN
Lars Trusco, you witnessed something no one should be made to see. And because we at Mouse's Market care about our workers, Mr. Trusco, we are having you take some time off after this traumatic event.

(MORE)

CORPORATE MAN (CONT'D)

It wouldn't be paid, of course, but
know that Mouse's Market is always
here for you, ol' sport! You can
take as much time as you need.

(pause)

Unpaid, of course.

GARY stands and places a hand on LARS' shoulder as he walks
off behind him.

Coming to his senses momentarily, LARS says:

LARS

Sir...

(Gary stops and turns)

What do I do with Mr. Parks' order?

CORPORATE MAN

(inspects the order)

Well...did he tip you?

Confused, LARS shakes his head.

CORPORATE MAN

(shrugs)

Well, order's dirty now. Keep it if
you want. I'm sure Mr. Parks
wouldn't mind.

And with that GARY is gone, and LARS is left in traumatic
horror of what he just witnessed.