

**"The Howling"**

**A SCREENPLAY BY JOHN SAYLES**

1. EXT. CU FACE OF KAREN WEST — NIGHT

KAREN is an attractive woman in her 20's. She stares at something, red light flashing on and off on her face-

CUT TO:

2. NEON SIGN — NIGHT

flashing red-                      LOVE HUNGRY WOMEN

CUT TO:

3. CU KAREN — NIGHT

turning to look at something else-

CUT TO:

4. NEON SIGN — NIGHT

this one blue-                      SEX THRILLS

CUT TO:

5. KAREN — NIGHT

stands in front of a porno theater on an L.A. street. Men pass, browsing. Karen bends her head and speaks in a low voice-

KAREN

I'm trying Western now, just above Santa Monica. I'll be walking north.

CUT TO:

6. RADIO RECEIVER — NIGHT

on a desk, Karen's voice coming through heavy static-

KAREN (V.O. Radio)

It's hard to be sure, but I don't think anybody is following me.

CUT TO:

A7. INT. TV STUDIO, RADIO BOOTH - NIGHT

CARDWELL, a radio technician, sits with Kline and Shantz, a pair of police specialists, listening to the receiver.

KAREN (V.O. Radio)

I won't transmit again till I find the phone booth.

CARDWELL

Don't like that interference.

KLINE

It's the best rig we've got.

CARDWELL

All that neon down there. It messes up the signal.

SHANTZ

I'll get our people cruising Western.

CUT TO:

B7. INT. POLICE CAR - NIGHT

BRILES, a veteran cop, drives down a city street while McBEAN, a rookie, watches the action outside-

BRILES

She's wearing white. We should be able to spot her pretty easy.

McBEAN

Yeah. I've seen her on the news.

RADIO VOICE (V.O. radio)

Baker seven, baker seven-

Briles clicks on the radio speaker-

BRILES

Baker seven, over-

RADIO VOICE (V.O. radio)

Contact lost with Fox One, proceed north on Western, report any sighting.

BRILES

Will do, over.

McBEAN

She's a fox, all right.

CUT TO:

8. INT. OFFICE SET - NIGHT

DR. GEORGE WAGGNER, a cheerful-looking man in his early 50's sits on the edge of a desk with studied casualness, facing video cameras on a set meant to look like a doctor's office-

Sc. 8

DR. WAGGNER'S TV SPEECH

We've all heard people talk about "animal magnetism", about the "natural man" and the "noble savage". As if we had lost something valuable in our long evolution into civilized human beings -- and there's a good reason for this. Man is a combination of the learned and the instinctual, of the sophisticated and the primitive. We should never try to deny the beast, the animal, within us -- only to channel these energies in a positive direction.

All of us have a great untapped potential -- a potential for living. What we do with that potential, with that life, depends as much on our attitudes toward our physical desires as it does on the social programming of our minds. The struggle between mind and body is not a necessary one. It produces anger, frustration, the strain of modern-day living in a world that's moving too quickly toward its own annihilation. Stress results when we fight against our impulses, when we attempt to destroy the natural man or woman within us. Repression is the father of neurosis, of self-hatred.

Let me say a few words about my new book, THE GIFT. When we're born, each of us is given a gift -- the gift of life.....

CONTINUED:

DOC

We've all heard people talk about "animal magnetism", about the "natural man" and the "noble savage". As if we had lost something valuable in our long evolution into civilized human beings -

CUT TO:

9. CONTROL BOOTH - NIGHT

overlooking the set through a huge pane of glass. Doc appears on the 'live' monitor and in another angle on a preview monitor. Another preview monitor

has a 'Special Report' title cued on it. A DIRECTOR and a T.D. work the show while station manager FRED FRANCIS hovers over them-

DIRECTOR

Ready camera two-

FRANCIS

The minute anything breaks we're cutting in with Chris's stuff.

T.D.

Before doc pitches his book?

FRANCIS

Doc's been coaching Karen on how to talk to this psycho. He won't mind.  
DOC (speaker)

- and there's a good reason for this. Man is a combination of the learned and the instinctual, of the sophisticated and the primitive. We should never try to deny the beast, the animal, within us -- only to channel these energies in a positive direction.

CUT TO:

10. TAPE RECORDER - NIGHT

A reel-to-reel playing back a phone conversation. Karen's voice is much clearer than the other (man's) voice.

KAREN (tape)

But why can't you make friends?

EDDIE (tape)

The people here aren't like me. I'm different.

KAREN (tape)

We all feel that way sometimes, Eddie.

CUT TO:

11. INT. MIXING ROOM

MIRELL, the station censor, and Gibbon, a sound man wearing a headset, listen to the tape. Gibbon has his finger on a button on a box feeding into the same VTR the reel-to-reel is hooked to.

EDDIE (tape)

Karen?

KAREN (tape)

Yes Eddie?

MIRELL

Here it comes – standards and practices violation number 137.

EDDIE (tape)

You know what I'd like? I'd like to be alone with you and  
BLEEEEEEEEEEEEEEEEEEE!

Mirell cues Gibbon to hit the bleep tone. Gibbon lets it up.

GIBBON

(whistles)  
That's one sick costumer.

KAREN (tape)

I'd like that, Eddie. We'll have to meet somewhere.

MIRELL

She's got guts... Or else she's out of her fuckin' mind.

CUT TO:

12. EXT. STREET – KAREN – NIGHT

checking a phone booth, looking for something. She doesn't see it, moves  
on-

CUT TO:

13. STREET – KAREN – NIGHT

passing tattoo parlors, pawn shops. A MAN in a Dodger's warmup jacket  
approaches her-

MAN

How Much?

KAREN

Eddie?

MAN

Carl. How much for a half-and-half?

KAREN

Get lost.

Karen starts away from him-

MAN

Hey, you're that newslady-

KAREN

Beat it.

CUT TO:

14. TV MONITOR SCREEN — NIGHT

silent footage of a young woman's battered and mutilated corpse being lifted off on a stretcher by police medics in Griffith Park-

ROY (off)

Which one is that?

CUT TO:

15. INT. MIXING ROOM — NIGHT

Gibbon and Mirell still working with the tape recorder in the background as we see ROY NEILL, Karen's husband, a well-built man, watching the monitor tensely with CHRIS HALLORAN, a sharply-dressed young feature producer. Roy is upset, pacing-

CHRIS

That's the second one. Griffith Park.

ROY

Jesus. Has Karen seen this?

CHRIS

Yes.

ROY

She never mentioned seeing the girls. I mean it's bad enough this psycho picks her to make his phone calls to, but this-

CHRIS

She didn't want you to worry.

The image on the monitor screen cuts to the scene of another killing. Roy

and Chris look at it-

ROY

I'm worried.

CHRIS

Yeah.

CUT TO:

16. EXT. STREET — KAREN — NIGHT

Karen approaches a phone booth, searches, sees-

CUT TO:

17. BOOTH — KAREN'S POV — NIGHT

There is a yellow smiley-face sticker above the phone. Beneath it is the scratched message-

Karen — this is the place.

CUT TO:

18. KAREN — NIGHT

looks around, turns toward the booth to shield the fact that she is transmitting-

KAREN

I'm on Western between DeLongpre and Sunset. The number here is-

CUT TO:

19. INT. RADIO BOOTH — NIGHT

KAREN (V.O. radio)

-527-29%\$. I'll transmit [#S{416 calls me.

CARDWELL

Damn, It's something in the wire, it's got to be.

KLINE

(to Shantz)

Should we have the boys scoop her up?

SHANTZ

If she doesn't meet him tonight he may go underground again. I think it's worth the risk to go ahead with it.

CARDWELL

You're not the one out there with that fruitcake.

CUT TO:

20. CU LEW - NIGHT

LEW LANDERS, an almost too-handsome anchorman, looks at us sincerely-

LEW

-weeks ago when Update News reporter Karen West began receiving calls from a mysterious stranger who identified himself only as 'Eddie'-

CUT TO:

21. INT. BATHROOM - LEW - NIGHT

Lew is practicing before a mirror over a sink, a sheet of copy in his hands-

LEW

-the KIRQ news team began working with Los Angeles police to link 'Eddie' with the recent string of fatal attacks on young women in the area.

Roy enters, shaken, and Lew pretends to be adjusting his clothes. Roy runs cold water in the sink next to Lew and throws it on his face-

LEW

Hi, Roy.

Roy doesn't respond.

LEW

Brave little girl you've got there.

Roy glares at him: exits. Lew takes the copy sheet out-

LEW

Tonight, in an act of courage we here at KIRQ are all very proud of, Karen West has-

CUT TO:

22. INT. PHONE BOOTH - KAREN - NIGHT

waiting-

CUT TO:

23. CU KAREN — NIGHT

tense, watching the phone-

CUT TO:

24. PHONE — KAREN'S POV — NIGHT

A moment's beat — RING!

CUT TO:

25. KAREN — NIGHT

jumps at the noise. She lifts the receiver-

KAREN

Eddie? Yes... yes... alone.

CUT TO:

26. ECU EDDIE'S MOUTH — NIGHT

very dark, we watch Eddie's lips as he speaks into a phone-

EDDIE

Are you wearing what I asked you to?

Good... good.

CUT TO:

27. KAREN — NIGHT

shaking a little as she talks-

KAREN

Yes Eddie... I know. I will. Okay. Yes.

CUT TO:

28. INT. RADIO ROOM — NIGHT

Roy is being introduced to the cops by TERRY FISHER, Chris's program assistant and girl friend-

TERRY

Lieutenant Shantz, Detective Kline, this is Karen's husband-

SHANTZ

(offers his hand)

You got a brave young lady there, Mr. West.

ROY

Neill. Roy William Neill. Karen uses her maiden name.

KLINE

Roy Neill? From Stanford?

ROY

(embarrassed)

Yeah-

KLINE

(to Shantz)

This is knockdown Neill! I saw him make a tackle once, it was a wonder the boy's head stayed on his shoulders. What are you doing these days?

ROY

(quietly)

I own some health clubs.

KLINE

No kidding, Must be a great way to stay in shape.

The radio receiver begins to CRACKLE, an unintelligible SQUAWK comes out-

CARDWELL

She's transmitting.

ROY

Whre's the sound?

CARDWELL

(pissed)

That's it. Completely scrambled.

ROY

What?

CUT TO:

29. EXT. STREET — KAREN — NIGHT

talking as she walks-

KAREN

-it's called the Eros Book Store and it's a block north Hollyw-

CUT TO:

30. INT. RADIO ROOM -NIGHT

Roy freaking out. Chris is now trying to calm him-

ROY

-you told her she'd never be out of contact! What kind of half-assed-

CHRIS

They're going to pick her up, Roy, they have people in the area-

ROY

What does that mean, 'in the area'?

SHANTZ

Don't worry, Mr. West. We'll find her.

CUT TO:

31. TV MONITOR SCREEN - DOC - NIGHT

Dr. Waggnar addressing his audience-

DOC

-stress results when we fight against our impulses, when we attempt to destroy the natural man or woman within us. Repression is the father of neurosis, of self-hatred-

CUT TO:

32. ECU EDDIE - NIGHT

in the dark somewhere, sweat beading his forehead, eyes bloodshot. He breathes heavily, tense-

CUT TO:

33. EXT. NEON SIGN - NIGHT

flashing - LIVE MODELS

CUT TO:

34. ANOTHER SIGN — NIGHT

flashing -                    STRANGE LOVE ACT

CUT TO:

35. EXT. STREET — KAREN — NIGHT

lost, looking up at the signs. A HOOKER eyes her as she wanders-

HOOKER

You on the wrong block, honey.

KAREN

Do you know where the Eros Book Store is?

HOOKER

Jus' keep walkin' an' you run right into it.

KAREN

Thank you.

The hooker watches after her, shaking her head-

HOOKER

There goes the neighborhood.

CUT TO:

36. EXT. PATROL CAR — NIGHT

SCREECHING to a halt in a seedy section of Western Ave. Briles and McBean jump out. We FOLLOW them down the street-

McBEAN

I saw the third one when they brought her in. The one he killed over in Westwood.

BRILES

Yeah. He's a sick one.

McBEAN

When I think of something like that walking the streets-

BRILES

Just keep your head, kid.

CUT TO:

37. ECU EDDIE – NIGHT

sweating, rubs his eyes-

CUT TO:

38. ECU COIN SLOT – NIGHT

Eddie's fingers pushing a quarter into a slot-

CUT TO:

39. PEEP SHOW SCREEN – NIGHT

black, then flickering to life. Two men are tying the wrists of a young woman in a torn dress to bedposts-

CUT TO:

A40. CU EDDIE – NIGHT

watching the screen, faced washed in its light.

CUT TO:

B40. EXT. BOOKSTORE – KAREN – NIGHT

pausing at the door to the Eros Porno Shop. She pretends to cough, shielding her face-

KAREN

I'm going in now. I'll keep the transmitter open for you-

CUT TO:

41. INT. RADIO ROOM – NIGHT

Cardwell shaking his head as his receiver CRACKLES with static-

CUT TO:

42. INT. BOOKSTORE – NIGHT

Karen passing the marital aids, looking warily at a lone browsing customer-

CUT TO:

43. CASHIER – NIGHT

watching Karen suspiciously-

CUT TO:

44. KAREN - NIGHT

walking along the peep show booths, each with a picture and a description of the movie inside. She stops at one that reads - GANGBANG -

CUT TO:

45. BOOTH DOOR - NIGHT

Just above the plot description there is another yellow smiley-face sticker.

CUT TO:

46. KAREN - NIGHT

gets up her nerve, pushes the door open, enters-

CUT TO:

47. INT. BOOTH - KAREN - NIGHT

in almost total darkness. She stands for a moment, facing a blank screen. There is a brief wash of light as someone slips in behind her, then darkness as the door clicks shut. Karen is terrified.

EDDIE

(in dark)

I'll put a quarter in.

We TILT and DOOM as a hand appears, drops a quarter in the slot. We TILT UP to the screen which flashes on. A group of teenagers spread-eagling a young girl on the hood of a car-

CUT TO:

48. CU KAREN - NIGHT

scared, face lit by the screen-

KAREN

Hello, Eddie.

EDDIE

(in dark)

Thank you for coming. I've been thinking about you.

KAREN

Can I turn around and see you?

CUT TO:

49. ECU LIPS — NIGHT

Eddie's lips, speaking softly in Karen's ear-

EDDIE

Not yet, Karen. I want to talk first. I need to talk to you.

CUT TO:

50. EXT. STREET — NIGHT

Briles and McBean are talking with the hooker-

HOOKER

-yeah, she asked directions to it.

McBEAN

How long ago?

HOOKER

Couple minutes. Hey, she on TV? She looked familiar-

The cops have hurried away-

CUT TO:

51. ECU LIPS — NIGHT

Eddie's lips at Karen's ear-

EDDIE

-I walk the streets at night and they look at me and I can see that they know. They know I'm different. They hate me for it.

CUT TO:

52. INT. BOOTH — CU KAREN — NIGHT

tears rolling down her cheek, still facing the screen-

KAREN

I don't hate you, Eddie.

EDDIE

(in dark)

I know you don't. That's why you came here. Turn around, Karen. I want to give you something.

Karen begins to turn-

CUT TO:

53. INT. CONTROL ROOM — NIGHT

Dr. Waggnar still talking on the monitors, Roy pacing, Chris sitting, tense, the other crew members silent, waiting. Doc displays a book titled THE GIFT by DR. GEORGE WAGGNER.

DOC

-when we are born each of us is given a gift — the gift of life-

CUT TO:

54. CU TAPE RECORDER — NIGHT

the reel-to-reel still going-

EDDIE (tape)

-And I get in bed and I watch you and I touch myself-

CUT TO:

55. TV MONITOR, SCREEN — NIGHT

showing another mutilated girl being covered up-

EDDIE (tape)

-and I think about what I'll do when I get you alone-

CUT TO:

56. CU RADIO RECEIVER — NIGHT

CRACKLING STATIC extra loud-

CUT TO:

57. INT. BOOTH — PEEPSHOW SCREEN — CU GIRL — NIGHT

A headshot of the girl with a gag in her mouth, shaking her bed from side to side, eyes wide in fear-

KAREN (off)

Oh my God. Oh no. Oh my God.

CUT TO:

58. INT. BOOKSTORE – NIGHT

Briles and McBean talking with the cashier-

CASHIER

-yeah, there was a broad- lemme see- she went in the back there-

CUT TO:

59. CU KAREN'S FACE – NIGHT

as she SCREAMS in horror-

CUT TO:

60. BOOKSTORE – NIGHT

The cops react to the SCREAMING, leaping down the aisle to the booths. Just as they arrive, Karen pushes out of the booth. She's half out when Eddie catches her from inside-

KAREN

Help me! Help me!

CUT TO:

61. COPS – NIGHT

McBean draws, fires – CRACK!

BRILES

Wait!

62. BOOTHS – NIGHT

McBean empties his gun into the booth door beside Karen. There is an unearthly SCREAM of pain. Karen SCREAMS also, looking inside, splashed with blood-

CUT TO:

63. CU KAREN'S FACE - NIGHT

She SCREAMS

CUT TO:

64. BOOTH - NIGHT

the door riddled. We hear Eddie slumping to the floor.

CUT TO:

65. FLOOR - NIGHT

Blood spreading out from the bottom of the booth-

CUT TO:

66. CASHIER - NIGHT

coming up behind the cops, angry-

CASHIER

I knew I shoudn't have let a broad back here.

CUT TO:

67. INT. CONTROL ROOM - CU DIRECTOR - NIGHT

watching a monitor-

DIRECTOR

Ready remote.  
(snaps fingers)  
Remote, you're hot.

CUT TO:

68. OMITTED

69. EXT. BOOKSTORE - L.S. - NIGHT

patrol cars strobing at the curb, a crowd gathering. SUPERIMPOSE the title  
- THE HOWLING - as we hear Lew on the track-

LEW (V.O.)

A reign of terror ended tonight in a bizarre shootout when Los Angeles  
police-

CUT TO:

70. FLASH

of a flashbulb popping at us-

CUT TO:

71. INT. BOOKSTORE - NIGHT

crowded with cops. Police photographers are flashing pictures of the bullet-ridden booth as the cashier waits with mop and bucket-

CUT TO:

72. MAGAZINE RACK - NIGHT

Shantz confronts Briles and McBean by the fetish section-  
McBean looks shaken-

SHANTZ

No gun, no knife, nothing. He was clean. What happened?

BRILES

Don't look at me. Talk to Quick Draw McGraw here.

CUT TO:

73. EXT. STREET - NIGHT

Roy stands by Karen as she sits on the hood of a strobing patrol car, dazed. Her dress is torn, arms scratched and bruised, and her face has a long scratch on it.

ROY

They said we can go home in a minute.

Chris bends down next to Karen-

CHRIS

Karen, I talked the old man out of putting you on camera tonight.

ROY

That's big of you.

CHRIS

We'll tape something when you feel up to it- just telling whatever happened

in your own words. Nothing newsy.

KAREN

I don't know.

CHRIS

It'll be very low-key. No hype.

CUT TO:

74. CU KAREN — NIGHT

KAREN

(surprised by the realization)

I mean I don't know what happened in there. I don't remember.

CUT TO:

75. EXT. HOUSE — DAY

Karen and Roy's small but expensive house in Sherman Oaks-

CUT TO:

76. INT. LIVING ROOM — DAY

A silent PAN along a wall gives us a look at a wedding picture or two, some of Roy's college football trophies, a Broadcaster of the Year plaque for Karen- till we TILT DOWN to see Karen sleeping on a couch in a patch of sun-

CUT TO:

77. CU KAREN'S FACE — DAY

tense, her mouth twitching slightly-

CUT TO:

78. ECU KAREN'S HAND — DAY

twitching, balling into a fist-

CUT TO:

79. DREAM FLASH — PORNO — NIGHT

a flash of the bound and gagged girl from the peep show movie — NIGHTMARE MUSIC begins-

CUT TO:

80. ECU KAREN'S HAND — DAY

a tighter fist now-

CUT TO:

81. DREAM FLASH — FINGERS — NIGHT

a flash of fingers pushing a quarter into the peep show slot-

CUT TO:

82. DREAM FLASH — LIPS — NIGHT

Eddie's lips, speaking silently-

CUT TO:

83. DREAM FLASH — KAREN — NIGHT

starting to turn to face Eddie in slow motion-

CUT TO:

84. CU KAREN'S FACE — DAY

jerking her head side to side as the dream disturbs her-

CUT TO:

85. DREAM FLASH — KAREN — NIGHT

turning, sees, screams silently in SLOW MOTION-

CUT TO:

86. INT. EXERCISE ROOM — ROY — DAY

Roy is doing bench presses on his Nautilus machine.  
There is a SCREAM from the next room. Roy bolts up and out-

CUT TO:

87. LIVING ROOM — DAY

Karen SCREAMING on the couch, Roy hurries to her side, wakes her-

ROY

Karen, it's me. It's Roy.

Karen opens her eyes and SCREAMS in terror at her husband's face, shrinking back to protect herself from him-

ROY

Oh, baby, it's me. Don't be afraid.

Karen snaps out of it, looking at Roy, breathing hard.

KAREN

I didn't see him... I turned around but I didn't see him.

Roy takes her in his arms.

CUT TO:

88. POLICE ARTIST'S DRAWING — DAY

of Eddie, a sad-looking young man-

TERRY (off)

Looks like a pretty normal kid.

CUT TO:

89. INT. TV STATION NEWSROOM — DAY

UPI teletype CHATTERING in the background, Chris and Terry look at the rendering of Eddie's face-

CHRIS

They're posting this all over the city. I guess his face was too torn up for a picture.

TERRY

What about his prints?

CHRIS

Nothing. They don't know where he lived, where he came from, nothing.

CUT TO:

90. DRAWING OF EDDIE — DAY

TERRY (off)

Eddie.

CUT TO:

91. CU KAREN — MIRROR IMAGE — NIGHT

Karen in her nightgown, studying her face in her bathroom mirror. She traces the scratch Eddie left on her face, fainter now, but still there-

ROY (off)

You almost done in there?

KAREN

Coming.

CUT TO:

92. INT. BEDROOM — NIGHT

Karen sits on the edge of the bed. Roy, naked under the covers, begins to kiss the back of her neck. Karen responds by tightening. Roy backs away.

KAREN

I'm sorry, honey. I'm not ready.

ROY

(disappointed)

It's okay. Don't worry about it.

She turns to face him-

KAREN

I haven't been much fun lately, have I?

ROY

(sourly)

What do you mean, 'lately'?

KAREN

It'll get better.

ROY

I hope so.

KAREN

(sighs)

George- Dr. Waggner- does marriage counseling, you know. I was wondering-

ROY

We can work it out ourselves. No need to let some TV shrink get his paws on our personal life.

Karen looks at him gravely, turns the light off and crawls in next to him. They lie in the dark a moment-

ROY

We'll be okay. Don't worry.

CUT TO:

93. INT. TV STATION DRESSING ROOM - NIGHT

Karen seated in front of the mirrors as her make-up lady FRAN covers the scratch on her face with make-up-

FRAN

A little touch here and nobody'll be the wiser.

KAREN

(edgy)  
Why not leave it?

FRAN

Boss's orders, honey.  
(surveys her work)  
Your face is your fortune.

KAREN

(not pleased)  
Right.

Terry enters, leans down by Karen-

TERRY

You okay?

KAREN

I'll be fine.  
(lifts a glass)  
Dr. Waggnar gave me some nerve juice.

TERRY

(cheery)  
You should see the stack of letters you got from the viewers.

KAREN

How many come-ons from men?

TERRY

(shrugs)

Oh, you know. A few sick ones.

KAREN

I'll bet.

CUT TO:

94. TV STATION CORRIDOR - NIGHT

Fran still fussing with Karen's hair as she marches resolutely down the hall, flanked by Terry and Chris-

CHRIS

You sure you're up to this?

KAREN

I think it's best to dive in head first.

CHRIS

Yeah, that's what the old man said.

KAREN

He would.

The 'old man' station manager Fred Francis, waits for them at the door to the news studio-

FRANCIS

Here's my girl-

KAREN

Hi, Fred.

FRANCIS

We'll get an eighty rating tonight.  
Everybody wants to see the lady who caught Eddie the Mangler-

KAREN

Wonderful.

FRANCIS

We'll give them the old "Beauty and the Beast" routine. Crossplug it with "Creature Features" and boost our share for the sweeps.

KAREN

Where's my copy?

Terry hands her some sheets of news copy and she blows past Francis-

CUT TO:

95. INT. LIVING ROOM (KITCHEN) - CU ROY - NIGHT

Roy is sitting in the dark, the TV screen he is watching lighting his face-

TV ANNOUNCER (V.O.)

KIRO Action News with Lew Landers, Karen West, Gene Fowler with sports-

CUT TO:

96. CU KAREN - NIGHT

at her seat on the TV news desk, scanning her copy-

CUT TO:

97. INT. CONTROL BOOTH - NIGHT

Karen in a medium shot on the camera two preview monitor, Lew and Karen at their news desk on the line monitor. Fred, Chris, and Terry stand looking on-

TV ANNOUNCER (V.O.)

John Brahm with the weather-

DIRECTOR

Ready camera two-

CHRIS

She doesn't look good. I don't think she's ready, Fred.

FRANCIS

Bullshit. She's got ice water in her veins, that kid.

DIRECTOR

Two, you're hot-

Karen's close-up pops over to the line monitor. She looks at the camera

blankly-

CUT TO:

98. CU KAREN - NIGHT

in the flesh. She takes a breath, starts-

KAREN

Another earthquake shook areas in southern Pakistan-

She hesitates, looks around-

CUT TO:

99. CAMERA - KAREN'S POV - NIGHT

the big eye of the lens staring at her.

CUT TO:

100. CU KAREN - NIGHT

losing it-

KAREN

-which- coupled with flooding- with flooding-

CUT TO:

101. FLOOR DIRECTOR - KAREN'S POV - NIGHT

frantically giving her the speed-up signal-

CUT TO:

102. CU CUE OPERATOR - KAREN'S POV - NIGHT

The man running the cue-card machine stares at her-

CUT TO:

103. BOOTH - KAREN'S POV - NIGHT

Fred cursing soundlessly behind the glass-

CUT TO:

104. KAREN - NIGHT

sweating, struggling-

KAREN

-accounted for an estimated one hundred deaths tonight- death tonight-

She closes her eyes-

CUT TO:

105. FLASH — PORNO SCENE — NIGHT

the bound and gagged girl, writhing-

CUT TO:

106. CU KAREN — NIGHT

opens her eyes, really freaked out now-

KAREN

Oh my God.

CUT TO:

107. INT. CONTROL BOOTH — NIGHT

Karen still on the line monitor; Chris and Terry bolt out of the booth-

KAREN (V.O.)

I'm sorry. I didn't mean to-

FRANCIS

Cue the editorial! Quick!

DIRECTOR

Preset seven, on the air.

The image of Francis sitting at a desk comes on the line monitor-

TV ANNOUNCER (V.O.)

And now a KDHB editorial from station manager Fred W. Francis-

FRANCIS

Somebody get her out of there and have Lew cover-

We see Terry and Chris on the preview monitors now, arriving to help the dazed Karen from her chair-

CUT TO:

108. STUDIO FLOOR – NIGHT

Terry and Chris lead Karen away as Lew looks on, trying not to panic-

CHRIS (*TERRY*)

It's okay, Karen, you don't have to go on.

KAREN

He's in my head. I can't stop it.

CHRIS

You need some time. Just come with me.

CUT TO:

109. TV SCREEN – NIGHT

Francis looking sincerely into the camera-

FRANCIS

-a lot of talk about our 'culture of violence.' Well, we here at KDHB feel that-

CUT TO:

A110. CONTROL BOOTH – NIGHT

Fred is on the phone, watching himself on the monitor.

FRANCIS

I don't know, she just took the olive.

I want our statement to be that it's totally unrelated to the mangler thing.

And call what'sername, Fujiyama Fujimoto, and get her ready for the 11:00 report-

CUT TO:

110. INT. DR. WAGGNER'S OFFICE – DAY

Quiet enough to hear the clock ticking. We PAN across the wall, seeing a framed shrink's license, a print of Edvard Munch's "The Scream", a portrait of R.D. Lang. A shelf full of leatherbound books, including "The Gift."

KAREN (off)

-when I think of it- and I think of it all the time now- I can't help it- all I can remember is pushing the door open- and the next I knew I was outside and there were police and Roy was there and the remote crew and it was over-

CUT TO:

111. KAREN — DAY

sitting deep in an overstuffed chair, haunted by the memory-

KAREN

And there was blood on me and I couldn't think who it might belong to.

CUT TO:

112. CU DOC — DAY

concerned, sitting on rocking chair, rocking thoughtfully.

DOC

And you can't remember anything that happened inside the booth?

CUT TO:

113. OFFICE, KAREN AND DOC — DAY

facing each other-

KAREN

Nothing. Only in dreams. And then it's weird, just little pieces, you know?

DOC

And how are you and Roy?

KAREN

No better than the last time we talked. Worse. Listen, Doc, how crazy am I?

DOC

Completely bananas.

(they laugh)

I think I'm going to recommend that you spend a week or two at the Colony.

KAREN

Your place up north there?

DOC

I only recommend special patients, ones who I think can benefit from that kind of environment-

CUT TO:

114. HIGHWAY ONE - CAR - DAY

Roy's car cruising north on the highway along the ocean-

DOC (V.O.)

-if nothing else, it will be a vacation from work, from the city.

KAREN (V.O.)

What goes on up there?

CUT TO:

115. WOODED ROAD - CAR - DAY

Roy's car easing down a forest road now-

DOC (V.O.)

It's a place to recharge your batteries, to get back in touch with what's really you. We have seminars, some group sessions, it's very low-key. Be a good place to tackle this amnesia thing.

CUT TO:

116. INT, CAR - DAY

Roy driving, Karen in the passenger seat-

KAREN

I don't know if I want to remember.

ROY

Huh?

KAREN

Doc says that once I get what happened (in the booth) out into the light of day and face it it won't scare me anymore. I'm not so sure.

ROY

Give this place a chance.

KAREN

I thought you were the one who didn't trust therapy.

ROY

I saw you break down on TV the other night, Karen.  
(he shrugs)  
We've got to do something.

KAREN

I hope the people aren't too weird.

CUT TO:

117. OLD MAN – NIGHT

ERLE KENTON, a grizzled old man, gives a wild WHOOP INTO the CAMERA, face lit by firelight-

ERLE

Yeee-hah!

CUT TO:

118. L.S. BEACH – BARBECUE PARTY – NIGHT

A couple dozen people mill about, talking and laughing loudly at a barbecue cookout on the beach. A couple driftwood fires cast an eerie light on the scene as a small country-western band does a loud and fast number-

CUT TO:

119. ECU KNIFE, BEEF – NIGHT

A large carving knife slicing into a side of beef sizzling on a spit over a fire-

CUT TO:

120. PARTY, BEEF PIT – NIGHT

JERRY WARREN, a colony member in a stained apron, waves a hunk of beef on a meat fork at Karen and Roy. He has to shout a bit over the party sounds-

JERRY

Jerry Warren, I'm in softwares.

ROY

Pleased to meet you.

JERRY

Little prime rib?

ROY

No thanks. I try not to eat meat.

Karen offers a paper plate.

KAREN

I'll try some.

DONNA

Karen West! Oh my God!

DONNA, in her late 30's, enters the picture with a drink for Jerry.

DONNA

We watch you on the news all the time.

KAREN

(smiles)

Oh.

DONNA

You're our second favorite right behind- who's the Oriental girl, Jerry?

JERRY

This is my wife Donna.

ROY

Hi-

JERRY

Roy and Karen West.

ROY

Roy Neill-

KAREN

(pointing)

This reminds me of a college mixer-

CUT TO: (LATER)

121. COUPLE - NIGHT

standing amidst the mingling Colony members, wrapped in a passionate kiss, oblivious to everything around them-

JERRY (off)

Would you believe those two had filed for divorce before they came up here?

CUT TO:

122. BEEF PIT – NIGHT

DONNA

It seems like a miracle, but when you see doctor in action you'll be a believer.

CHARLIE (off)

Hello, folks!

CHARLIE BARTON, a beefy man in a western shirt, approaches to pump Roy's and Karen's hands-

CHARLIE

Welcome to the Colony-

JERRY

This is Charlie Barton- Karen and Roy-

DONNA

Charlie's on our board. He put up the cattle for the barbecue tonight.

CHARLIE

I used to watch you on the TV all the time-

KAREN

That's nice. (*KAREN: Thank you*)

CHARLIE

(confused)

Are you on TV too?

KAREN

Yes, I'm-

CHARLIE

(claps Roy's shoulder)

I remember- I saw you on that Rose Bowl game- good lord that was a heart-stopper-

DONNA

If you guys don't mind I'm gonna borrow Karen for a minute, give her the run-down on the Colony.

JERRY

(calling)

Don't leave out all the juicy stuff!

CUT TO:

123. COUNTRY SINGER – NIGHT

singing and playing.

CUT TO:

124. COUPLE – NIGHT

hands all over each other now, pressing against each other-

CUT TO:

125. KAREN AND DONNA – NIGHT

walking on the periphery of the party-

KAREN

Pretty lively.

DONNA

Don't worry, honey. People are just blowing off some steam tonight. The Colony isn't one of your touchy-feely outfits. In fact it gets pretty slow around here on weekdays.

KAREN

Is it like- Is it a real tight group or what. Doc never told me much about it.

DONNA

There's not a whole lot of peer pressure or anything, if that's what you mean. I mean, we're all just people here.

CUT TO:

126. DRINK TABLE – NIGHT

Roy approaches the drink table where dark and beautiful MARSHA stands serving from a large punchbowl. She smiles at Roy.

MARSHA

You want some?

ROY

Yeah. Why not? What is it?

MARSHA

It's good.

Marsha dips her ladle into the bowl; Roy grabs a cup-

CUT TO:

127. MARSHA - NIGHT

She poises the ladle above Roy's cup, holds his eyes, and smiles enigmatically at him. She pours punch very slowly into his cup-

CUT TO:

128. ROY, MARSHA - NIGHT

Roy is made uneasy and attracted at the same time-

ROY

I'm Roy

MARSHA

I know.

ROY

Oh. Thank you.

Roy moves away with his punch. He looks back over his shoulder. Marsha is still watching him, the little smile on her face-

CUT TO:

A128. ERLE - NIGHT

We see Erle sitting alone, drinking punch from a cup, mumbling dejectedly to himself.

ERLE

Can't go on like this. Damn teeth are shot. Hell of a note.

CUT TO:

129. CU T.C. - NIGHT

T.C., Marsha's young brother, wearing a John Deere cap, is staring at something as he opens oysters with a clasp knife at the hors d'oeuvres table. We PULL FOCUS to see that he is staring at Karen and Donna as they walk to Dr. Wagner (*We PULL FOCUS to see that he is staring at Karen and Donna as they greet Dr. Waggner*).

CUT TO:

130. CU KAREN - T.C.'S POV - NIGHT

talking at a distance-

CUT TO:

131. ECU- T.C. - NIGHT

his eyes fixed on her-

CUT TO:

132. KAREN, DONNA, DOC - NIGHT

chatting by a bonfire, paper plates of food in their hands.

DOC

And your bungalow?

KAREN

It's just fine.

DONNA

We're neighbors.

KAREN

How come you never told me about this place?

MARSHA (off)

Waggner!

Marsha pushes her way into their conversation. She seems very angry as she holds a copy of Doc's book, THE GIFT.

DOC

Hello, Marsha. How are you?

MARSHA

You take this book back. I don't want my brother reading it.

DOC

He asked if he could.

MARSHA

You've done enough damage already.

She throws the book at Doc and fixes Karen with a glowering stare. She stalks off.

DONNA

Bitch.

DOC

We can all learn a lot from Marsha. She's a very elemental person. All that natural energy.

DONNA

She's a nymphomaniac.

DOC

It's just so unchannelled. She's got a long way to go.

CUT TO:

133. COUNTRY SINGER – NIGHT

WHOOPING as he sings-

CUT TO:

134. BEEF PIT – NIGHT

Roy stands watching Paul Naschy demonstrate a backhand swing to Jerry with the meat fork. Paul has an Eastern European accent.

PAUL

You must be thinking all of your mind into backhand wrist. No tanshun in shoulder- you have tanshun in shoulder, kiss him goodbye.

JERRY

Paul's on the pro tour. He's working on my tennis game, and I'm teaching him to shoot. You hunt?

ROY

No. I never got into that. My friend Chris shot a deer once and I just

about stopped talking to him.

JERRY

(deflated)

Oh. Yeah, I guess some people feel that way.

There is an awkward silence between them- Roy looks across the beach-

CUT TO:

135. MARSHA - ROY'S POV - NIGHT

seems to sense his gaze, turns to look at him-

CUT TO:

136. CU MARSHA - NIGHT

her face alive with firelight, staring boldly at him-

CUT TO:

137. ROY - NIGHT

not hearing at first-

PAUL (off)

You are tennis player? Mr. Vest?

Roy snaps out of it-

ROY

Pardon?

CUT TO:

138. BEEF PIT, MEN - NIGHT

PAUL

You are playing tennis?

ROY

Oh, no. I pump- I lift weights.

CUT TO:

139. PARTY, COUPLE - NIGHT

leaving the party, arm in arm, hurrying toward the darkness, flushed-

CUT TO:

140. KAREN, DONNA — NIGHT

Karen is looking across the sand at Marsha-

KAREN

(points)  
So who is she?

DONNA

Marsha?

KAREN

She's beautiful.

DONNA

Round-heels from the word go. She'll trot it out for anybody in pants.

KAREN

Is she in the Colony?

DONNA

No. Local talent. She and her brother T.C.  
(point-point)

CUT TO:

141. T.C. — NIGHT

shucking oysters.

DONNA (off)

-live further up on the mountain.  
Doc hires them to do odds and ends.  
T.C.'s not too quick.

There is a loud SHRIEK-

CUT TO:

142. FIRE — NIGHT

Old Erle is SCREAMING, struggling with other Colony members as he tries to throw himself into the fire-

ERLE

Lemme go! Lemme go! I wanna end it!

CHARLIE

Easy buddy, just calm down-

ERLE

It's the only way! I gotta end it, I gotta burn!

Dr. Waggnar breaks through to Erle and takes him by his shoulders-

DOC

Erle? You just calm down and think a minute.

ERLE

You gotta let me to it, Doc. You gotta.

CUT TO:

143. KAREN, DONNA - NIGHT

watching. Karen is disturbed, Donna at ease-

KAREN

Jesus.

DONNA

Don't worry. Old Erle pulls that routine every once in a while. He needs the attention.

CUT TO:

144. CU ERLE - NIGHT

crying-

ERLE

I wanna end it. It just goes on and on-

DOC (off)

You know better than that, Erle.

CUT TO:

145. BEEF PIT - NIGHT

Roy watching Erle; Jerry watching Roy-

JERRY

Old man shouldn't drink. Gets him loose.

ROY

He's loose all right.

CUT TO:

146. PARTY, DOC AND ERLE - NIGHT

We FOLLOW as Doc leads the now docile old man away past the crowd, talking softly to him-

DOC

Believe me, come tomorrow, people will be so happy to see you safe and sound they won't think another thing of it. You just get some sleep.

Doc gives Karen a little 'coping with it' smile as he passes. We HOLD on Karen, watching them-

DOC (off)

Things always look different in the light of day.

CUT TO:

147. EXT. CABIN - NIGHT

A little wood cabin set in the woods.

CUT TO:

148. INT. BEDROOM - NIGHT

Karen and Roy lying asleep in bed-

CUT TO:

149. CU KAREN - NIGHT

rolling her head in agitation as she dreams-

CUT TO:

150. DREAM FLASH - PORNO SCREEN - NIGHT

A flash of the bound woman struggling-

CUT TO:

151. DREAM FLASH — FINGERS — NIGHT

pushing a quarter into the peep show slot-

CUT TO:

152. KAREN'S HAND — NIGHT

on the bed, tightening into a fist-

CUT TO:

153. DREAM FLASH — CU KAREN — NIGHT

turning slowly in the booth-

CUT TO:

154. DREAM FLASH — CU ERLE — NIGHT

screaming silently. His face fire-lit-

CUT TO:

155. BED, KAREN — NIGHT

waking with a gasp. She looks around, gets her bearings, looks to Roy. Roy is fast asleep. There is a HOWL outside, long and eerie-

CUT TO:

156. CU KAREN —NIGHT

Karen is frozen a moment by the continued HOWLING-

CUT TO:

157. INT. BEDROOM — NIGHT

Karen gets up and we FOLLOW her to a window. Another HOWL. She looks out-

CUT TO:

158. WOODS — KAREN'S POV — NIGHT

through the window. Nothing but a bare clearing and the beginning of the forest. Another HOWL splits the air-

CUT TO:

159. KAREN — NIGHT

We FOLLOW her back to the bed. She wakes Roy-

ROY

Wha?

KAREN

Roy, there's something out there.

ROY

Huh?

KAREN

Outside. I heard something howling.

ROY

Karen-

KAREN

Shhh! Listen-

There is no sound but INSECTS and the WIND through the trees.

ROY

Wind.

KAREN

Something was howling before.

ROY

Okay. Sure. Somebody's dog.

KAREN

I'm scared.

ROY

(sighs)

Look Karen, you can't be afraid of everything.

KAREN

I've never heard anything like it.

ROY

You grew up in L.A., Karen, the wildest thing you've ever heard was Wolfman Jack. This is the country. Now come on, let's try to sleep.

KAREN

(not comforted)  
Okay.

They lie down. We TRACK IN to a CLOSE-UP of Karen. Her eyes are wide open as she listens-

SLOW FADE TO:

160. EXT. PARKING LOT - DAY

Karen stands by Roy's car in the Colony parking lot. Roy has the engine running, set to return to the city-

KAREN

I'm a little nervous.

ROY

I'll be up on Saturday. If you want to give me a call before then I'll be at the club till eight.

KAREN

That old man got me worried.

ROY

Doc did a nice job cooling him down, didn't he? Relax, you'll be fine. Okay?

Karen nods. Roy kisses her, pulls away. We HOLD on Karen, who sighs, then turns to enter a path through the woods-

CUT TO:

161. PATHWAY - DAY

Karen passes by, lost in thought. We HOLD ON one tree, then TRACK IN as T.C. appears from behind it, watching Karen. OMINOUS MUSIC-

CUT TO:

162. EXT. HOLLYWOOD STREET - DAY

Chris and Terry walk in a seedy area, Terry glancing at an address in her notepad-

TERRY

It's on this block.

CHRIS

Did the guy say anything else?

TERRY

Just that he worked with a kid named Eddie who he thought lived over here. Said the kid hated being a dishwasher.

CHRIS

Who doesn't. This it?

They stop in front of a seedy men's hotel-

TERRY

Yeah. Charming.

CUT TO:

*(A163. EXT. COLONY CENTER)*

163. CU DONNA — DAY

Very upset, tears in her eyes-

DONNA

When I first realized that I had- that I had been given the Gift- I rejected it-

CUT TO:

164. INT. COLONY CENTER — DAY

Donna sits in the middle of several other Colony residents, Doc presiding-  
I couldn't accept who I was. I denied my potential-

DOC

You're sounding too much like my book, Donna-

DONNA

I'm sorry-

CUT TO:

165. KAREN — DAY

watching from the circle around Donna-

DONNA

-but I can't seem to find my own words for what's been happening to me. I have this feeling that everything- my body, my mind- everything is out of my control-

CUT TO:

166. CU HAND, DRAWER - DAY

A man's hand slowly pulling a dresser drawer open. OMINOUS MUSIC-  
CUT TO:

167. INT. CABIN BEDROOM - T.C. - DAY

T.C. pulls the top drawer of Karen's dresser open, pulls out a silk slip. He sits on the bed, pets it, rubs it against his cheek-

CUT TO:

168. INT. CENTER - DOC - DAY

presiding over the session-

DOC

In the old days we would have driven him away to die alone-

CUT TO:

169. COLONY RESIDENTS - DAY

Erle's turn now; he sits at the middle of the circle, eyes downcast-

DOC

And that feeling of uselessness, of being a burden because of your age, has survived beyond those primitive times. It's the internal enemy that's the greatest danger- repression, paranoia-

KAREN

But look at the world, Doc- think of the news. There are things to be afraid of. External threats-

DOC

(smiles)

We know that, Karen. We know that only too well.

CUT TO:

170. INT. APARTMENT — DAY

The hall door opens and Chris and Terry stop at the threshold, looking in-  
CUT TO:

171. EDDIE'S ROOM — CHRIS AND TERRY'S POV — DAY

We PAN around Eddie's tiny furnished room. Remains of take-out food are strewn about, porno magazines scattered on the floor. The walls are covered with taped-up pictures — some naked woman from the magazines, but mostly pencil sketches of faces, all of them contorted and bestial, wolf-like-

CUT TO:

172. CU DRAWING — DAY

of a man's face, twisted into an animal snarl-

CUT TO:

173. CU ANOTHER DRAWING — DAY

A woman's face, covered with a fine down, eyes slanted and fierce-

CUT TO:

174. CHRIS AND TERRY — DAY

reacting as they enter-

TERRY

Just your average red-blooded American boy.

CHRIS

(looks at a picture)  
Doc will have a field day with these.

TERRY

Oh-oh. Looky here-

Terry picks up a picture from the floor-

CUT TO:

175. DRAWING — DAY

a good likeness of Karen-

CHRIS (off)

Not bad. Kid had talent.

CUT TO:

176. INT. ROOM — DAY

TERRY

He could have designed the Marquis de Sade coloring book. I suppose we'd better call the cops.

CHRIS

I suppose.

(points)

Jesus, look at that-

CUT TO:

177. DRAWING — DAY

on the wall, of a beautiful seascape- a view of a beach and ocean from a high overlooking cliff-

CUT TO:

178. CU TERRY — DAY

looking at it, fascinated-

TERRY

I wonder if it's a real place or just something in his head.

CUT TO:

179. INT. DOC'S OFFICE (COLONY) — EXAM ROOM — DAY

Karen sits on a padded table in a little examination room. Old apothecary jars of medicines, chemicals and tongue depressors sit on the back shelf. The effect is much more "country doctor" than Doc's L.A. office. Doc is taking Karen's blood pressure, squeezing the bulb-

DOC

You're still a little high, Karen.

KAREN

The dreams-

DOC

You can't be afraid of a dream, Karen. I'll give you something to help you sleep.

KAREN

I get freaked out at night-

DOC

You're in a safe place, surrounded by people who are concerned about you.

KAREN

I wish that made me feel better.

DOC

If you need to call Roy, this office is always open; you can use the phone.

KAREN

I feel like such a jerk. Afraid of my own shadow-

DOC

All of us came here with that kind of fear, that feeling of isolation. When you leave you'll be a new woman.

CUT TO:

180. EXT. CABIN — NIGHT

lights out inside-

CUT TO:

181. INT. BEDROOM — NIGHT

Karen lying in bed but not sleeping. She gets up-

CUT TO:

182. BATHROOM MIRROR — NIGHT

Karen's face reflected for a second as she flicks a light on and opens the mirrored medicine cabinet-

CUT TO:

183. ECU PILL BOTTLE — NIGHT

In Karen's hand. The tag reads- "2 Nitely for Sleep"

CUT TO:

184. INT. BATHROOM – NIGHT

Karen swallows the pills with a glass of water. She flicks the light off-  
CUT TO:

185. LIVING ROOM – NIGHT

We FOLLOW Karen across the dark living room. There is a HOWL outside; she stops-

CUT TO:

186. CU KAREN – NIGHT

face frozen as she listens to another HOWL-

CUT TO:

187. LIVING ROOM – NIGHT

We FOLLOW as Karen pulls a flashlight down from a hook on the wall, opens the front door and points the beam out into the woods-

CUT TO:

188. EXT. CABIN – NIGHT

looking at the cabin from the woods as the beam searches out toward us-

CUT TO:

189. PORCH – NIGHT

Karen plays the beam across the yard, catching a glint of something white in a bush to the side of the porch steps. She walks down and pulls the thing from the bush-

CUT TO:

190. SILK – NIGHT

in Karen's hand, a strip of white cloth torn from Karen's slip-

CUT TO:

191. CU KAREN – NIGHT

puzzled, not making the connection. Another HOWL; she aims the flashlight

in its direction-

CUT TO:

192. WOODS, FLASHLIGHT BEAM - NIGHT

We PAN with the beam as it moves over the still, silent brush at the edge of the woods. The beam stops on a bush that is still shaking from something-

CUT TO:

193. PORCH - NIGHT

Karen backing up the porch, frightened. She snaps the light off, hurries inside. We HEAR the door locking-

CUT TO:

194. EDGE OF WOODS - NIGHT

lit by the moon now. We TRACK IN to the woods as OMINOUS MUSIC begins. A pair of eyes, wolflike, gleam out at us-

FADE TO:

195. TENNIS BALL - DAY

sailing through the air- WHAP!- returned across the court.

CUT TO:

196. EXT. TENNIS COURT - DAY

Donna and Karen play tennis-

DONNA

Why fell embarrassed? You heard something outside, why shouldn't you tell the police? Haven't you ever done assertiveness training?

KAREN

No.

DONNA

Before I hooked into Doc, I did it all- EST, TM, Scientology, Iridology, primal screamers, you name it. I figure another five years of hard work and I'll be a human being.

Karen laughs as a Sheriff's car pulls up by the court and SAM NEWFIELD gets out and approaches them-

SAM  
'Morning, ladies.

DONNA

Sam, this is Karen Neill; Sam Newfield.

SAM  
Doc said on the phone you got a coyote problem.

KAREN

I don't know what it is- there's this howling- and I thought I saw something moving in the bushes.

SAM

Your coyotes will come around a set-up like this for the garbage. And there's been some sightings of wild dogs up north--

KAREN

We ran a documentary at the station once, about wolves-- the howling sounded like that.

SAM

Wouldn't that be something? I'd love to see one of those in the wild--

KAREN

Maybe I'm overreacting-

SAM

No, no, if you heard it you heard it. I'll put the Fish and Gane boys on the lookout, I'm only set up to deal with your two-legged critters.

CUT TO:

194. CONTINUED:

KAREN

No.

DONNA

Before I hooked into Doc, I did it all- EST, TM, Scientology, Iridology, primal screamers, you name it. Seems like a long time ago. I figure another five years of hard work and I'll be a human being.

Laughing, Karen makes a clumsy attempt to return Donna's ball, which we FOLLOW in a WHIP-PAN to reveal the looming figure of Sheriff SAM NEWFIELD, who ducks away from the oncoming missile.

SAM

Hold your fire, ladies.

DONNA

Sam! Hi!

SAM

Doc said on the phone you got yourself a coyote problem – (pause – he points)  
You're famous, ain'cha?

DONNA

Sam, this is Karen West – Sam Newfield.

SAM

Sure, I used to watch you all the time. Damn sight prettier than Walter Cronkite.

DONNA

Karen thinks she saw something moving in the bushes last night.

KAREN

And there's been this howling...

SAM

Well, your coyotes will come around a set-up like this for garbage.  
(to Donna)  
You hear anything?

DONNA

I sleep like the dead.

KAREN

We ran a documentary at the station once, about wolves – the howling sounded kind of like that.

SAM

Wouldn't that be something? I'd love to see one of those in the wild-  
'Course they ain't much to be scared of. All that business about them gangin' up in packs and makin' breakfast of folks is a lot of horse pucky.

KAREN

Maybe I'm overreacting-

SAM

No, no, you heard it then you heard it. I'll put the Fish and Gane boys on the lookout, I'm only set up to deal with your two-legged critters.

DONNA

Thanks, Sam.

KAREN

What if there really is something out there?

SAM

Then we'll just have to kick its fuzzy behind out of the county, won't we? Afternoon, ladies.

CUT TO:

197. INT. DOC'S OFFICE (L.A.) - CHRIS - DAY

Chris sights down a newly bought deer rifle as he stands in Doc's L.A. office-

CHRIS

Not bad, Doc. Not bad at all.

CUT TO:

198. OFFICE - DAY

Terry and Doc sit at the desk, Doc pondering Xerox copies of Eddie's wolf drawings-

DOC

I just needed something to carry when I go out with the others. I never shoot.

TERRY

Chris collects the damn things-

So what's the scoop on the next Norman Rockwell?

DOC

I'd love to use some of these in my next book.

CHRIS (-walks-)

According to the autopsy reports, his victims were bitten, almost like an animal attacked them-- only they couldn't say what kind of animal. Doc-- what can you tell me about lycanthropy?

DOC

Where did you hear that term?

TERRY

On the Late Late Show.

DOC

(sighs)

It's a mental disorder. There are dozens of cases- a patient walking on all fours, making bestial grunts and cries, preferring to eat raw meat-

TERRY

Do they go for cinnamon twists? Eddie's place was full of Winchell's donut boxes.

CUT TO:

199. DOC - DAY

DOC

(smiles)

A person like this is dominated almost completely by the right hemisphere of his brain- the area that controls both the non-rational and artistic impulses-

Doc lifts the Xerox of the seascape-

DOC

It's not so unusual to see a killer who can draw like this-

CUT TO:

200. OFFICE - DAY

CHRIS

This isn't a bad angle. Would you mind put all that on tape for us?

DOC

Of course-

TERRY

We're pushing Fred for a half-hour special- "The Mind of Eddie Quist."

DOC

Quist? They found a last name?

CHRIS

(points)  
He signed his work.

CUT TO:

201. OMITTED

202. OMITTED

203. DRAWING - DAY

of a snarling wolf. We TILT DOWN to the bottom. There is a small, erratically-lettered signature - "E. QUIST."

CUT TO:

204. PATHWAY - DAY

Karen walking back from her tennis game through the woods. There is a CRACKLING behind her. She stops, listens-

CUT TO:

205. CU KAREN - DAY

listening-

CUT TO:

206. WOODS - KAREN'S POV - DAY

still, menacing-

CUT TO:

207. PATHWAY - DAY

Karen begins to walk again. The RUSTLING begins behind her-

CUT TO:

208. BUSHES - DAY

The tops of the pathside bushes shaking as something moves behind them-

CUT TO:

209. KAREN - DAY

stops. The RUSTLING stops a second later.

KAREN

Who's there?

CUT TO:

210. WOODS — KAREN'S POV — DAY

nothing moving-

CUT TO:

211. ECU KAREN'S EYES — DAY

peering into the bush-

CUT TO:

212. PATHWAY — DAY

Karen turns, begins to walk again. The RUSTLING starts up, FASTER, the follower is getting closer. Karen starts to run-

CUT TO:

213. PATHWAY — DAY

Karen turning a bend, running toward us-

CUT TO:

214. BUSHES — DAY

CRACKLING and shaking as something runs after Karen-

CUT TO:

215. KAREN — DAY

running, frightened; she looks behind her, slows, turns back, SCREAMS-  
Marsha is standing in the path in front of her, looking at her calmly-

KAREN

You scared the shit out of me.

MARSHA

Have you been playing tennis?

Karen is confused by this response-

KAREN

Yes?

MARSHA

Is that fun?

KAREN

I thought something was following me.

Marsha looks down past Karen-

MARSHA

There's nothing there now. Is there?

KAREN

I guess not.

MARSHA

They said you're on TV.

KAREN

That's right.

Marsha gives Karen a strange smile, steps around and walks off in the opposite direction. Karen watches her go, puzzled and unnerved-

CUT TO:

216. CU ROY - NIGHT

face tense, dripping sweat from his forehead as he pounds at something-

CUT TO:

217. INT. TRAINING ROOM - NIGHT

Roy is alone in his gym clothes, banging at a heavy bag with vicious body punches-

CUT TO:

218. NAUTILUS MACHINE - NIGHT

Roy strains with effort as he pushes weights up the poles of the leg press-

CUT TO:

219. EXERCYCLE — NIGHT

Roy pedaling full tilt, trying to keep his breath steady-

CUT TO:

220. TILT BOARD — NIGHT

Roy doing sit-ups on the diagonal board, straining- a pair of bare woman's legs appear beside him. He looks up-

CUT TO:

221. PAULA — ROY'S POV — NIGHT

A tall girl in gymnast tights looks down at Roy, smiling-

PAULA

You really push yourself, don't you?

CUT TO:

222. INT. GYM — NIGHT

Roy unhooks his feet and sits up to face her-

ROY

Everybody gone?

PAULA

I sent the last of the Tummy-Toners home. They were bummed out that you didn't teach today.

ROY

I couldn't face another conversation about varicose veins.

PAULA

There's a couple that've got their eye on you. I told them I'm first in line.

ROY

(laughs)

Right.

(awkward pause)

Umm- I better hit the shower.

He gets up to leave.

PAULA

(boldly)  
Can I come too?

He looks at her a long moment, considering.

ROY

No, Paula. Thanks for the offer, though.

PAULA

Still the All-American, huh?

He shrugs, starts off across the floor. He stops to call back to her.

ROY

If anything changes, you'll be the first to know.

Paula gives him a disappointed smile-

CUT TO:

223. INT. MORGUE — NIGHT

SISK, an older man in a lab coat, leads Terry and Chris along a wall of morgue drawers-

SISK

Tattoo? I don't remember one-

CHRIS

The coroner said he had one on his shoulder- some kind of animal head-

SISK

Don't get many of you TV people down here. Mostly it's your newspaper fellas like to look at the meat.

TERRY

If you can't show it on the six o'clock news our people think it doesn't exist.

CHRIS

Here's the Q section.

SISK

Naw, he's down here with the John Does, haven't had time to refile him.

TERRY

God, I don't know how you can stand it.

SISK

The only shock I had in twenty years was the night old Stu Walker showed up here. I'd just said good-bye to him a couple hours before at the shift change and then they haul a stretcher in from the oceanside unit. Unzip the bag and there's Stu, big as life and leaking seawater. Here we are-  
(knocks on drawer)  
Visitors, Eddie-

He slides the drawer open-

TERRY

Oh God.

CUT TO:

224. INT. DRAWER - NIGHT

empty.

225. CHRIS, TERRY, SISK - NIGHT

looking down into the empty drawer, mouths gaping-

SISK

Dammit, I told'em to keep that hall door locked-

CHRIS

You think somebody stole it?

CUT TO:

226. INT. DRAWER, CLOSER - NIGHT

long scratches score the sides of the drawer.

SISK

Well, he didn't get up and walk out on his own.

CUT TO:

227. EXT. PORCH - DONNA'S CABIN - NIGHT

Donna and Karen sit on rockers on the porch, drinks in hand, peaceful, listening to the CRICKETS.

DONNA

Yeah, she's a strange girl, Marsha. You wonder if there's anything to that stuff about hill people inbreeding.

KAREN

And her brother?

DONNA

I think T.C.'s pretty harmless. But who knows what goes on in his head. There is a distant LOWING of cattle- both woman listen-

KAREN

Are there cattle near here?

DONNA

You met Charlie Barton- he's got a couple acres of pasture just down the hill-

LOUDER cattle sounds now, in some distress-

KAREN

They don't sound right-

DONNA

I'm not really sure how cows are supposed to sound-

A very loud MOAN of pain and fear now, a dog-like YELP. Both women are up from their rockers-

KAREN

Not like that-

DONNA

Jerry's got a riffle-

CUT TO:

228. EXT. HILLSIDE — NIGHT

Donna and Karen climbing down a sparsely wooded hill. Donna has a hunting rifle, Karen has a flashlight-

DONNA

It's just down there.

CUT TO:

229. FENCE — BEAM — NIGHT

We pan with Karen's flashlight beam as it plays across a thin-wired electrified fence. It comes to rest on the carcass of a bloody, mutilated cow dragged half out under the wire-

CUT TO:

230. KAREN, DONNA — NIGHT

react in horror-

DONNA

Jesus.

KAREN

Where is the rest of the ranch?

DONNA

There's miles of it. I better go back to the colony for help. You stay here with the flashlight so we can find it again-

She starts to go-

KAREN

Donna!

DONNA

What?

KAREN

Leave me the rifle.

DONNA

You know how to shoot one?

KAREN

Point it and pull the trigger?

DONNA

Here.

(hands her the gun)

Be careful.

Donna hurries away. Karen holds the rifle awkwardly in one hand, plays the light on the cow with the other-

CUT TO:

231. CU KAREN - NIGHT

nervously looking around her. There is a NOISE of something moving in the pasture-

CUT TO:

232. FENCE, KAREN - NIGHT

Karen lays her light on top of a fence post to get the rifle turned around in the right direction, and accidentally bumps it off onto the ground. It clicks off on impact.

CUT TO:

233. KAREN - CLOSER - NIGHT

tensely clings to the rifle as something approaches through the grass, closer, closer- FLASH! Karen's face is hit with white light; she gasps, points the gun-

SAM (off)

Don't shoot that thing, miss;

CUT TO:

234. PASTURE - NIGHT

Sam and Charlie stand looking at Karen and the dead cow- Karen relaxes.

CHARLIE

Sorry to scare you. Thought you might be a cow-jacker.

SAM

There's another one back there, tore up the same way.

KAREN

What did it?

SAM

Wasn't any coyote, that's for sure. You okay?

KAREN

Nothing like a quiet week in the country.

CUT TO:

235. EXT. CU ROY — DAY

Roy is sighting down a deer rifle, squinting-

JERRY (off)

Squeeze-

Roy squeezes the trigger- there is a hollow CLICK of an unloaded rifle-

CUT TO:

236. HILLSIDE — MEN — DAY

A dozen or so men- Jerry, Paul, Erle, Sam, Charlie, some others, stand decked out in hunting gear, all carrying rifles, watching Jerry instruct Roy-

JERRY

Now the quick shot again- think fast!

Jerry tosses a piece of wood off into the air; Roy whirls, snaps the gun to his shoulder- CLICK!

JERRY

You got potential.

ROY

Don't you usually do this kind of thing with dogs?

CHARLIE

(laughs)

Usually. Only these clouds would shoot'em all.

JERRY

And who needs dogs when we got T.C.?

CUT TO:

237. T.C. — DAY

squatting on his haunches a few yards uphill from the others, face deadpan-

SAM (off)

The boy's part bloodhound.

JERRY (off)

I think you're ready for your bullets, Roy.

CUT TO:

238. MEN — DAY

starting to move away-

ERLE

I still think it was UFO's. Those cattle mutilations-

CHARLIE

Good, Erle, you watch the skies for us. That'll be your job.

KAREN (off)

Roy-

Roy turns-

CUT TO:

239. KAREN — DAY

approaches the men, uneasy in the all-male group-

ROY

I thought you had a session.

KAREN

You don't have to do this, you know. Not for my sake.

ROY

(shrugs)

I never been on a wolf hunt before.

SAM (off)

Let's go git it, fellas.

Roy leaves; we HOLD on Karen watching him, worried-

CUT TO:

240. WOODED HILLSIDE — DAY

Roy and Jerry huff and puff into sight, hurrying up the hill, lugging their guns-

ROY

I thought I was in shape-

JERRY

He clips along, doesn't he?

CUT TO:

241. HILLSIDE — T.C. — DAY

ahead of them, squatting to examine a mark on the ground, then hurrying away behind some trees-

ROY (off)

He's inhuman.

CUT TO:

242. ROY AND JERRY — DAY

watching T.C.

JERRY

But I bet he flushes something out.

CUT TO:

243. INT. CENTER — CU KAREN — DAY

Karen is upset, straining to remember as she speaks-

KAREN

I had look in all the phone booths on the street. Finally there was one with a sticker and a message. "This is the place," it said. I called in, then stood inside the booth and waited. The phone rang-  
(she hesitates)

CUT TO:

244. INT. CENTER — SESSION — DAY

Karen is sitting at the center of a semicircle of Colony residents, mostly women. Doc is presiding, Karen sits on the floor with her back turned to most of them-

DOC

(softly)

Pick up the phone, Karen.

KAREN

It's Eddie. He says hello to me.

CUT TO:

245. CU KAREN — DAY

sweating as she remembers-

KAREN

He says he's glad that I called. He gives me directions where to meet him- the Eros Book Shop, he says- in the back- look for his mark on one of the booths-

DOC (off)

And what happened then, Karen?

CUT TO:

246. EXT. WOODS — DAY

Roy and Jerry stumble into a little clearing, sit panting on stumps-

JERRY

Yeah, Donna's really taken a shine to your Karen. Says she's just like a normal person. I mean for a celebrity and all-

ROY

Yuh.

JERRY

(digging)

I suppose she gets a lot of guys writing stuff to her- being in the public eye like that. Guys who want to make it with her.

ROY

(rumbles)

If only they knew.

JERRY

(picks it up)

You know Doc is great with sex problems-

ROY

(irritated)

It's none of his business.

JERRY

Yeah. I guess not.

There is a distant WHISTLE-

JERRY

There's T.C. Must've caught the scent.

CUT TO:

247. INT. CENTER — CU DONNA — DAY

watching Karen-

DONNA

Go ahead, Karen. Go inside.

CUT TO:

248. CU KAREN — DAY

scared now, into the memory-

KAREN

I go in past the man at the register. Past the books, the pictures- there's a booth with a sticker on it. The door is open.

CUT TO:

249. CU DOC — DAY

watching, tense-

DOC

Open the door, Karen.

CUT TO:

250. CU KAREN — DAY

swallows, takes a deep breath-

KAREN

It's empty. I step in. I wait.

CUT TO:

251. CU DOC – DAY

watching-

KAREN (off)

I can hear my own breathing.

CUT TO:

252. CU DONNA – DAY

watching, tense, concerned-

KAREN (off)

Then I hear something different-

CUT TO:

253. OMITTED

254. CU KAREN – DAY

KAREN

Somebody else's breathing joins mine. It's Eddie. He steps in behind me, closes the door. He puts a quarter in the slot, the movie starts. He whispers to me, he tells me to turn around-

Karen stops, trembling. Tears start in her eyes-

CUT TO:

255. CU DOC – DAY

DOC

(softly)

Turn around, Karen.

CUT TO:

256. CU DONNA – DAY

DONNA

Turn around.

CUT TO:

257. KAREN — DAY

trembling, turns to face the group, wild-eyed-

CUT TO:

258. SESSION GROUP — KAREN'S POV — DAY

staring at her, waiting-

DONNA

What do you see, Karen?

CUT TO:

259. CU DONNA — DAY

asking urgently-

DONNA

What do you see?

CUT TO:

260. CU KAREN — DAY

We TRACK IN at Karen's face as she freezes. There is a HIGH-PITCHED NOTE, growing in volume-

DONNA (off)

What do you see, Karen?

DOC (off)

What's there, Karen?

CUT TO:

261. CU ROY — DAY

BLAM! He fires his rifle TOWARD the CAMERA. He lowers it-

ROY

I got it!

CUT TO:

262. WOODS — DAY

We FOLLOW as Roy sprints through the woods, bends, picks up a blasted rabbit by the hind legs. He turns to call excitedly-

ROY

I got it! My first shot!

CUT TO:

263. WOODS, MEN — ROY'S POV — DAY

Jerry, Charlie, Paul, and Erle stand together grinning at his excitement, looking on approvingly-

ERLE

And he said he wasn't no hunter.

CUT TO:

264. INT. CENTER — CU KAREN — DAY

whispers, in tears-

KAREN

I can't see him.

CUT TO:

265. SESSION GROUP — DAY

All eyes on Karen-

DOC

Just try, Karen. He's right there.

KAREN

(shaking, losing it)

No. I can't see him. I can't, I can't.

Karen is shuddering now, crying.

DOC

Okay. It's okay. That's far enough for now.

Doc nods to Donna, who goes to Karen and holds her as the others move away-

CUT TO:

266. EXT. HILLSIDE — DAY

Roy is walking down the hill toward the Colony with T.C.  
He carries the rabbit he shot.

ROY

No sign of the wolf?

T.C.

Nope. Just lotsa rabbits.

ROY

What do you do with these things?

T.C.

Eat'em.

ROY

Oh.

T.C.

My sister cook it up for you, if you want.

ROY

I try not to eat meat.

T.C.

Wife might like it. You kill something you don't eat, that's a sin.

ROY

Never thought of it that way.

T.C.

(points)

Place is just over there. Marsha be glad to do it for you.

ROY

(considering)

You sure?

T.C.

(grins)

Marsha just loves to cook.

CUT TO:

267. EXT. WOODS — CABIN — DAY

A wooden cabin, fairly run-down. Roy approaches the porch-

CUT TO:

268. PORCH — ROY — DAY

Looks at the rabbit, skunk, and raccoon hides spread and tacked on the outside wall. He takes a deep breath, starts in-

CUT TO:

269. CHOPPING BLOCK — RABBIT — DAY

WHUMP! The dead rabbit is plopped on a thick wooden cutting board. We TILT UP to see Marsha standing over it, smiling across the room to where Roy is. She reaches behind her and takes a large meat cleaver down from a hook.

CUT TO:

270. INT. KITCHEN — ROY — DAY

Roy sits on a chair facing Marsha, uneasy- T.C. is nearby.

CUT TO:

271. CU MARSHA — DAY

smiling enigmatically at Roy-

CUT TO:

272. CU ROY — DAY

smiling back, uncertainly-

272A. MARSHA

Looking towards Roy she gives T.C. a more than sisterly kiss goodbye. He leaves, smiling enigmatically at Roy.

CUT TO:

273. CU MARSHA — DAY

smiling at Roy. WHACK! WHACK! WHACK! She chops down on the rabbit with the cleaver. She tosses something to Roy-

CUT TO:

274. ROY — DAY

reflexively catching the severed rabbit's foot-

CUT TO:

275. INT. KITCHEN — ROY AND MARSHA — DAY

staring each other now. Roy puts the rabbit's foot on the table.

MARSHA

That's for luck.

She begins to peel the rabbit's skin off easily-

CUT TO:

276. CU MARSHA — DAY

smiling boldly at Roy-

MARSHA

Comes off like a glove.

WHACK! WHACK! WHACK! Marsha chops at the rabbit again, then THUNK! sinks the cleaver into the cutting board. We WIDEN and FOLLOW her to the sink. Her hands are bloody from the rabbit. She puts them under the tap, runs water-

CUT TO:

277. ROY — DAY

watching her. She wipes her hands dry, turns, smiles at him. She crosses the room and stands over him, smiling down-

MARSHA

I'll cook it later.

She sits on his lap facing him, legs straddling his, puts her arms around his neck, and kisses him full on the mouth. She begins to unbutton his shirt. Roy's arms go around her-

CUT TO:

278. EXT. PATIO — HOT TUB — DAY

A large redwood hot tub set in a flagstone patio, surrounded by acacia trees and high yucca-type vegetation. Steam rises from the hot tub-

CUT TO:

279. INT. HOT TUB – DAY

Donna and Karen sit up to their necks in hot water, eyes closed, recovering together from the session-

KAREN

-it hadn't been so good- we made love once every couple of weeks, maybe less. Then when I started all this pornography and violence research-

DONNA

Not the biggest turn-on in the world, is it?

KAREN

The thing is, it used to be so good. Ever since I started doing so well at the station, Roy's getting more and more distant- I fell all this anger inside of him and it scares me: I don't know what it's for-

DONNA

Mmmm.

KAREN

I'm sorry. I'm rattling on-

DONNA

That always happens after a heavy session. But that's part of accepting the gift- opening up and letting it all come out. I've found parts of me I didn't know existed- anyhow, you feeling any better?

KAREN

I am thanks.

DONNA

I've got to get out of this water before I turn into a prune.

Donna starts out of the tub-

KAREN

Hot-tubbing is such a nicer term than hydrotherapy.

DONNA

You gonna be okay if I go?

KAREN

Sure, I won't be much longer.

Donna leaves. Karen gives a sigh of comfort-

CUT TO:

280. ECU EYE - DAY

staring: OMINOUS MUSIC begins-

CUT TO:

281. HOT TUB - EYE'S POV - DAY

We TRACK IN toward it slightly, branches and yucca blades in our way-

CUT TO:

282. CU KAREN - DAY

opens her eyes as she HEARS something outside the tub-

KAREN

Donna?

CUT TO:

283. HOT TUB - LURKER'S POV - DAY

We HEAR a low, rumbling GROW as we TRACK in a circular fashion around the tub-

CUT TO:

284. KAREN - DAY

stands at the center of the tub now, turning in circle, straining to see over the edge-

KAREN

Donna? Who's there?

There's a CRACKLING in the bushes now-

CUT TO:

285. HOT TUB - LURKER'S POV - DAY

TRACKING IN toward it now-

CUT TO:

286. CU KAREN — DAY

SCREAMING-

KAREN

Help! Somebody help me!

CUT TO:

287. KAREN — DAY

We TRACK IN RAPIDLY toward her from behind.

KAREN

Somebody help me, please! Help me!

SAM (off)

Miss West?

Karen whirls: SCREAMS-

CUT TO:

288. OMITTED (?)

289. MEN — KAREN'S POV — DAY

a half-dozen hunters stand ringed around the tub, looking down at her-

SAM

Something wrong?

CUT TO:

290. KAREN, MEN — DAY

Karen clings to the edge of the tub. The men look at her, wondering what her problem is-

KAREN

I thought I heard something- the wolf-

SAM

I don't think any wolf is likely to come and jump in your tub. Sorry we scared you though.

ERLE

(smiles)  
We been huntin'.

Sam picks up a beach towel and hands it to Karen-

SAM

Let's give the lady some privacy here- we'll be right down he path, ma'am, when you're dressed.

KAREN

Thank you.

CUT TO:

291. L.S. HOT TUB - DAY

looking through a branch or two, we see the men walk away. Karen climbs out to wrap herself in the towel. We HEAR RUSTLING, then OMINOUS MUSIC as T.C. appears IN THE FRAME, crouching to watch Karen from the brush. He is completely naked.

CUT TO:

292. OMITTED

293. OMITTED

294. EXT. OCCULT STORE - DAY

Lots of weird stuff in the window. The sign reads:

THE OTHER SIDE

Occult Objects For Special People

CUT TO:

295. INT. STORE - DAY

More weird stuff, a wall of books on the occult at the rear. Terry is reading through a book as Chris speaks with DENNY, the hard-boiled store owner-

DENNY

We get'em all- your sun-worshipers, moon-worshippers, Satanists- the Manson people used to come in here and shoplift. Buncha deadbeats-

CHRIS

Do you know of any groups that are into stealing corpses?

DENNY

Body snatchers? Naw, but you wanna read about it I got a book for you. You name it, I got the book-

TERRY

(reading)

"A number of young women were killed in the next month, their bodies exhibiting signs of animal attack--"

CHRIS

What's that?

TERRY

(shows cover)

"Witches, Werewolves and Warlocks." There's some great color for the story in here.

CHRIS

None of Eddie's killings were on a full moon.

DENNY

That's Hollywood baloney. Your classic werewolf can change shape day or night, whenever it takes a notion to. That's why they call'em shapeshifters. I got dozens of books here-

TERRY

What about killing it with silver bullets?

DENNY

Sure. Either the bullets or fire. Only way to get rid of the damn things-they're worse than cockroaches. They come back from the dead if you don't kill'em right. Plus they regenerate- you chop a leg off, stick a knife in their heart, nothing. They may look dead but two, three days and they're good as new-

CHRIS

You believe in them?

DENNY

What, I'm an idiot? I'm making a buck here- you want books, I got books, I got dog embryos, I got black candles, chicken blood- I even got silver-slugged bullets. .22 calibre some clown ordered and never picked up.

CHRIS

(edging out)

Well, thanks for your help-

DENNY

-I take Master Charge, American Express- say, you gonna buy that book (?) or what?

TERRY

Umm- I haven't made my mind up yet-

CUT TO:

296. CU ILLUSTRATIONS - DAY

In the book in Terry's hands. It is a medieval woodcut of a moonlit shape-changing party around a bonfire in the woods. There are men and women in various states of change. We DOOM IN SLIGHTLY on one of the women still in human form- the spitting image of Marsha.

TERRY

-some of these old pictures are incredible.

CUT TO:

297. EXT. PATHWAY - NIGHT

Roy is walking home through the woods, carrying the cooked and wrapped rabbit. An owl HOOTS, startling him a bit-

CUT TO:

298. PATHWAY - ROY - NIGHT

walking toward us now, lost in thought- POUNCH! Something big and dark leaps at him from the woods-

CUT TO:

299. ECU FANG - NIGHT

a flash of a fang bared in the moonlight.

CUT TO:

300. ECU ROY - NIGHT

SCREAMING as he goes sprawling-

CUT TO:

301. SHOULDER – NIGHT

Something we can't quite make out snaps and bites Roy's shoulder-

CUT TO:

302. ECU – ROY – NIGHT

SCREAMING in pain-

CUT TO:

303. EXT. CABIN – NIGHT

all the lights on-

CUT TO:

304. INT. CABIN – NIGHT

Karen is hurrying from room to room, packing her things to leave. She is stopped by a BANGING at the door-

KAREN

Roy?

More BANGING, frantic-

KAREN

Who is it?

ROY (outside)

(weekly)

Karen-

Karen goes to the door, unbolts it, opens it- she gasps as Roy falls into her arms, covered in blood-

CUT TO:

305. CU HYPODERMIC NEEDLE – NIGHT

A long, mean-looking rig, in Doc's hand, squirting serum-

DOC (off)

Take a deep breath-

CUT TO:

306. INT. EXAMINATION ROOM – NIGHT

Doc readies the shot as Roy lies back on the exam table with his shirt off, and Karen stands by. Roy's shoulder where he was bitten is bandaged.

DOC

Now exhale completely-

Roy exhales; Doc gives him an injection in his belly. Roy winces and Karen looks away as the big needle goes in.

DOC

This vaccine has a few side effects.

ROY

I didn't even see it- it was so fast-

DOC

Something hit you in the woods- we can't take any chances on rabies.

KAREN

I want to go back home-

DOC

I wouldn't advise any travel right now. A bite like this can be pretty serious.

ROY

(to Karen)

We can handle a couple more nights. We'll just stay out of the woods. It's nothing really.

CUT TO:

307. TV SCREEN – NIGHT

Lon Chaney is turning into a werewolf in an old movie

CUT TO:

308. INT. BEDROOM – CHRIS AND TERRY – NIGHT

sitting in bed together, Chris watching, Terry reading the book from the occult store-

CHRIS

These things used to scare the crap out of me when I was a kid. They sure cut them up, don't they?

The telephone suddenly rings.

CHRIS

Oh... You're, you're reading, I'll get it.

TERRY

Who's calling you eleven-thirty?

The telephone keeps ringing.

CHRIS

No, it's my phone, I'll get it, I'll get it.  
(he starts poking her, sardonically)  
I'll git it! I'll git it!

TERRY

Oh... Yes (laughs)...

Terry reaches for the phone.

TERRY

Hello?- Karen!- No, we're still up- What?- You're kidding me!- No, listen we'll come right up, okay?- We'll be right up, just come down- Okay- Okay, Bye-bye.

Terry seems shocked and Chris, disturbed.

CHRIS

What is it?

TERRY

Roy just got bitten by a wolf.

CUT TO:

309. EXT. CABIN — MORNING

Karen and Terry hug, relieved to see each other, while Roy stands off to one side, looking troubled-

KAREN

I keep asking myself, "Why me?" First the thing in L.A., now this-

ROY

You're not the one who got hit-

KAREN

But it came after me yesterday. I know it did.

ROY

It probably isn't even a wolf. A lot of dogs get loose around here, they go wild-

CUT TO:

310. INT. DOC'S OFFICE (COLONY) - DAY

Doc and Chris talking-

DOC

That's incredible-

CHRIS

The scratches on the inside are what get me. It's one thing to steal the body, but another to be-

DOC

You haven't told Karen any of this, have you?

CHRIS

No. I wanted a progress report from you first.

DOC

She's not in very good shape. I wouldn't advise telling this right now.

CHRIS

Seems like an awful big coincidence- Karen being attacked by some guy with wolves on the brain and then one showing up here-

DOC

In the words of Sigmund Freud:  
"There are no coincidences."

They look at each other, wondering.

CUT TO:

311. OMITTED

312. BEACH - DAY

Roy and Chris walk together on the beach, followed at a short distance by Karen and Terry. Roy seems detached.

CHRIS

-the police have managed to keep the story about the missing body out of the news-

ROY

And you're playing ball with them?

CHRIS

We've got an inside track on this thing- we don't want to break it till we've got the full scoop.

ROY

(sourly)  
Reporters.

CHRIS

My main worry is that whoever stole the body may have followed Karen up here-

ROY

Not very likely.

Chris looks carefully at Roy, who seems lost in thought-

CHRIS

I get the feeling you know something we don't.

ROY

(shakes his head)  
Naw. Sorry. I'm a little out of it lately.

CHRIS

Problems with Karen?

ROY

(shrugs)  
I guess I'm just going through some changes.

CUT TO:

313. KAREN AND TERRY — DAY

TERRY

So the other night we make love and he has an idea for a news segment, and he wants me to get out of bed to take notes!

KAREN

Well... he is your boss.

TERRY

Yeah, I suppose he is.

(pause)

Sometimes I wish I could be you.

KAREN

What?

TERRY

You know how Chris feels about you.

KAREN

Oh come on, Terry. Sure, there's professional respect...

TERRY

Respect my ass. You're all he talks about these days. I guess he doesn't think I notice.

KAREN

Terry... I'm the last person you'd want to trade places with, believe me.

314. OMITTED

315. OMITTED

316. OMITTED

317. EXT. CABIN (*PICNIC AREA*) – LATE AFTERNOON

Chris, Terry, Roy, and Karen cooking out, in the front yard. Chris and Roy sit on the porch- Terry serves Karen off to one side-

CUT TO:

318. CU CHICKEN (*SPARE RIBS*) – GRILL – LATE AFTERNOON

We FOLLOW a sizzling hunk of barbecued chicken (*rib*) as it is forked off a hibachi and dumped onto a paper plate.

KAREN (off)

I don't know her last name.

CUT TO:

319. KAREN AND TERRY

Karen looks at her chicken, embarrassed by the subject-

KAREN

Donna calls her Marsha the Man-Eater.  
She's got a shack by the ocean with little furry animals hanging from the  
rafters.

TERRY

And you think she's trying to put a move on Roy.

KAREN

I don't know, it's just a feeling. Her brother is the real creep- the way  
he looks at me- yuck. I sound paranoid, don't I?

TERRY

You sound fine.  
(realizing)  
God, no veggies.

KAREN

Huh?

TERRY

This dinner. I forgot about Roy.  
(turns, calls)  
Roy? I'm sorry, I completely forgot about you and meat-

CUT TO:

320. PORCH - ROY AND CHRIS - LATE AFTERNOON

Roy is caught wolfing down a breast of chicken, bones already on his plate-

ROY

Hey, no sweat  
(shrugs)  
I get hungry enough I'll eat anything.

Chris looks at him, puzzled-

CUT TO:

321. EXT. GUEST CABIN - NIGHT

Terry is saying good-bye to Chris at the door to a little guest cabin set in the woods-

CHRIS

Just stay by Karen and call me from Doc's phone around seven. And keep everything locked up tight. Okay?

TERRY

(worried)

It says in that book if you get bit by a werewolf you turn into one. Whether you want to or not.

CHRIS

Don't go flaky on me now. Remember what happened to Fred Sears down at the station when he got into UFO's- the old man stuck him on "Bowling for Bucks" till he retired.

TERRY

I'm going to sleep with a can of Mace under my pillow-

CHRIS

(smiles)

Tomorrow I pitch the werewolf angle to the old man. Hope he's in a good mood.

TERRY

Don't let him bite you, you'll turn into an asshole.

Chris laughs, kisses Terry good-bye. He looks at her, shakes his head.

CHRIS

It's probably just some stray dogs.

TERRY

That's what they told Little Red Riding Hood.

CUT TO:

A321. INT. CABIN - BEDROOM - NIGHT

Roy sits reading in bed, shirt off. Karen enters and sits by him. She watches him for a moment. She kisses him softly on the neck. He puts the book down, looks at her. She strokes his face, kisses his chest. She snuggles closer, kisses his unwounded shoulder. Roy watches as if she is an alien creature.

KAREN

Roy? Will you make love to me?

Roy sighs, shakes his head.

ROY

I'm not really up to it.  
(touches his stomach)  
These shots- sorry.

Karen rests her head on his shoulder, disappointed.

Karen

-It's okay.

There is a silent moment, Roy not responding to Karen's closeness. She moves away-

KAREN

We're out of sync, aren't we? We never want the same thing at the same time.

ROY

(distantly)  
It'll be over soon.

Karen looks at him, wondering what this remark could mean.

CUT TO:

322. EXT. WOODS — NIGHT

Still dark. Then the air is cut by a long, mournful HOWL-

CUT TO:

323. INT. CABIN — BEDROOM — NIGHT

Terry wakes as she hears the HOWLING. She gets up and pulls a tape recorder from under her bed. She quickly sets it up, starts it, opens her bedroom window, and sticks the microphone out as the HOWLING continues-

CUT TO:

324. INT. BEDROOM — CU KAREN — NIGHT

She wakes as she hears the HOWLING-

KAREN

Roy?

We WIDEN as she turns in bed- Roy is gone-

KAREN

(calling)  
Roy?

No answer-

CUT TO:

325. EXT. WOODS — CLEARING — NIGHT

A clearing in the woods, lit by a full moon. There is RUSTLING- then Marsha emerges from one side of the clearing and Roy from other. They face each other-

CUT TO:

326. ROY — NIGHT

We TRACK IN at Roy as he stands, eyes fixed on Marsha-

CUT TO:

327. MARSHA — NIGHT

We TRACK IN on Marsha as she looks at Roy, smiling, and begins to undress-

CUT TO:

328. CLEARING — NIGHT

Roy and Marsha slip out their clothes, not taking their eye off of each other. They walk to the center of the clearing, embrace-

CUT TO:

329. CLOSER — ROY AND MARSHA — NIGHT

Marsha kisses down Roy's neck to his shoulder, then gently pulls the bandage off. There is no mark left on his shoulder. They sit on the ground and begin to make love, smooth and gleaming in the moonlight-

CUT TO:

330. ROY'S BACK — NIGHT

We see Marsha's hand on Roy's back, nails digging into his skin. She draws her hand across, scratching him. Her hand goes OUT OF FRAME for a moment as Roy rolls on top of her. When her hand slides onto his back again, it is sleek with hair, claws replacing the nails-

CUT TO:

331. MARSHA - NIGHT

pinned under Roy now, she licks his chest and shoulder where he was bandaged, like a dog grooming its mate-

CUT TO:

332. CU ROY - NIGHT

looking down on Marsha. His canines have begun to protrude, his eyes reflect the moonlight like a night animal's He strokes Marsha's hair with a half-animal paw-

CUT TO:

333. L.S. CLEARING - NIGHT

Two dark figures cling to each other at the center of it. There is a long HOWL as we

FADE TO BLACK.

FADE IN:

334. EXT. BEACH - EARLY MORNING

A wave breaking on the sand, sandpipers hopping along. We HEAR HOWLING from far off-

CUT TO:

A335. TAPE RECORDER - DAY

The HOWLING issues from it. We TILT UP to see Terry as she clicks it off. She looks at the ocean, thinking, then she turns to the pile of Xeroxed pictures in her lap-

CUT TO:

B335. PICTURES - DAY

A wolfish head, the portrait of Karen, another wolf-like figure as Terry shuffles through the pictures-

CUT TO:

C335. TERRY - DAY

runs the tape forward to a clear stretch and picks up the mike to record-

TERRY

The howl of the wolf has haunted man through the centuries. Tonight we're going to take you on a journey back in time.

(she sighs, clicks it off)  
Sounds like Rod Serling.

She stands and turns to climb the slope up to the Colony-

CUT TO:

336. INT. ROY AND KAREN'S CABIN - DAY

We HOLD ON the empty living room for a moment, then Roy tiptoes in from outside. We follow him as he pads into the bedroom door, sees that Karen is asleep, then goes into the bathroom to look at his face in the mirror. He is scared, confused. He comes out and sits in a chair, puts his head in his hands.

ROY

(quietly)  
Oh God.

CUT TO:

337. OMITTED

338. EXT. HILLTOP - DAY

Terry comes up by a stand of trees, stops to look back down at the ocean-

CUT TO:

339. TERRY - OCEAN - DAY

We look at the ocean down below over Terry's shoulder-

CUT TO:

340. TERRY - DAY

taking in the view- reacts as something registers-

CUT TO:

341. SEASCAPE - TERRY'S POV - DAY

A view of the beach below, some rock formations-

CUT TO:

342. TERRY — DAY

mouth opening with surprise as she makes the connection-

TERRY

Eddie-

CUT TO:

343. SEASCAPE — DAY

framed now so it is identical to the picture found in Eddie's apartment-

CUT TO:

344. SEASCAPE PICTURE

an almost exact rendering. It is signed "E. Quist" in the corner.

CUT TO:

345. EXT. HILLTOP — TERRY — DAY

looking at the picture in her hands-

TERRY

Eddie Quist.

She hurries off.

CUT TO:

346. EXT. HILLTOP — LURKER'S POV — DAY

looking through a few branches we see Terry hurry away. The furry, clawed hand of the lurker appears and grasps a branch in the foreground- OMINOUS MUSIC.

CUT TO:

347. PATHWAY — TERRY — DAY

running along-

CUT TO:

348. CU TERRY — DAY

as she runs-

CUT TO:

349. CLEARING - DAY

Terry comes to a clearing, stops, looks off at something-

CUT TO:

350. MARSHA'S CABIN - TERRY'S POV - DAY

no activity visible-

CUT TO:

351. CU TERRY - DAY

looking at the cabin, curious-

CUT TO:

352. MARSHA'S CABIN - CLOSER - DAY

We see that the front door is slightly ajar- an invitation to snoop-

CUT TO:

353. TERRY - DAY

We FOLLOW Terry as she approaches the house-

TERRY

(calling)

Hello! Anybody home?

There is no answer. Terry climbs the porch steps. She looks at the game hanging from the porch awning-

CUT TO:

354. GAME - TERRY'S POV

a rabbit, a couple of squirrels, a woodchuck, hanging by their hind legs from a rafter-

CUT TO:

355. TERRY - DAY

reacting. She looks at the open front door, takes a deep breath, enters-

CUT TO:

356. INT. CABIN — TERRY — DAY

We follow her as she looks around. She goes from the living room to the kitchen through the hallway. On the wall in the hallway is a picture that Terry passes without noticing. We HOLD ON the picture, then TRACK IN to see that it is a portrait of Marsha drawn in Eddie's hand- OMINOUS MUSIC-

CUT TO:

357. KITCHEN — TERRY — DAY

Terry poking around, the meat cleaver stuck in the chopping block looming large in the foreground. She checks the cabinets, the drawers, nothing unusual. She goes back to the refrigerator. We notice a yellow smiley-face sticker on the refrigerator door. Terry opens it, looks in, gasps-

CUT TO:

358. INT. REFRIGERATOR — TERRY'S POV — DAY

in with the other normal food is a dead cat, stiffened in death and flecked with dried blood-

CUT TO:

359. TERRY — DAY

slams the door shut, turns and leans her back against it, freaked out- she sees something on the far wall-

CUT TO:

360. PHOTOGRAPH — TERRY'S POV — DAY

a photo taped to the wall of Marsha standing on the beach, one arm around T.C., the other around Eddie-

CUT TO:

361. CU TERRY — DAY

reacting, There is a SCRATCHING NOISE, she turns to look-

CUT TO:

362. BACK (KITCHEN) DOOR — TERRY'S POV — DAY

Something is SCRATCHING and GROWLING on the other side of the door-

CUT TO:

363. TERRY - DAY

terrified, she looks around, grabs the meat cleaver. The scratching has become BANGING now-

CUT TO:

364. BACK DOOR - TERRY'S POV

vibrating as something pounds it-

CUT TO:

365. TERRY - DAY

runs into the next room and SLAMS the door. We hear a CRASH as the outer door BURSTS. Something is now in Eddie's room.

CUT TO:

366. TERRY - DAY

She backs up, frozen, toward the window. As the door CRACKS LOUDLY and something BURSTS THROUGH, Terry escapes out the window, a seven-foot drop.

CUT TO:

367. GROUND - TERRY - DAY

landing hard. She looks up, sees something, SCREAMS, then grabs the fallen cleaver and rolls under into a small wood shed next to the house.

CUT TO:

368. WOODSHED - TERRY - DAY

moving back as far as she can, she comes face to face with a spider in its web. She gasps and pounds it down with the flat of the cleaver. She doesn't have much room to maneuver-

*(woodshed axe)*

CUT TO:

369. CU TERRY'S FACE - DAY

Terrified as she hears the deep SNARLING outside-

CUT TO:

370. WOODSHED - TERRY - DAY

listening, peering out through the rotted scraps of lattice that half-enclose the woodshed- CRACK! A huge wolf paw smashes through the lattice- Terry SCREAMS- it slashes her shoulder-

CUT TO:

371. CU TERRY'S FACE - DAY

swipes again, clawing her cheek-

CUT TO:

372. PAN - TERRY'S POV - DAY

long-fingered like a human hand but covered in fur and ending in long curved claws. It reaches into the crawlspace, groping-

CUT TO:

373. TERRY'S HAND - DAY

tightening on the cleaver-

CUT TO:

374. TERRY - DAY

the paw almost at her throat, she is backed as far as she can go. The thing SNARLS as it gropes. It gets hold of her throat, squeezes- WHACK! Terry chops at its wrist with the cleaver- it YELPS in pain- WHACK! WHACK! She chops, severing the paw- the creature outside HOWLS in pain- we HEAR it running off-

CUT TO:

375. CU - TERRY - DAY

panting in fear, she closes her eyes, tries to get herself together-

CUT TO:

376. EXT. WOODSHED - DAY

Terry looks out warily, then slides out from under the porch. She stands, still holding the cleaver, and looks out-

CUT TO:

377. CLEARING - TERRY'S POV - DAY

nothing moving-

CUT TO:

378. TERRY - DAY

she turns to look down at the paw-

CUT TO:

379. HAND - DAY

a bloodied human hand lies on the ground by the crawlspace- there is a gasp, the cleaver falls beside it-

CUT TO:

380. CU TERRY - DAY

hands covering her face, horrified-

CUT TO:

A381. TERRY - DAY

runs through the woods

CUT TO:

381. INT. DOC'S OFFICE - DAY

Inside Doc's Colony Office, quiet, uninhabited. Daylight splashes across the furniture as the door opens. Terry pokes her head in cautiously. She enters, looks out to make sure no one is watching, then closes the door behind her. She moves across the room, dials the phone. Busy signal. As she replaces it on the hook, she notices Doc's filing cabinet. She opens the second drawer, flips to the "Q" section, lifts out a manila folder -

CUT TO:

382. FILE - TERRY'S POV - DAY

the heading on the medical chart she is holding is labeled "Quist, Edward."

CUT TO:

383. CU TERRY — DAY

reacting-

TERRY

Doc too-

CUT TO:

384. INT. OFFICE — TERRY — DAY

Terry leaves the files, picks up the phone, dials. As she hits the last digit, a huge form RISES into frame behind her, its back to us.

CUT TO:

A385. TERRY — ATTACKER'S POV — DAY

She turns, sees, SCREAMS, as we leap on her, knocking her backwards —

CUT TO:

B385. PHONE RECEIVER — DAY

The receiver bounces on the rug and we HOLD ON it as Chris's tape machine PLAYS and we HEAR Terry's SCREAMS and the attacker's SNAPS and SNARLS-

CHRIS (tape)

Hi. This is Chris Halloran- I'm not in right now, but if you'd like to leave a message for either me or for Terry, please wait till the beep and remember to leave your name and the time you called. Thank you-

A gout of blood splashes on the rug by the phone-

CUT TO:

386. INT. BEDROOM — CU KAREN — DAY

*(intercut with attack)*

sleeping, starting to twitch-

CUT TO:

387. DREAM FLASH — PORNO SCENE — NIGHT

the dream is starting, we see the bound woman, hear echoing voices-

DONNA (V.O.)

(soft and eerie)

Karen-

CUT TO:

388. DREAM FLASH — HAND — NIGHT

feeding the quarter into the slot-

DOC (V.O.)

(echoing)

Karen-

CUT TO:

389. DREAM FLASH — ECU MOUTH — NIGHT

Eddie's mouth as he whispers into her ear-

DONNA (V.O.)

(gently)

Turn around, Karen-

CUT TO:

390. DREAM FLASH — KAREN — NIGHT

turning to face Eddie in SLOW MOTION-

DOC (V.O.)

Turn around and see-

CUT TO:

391. DREAM FLASH — EYES == NIGHT

wolflike, shining in the dark as they stare at Karen-

DONNA (V.O.)

-and see, and see, and see-

CUT TO:

392. DREAM FLASH — ROY — NIGHT

an almost subliminal flash of Roy in the booth, smiling eerily in the darkness-

CUT TO:

393. KAREN — DAY

wakes with a gasp. She sits up in bed, sweaty. From the window light it seems to be late in the day-

KAREN

(calls)  
Roy?

ROY (off)

I'm in the bathroom.

KAREN

I had a dream again.

ROY (off)

You've been asleep all day.

Karen gets up, rubs her eyes. We FOLLOW her as she walks toward the bathroom-

KAREN

I think you were in it-

Karen reaches the bathroom door, looks in- Roy is at the mirror rebandaging his shoulder. His back is covered with lovemaking scratches-

CUT TO:

394. CU KAREN — DAY

reacting-

KAREN

Where'd you get those scratches?

CUT TO:

395. INT. BEDROOM — ROY AND KAREN — DAY

ROY

(surprised)  
Huh?

KAREN

On your back.

ROY

(covering)

Oh- they must be from the other night, when I got bitten-

KAREN

They weren't there the other night.

ROY

Listen, don't start turning your fantasies onto me-

KAREN

You've been with her, haven't you? That Marsha-

ROY

It's all a big conspiracy as far as you're concerned- everybody's out to get poor little Karen-

KAREN

Dammit, Roy, I needed you

ROY

You're paranoid, Karen, you're sick-

KAREN

You don't have one inch of backbone, do you? She wanders past you like a bitch in heat and you-

SMACK! Roy lashes out and hits her, knocking her against the wall, his face twisted with anger. Karen is stunned at first, then tears come as she stares at Roy and realizes what happened- she takes a piece of toilet paper from the roll to stop the bleeding from her nose.

KAREN

(quietly)

I'm going over to Doc's and call Chris. He'll come up and get Terry and me. You can do whatever you want.

ROY

You don't know what it's like for me-

KAREN

I don't want to know.

CUT TO:

396. EXT. PATHWAY — KAREN — NIGHT

heading toward Doc's place, determined-

CUT TO:

397. INT. DOC'S OFFICE - NIGHT

as Karen KNOCKS from outside-

KAREN (off)

Doc? Doc?

Karen opens the door, looks in-

CUT TO:

398. OFFICE - KAREN'S POV - NIGHT

nothing out of order-

CUT TO:

399. KAREN - NIGHT

She enters, goes to the phone, picks up the receiver- stops. She hears a DRIPPING coming from the next room- She moves to see what it is-

CUT TO:

400. EXAMINATION ROOM FLOOR - PUDDLE - NIGHT

A puddle of blood on the examination room floor, blood dripping slowly onto it from above-

CUT TO:

401. KAREN - NIGHT

at the door to the examination room, looking in horror-

CUT TO:

402. EXAMINATION TABLE - TERRY - NIGHT

Terry lies half-covered by a sheet on the exam table, throat bloody, eyes open and staring, blood running down an arm that hangs off the table- Karen enters, cover's Terry's face, and tucks her arm under the sheet. She turns, trembling, and we FOLLOW her out to the phone. She lifts the receiver- the phone is dead. She puts the receiver down, thinks a moment. We FOLLOW her back to the exam room. She looks at the body on the table-

CUT TO:

403. BODY — KAREN'S POV — NIGHT

motionless under the sheet, then POUNCH! A SCREECH of MUSIC as EDDIE leaps up from under the sheet to grab Karen-

CUT TO:

404. INT. EXAM ROOM — NIGHT

Eddie hangs on to Karen, they crash backwards and Karen twists as they hit the floor. Karen scrambles under the exam table to escape him-

CUT TO:

405. KAREN — NIGHT

under the table, crawls to the rear of the room, SCREAMS as she runs into Terry's body, crumpled against the back wall. She stands-

CUT TO:

A406. INT. EXAM ROOM — NIGHT

Karen faces Eddie, the exam table between them. Eddie smiles-

EDDIE

Hello, Karen-

CUT TO:

B406. CU KAREN- NIGHT

horrified-

CUT TO:

C406. DREAM FLASH — PORNO SCENE — NIGHT

the bound woman thrashing-

CUT TO:

D406. EDDIE — NIGHT

smiling-

EDDIE

I'm glad you came-

CUT TO:

E406. KAREN - NIGHT

KAREN

No-

CUT TO:

F406. DREAM FLASH - COIN - NIGHT

going into the slot in the booth-

CUT TO:

G406. EDDIE - NIGHT

EDDIE

You said on the phone that you wanted to get to know me-

CUT TO:

H406. DREAM FLASH - KAREN - NIGHT

Karen in the booth, turning slowly to see-

CUT TO:

I406. KAREN - NIGHT

staring at Eddie-

KAREN

But I saw you die.

CUT TO:

407. EDDIE - NIGHT

EDDIE

Here I am, Karen. Look at me.

Standing with his back to a closed door, Eddie SNARLS and turns into a werewolf.

CUT TO:

408. KAREN - NIGHT

horrified. She grabs the nearest thing to her, a jar of some kind of liquid sitting on the back shelf among Doc's medicine and tongue depressors-

CUT TO:

409. EDDIE - NIGHT

finishes turning into the creature. He moves toward Karen-

CUT TO:

410. KAREN - NIGHT

hurls liquid from the jar at Eddie-

CUT TO:

411. EDDIE - NIGHT

trying to duck- most of the liquid hits the door, sizzling, but a bit of the acid hits him on the arm- he SCREAMS, then SNARLS and moves around the table toward Karen-

CUT TO:

412. KAREN - NIGHT

countering around the table-

KAREN

Stay away- I'll burn you-

Eddie makes a move, Karen slashes the acid-

CUT TO:

413. EDDIE - NIGHT

caught in the face, he SCREAMS, then leaps, CRASHING out the window-

CUT TO:

414. KAREN - NIGHT

reacting. She puts the jar down, looks over to Terry-

CUT TO:

415. INT. APARTMENT — CHRIS — NIGHT

Chris sits working on some copy as he listens to his tape machine play back the day's calls. A man's voice is on the machine-

VOICE (tape)

-to get that footage from the archives people. Anyhow, give me a call when you know for sure. Talk to you later.

There is some CLICKING and BLEEPING as the next call comes up. Terry's SCREAMS and the SNARLING of the attacker are heard-

TERRY (tape)

Chris! The werewolves! They're real!  
(*TERRY: Chris! They're real! They're real!*)

More SCREAMING and SNARLING, Chris listens, clicks the machine off when it ends. He reaches for the phone-

CUT TO:

416. EXT. PATHWAY — KAREN — NIGHT

running-

CUT TO:

417. INT. SHERIFF'S OFFICE — NIGHT

Sam on the phone-

SAM

You do that- No, don't bother- I'll call the State boys and we'll meet you at the center- don't worry, Mr. Halloran, I'm sure she's okay-

CUT TO:

418. EXT. PATHWAY — KAREN — NIGHT

running. She comes to a split in the pathway, starts down one of the forks, then freezes as she hears a deep GROWL from up ahead. She backs up, runs down the other fork- HOWLING begins in the woods around her-

CUT TO:

419. INT. OCCULT STORE — NIGHT

Chris is tearing out of the store with a box of cartridges as Denny trails him-

DENNY

Those are real silver, buddy, I gotta call in to the jeweler before I can price'em-

CHRIS

Bill me.

Chris slams out the door. We HOLD on Denny, watching him-

DENNY

Crazy fuck.

CUT TO:

420. OMITTED

421. OMITTED

422. OMITTED

423. EXT. CABIN — KAREN — NIGHT

runs up the porch steps, enters-

CUT TO:

424. INT. CABIN — NIGHT

Karen runs in- Roy is gone. We follow her into the bedroom where she grabs a set of car keys from the dresser top-

CUT TO:

425. EXT. SAN DIEGO FREEWAY — NIGHT

Chris's sports car, northbound, hopping lanes-

CUT TO:

426. INT. CAR — CHRIS — NIGHT

his face set with determination, a bolt-action rifle on the seat beside him as he speeds past the northbound traffic-

CUT TO:

427. EXT. PARKING LOT — KAREN — NIGHT

runs out into the lot from a path, breathless. She goes to Roy's car, opens it, gets in-

CUT TO:

428. INT. CAR - KAREN - NIGHT

puts the key in the ignition, turns it- nothing-

KAREN

Oh, please-

There is a KNOCK on the outside: Karen whirls, gasps-

CUT TO:

429. EXT. CAR - NIGHT

Charlie stands holding the distributor head. Jerry is next to him, a rifle leveled at Karen-

CHARLIE

You come on out of there, miss. We been waitin' on you.

CUT TO:

430. EXT. HIGHWAY - CAR - NIGHT

Chris's car speeding along on 101 north now, the ocean on the west.

CUT TO:

431. INT. CAR - CHRIS - NIGHT

Chris flicks the button on his answering machine on the seat next to him. Terry's SCREAMS are heard-

CUT TO:

432. CU - CHRIS - NIGHT

reacting.

TERRY (tape)

Chris! The werewolves! They're real!

CUT TO:

433. EXT. CENTER — NIGHT

Charlie opens the door to the barn-like structure for Karen, Jerry standing behind with his rifle- Karen steps in, terrified-

CUT TO:

434. INT. CENTER — NIGHT

Karen steps in. Lantern-lit, the place is filled with lycanthropic objects-d'art, suggestive of a witch coven. Something nasty hangs from the rafters. A large wolf totem looms over all.

CUT TO:

435. ALL — KAREN'S POV — NIGHT

Most of the colony members stand watching her- Doc looks upset and disheveled-

ERLE

Took some persuading, did she?

CUT TO:

436. KAREN — NIGHT

scared and confused-

KAREN

Doc? What's happening? What is this?

CUT TO:

437. INT. CENTER — NIGHT

Doc's demeanor is changed, he's struggling to stay in control of the group.

DOC

I'm afraid it's the end of a very promising experiment.

JERRY

It was a mistake to bring her to the Colony.

DOC

I had to find if she saw Eddie change in the booth. If we could have made her one of us...

KAREN

Eddie-?

ERLE

We should've stuck with the old ways!  
Raisin' cattle for out feed- where's the life in that?

CHARLIE

The humans are out cattle-

ERLE

The humans are our prey! We should feed on them, like we always done. Screw all this "channel your energies" crap!

DOC

But the danger of exposure- We need this shelter- to plan, to catch up with society. Times have changed, and we haven't. Not enough.

MARSHA

(stepping forward)

Shut up, Doc. You wouldn't listen to me, none of you! We can fit in, you said, we can live with them- you make me sick.

DOC

Marsha-

MARSHA

You're through, Doc. She's ours now.

CUT TO:

438. GAS PUMP — NIGHT

the meter tallying up the amount pumped-

CUT TO:

439. EXT. GAS STATION — NIGHT

Chris gassing his car at a self-service place-

CHRIS

Come on, come on-

He decides he has enough, drops the pump, twists his gas cap on, jump in, and speeds off without paying-

CUT TO:

440. INT. CENTER — KAREN — NIGHT

trying to keep herself together-

KAREN

Where's Roy? What have you done to him?

CUT TO:

441. INT. CENTER — NIGHT

MARSHA

(grins evilly)  
He's one of us now.

KAREN

No.

DOC

Given the time he would have brought you over to us. Our secret would be safe-

DONNA

It's wonderful, Karen. When I was bitten, I fought against it. So did Jerry. Then we found Doc. He helped us, Karen. He helped us adjust. He's helped so many of us. He understands the Gift, how to control it, to use it.

DOC

You could still have Roy back, Karen.

KAREN

No. Never-

DOC

There's still time. If you can accept the Gift-

MARSHA

She can never become one of us. After what she did to my brother-

CUT TO:

442. KAREN — NIGHT

bolts for the door, gets past Jerry, then SCREAMS as T.C. blocks her way-

CUT TO:

443. T.C. — NIGHT

pushes her back into the room with his slightly healed wrist-stump-

T.C.

See what your friend did to me? Is that nice?

Karen backs away from him, bumps into someone, turns, gasps- It is Jerry, his face contorted-

JERRY

We're gonna take our time with you, Karen.

CUT TO:

444. INT. CENTER — NIGHT

MARSHA

Tear her to pieces-

DOC

What's the matter with all of you? Have you forgotten everything we've learned? She can't disappear, she's famous, they'll find out-

MARSHA

I want her dead!

CHARLIE

He's right, Marsha. We have to make it look like an accident. The other one too-

DOC

I can't let you do this-

Marsha lashes out with her nails- RIP! scratching across Doc's face- WHUMP! Jerry knocks the wind out of him with a riffle butt to the belly. Doc falls to his knees-

ERLE

You can't tame what's meant to be wild, DOC. It ain't natural.

CUT TO:

445-449. OMITTED

450. EXT. PARKING LOT — NIGHT

Chris's car SCREECHES into the Colony lot. Chris leaps out with his gun, leaving the headlights on, and runs for the center-

CUT TO:

A450. INT. DOC'S OFFICE — NIGHT

Chris rushes into the room.

CHRIS

Doc! Karen!

He stops short- the room is spattered in blood. As he registers shock and surprise he hears THE HOWLING. He rushes away.

CUT TO:

451. INT. CENTER — NIGHT

Charlie and Marsha seem to be in control of the others now- Jerry and T.C. each have hold of one of Karen's arms. Jerry still has his rifle, T.C. has a two-gallon gasoline can-

CHARLIE

You put her and her friend there in the car, pour gas over them, light them up, and push them off the coast road-

MARSHA

Roy will help us with the police and the newspeople-

DOC

You 'cant go on killing people, Marsha-

MARSHA

You shut up! You two, get a move on-

CUT TO:

452. EXT. CENTER — CHRIS — NIGHT

running up the pathway. He stops when he sees T.C. and Jerry rush out the front door with Karen-

CUT TO:

453. CU KAREN — NIGHT

sees him-

KAREN

Chris! Run! They'll kill you!

CUT TO:

454. CU CHRIS — NIGHT

shocked as he sees-

CHRIS

Karen!

CUT TO:

A455. CU MARSHA — NIGHT

She SNARLS, canines turned to fangs-

CUT TO:

B455. CU T.C. — NIGHT

SNARLING, stepping forward at Chris-

T.C.

You see what your girl friend did to me? She cut my hand off!

CUT TO:

C455. CHRIS — NIGHT

frozen in terror-

CHRIS

Don't come any closer-

CUT TO:

D455. T.C. — NIGHT

smiles, keeps coming-

T.C.

That gun won't do you any good, Mister-

T.C. begins to turn into a werewolf as he comes at Chris-

CUT TO:

456. EXT. CENTER — NIGHT

Chris reflexively snaps his gun up- BLAM!

CUT TO:

457. T.C. — NIGHT

is caught in the throat with the blast; he tumbles back backwards, choking.  
He lies still, dead-

CUT TO:

458. DOORWAY — COLONY MEMBERS — NIGHT

The others crowding outside now, looking at T.C.'s body. There is a  
RUMBLING GROWL from several of them, they look up at Chris with hatred,  
canines bared-

CUT TO:

459. CHRIS — NIGHT

horrified-

CHRIS

My God, it's all of you-

CUT TO:

460. MARSHA — CHRIS'S POV — NIGHT

starting to turn, SNARLING.

CUT TO:

461. EXT. CENTER — NIGHT

Chris brings his gun up again-

CHRIS

I've got silver bullets in this-

Jerry laughs, lets go of Karen to raise his gun-

JERRY

Silver bullets, my ass- Get up, T.C.!

BLAM! Chris fires, hits Jerry in the chest; he falls back, dead-

DOC

(surprised)

They're real. They're real.

CHRIS

(warning)

Stay back, Doc-

DOC

(comes at him)

No. I can't do it their way- I tried to fight it- It's too strong-

CHRIS

Stay back-

DOC

No. I'll make you, I'll make you-

BLAM! Chris fires into Doc's belly almost point-blank, sitting him down.  
Doc clutches his belly-

DOC

It's over. Thank God, It's over-

The others back into the Center barn, SNARLING, and close the door as Chris threatens them with the rifle, working the bolt to ready another shot-  
Karen runs into him-

CHRIS

Where's Terry?

KAREN

They killed her. Oh, Chris-

CHRIS

What about Roy?

KAREN

I don't know, he's gone-

CHRIS

Is there another way out of this place?

KAREN

No, that's the only door.

Chris hands her the rifle, grabs the gas can-

CHRIS

You shoot anything that moves.

Chris bars the front door with Jerry's rifle, then begins to slosh gasoline from the can onto the barn-

CUT TO:

462. DOC - NIGHT

rolling on the ground as he hovers between life and death-

DOC

It hurts. Oh God, it hurts-

CUT TO:

463. CU KAREN - NIGHT

looking at Doc. There is a SNARL from above- she looks up-

CUT TO:

464. LOFT WINDOW - MARSHA - KAREN'S POV - NIGHT

Marsha looks down from a second-story window that she's opened, SNARLS down at Karen-

CUT TO:

465. EXT. CENTER - NIGHT

We look over Karen's shoulder at Marsha as Karen raises the rifle to fire- Marsha ducks out of sight-

CUT TO:

466. CHRIS - NIGHT

tosses the can away. He strikes a match, touches it to the barn- WHOOSH! Chris jumps away as a sheet of flame spreads across the front of the barn- He turns to Karen, sees something-

CHRIS

Karen! Behind you!

CUT TO:

467. KAREN — NIGHT

whirls to see a werewolf in mid-leap coming at her- BLAM! The creature's momentum carries it into Karen, knocking her back- she rolls away, stands over the lifeless body-

CUT TO:

468. CHRIS — NIGHT

looking down at the body-

CUT TO:

469. BODY — NIGHT

turns into Paul Naschy as it lies there. A chorus of frightened HOWLS begins in the burning center-

CUT TO:

470. CENTER BUILDING — NIGHT

burning, the HOWLING frantic from inside-

CUT TO:

471. EXT. CENTER — CHRIS AND KAREN — NIGHT

CHRIS

Let's go!

They start away-

CUT TO:

472. CENTER DOOR

flames POPPING, the rifle-bar straining as the creatures inside try to force it open- HOWLING inside-

CUT TO:

473. PATHWAY — CHRIS AND KAREN — NIGHT

running. There is a HOWLING from the woods around them- not all the creatures are in the center-

CUT TO:

474. CENTER - BOARDS - NIGHT

frames cracking, the creatures inside try to push the boards of the building out to escape. A clawed hand appears at a crack, pushing frantically. There are dying SCREAMS mixed with the HOWLING now-

CUT TO:

475. CU CLAW - NIGHT

a furry hand sticks out of a small burnt hole in the corner wall, reaching for freedom-

CUT TO:

476. L.S. CENTER - NIGHT

two figures, both in flames, jump from the second floor window. One lies still, burning, while the other rolls the flames out and scampers into the woods-

CUT TO:

477. PARKING LOT - NIGHT

Chris and Karen run to Chris's car, its lights still on, get in. The car starts, backs up to turn around-

CUT TO:

478. INT. CAR - NIGHT

Karen SCREAMS as Eddie, half man, half beast, leaps onto the hood and begins to smash the front window in, SNARLING-

CHRIS

Shoot it!

CUT TO:

479. KAREN

struggling to work the bolt in the crowded quarters-

CUT TO:

480. INT. WINDSHIELD — NIGHT

SMASH! A huge paw shatters through the glass-

CUT TO:

481. EXT. PARKING LOT — CAR — NIGHT

The car backs into a parked car as Chris tries to shake the creature off-

CUT TO:

482. INT. CAR — NIGHT

The creature has its arm through the glass, has Chris's throat in its hand-  
BLAM! Glass shatters as Karen blasts it-

CUT TO:

483. CU KAREN — NIGHT

looking in horror at what she's done-

CUT TO:

484. INT. CAR — NIGHT

Chris swings the car around sharply and the thing, now fully recognizable  
as Eddie- slides off the hood with a TINKLING of glass-

CUT TO:

485. EXT. CENTER — NIGHT

burning all over now, the half-human, half-animal CRIES of the creatures  
caught inside pierce the night.

CUT TO:

486. DOC — NIGHT

fully human now, lying on his back, eyes frozen open in death, hands  
clutching his middle. The firelight flickers over him-

CUT TO:

487. EXT. CAT — NIGHT

hurtling down a country road-

CUT TO:

488. INT. CAR — NIGHT

wind comes through the shattered windshield.

KAREN

How did you know about them?

CHRIS

Terry called. Right when they-

He doesn't go on. The blue flasher of a police car appears ahead-

KAREN

Thank God, It's the police-

CUT TO:

489. EXT. ROAD — NIGHT

Sam stands in front of his sheriff's car which is pulled sideways blocking the road, the flashes strobing. He brings a pump-action shotgun to his shoulder-

CUT TO:

490. CU SAM — NIGHT

SNARLING as he aims, showing an enlarged canine-

CUT TO:

491. INT. CAR — NIGHT

the two see Sam drawing a bead on them-

CHRIS

Duck!

CUT TO:

492. EXT. WINDSHIELD — NIGHT

BOOM! most of the remaining glass is knocked out by the blast, Chris and Karen ducking just in time-

CUT TO:

493. SAM — NIGHT

taking aim again-

CUT TO:

494. EXT. CAR — NIGHT

BOOM! the driver side headlight is blown and the tire beside it HISSES flat- The car is RIDDLED with bullets. Smoke begins to pour out.

CUT TO:

495. INT. CAR — NIGHT

Keeping their heads below the window line, Chris takes the rifle from Karen, pushes the door handle-

CUT TO:

496. EXT. ROAD — NIGHT

Chris rolls out of the door- BLAM! Sam is hit, staggers- BLAM! He goes down. There is a HOWLING from close by. Chris runs back toward the car, grabs Karen, and they run toward the police car.

CUT TO:

497. EXT. ROAD — NIGHT

Chris' car EXPLODES.

CUT TO:

498. EXT. COP CAR — NIGHT

Chris and Karen pile into the cop car.

CUT TO:

A498. INT. COP CAR — NIGHT

Karen slams her door as WHUMP! a creature Leaps against the windshield, cracking the glass. She works the bolt on the rifle.

CUT TO:

499. INT. CAR — NIGHT

WHUMP! WHUMP! there is a creature on each side of the car now, leaping against the windows, trying to bust in-

CUT TO:

500. CU KAREN - NIGHT

seeing one, moving-

CUT TO:

501. INT. CAR - WINDOW - NIGHT

BLAM! a creature is blown away from the passenger side window, glass shattering-

CUT TO:

502. KAREN - NIGHT

swinging the gun around as Chris tries to start the car.

CUT TO:

503. INT. CAR - WINDSHIELD - NIGHT

BLAM! a creature is blown off the hood as it tries to crawl through the shattered windshield-

CUT TO:

504. EXT. ROAD - CAR - NIGHT

Chris gets the car moving.

CUT TO:

505. INT. CAR - KAREN - NIGHT

working the bolt of the gun- SMASH! The glass of the rear window shatters, a hairy paw clamps Karen's shoulder from behind-

CUT TO:

506. CU KAREN - NIGHT

SCREAMS, turns her head-

CUT TO:

507. REAR WINDOW CREATURE – KAREN’S POV – NIGHT

its body half in through the shattered rear window, fangs bared, it snaps-  
CUT TO:

508. INT. CAR – KAREN AND CREATURE – NIGHT

Karen SCREAMS as the creature sinks its teeth into her neck and shoulder. She jerks the rifle back by her ear, pushes with her thumbs- BLAM! the creature’s head snaps back, it slumps on Karen-

CUT TO:

509. EXT. ROAD – CAR – NIGHT

Car careens off the country road and onto the main highway-  
CUT TO:

510. INT. CAR – HAND – NIGHT

the beast’s hand on Karen’s shoulder turns human-  
CUT TO:

511. CU KAREN – NIGHT

turns to look, gasps-  
CUT TO:

512. ROY – KAREN’S POV – NIGHT

The creature has turned back into Roy, sprawled on the back seat, his head bloody-  
CUT TO:

513. CU KAREN – NIGHT

reacting.  
CUT TO:

514. INT. CAR – NIGHT

Chris stops the car, looks to Karen. He touches the bite on her shoulder-  
CHRIS

Are you okay?

KAREN

(looks at wound)

Roy was bitten. That's what turned him into that thing.

CHRIS

Karen- nobody's going to believe this.

KAREN

We've got to warn people, Chris-

We've got to make them believe-

CUT TO:

515. INT. TV STUDIO - NEWS SET - NIGHT

Lew Landers sits at his desk facing the cameras, copy in hand, waiting-

CUT TO:

516. FLOOR MANAGER - NIGHT

cues him to start.

CUT TO:

517. TV MONITOR SCREEN - LEW - NIGHT

sincere and concerned.

LEW

Good evening. More word on that fire that's burning out of control up the coast tonight-

CUT TO:

518. INT. CONTROL - NIGHT

Lew on the line monitor, Fred Francis, the Director and the Switcher watching-

DIRECTOR

Preset One, on the line!

Preset footage of raging forest fire flicks onto the live monitor-

LEW (speaker)

-firefighters have discovered that the blaze seems to have started at the Sunrise Colony-

DIRECTOR

Now Preset Two-

A still picture of Doc is switched to the line monitor-

LEW (speaker)

-the experimental living community founded by KIRQ's Dr. George Waggner-

CUT TO:

519. INT. DRESSING ROOM - NIGHT

Fran putting the last touches of makeup on Karen as Chris looks on somberly-

FRAN

I'm an artist. Look at that face- not a single scratch shows.

CHRIS

I'm not sure I can do this, Karen.

KAREN

You have to. People won't believe- promise me you'll go through with it?

CHRIS

(sighs)

Okay. I'll try.

CUT TO:

520. INT. CONTROL BOOTH - FRED FRANCIS - NIGHT

the station manager is nervous-

FRANCIS

She shows the first sign of freezing like the last time and you cut to the Worthington Ford ad-

He turns as Chris enters the booth-

CHRIS

She's ready.

CUT TO:

521. TV MONITOR SCREEN — LEW — NIGHT

LEW

-burned beyond recognition, and the death toll at the Colony has yet to be determined. Now for an exclusive eyewitness report on the incident, we welcome Action News reporter Karen West- Karen?

CUT TO:

522. INT. STUDIO — NEWS SET — NIGHT

We look over a cameraman's shoulder as he shoots Karen at her desk. The red 'on air' light blinks to life on the camera-

CUT TO:

523. CLOSER — KAREN — NIGHT

very composed, serene, looking right at us-

KAREN

From the day we're born there is a battle we must fight- a struggle between what is kind and peaceful in our natures and what is cruel and violent-

CUT TO:

524. INT. CONTROL BOOTH — NIGHT

FRANCIS

What is this, an editorial?

CUT TO:

525. TV SCREEN — KAREN — NIGHT

A color set with a red-tinged picture-

Karen (TV)

-There are those among us who have given up that struggle-

CUT TO:

526. INT. ROADSIDE TAVERN — NIGHT

A trucker's bar and grill. The boys at the counter look up idly at the screen.

KAREN (TV)

-who have already given in to the darkest side of themselves.

PATRON

When's the Laker's game come on?

CUT TO:

527. INT. STUDIO — KAREN — NIGHT

speaking calmly. Landers is visible at his end of the news desk, growing worried-

KAREN

-on the coast of California, just above Santa Barbara. But that isn't the only place. They're neither people nor wolves, but monstrous hybrids. If we allow them to, they'll prey on the rest of us, they'll keep us living in fear. I know what you're thinking, because I've been where you are and it's impossible to imagine. But I have proof. Tonight I'm going to show you something..

CUT TO:

528. INT. CONTROL BOOTH — NIGHT

The men watching the monitors-

KAREN (speaker)

-something to make you believe the unbelievable.

FRANCIS

I knew it. She's still crackers.

KAREN (speaker)

Please- don't give in, don't ever give up that struggle.

FRANCIS

Okay, that's enough-

DIRECTOR

Jesus, Fred, look-

CUT TO:

529. FRANCIS — NIGHT

amazed by what he sees. We notice Chris slip back into the booth, rifle in hand. The others are too engaged with what's happening on the floor to see

him-

CUT TO:

530. CU CHRIS — NIGHT

grim, half-watching the men, half-watching Karen through the glass.

CUT TO:

531. CU CAMERA OPERATOR — NIGHT

shocked, but still looking through his camera-

OPERATOR

Holly shit-

CUT TO:

532. INT. LIVING ROOM — KIDS — NIGHT

A little BOY and GIRL watching TV in the dark, eyes wide, faces lit by the screen-

BOY

Wow!

MOTHER (off)

What are you kids watching?

GIRL

The newslady is turning into a werewolf.

MOTHER (off)

The trash they put on these days.

CUT TO:

533. INT. ROOM — NIGHT

A young COUPLE sitting on a couch, the man leafing through TV GUIDE, confused-

MAN

What's this thing called?

WOMAN

I don't know but it's gross.

CUT TO:

534. INT. LIQUOR STORE — CASHIER — NIGHT

A bored CASHIER watches a tiny TV set on top of his register. A voice calls from off-

VOICE (off)

Que pasa?

CASHIER

(calls)

La mujer cambia a un lobo.

CUT TO:

**A535. INT. OCCULT SHOP**

**DENNY (on phone)**

**Hello, Joe? I think you better sell me six more pounds of wolfbane- As a matter of fact you better make it ten...**

535. INT. CONTROL ROOM — CHRIS — NIGHT

is holding his rifle on the other occupants-

CHRIS

Don't touch a thing. Wait till she's finished. Just watch and remember-

CUT TO:

536. STUDIO FLOOR — LEW — NIGHT

backing away from the desk, terrified. There is a SNARLING from the direction he stares at-

LEW

Oh no- Oh no-

CUT TO:

537. EXT. CONTROL BOOTH — CHRIS — NIGHT

Steps out of the booth, aims his rifle-

CUT TO:

538. CU KAREN — NIGHT

fully transformed. Karen's eyes, the only human thing left on her face, look to Chris in anguish-

CUT TO:

539. CU CHRIS — NIGHT

nods grimly.

CUT TO:

540. RIFLE

steadies- BLAM! BLAM! BLAM!

CUT TO:

541. OMITTED

542. INT. CONTROL BOOTH — FRANCIS — NIGHT

horrified-

FRANCIS

Switch, dammit, switch!

CUT TO:

543. TV SCREEN — TAVERN — NIGHT

the red-tinged screen. Cal Worthington pulls a huge polar bear on a leash-

GIRL'S VOICE (TV)

Here's Cal Worthington and his dog Spot!

CAL (TV)

Howdy neighbors!

CUT TO:

544. INT. TAVERN — PATRONS — NIGHT

still puzzled over the news show. We TRACK past the men sitting at the counter as they chew it over, Cal Worthington hustling used cars in the

background-

BONNING

The things they do with special effects these days- you see that one, they were on the space ship there-

ELLIS

It was real. The lady turned into a werewolf and they shot her.

BONNING

You're plastered.

ELLIS

That don't mean it wasn't real.

BLASS

Hey Ernie, put a pepper steak on for me, alright? And a hamburger for the lady.

ERNIE (off)

How do you want that?

Blass turns to the woman on the stool next to him, her back to us.

BLASS

How do you want it, honey?

The woman slowly swivels toward us- Marsha. She smiles-

MARSHA

Rare.

CUT TO:

545. EXT. SKY - MOON - NIGHT

A ghostly moon shines through a wisp of cloud as we HEAR the long and eerie HOWL of a wolf-

**END**

A Screenplay by John Sayles (based on "The Howling", a novel by Gary Brandner).

Transcription by Daniel Bento, June 2001.

