

BADDOG
an original screenplay
by Dale Launer

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first draft

FADE IN:

INT. GRIFFIN'S CABIN - MORNING - CLOSE ON TV

We see GRIFFIN BLACK a dry, a dry, confident, quite calm 45 year-old psychiatrist on a talk show with a Regis Philbin type of talk show host.

GRIFFIN

...one's "emotional" IQ is a stronger indicator of success than the commonly accepted Stanford Binet IQ test.

CAMERA PULLS WIDER and we see we're in a charming, rustically-furnished cabin.

TALK SHOW HOST

(looks up)

I see my producer waving at me which means we're almost out of time. What would you like to say to our audience in closing?

GRIFFIN

Listen to your emotions, understand your emotions, *but don't let your emotions control you.*

Griffin comes out of the basement carrying a wooden box of pad locks. Opens the door and proceeds to lock shutters on all the windows.

TALK SHOW HOST

Thank you very much for being our guest.

(holds up book titled
CONTROLLING YOUR
EMOTIONS)

Which is the title of your book. This is the book, CONTROLLING YOUR EMOTIONS, "a guide to analytical thinking" by Dr. Griffin Black.

(shakes Griffin's
hand)

Dr. Black, thank you for being on the show.

GRIFFIN

Thank you for having me.

The audience applauds as Griffin leaves.

(CONTINUED)

TALK SHOW HOST
For our next guest...

EXT. - CABIN - MORNING

Griffin, holding a briefcase, padlocks the front door, hides the key under a rock and goes to his car a 1967 Ferrari 275 GTB4.

EXT - LOTUS - A MINUTE LATER - MORNING

The engine is started, Griffin watches the...

DASHBOARD

We notice a RADAR AND LASER DETECTOR, then an oil pressure gauge - the pressure comes up. PAN to temperature gauge, and the engine is still cool.

DISSOLVE TO:

ENGINE TEMPERATURE GAUGE

...is now a third of the way over, and warm enough to proceed.

EXT. - LICENSE PLATE ON CAR

...reads HDSHPNKR. THE CAR PULLS AWAY cautiously - carefully - there's one particularly rough spot - where a rock sticks up - the car slows and very carefully creeps over it...

INT. - FERRARI - GRIFFIN

It makes a slow scraping sound. Griffin grimaces. He passes a scarecrow.

NEAR A BARN ON THE DIRT ROAD

A small horde of fully-grown Doberman's - six in all - rush up to the car. Griffin stops and rolls down his window.

GRIFFIN

Hey guys!

The dogs are VERY friendly - they stick their muzzles through the window and lick his face while Griffin talks "baby talk" to them.

GRIFFIN (CONT'D)

Yes, yes, yes, you're just a big
kissy-face, and you, look at you...

PAVED MOUNTAIN ROAD - A FEW MINUTES LATER

(CONTINUED)

Griffin pulls off the dirt road onto a paved, curvy mountain road. He starts to pour it on.

EXT. - MOUNTAIN ROAD - MORNING

The Ferrari moves very fast, and in control. Griffin likes to drive fast and he's good at it.

INT. - FERRARI

Griffin sees a car approaching ahead, he jumps on the brakes - slowing as the other car passes, then he's back on the gas. He drives but fast, but sane.

DISSOLVE TO:

INT. - END OF MOUNTAIN ROAD, NEAR HIGHWAY

The Ferrari barrels down a straightaway when his radar detector starts flashing and beeping. He jams on the brakes, and slows down. As he approaches the highway the detector's beep turns into a constant whine, and the flashing is just ON.

Up ahead, behind a clump of bushes is a California Highway Patrol car. The Ferrari passes calmly, pulling onto the highway.

INT. - FERRARI ON HIGHWAY - MORNING

Once on the highway, the detector stops beeper and flashing, and he's back on the gas. Hitting 80, he puts on the cruise control, then turns on the radio, picks up his phone and dials...

RADIO

(first we hear a news intro, then...)

This is Chris Chaffa with the morning news. A possible break in the Sunland murders - according to the Los Angeles Time, undisclosed sources say police have uncovered an important clue on the ritualistic murders of three entire families in Sunland last month, but no one's saying what it is. It is rumored that the weapon in question...was a *chainsaw*.

GRIFFIN

Nice.

Griffin's phone machine comes on. He turns off the radio, hits a few buttons and retrieves his messages.

(CONTINUED)

CAR PHONE

(BEEP! - NATALIE)

Hi, it's me...

(BEEP! - the machine
cut her off,

ENERGETIC GUY)

Dr. Black - Michael - can I change
tomorrow's appointment to sometime
Thursday morning before nine? The
earlier the better? Thank you.(BEEP! MIDDLE-AGED
WOMAN)

Dr. Black, it's Carol Wolper...

(BEEP, NATALIE)

This is your sister - come by around
7 tonight. There's going to be this
a great girl coming that I'd like
you to meet...she's kinda...(BEEP - cut off, then
a WEARILY DEPRESSED
WOMAN)...I had another "dream" about
Michael again.

(whining)

Would it be alright if I come in
today? I'll talk to you later.

(BEEP - it's NATALIE)

I think your phone machine doesn't
like me, it keeps...(BEEP - cuts off,
then WE HEAR ARCHIE,
extremely anxious,
Scottish accent)Dr. Black, my name is Archie -
Archie MacLeish - you don't know
me...I...I seen you on television
and I think someone like you might
be able to help someone like me. I
have to talk to you as soon as
possible...it's very, very important
that I speak to you...it's a matter
of life and death actually...please
call me - as soon as possible - I'm
at a pay phone - 646-3747...

(beat, politely)

..uh...thank you.

Griffin writes down the number.

PHONE (CONT.)

(BEEP, Natalie,
racing)That fuckin' thing keeps cutting me
off - I'll see you tonight! And get
a new phone machine! Bye!

(hangs up)

(CONTINUED)

Griffin calls a number.

WE HEAR STREET TRAFFIC AS PAY PHONE IS ANSWERED.

ARCHIE'S VOICE

Hello?

GRIFFIN

Archie MacLeish?

ARCHIE'S VOICE

Is this Dr. Black?

GRIFFIN

Yes.

ARCHIE'S VOICE

Thank you for calling me back, sir!
Thank you very much...I uh...I saw
you on the telly and you seem to
know a lot about a lot of things,
and I was thinking maybe you could
be of some help - I...uh...well I
have a very serious problem and I
was thinkin' maybe you can help me.
If I can - may I ask you how found
me?

GRIFFIN

I wish I could, but I have a pretty
full patient list at the moment...

ARCHIE'S VOICE

(pleading)

Oh sir, please? I do need help and
it's...well...it's a matter of life
and death, yah see...?

GRIFFIN

(beat)

Uh...okay, Archie, how about this
morning at 9:00?

DISSOLVE TO:

INT. - WAITING ROOM

It's a typical shrink's office - nothing too distracting.

(CONTINUED)

Griffin opens the door revealing ARCHIE MACLEISH, a short, meek, overweight, bald, dimwitted, bespectacled man in rumpled clothes and badly in need of shave, with a handle-bar moustache. Archie enters, pacing back and forth - clearly a man on the edge, a man with a "terrible" secret.

GRIFFIN

Hello.

ARCHIE

Hello. Nice to meet you.

They shake hands.

ARCHIE (CONT'D)

One thing I'd like to set clear before we start is that - it's against the law for a psychiatrist to tell anyone what their patient said? Right?

GRIFFIN

Yes, that's true - confidentiality between a psychiatrist and their patient is protected by law.

ARCHIE

Which means everything I say is a secret, right?

GRIFFIN

Right. Everything you tell me will be kept in complete confidence.

ARCHIE

Good. Good. Alright, then...

(beat)

...you see, I've never told anyone about this before and...I'm hoping there's some kind of cure.

GRIFFIN

I'll do my best. Archie would you like to sit down?

ARCHIE

No. No, I'd rather pace if you don't mind.

(CONTINUED)

GRIFFIN

Go ahead. How long have you had this problem?

ARCHIE

It's going on about...fifteen years now.

GRIFFIN

Why don't you tell me what the problem is?

ARCHIE

Well, when it starts - at first I feel a dryness in me throat - then I feel a little tickle, then I start to cough, and...

(sighs)

...that's when it all starts happening, yah see...I kinda black out, except I don't really black out, I'm awake, I'm perfectly awake, but it's like I'm dreaming, but I'm not dreaming - it's just - well - yah see - my *mind* changes - the way I think...changes.

GRIFFIN

Okay. How does it change?

ARCHIE

(points to forehead)

I start thinking like a wild beast.

GRIFFIN

And how does a wild beast...think?

ARCHIE

It's not like you're thinking at all you're just feeling things.

GRIFFIN

Like what? What do you feel?

ARCHIE

All agitated - the slightest little sound and I jump up and I want to
(MORE)

(CONTINUED)

ARCHIE (CONT'D)

find out what it is and if it's alive, I chase it - and I always catch it, then I pounce on it, and then I kill it.

(beat, confessingly)

And then I eat it.

GRIFFIN

What makes you agitated?

ARCHIE

A little sound or a movement or a scent - if it gets my attention and...and if it tries to run away?

(emphasize)

OOOH! I go crazy, I like it when it tries to get away, then I get to show off a little - by catching it. I never give up, and I ALWAYS catch it, and I ALWAYS kill it...

(sighs, confessingly)

...and I ALWAYS eat it.

GRIFFIN

It can't get away from you?

ARCHIE

Oh no sir - you see, with my keen sense of smell and hearing? I can smell you a mile away. And I can hear a twig being stepped on a quarter mile away.

GRIFFIN

(writes, beat)

Any other...changes?

ARCHIE

Oh yeah!

(indicating)

Well...me hands? Become large paws...with sharp, retractable claws...

(indicates 8")

...me forearms get like...and me haunches are like...this...

(indicates 12" round)

And I grow fangs out of me mouth - like a sabre-toothed tiger.

(MORE)

(CONTINUED)

ARCHIE (CONT'D)

And me mouth?

(indicates 12")

...this wide! And fur all over...

GRIFFIN

You become a large and fearsome beast.

ARCHIE

Large and fearsome, yeh! And that's just to start - cause you see, the MORE I eat? The BIGGER I get - and the bigger I get - the more I eat. A vicious cycle! I try to avoid populated areas because people are very easy to catch, and feel badly about that - about people, that's not right, you know what I mean?

GRIFFIN

Yeah.

ARCHIE

And when there's people around, and them being so slow, I eat a lot and like I said about the more I eat? - one time - I was in Nigeria? I thought I was way out in the bush, but I wasn't. I ate a WHOLE village! I was as big as city bus...

(indicating)

...I was taking down elephants with one swipe of me paw!

(confidentially)

D'you hear about those three families in Sunland?

GRIFFIN

(writes, nonplussed)

Yes - some kind of ritual murder?

ARCHIE

(dismissing that)

That was no ritual! That was me! I ate 'em!

(CONTINUED)

GRIFFIN

(writes notes, then)

So how often do these episodes take place?

ARCHIE

Once a month.

(adding)

On the full moon. Sometimes as early as two o'clock that afternoon, and sometimes not until a few minutes before the sun rises. Ya never know exactly, but it's always right on the full moon.

GRIFFIN

(beat)

Would that make you a...werewolf?

ARCHIE

No yah see...I've sussed this out...see a wolf is a member of the canine family; it's a dog, right? A dog has it's claws sticking out at all times...but my claws?

(indicating)

Retractable - like a cat's.

GRIFFIN

(dryly)

Maybe you're a..."were" cat?

ARCHIE

I don't know.

GRIFFIN

Do you ever look in a mirror?

ARCHIE

(what're ya, nuts?)

Look in a mirror?! Why would a wild beast look in a mirror?! All a beast wants to do is kill and eat, kill and eat! They don't care what they look like!

GRIFFIN

Okay. When this is happening, do you ever hear...voices?

(CONTINUED)

ARCHIE

Oh yeah! If people're speaking, but I don't hear "voices" like...

(amused at the idea)

..."the spirit world's-trying to contact me or anything".

GRIFFIN

(writing, then...)

Archie, have you ever taken Thorazine?

ARCHIE

Thorazine? No? Why? What's that?

GRIFFIN

I think it might help.

ARCHIE

(surprised)

You mean, you've heard of such a thing? There's a cure?

GRIFFIN

It can control it. It can stop it when it happens. You can even prevent it from happening.

ARCHIE

That's fantastic! How does it work? It is a genetic drug?

GRIFFIN

No. It works on the brain and it's very powerful - it'll stop any hallucination in it's tracks.

ARCHIE

(goes cold)

Hallucination? No! No! Yah see this - is really happening!

GRIFFIN

Archie, the definition of a psychotic episode is that one thinks it's really happening.

(CONTINUED)

ARCHIE (CONT'D)
These are not hallucinations.

GRIFFIN
Archie, you can't just will a molecule to just *change* - it doesn't work like that.

ARCHIE
I'm not willin' it - it just happens! That's why I'm here! I can't stop it!

GRIFFIN
I understand, but a bio-entity cannot just change it's form, it's muscle mass, hair would have to grow immediately, how can you explain that?

ARCHIE
I can't.
(beat)
But I can't explain gravity either, but I know if I jump out of a plane and hit the ground I'll smash to pieces!

GRIFFIN
(amused)
Good point.
(beat, thinks)
What if I were to prove you're not really transforming into a "beast"? Will you take the medication?

ARCHIE
How would you do that?

GRIFFIN
I'll videotape you - the afternoon and night of the next full moon. Then, the next day, you can look at the videotape, if you don't change, will take the medication?

ARCHIE
Alright! But what if I'm right?

(CONTINUED)

GRIFFIN

(emphatically)

Archie, if you...really are turning into...a beast - the top minds of medical research will be fighting to get involved - I promise you that.

ARCHIE

But what about the authorities?
I've been killing and eating people!

GRIFFIN

(beat)

Then I'll get you a great lawyer - I think if you're changing and it's out of your control, you could safely plead temporary insanity.

INT. - NATALIE'S LIVING ROOM - NIGHT

At a party of 12, Griffin makes himself a drink when his sister NATALIE, 35, attractive, sarcastic, approaches.

NATALIE

Did you see the Morning show?

GRIFFIN

THEE incredible Robbie?

NATALIE

I wanted to throttle him - he said it's "magic" - what's that all about?

GRIFFIN

He's just goofing around - don't get upset about it.

NATALIE

I don't like it.

GRIFFIN

I know you don't.

NATALIE

What're you drinking?

(CONTINUED)

GRIFFIN
Red wine?

NATALIE
(pours wine,
indicates party)
Do you know anyone here?

GRIFFIN
No. Is there anybody interesting?

NATALIE
No. I like to seek out the most
boring people I can think of - and
then eat with them.
(indicates)
See her over there?

Griffin looks...

MARCY PETIT AND JOE MACDONALD

Very attractive woman, late 30's sophisticated, talking with
JOE MACDONALD, 43, good-looking, they could be having an
argument.

GRIFFIN
She's cute - she looks
like...whatshername? The big
criminal attorney?

NATALIE
Marcy Petit?

GRIFFIN
Yeah.

NATALIE
It IS Marcy Petit.

GRIFFIN
(impressed)
Yeah? Who's she talking to?

NATALIE
Her boyfriend - Joe MacDonald, he's
an assistant district attorney.
(MORE)

(CONTINUED)

NATALIE (CONT'D)
(confidentially)
She's going to dump him any minute.

GRIFFIN
How do you know?

NATALIE
She told me.

GRIFFIN
Good source - what's the problem?

NATALIE
(counts off on
fingers)
Yeah; too stiff, no sense of humor,
immature and petulant.

GRIFFIN
So...I should be easy-going, funny,
mature, and...uh...what would be the
opposite of petulant?

NATALIE
(beat)
Uh...easy-going?

GRIFFIN
Then I'll have to be extra easy-
going.

NATALIE
Good plan...I'm going to pump him
for information on the Sunland
murders.

GRIFFIN
I'm surprised you haven't already.

NATALIE
I wanted to wait for you.
(takes him by arm)
C'mon, I'll introduce you.
(beat)
Marcy and Joe - I want you to meet
my brother, Griffin.

(CONTINUED)

They all shake hands. Joe just watches the two talk
- and he's feeling a little jealous.

MARCY
The psychiatrist?

GRIFFIN
That's right.

MARCY
My father was a psychiatrist.

GRIFFIN
Is that right? How'd he do?

MARCY
He was a wonderful father.

GRIFFIN
Good for you.
(to Marcy)
Did Natalie tell you our father was
a criminal attorney?

MARCY
Yes, she did.

GRIFFIN
You couldn't lie to him - and he'd
cross examine you...

MARCY
That's funny.

GRIFFIN
Yeah, it was. I miss him.
(to Joe, kidding)
So, what'd your father do?

JOE
He was a gym teacher.

(CONTINUED)

GRIFFIN

(joking)

So...he must've kept you in shape.

JOE

(shrugs)

Yes.

And for a split second, the conversation stops cold.

NATALIE

Joe, tell us something about the Sunland murders.

JOE

I can't, I'm sorry.

NATALIE

C'mon, throw us a bone, Joe. A little bone.

JOE

Sorry.

NATALIE

(to caterer, points to Joe)

Rosie - he doesn't eat 'til he talks!

MARCY

He won't tell me anything either.

GRIFFIN

Now, believe it or not, I happen to have some information on the Sunland murders. I heard today that it was the work of a werewolf.

NATALIE

What?

MARCY

Where'd you hear this?

(CONTINUED)

GRIFFIN

I have a new patient and...he says
he's a werewolf - and that he ate
the people in Sunland.

NATALIE

(very amused)

You've got to be kidding!

GRIFFIN

No, I'm not - he's the most harmless
guy you've ever met.

MARCY

And I thought my clients were nuts.

GRIFFIN

(to Joe)

By any chance did these murders take
place on a full moon?

JOE

That would be a matter of record
wouldn't?

NATALIE

That's right.

JOE

As a matter of fact it was a full
moon.

Everyone exchanges amused looks and wows.

CATERER

Natalie - we're ready to serve.

INT. - NATALIE'S DINING ROOM - NIGHT

They're all seated together - Griffin's talking and Marcy is
charmed - she too talks - it seems like they're

THE ONLY PEOPLE AT THIS DINNER PARTY. JOE WATCHES -

Pissed off.

INT. - NATALIE'S KITCHEN - NIGHT

Griffin and Natalie are looking out the window. Joe and Marcy are breaking up. Then Joe says something and storms off to his car...

GRIFFIN (O.S.)

There he goes...!

Joe turns back.

GRIFFIN (O.S.) (CONT'D)

Wait, he's coming back for more!

Joe tells her offs, storms back to his car, then comes back again.

NATALIE (O.S.)

Oh no! Not again!

Joe storms off.

EXT. - NATALIE'S - NIGHT

Joe's car tears off, Marcy watches him. Griffin comes. Marcy brightens.

MARCY

Did you catch any of that?

GRIFFIN

We couldn't hear, but...he seemed upset. How're you doing?

MARCY

I'm okay.

(beat)

I don't think we're going to end up being friends.

GRIFFIN

I would suggest you give it a little time, it's only been 30 seconds.

MARCY

(amused)

Maybe you're right.

(teasing)

This is partially your fault!

(CONTINUED)

GRIFFIN
What did I do?

 MARCY
You didn't have to be so goddamn
charming! He thought I was
purposely laughing at your jokes
just to make him feel insecure.

 GRIFFIN
Did he really say that?

 MARCY
Yes.

 GRIFFIN
Whoa...
 (dryly)
...I think Joe's got a little work
to do.

 MARCY
Oh does he!
 (beat)
I seem to attract...screwed up,
dysfunctional men.

 GRIFFIN
I don't know if that's true.

 MARCY
It is...I don't know why, maybe I
attract them...maybe I'm driving
them crazy, but it's true.

 GRIFFIN
I...consider myself pretty
functional and...I find you very
attractive.

 MARCY
 (liked that)
That's very nice of you to say...

 GRIFFIN
I have to prove my sanity?

(CONTINUED)

MARCY
Is that asking too much?

GRIFFIN ~
Well it does imply a bit of mistrust
Perhaps a trial by fire?

MARCY
How scientific - what kind of trial
would you suggest?

GRIFFIN
How about...we get some coffee?

MARCY
How bold!

GRIFFIN
Fully caffeinated coffee.

MARCY
When?

GRIFFIN
Now?

MARCY
Now? That is pretty bold. The
body's kinda warm, it's only been
two minutes now.

GRIFFIN
Yeah, I'm sorry...I should know
better.

MARCY
No, no, no - you were reading me
right.

GRIFFIN
And is IS just coffee. But it is
kinda bold. Does he carry a gun.

MARCY
That just popped into your head?

(CONTINUED)

GRIFFIN
Yes, it did.

 MARCY
Sometimes he does.

 GRIFFIN
Is he "holding" tonight?

 MARCY
I didn't check.
 (beat)
Can I take a raincheck?

 GRIFFIN
Sure.

 MARCY
Then you'll call me?

 GRIFFIN
I'll get the number from Natalie.
 (shakes her hand)
I'll call you...tomorrow, okay?

 MARCY
Terrific. Bye.

 GRIFFIN
Bye.

Griffin walks to his car. Marcy thinks, then...

 MARCY
Hey!

 GRIFFIN
 (stops)
What?

 MARCY
 (points to her watch)
It's been 2 and half minutes now
and...it's not like he died or
anything. And I'd like some coffee.

INT. - STARBUCKS ON SUNSET - NIGHT

Marcy and Griffin are drinking a cup of coffee.

MARCY

...my first husband...had a strange,
fetish: he liked to rub little
pieces of silk between his
fingers...like this...

(rubs thumb and
forefinger)

...he had a whole drawer full of
these little pieces of silk.

GRIFFIN

Obsessive-compulsive.

MARCY

Exactly - but when I first met him?
The guy was the Rock of Gibraltar, a
strong man, and then, as we got
involved, the rock just...crumbled,
slowly - everything was going wrong,
his career, his deposition, why
didn't he get this case, why didn't
he get that case? Why wasn't he
treated better? He was so insecure
and paranoid and competitive, self-
absorbed and...but not at first...

(beat)

It's like when you first meet them
they...want you to like them so they
put their best foot forward.

(beat)

And then once they've got you
interested...?

GRIFFIN

They bring out the ugly foot.

MARCY

(amused)

Exactly!

(looking down)

What're your feet like?

GRIFFIN

(beat)

They're pretty good.

(CONTINUED)

MARCY
(looks at his shoes,
then at him, beat)
You see, you appear to be...sane.

GRIFFIN
Would you like me to take the
Minnesota multi-phasic personality
profile?

MARCY
Ah...that would be so sweet of you!

GRIFFIN
I'm sure we do.

MARCY
You think?

GRIFFIN
Yeah.

FADE OUT:

EXT. - ARGYLE - NIGHT

Marcy's car is brought up by the valet.

MARCY
I get the feeling we're getting
along.

GRIFFIN
I've got that feeling.

MARCY
Are we being foolish?

GRIFFIN
Probably. But we could get lucky.

MARCY
Do you think we have anything in
common?
(beat, remembers)
What're you doing tomorrow night?

(CONTINUED)

GRIFFIN
I can't do anything tomorrow
night; I've got my "werewolf". Why?

 MARCY
I have two very good tickets to the
Philharmonic.

 GRIFFIN
 (disappointed)
I can't. I promised him.

 MARCY
And you don't want to piss off a
werewolf.

 GRIFFIN
No, you don't.

 MARCY
Oh. What're you doing with your
werewolf?

 GRIFFIN
Tomorrow, in case you didn't know -
is a full moon and to get him to
take his medicine I have to first
prove to him he's not a werewolf.
So I'm going to videotape him all
day and night.

 MARCY
All day?

 GRIFFIN
He says it can start as early as two
o'clock in the afternoon preceding a
full moon.

 MARCY
Really? That's...

 GRIFFIN
He's a "premature werewolfer".
 (beat)
What about Friday night?

(CONTINUED)

MARCY
Friday would be perfect.

GRIFFIN
I'll call you.

Griffin shakes her hand. Then kind of shyly leans over and kisses her on the cheek. Marcy is charmed.

She takes off.

EXT. - GARAGE TO GRIFFIN'S OFFICE BUILDING - DAY

Archie is waiting on the street holding a brown paper bag. Griffin's Ferrari pulls up and Archie gets in.

INT. - GRIFFIN'S OFFICE - DAY

Archie enters with a brown paper bag. Griffin is mounting a camcorder to a tripod.

ARCHIE
(disbelief)
We're not doing it here, are we?

GRIFFIN
Why not?

ARCHIE
In the city?! Oh no! I'll get loose! Not in a city - like I said when I change, I go into the country and then I only kill animals. Oh no sir, not here, not here!

GRIFFIN
There is a dead bolt on the door, I'm sure...

ARCHIE
(scoffs)
Ah - I'd go thru it like wet tissue!

GRIFFIN
Alright, uh...
(beat, reluctantly)
Alright. How about...I do have a cabin in the Los Angeles forest - how about that?

(CONTINUED)

ARCHIE
Forest, eh? That sounds right.

INT. - FERRARI ON FREEWAY IN LA - DAY

Griffin drives. Archie holds a sack on his lap.

GRIFFIN
(indicating sack)
What's in the bag?

ARCHIE
(indicating bag)
A change of clothes; when me body
changes I break out of me clothes.

GRIFFIN
Like...The Hulk?

ARCHIE
Yeah, that's right, like "The
Incredible Hulk" - just like him.

DISSOLVE TO:

EXT. - GRIFFIN'S CABIN - EARLY AFTERNOON

The car is parked outside.

INT. - BASEMENT IN GRIFFIN'S CABIN - AFTERNOON

The basement's become a storage room - some chairs, boxes of
stuff, magazines, mountain bikes, snow shoes. Etc.

Griffin sets up a video camera. Archie stands at a chair in
view of the camcorder.

GRIFFIN
I think we're just about ready.

ARCHIE
Aren't you going to tie me up?
Otherwise I'm gonna jump outta this
chair kill you and eat you!

Griffin acknowledges this and reaches for some nylon wrapped
up and hung on a wall.

(CONTINUED)

ARCHIE (CONT'D)
I'll break thru that like sewing
thread!

Griffin looks around - then points to a bicycle chain
wrapped around the seat stem of a mountain bike.

ARCHIE (CONT'D)
(scoffing)
That? Kite string! We're gonna
need something much stronger. Much
stronger!

Griffin thinks, then locates some slightly rusty-looking
snow chains out a cardboard box and holds them up.

GRIFFIN
How about these?

ARCHIE
(takes them, yanks
them)
Maybe...

Griffin comes over and starts putting the chains on Archie.

GRIFFIN
We'll just have to cross our fingers
and hope for the best.

ARCHIE
If it looks like I'm getting free -
you make a run for it, y'understand?

GRIFFIN
Okay.

ARCHIE
(looking around)
Alright then...and you better chain
me to something, otherwise I might
start "squirming" about, roll over
and getcha and...tear you apart!

GRIFFIN
(points to ceiling
pipe)
How about that?

(CONTINUED)

ARCHIE
(deep skepticism)
Nah...I'll rip it off.

GRIFFIN
(does chin up on pipe)
I think it'll hold - it holds me.

ARCHIE
Yeah, but you're not a huge beast.
(looks around, sees
drain pipe going
into foundation)
That might hold.
(beat)
You got any more chains?

CUT TO:

INT. - BASEMENT - LATER AFTERNOON - THRU THE VIDEO

We see Archie sitting on a chair thoroughly wrapped up in tire chains, Griffin clicks the big pad lock from the front door into place.

GRIFFIN
You look like Houdini.

ARCHIE
(looks himself over)
I suppose I do.
(beat)
Now, if it looks like I'm getting out - just grab that video and get the bloody hell out of here! You get in that Ferrari of yours and keep driving - and if I start chasing go as fast you can otherwise I'll getcha - I can run very fast.

GRIFFIN
Got it.

Griffin puts in a tape and puts the camcorder on record.

He sits down and opens a magazine.

DISSOLVE TO:

(CONTINUED)

BASEMENT - LATER AFTERNOON

Griffin reads a book. Archie's on the ground, leaning against a wall, laughing at a TV sitcom. WE HEAR A BEEP - signaling that the camcorder is out of tape. Griffin puts in another tape.

BASEMENT - EARLY EVENING

Griffin checks his watch. Archie's watching TV. Griffin changes the tape.

BASEMENT - LATER

The TV is on, but Archie's asleep, snoring, licking his lips, smacking his lips - dry mouth.

Griffin looks at his watch.

GRIFFIN'S WATCH

It's 5:30.

Griffin is very tired. He leans his head back and closes his eyes. WE HEAR Archie clearing his throat, then coughing, and it gets worse.

Griffin peaks through heavy lids at Archie.

Archie is now on his hands and knees, breathing heavily, his back slowly arching upwards in a convulsing, heaving motion.

GRIFFIN

Archie?

But Archie doesn't respond. The folds in his shirt are smoothing out - he's getting bigger! As his torso is growing - as his chest protrudes - he is bigger and he's growing and his back is arching up like a hunchback. And he's grown from a 120 pound man - to a 200 pounds "beast" and he's still growing...and WE CAN HEAR A STRANGE WHISTLING, SUCKING SOUND - as though his entire body was inhaling the air around it and turning it into a mass of muscle, fur and fangs...

Griffin is terrified.

Archie is squirming about a little, and though still in the shadows, we can see his size - he's up to three hundred pounds now...and he's making these heavy breathing, grunting sounds.

Archie's shoes fall off his feet...revealing paws (and no apparent claws.)

His shirt breaks...

(CONTINUED)

And his body hair is getting denser - turning into a short dark fur with the black and brown coloring of a Rottweiler.

His head is huge, too big for his body, not unlike a pit bull. And we hear a dripping sound as foaming spittle drops from his mouth onto the cement floor.

His ears are changing - getting larger and pointier.

Griffin's jaw is drooping.

 GRIFFIN (CONT'D)

 (quietly)

 Oh my god...

CLOSE - CAMERA

MAKE A "BEEP".

Griffin notices it.

THE BEAST

It's ears perk up and it whips it's head toward the sound and for a split-second we see it - the size of a Kodiak bear, but with a thick, wide sneering snout, the low, stupid forehead of a pit bull, yellow eyes with tiny black pupils - black lips dripping with foaming spittle and enormous yellow fangs! This is not a man/beast for it has no resemblance to a human being - this animal walks on all floors.

THE BEAST'S NOSTRILS FLARE, AND IT'S EARS TILT BACK...it's heavily muscled, powerful body tightens up and lunges at Griffin...

TWO SHOT - GRIFFIN AND BEAST

...but it's stopped by the chain - just two inches from Griffin's face - and stopped so suddenly it's foaming saliva splatters onto Griffin's face! It ROARS and frantically tries to get at Griffin!

THE CHAIN TO THE DRAINPIPE

...is pulled taught and is straining.

Griffin is momentarily frozen with fear.

The beast's paws struggle to get loose from the chain and tear Griffin apart, it's retractable claws come out, desperately trying to dig into the concrete, but only scraping it!

GRIFFIN AND BEAST

(CONTINUED)

The beast is inches away from Griffin, growling angrily, its jaws working furiously, desperately trying to get at him.

It's paws are still chained tightly to his body - it starts biting at the chains - biting down HARD and YANKING it's head.

Griffin scrambles up the stairs!

INT. - MAIN ROOM OF CABIN - NIGHT

Griffin runs up from the "trap door" - across the living area and out the front door - WE HEAR THE BEAST THRASHING

THE BASEMENT!

EXT. - CABIN - NIGHT

Griffin runs out and gets into his car. He fumbles sticking the key in the ignition - then gets it in and turns the car over - YUN YUN YUN YUN YUN and it won't start!

 GRIFFIN

 (smashing the
 dashboard)

 START! START! YOU GODDAMN FUCKING
 PIECE OF SHIT! STAAAART...!

The car starts! And unlike the earlier scene, he's not waiting for it to warm up - he takes off, Kicking up lots of dirt and gravel! The Ferrari tears out of there...hitting the garbage cans on the way.

Griffin looks in his rear view mirror...

GRIFFIN'S POV - REAR VIEW MIRROR

The beast smashes through the window!

EXT. - DIRT ROAD - CABIN

Griffin tears down the bumpy road...the car banging on rocks left and right, sending up sparks and tossing dirt all over the place! The beast catches him easily and leaps onto the back of the Ferrari, but slides off and tumbles...

The Ferrari passes the farmhouse - and the Dobermans come running, they try to run after Griffin, but he doesn't slow.

INT. - FERRARI

Griffin looks in his...

(CONTINUED)

REARVIEW MIRROR

We see the Doberman's chasing him the dogs suddenly stop, turn, then swarm over something like hounds at the end of a Fox hunt, we hear the sound of a dog screeching horribly as it's being eaten! And then there's so much dust we can't see anything!

WHERE THE DIRT ROAD MEETS THE HIGHWAY

...The Ferrari tears makes it to the mountain road about hundred yard and then stops.

Griffin checks his rear view mirror...

No beast.

Griffin isn't sure what to do. Then he sees it!

The beast is MUCH BIGGER - the size of a (now extinct)

North American Giant Jaguar - a 1200 pound animal - but with fresh blood and dirt dripping from it's muzzle!

It's sniffing the ground, looks up, sees Griffin's Ferrari, it's ears tilt back and it attacks - Griffin tears off

- despite the Ferrari's prodigious power to weight ratio - the beast is gaining!

Griffin goes around a corner - one side is a mountain, the other a cliff, and the beast comes through the same corner even faster - Griffin hits a straightaway and floors the car, but the beast catches up and swipes at the back car, KACHUNK! Tearing off a light and smashing part of the body. The beasts stops to chomp on the light, cracking it, but spits it out, takes off after Griffin.

The Ferrari tears down the road and the turn ahead is wet, the Ferrari slides toward the cliff, but Griffin catches it and makes it through the corner, a moment later the beast hits the same curve and slips off the cliff. Griffin continues through another turn and the beast leaps up from the cliff in front of him! Griffin swerves and the beast goes clear over his car, twisting in mid-air, and swiping at Griffin's roof - scraping the shit out of it.

The beast lands, pivots and takes off instantly.

GRIFFIN HITS A STRAIGHTAWAY - AND HE'S ON THE GAS -

The engine screams but the beast again is gaining ground, it's paws pounding the asphalt, making a powerful rumbling sound - the beast gains on him...

Griffin's going 70 and heading into a turn, he brakes hard and the beast smashes into the back of the car, bumping it,

(CONTINUED)

nearly putting it out of control, but Griffin catches it and pulls away...but the beast catches him a second later, makes a big leap and lands directly on the roof of the Ferrari, it's claws trying to dig into the thin steel skin of the body, but instead of puncturing the metal, the claws merely deform it and it can't get much of a grip - and the added weight makes the car sink and takes up much of the suspension's travel - and it bottoms the car, sending up sparks, Griffin slams on the brakes before a turn, sending the beast reeling forward, tumbling off the nose of the car, and onto the road ahead of him, Griffin hits swerves around the beast, who rights himself quickly and gracefully (like a cat) and swipes at the car, ripping off the right rear view mirror and tearing open the door skin...!

Griffin is screaming through a part of the road that is a long, sweeping right hander just before the freeway onramp - and he's going 80, and the beast catches him again and smacks the back end of the Ferrari - crushing the rear quarter of the car, tearing the bumper loose - and causing the rear end to swing wildly from side to side...

Griffin corrects it and the beast leaps and swipes again...ripping off the tail of the car, tearing off the bumper assembly, the spare tire is loose and bounces off to the side...the rear glass smashes...

Griffin pulls onto the onramp...the accelerator pinned to the floor - it's nothing but straight road for miles ahead...

The beast is catching him...

The speedo says 100 and still climbing!

Griffin shifts to 4th. The beast lunges again...

The beast comes down with both paws outstretched, claws fully-extended - but completely misses the car by inches...

The speedo says 120...

REAR VIEW MIRROR

The beast is running, but it can't keep up...Griffin is finally pulling away!

YES! YES! YES! YES!

And THE ENGINE DIES!

Griffin looks at...

...the tachometer - the needle is way into the red!

(CONTINUED)

His foot comes off the accelerator...

...the tach needle falls and the engine catches.

Griffin checks the rear view mirror...

The beast is slowly falling back.

The speedo tells us he's passing 150.

GRIFFIN (CONT'D)

YES!

Griffin looks at the mirror, the road, the mirror..

...the beast fades and disappears behind the hill.

The Ferrari passes the speed trap and...

GRIFFIN POUNDS ON THE HORN...

But there's no cop!

Griffin checks the mirror...

..and there's no sign of the beast.

The speedo says 160 and the car is holding...

Griffin presses on - there's a car in the distance...the Ferrari zooms past.

Griffin continues - there's another car up ahead - and as he zooms past it - we recognize it as a California Highway Patrol car. The CHP's blue light come on and takes off after the Ferrari...

...but it can't keep up. The Ferrari pulls away.

Griffin looks in his rear view mirror and watches the patrol car fade in the distance.

HIGHWAY - A FEW MINUTES LATER - DAWN

The Ferrari's still screaming down the highway - it crests a hill and on the other side of the hill we there's a block consisting of 6 CHIP cars, with officers aiming shotguns at Griffin.

Griffin jams on the brakes.

The Ferrari comes to a semi-screaching halt.

Griffin jumps from the car with hands up, relieved.

(CONTINUED)

GRIFFIN (CONT'D)
ARREST ME! ARREST ME! TAKE ME TO
JAIL! PUT ME BEHIND BARS! BIG
THICK ONES!

INT. - JAIL CELL - EARLY MORNING

A cell door is shut on Griffin's cell. Griffin grips the bars firmly and tries to shake them - they're solid as can be and he's pleased, and relieved. He sits on the bed, takes a deep breath and relaxes. He closes his eyes and chuckles nervously to himself. He does a deep breathing exercise to calm himself down...

DISSOLVE TO:

JAIL CELL - MINUTES LATER

Griffin has fallen asleep. WE HEAR A CRASHING SOUND, SHOOTING! MEN SCREAMING HORRIBLY (AS IF BEING EATEN ALIVE!) THE BEAST GROWLING, THRASHING AND CRASHING! AND IT'S GETTING CLOSER! And then virtual silence...no more screaming, no more shooting. The beast has eaten EVERYONE! Then, a long shadow forms in front of the cell - beast is in the room. Griffin freezes. The Beast comes into view, it's muzzle now DRIPPING WITH FRESH BLOOD, it sniffs the ground - it smells Griffin - it's ears go back, it looks up, sees Griffin and instantly lunges butting it's head against the bars with a BANG!!

Cracks form in the cement where the bars meet the ceiling!

Griffin backs up against the rear wall!

 GRIFFIN
 (yelling to anyone)
HELP! HELP ME! SOMEBODY HELP ME!

The beast backs off, paces for a moment, scratches the ground in frustration, then LUNGES AGAIN, butting and butts bars! BANG!!!

The cracks in the ceiling are bigger, pieces of concrete are coming loose and falling!

The beast bites the bars - the beast, backs off, paces, staring, foaming at the bit, then suddenly THROWS itself at the bars again - and this time the bars come loose at the ceiling, the whole metal gate comes loose and is open at the top about a foot! The beast pushes it's snout against the opening, pushing it's snout it, and pushing the entire assembly down, which comes down against Griffin's chest, crushing him, but not killing him, pinning his arms down with only his head exposed! The beast steps in, walking on the bars, crushing Griffin's body with it's weight - he howls in pain and fear!

(CONTINUED)

The beast opens it's jaws wide - rears it's head back roaring in victory, saliva dripping off it's teeth, then it drops his mouth down over Griffin's head...

GRIFFIN'S POV

...the beasts mouth completely envelopes our view and THE FRAME GOES BLACK!

GUARD (O.S.)

Mr. Black, your bail has been set.

FADE IN:

GRIFFIN'S POV

Griffin's covered in sweat, tossing and turning - dreaming. He wakes with a jump.

GRIFFIN

(realizes it was a
dream, relieved,
amused, chuckles)

Oh...!

INT. - VICTORVILLE COUNTY COURTHOUSE - MORNING

Griffin comes with Marcy. She's bailed him out. She's smiling, but she's not sure what's actually happened.

MARCY

Alright, we're out of the courthouse - now tell me what happened.

GRIFFIN

(amused and excited)

Marcy - you know how you think all the men you meet are sane when you first meet them and then they become crazy? Well - I'm gonna take the cake, make that cake with name on it - because those guys weren't crazy, those guys merely standard-issue neurotics - but me? You're gonna think I'm totally flipped crazy gone bonkers insane basket case!

MARCY

(amused, but think
she's being put on)

Oh...?

(CONTINUED)

GRIFFIN
Full-blown psychotic!

 MARCY
 (smart-assed,
 dreading)
You weren't....abducted by aliens?

 GRIFFIN
Oh no! *That...*would be less weird
than what actually happened! *That*
would be kind of a relief.

 MARCY
 (beat)
Let me guess...

 GRIFFIN
Go ahead! You guess!

 MARCY
Hm. Last night you were going to
prove to your werewolf that he's not
a werewolf.

 GRIFFIN
Yeah...?

 MARCY
Does it have anything to do with
that?

 GRIFFIN
Brace yourself...

 MARCY
Oh c'mon...!

They come to the impound lot and Griffin points to his
Ferrari - which is thoroughly trashed.

 MARCY (CONT'D)
Jesus Christ - what happened?

(CONTINUED)

GRIFFIN

(points)

That is the work of a werewolf.

MARCY

A werewolf attacked your car?

GRIFFIN

It chased me.

MARCY

It looks like it caught you.

GRIFFIN

Almost. Can I tell you something about a werewolf?

MARCY

Be my guest.

GRIFFIN

They run out of steam around a 100.

MARCY

Oh.

GRIFFIN

(amused she thinks
he's joking)

You think I'm joking, don't you?

MARCY

God, I hope so!

GRIFFIN

(quickly)

What'll you see the videotape.

MARCY

You have a videotape of...the
werewolf attacking your car?

GRIFFIN

No. I have a videotape of a *man*
changing into a werewolf!

(CONTINUED)

MARCY

(beat, mock
excitement)

Well...isn't that something? We
could get a pretty penny from
Geraldo with that!

GRIFFIN

Oh - I'm sure they'd pay a fortune -
but you can't tell anyone.

MARCY

Oh? And why is that? I can't wait
to hear! Tell me tell, go ahead

GRIFFIN

Client patient privilege - there's
something we have in common - we
both have jobs with client patient
privilege.

MARCY

I wasn't sure you were Mr. Perfect,
but now...?!

GRIFFIN

You maybe be able to tell people
eventually, when he's cured.

MARCY

That's good sound thinking, Griffin!

GRIFFIN

I'll be honest with you; I can't
believe it's real myself. It makes
no sense at all - he changes his
form as though he could will his
molecules to change...

(off on a tangent)

Although he isn't exactly willing -
as he pointed out to me - it takes
over. See, at first I thought it
was a control issue with him - the
idea that something or someone is
controlling you is a pretty straight-
forward example of paranoia.

(beat)

But then I was thinking, paranoia is
a fear of outside forces trying to

(MORE)

(CONTINUED)

GRIFFIN (CONT'D)

control you, this is an intense fear of actually changing. And he believes it's really happening - so in that regard this is *psychoses*. So it's a little different, it's more like a...kind of like pathological fear of change, kind of a pathological...conservatism.

(amused)

But...I was wrong!

MARCY

(beat)

Thank God I didn't sleep with you!

Griffin is amused.

INT.- MARCY'S MERCEDES - DAY

They're on the dirt road and they arrive by the barn where the Doberman's usually run up, but this time - no Doberman's.

GRIFFIN

(soberly)

Could you stop for a second?

Marcy stops. Griffin gets out and looks around. He sees spots of dried blood everywhere.

GRIFFIN (CONT'D)

(glumly)

It ate the dogs.

MARCY

It ate the dogs?

GRIFFIN

My neighbor had 6 dogs - Doberman's, really sweet dogs.

MARCY

It ate six dogs?

GRIFFIN

Yeah.

Griffin gets back in the car. They continue. Griffin feels bad. Marcy's Mercedes turns a corner and WE SEE THE CABIN.

(CONTINUED)

Besides the smashed window it looks pretty normal.

GRIFFIN (CONT'D)

LOOK! It came through that window!

Marcy stops the car. They get out and go to the door.
Griffin unlocks the door and opens it. They step inside.

INT. - GRIFFIN'S CABIN - DAY

The place has been thoroughly trashed. Marcy is impressed.
Griffin points to the floor.

Marcy looks down.

INSERT - MARCY'S POV

We see deep gouges in the wood floor where the beast's claws
dug in.

BACK TO

Griffin looks at Marcy, then makes a "clawing" motion with
his hand. Marcy nods like "OH YEAH" - and makes the clawing
motion back. Griffin is amused - he motions for her wait,
makes his way across the living room and disappears into the
basement. Marcy wanders back out, looks around at the
trees, the flowers, the wind - it's very quiet. Too quiet.
She turns and SEES SOMETHING! It's...

ARCHIE

...holding a bushy branch over his genitals. He waves.

ARCHIE

Excuse me! Sorry! Do you know Dr.
Black?

MARCY

He's downstairs. Are you the
werewolf?

ARCHIE

(looks betrayed)
What did he say?

MARCY

That you're a werewolf and that you
chased him.

(CONTINUED)

ARCHIE

(leery)
Who're you?

MARCY

I'm Marcy. I'll bet you're looking
for a pair of pants now, aren't you?

ARCHIE

Well, yes as a matter of fact.

BASEMENT

The place is a mess. Griffin - with a flashlight digs
through the debris and finds the videocamera. It's knocked
over under some stuff.- and

CLOSE - CAMCORDER

Then lens has been crushed, but the rest - the part that
holds the cartridge, looks okay.

OUTSIDE OF GRIFFIN'S CABIN

Griffin comes out - sees Archie - who's upset. Griffin
lights up and comes over.

GRIFFIN

(excited)
ARCHIE!
(comes over)
Archie - we are ON to something
here! Something VERY big and VERY
exciting!

ARCHIE

(doesn't feel
comfortable talking
in front of Marcy)
You told me you wouldn't tell
anybody.

GRIFFIN

What do you mean?

ARCHIE

This woman outside - she knows
something.

(CONTINUED)

GRIFFIN

Oh yes, Marcy - I told her, you're right. Archie, Marcy is one of the top criminal attorneys in the country. And I did tell her, yes. I was trying to get away from you and I was arrested for speeding - she bailed me out and...I did tell her what happened - I should have discussed it with you first, but in the excitement - you know, you're going to need an attorney and you couldn't have a better attorney than Marcy. But again, I'm sorry, I should've

(off Archie's silence)

And she's not allowed to tell anybody.

ARCHIE

That's what you said.

GRIFFIN

(firmly, sincerely)

Archie, I understand that you feel betrayed, but I'm on your side, and you're going to need an attorney. If you don't want Marcy, say the word - there's really nothing to worry about because she doesn't believe you anyway.

ARCHIE

(beat)

You should've discussed it with me first.

GRIFFIN

Yes, I know.

ARCHIE

(beat)

Do you trust her?

GRIFFIN

Yes, I do

ARCHIE

Have you known her long?

(CONTINUED)

GRIFFIN

(beat)
No, I haven't known her long.

ARCHIE

How long have you known her?

GRIFFIN

(beat)
A couple of days.

ARCHIE

A couple days?! That's not very long!

GRIFFIN

Archie, she doesn't even believe it, so...

ARCHIE

That's besides the point, isn't it?

GRIFFIN

Yes.

ARCHIE

You trust her, but she doesn't believe you! She doesn't trust YOU!

GRIFFIN

If I were her, I wouldn't believe it either.

Griffin picks up the camera.

INT. - MARCY'S MERCEDES - DAY

On the way home. Griffin sits in the back, (clothed) and quiet.

GRIFFIN

(to Marcy)

Archie is upset that I told you. I have betrayed our patient/client privilege.

(CONTINUED)

MARCY
That's right.

ARCHIE
Can I ask you what you know?

MARCY
Uh...that you're a werewolf.

ARCHIE
Oh. We'll that's true. I'm not.

MARCY
Oh.
(quietly to Griffin)
He forgot his lines.

GRIFFIN
Ask him why.

MARCY
Why?
(to Archie)
Why...aren't you a werewolf?

ARCHIE
Because, yah see, a wolf is a member
of the canine family, it's a dog,
right?

MARCY
Yeah?

ARCHIE
And a dog's claws are sticking out
at all times. But my claws?
(indicates making a
clawing motion)
Retractable - like a cat.

MARCY
(amused, makes
clawing motion back)
So, I guess that would make you
a...were-cat.

(CONTINUED)

ARCHIE
That's what Dr. Black said.

MARCY
Did he really?

GRIFFIN
Yes, I did.

MARCY
(drops a bomb)
Archie...can you tell Marcy about
those people in Sunland?

ARCHIE
I don't know what you're talking
about.

GRIFFIN
If Marcy's going to be your
attorney, you have to tell her
everything you know - otherwise she
can't defend you.

CUT TO:

INT. - GRIFFIN'S HOUSE - AFTERNOON

Marcy and Archie sit on the couch. Griffin's at the VCR -
he comes back with a remote in his hand. Marcy is now
thinking this is some very elaborate joke. She sits on the
couch with her arms folded.

GRIFFIN
Here we go...

The image comes on suddenly and we see the back wall of the
basement...

GRIFFIN (CONT'D)
Oh shit! Goddamn it!
(to Marcy)
I had him from the chest up - but he
fell off the chair when he fell
asleep.

ARCHIE
You didn't change the perspective?

(CONTINUED)

GRIFFIN

No.
(pissed off)
SHIT!

Marcy watches. They keep watching. WE HEAR A LOT OF
COUGHING, GAGGING SOUNDS...

MARCY

Good effects.

ARCHIE

She doesn't believe it.

Finally we see a quick blurry frame of something leaping in
and out of part of a frame...

GRIFFIN

(jumping around
pointing at screen)
There - there! D'you see it?!!
D'you see it?!!

...and we hear more trashing, then the lights go off, more
trashing, then it stops. Griffin plays it back - once again
we see a blurry thing, but it's not too convincing. Griffin
looks at Marcy.

GRIFFIN (CONT'D)

That's it.

MARCY

(dryly)
Well...Griffin, that's some tape.

Griffin reverses the tape, then puts it on slo-mo, and they
watch it, but this time Griffin freezes the frame. It's
kinda blurry, but it looks like part of a dog, but blurry.

GRIFFIN

There it is!

ARCHIE

Huh. Lookit that - I never seen
what I looked like.

MARCY

What do you think you look like?

(CONTINUED)

ARCHIE

(beat)
Looks like a blurry...dog.

MARCY

That's what I was thinking.
(gets down and looks
close, then to
Griffin)
Yep, you got a great blurry shot of
a big dog in your basement.

GRIFFIN

Stop being an attorney for one
second.

MARCY

I can't.

GRIFFIN

Have you ever see a dog that looks
like that?

MARCY

Alright, you have a blurry shot of
weird-looking dog in your basement.
(adding)
And I don't see anyone changing.

ARCHIE

She's right.

GRIFFIN

Hm.

MARCY

I must say - this smacks of all the
flakiness of someone pawning off a
hubcap as a U.F.O.

Archie laughs.

GRIFFIN

(thinks)
Then we'll do it again, and we'll do
it right.

(MORE)

(CONTINUED)

GRIFFIN (CONT'D)

We'll get it on tape, from different angles and we'll get it growing to it's full size - we'll document it properly...

(to Marcy)

And you can be there and watch!

MARCY

(imagine!)

Tonight on Geraldo! Watch a man change into a werewolf!

ARCHIE

(cringes, upset)

Not a werewolf!

MARCY

Oh yeah, sorry.

(adding)

It does look very dog-like.

ARCHIE

(looks, shrugs)

'Bout as much as it looks "cat-like".

MARCY

Yeah, I suppose.

GRIFFIN

(to Archie)

Archie, what if we made a big cage...

(indicating size)

...out of steel "I" beams - and bolted onto a concrete pad? You think it would hold you?

ARCHIE

Maybe...

(beat)

As long as you don't feed me.

(to Marcy)

The more I eat, the bigger I get.

MARCY

Is that right?

(CONTINUED)

ARCHIE

Yeah. And the bigger I get, the more I eat.

(to Griffin)

Doctor Black...?

GRIFFIN

Yes?

ARCHIE

You're convinced I've got a problem, now, right?

GRIFFIN

Oh yeah!

ARCHIE

Well...do yah think there's something you can do for me?

And Griffin realizes something that he's been forgetting - that Archie has a horrible problem and wants help. This sobers his enthusiasm.

GRIFFIN

Archie, once I get it on videotape, I'm going straight to the National Institute of Health - it's the leading scientific organization in entire world - once we have them onboard, we'll have the world's leading scientists behind us. If anyone can do it, if anyone can help you, they can.

(beat)

Until then - I'm going to run you through every test imaginable.

INT. - MARCY'S MERCEDES IN FRONT OF ARCHIE'S HOTEL IN THE VALLEY - NIGHT

Archie waves as they drive off.

GRIFFIN

You think I'm crazy?

MARCY

(beat)

Yeah. You don't expect us to keep dating now do you?

(CONTINUED)

GRIFFIN

Well...let's just be friends and in a month, when you're convinced, when you say "Oh God I'm so sorry for not believing you" - then we'll pick up where we left off.

MARCY

Okay.

GRIFFIN

But you ARE Archie's attorney now, right? I will pay you.

MARCY

I don't know.

GRIFFIN

Contingent that what I'm telling you is true?

MARCY

Alright.

GRIFFIN

Good

(beat)

Let me ask you something - before this happened - what...how did you feel about me?

MARCY

(beat)

I'm now embarrassed to admit it...

GRIFFIN

Yeah...?

MECHANIC

I was...sort of...crazy about you.

(suddenly, firmly,
giving him his last
chance out)

IS THIS A JOKE? This is your last chance, because if it is a joke and you don't come clean with me right now, I will never talk to you again and I'm serious. IS THIS A JOKE?

(CONTINUED)

GRIFFIN

No.

MARCY

Oh God...

GRIFFIN

Let's make a friendly bet - if Archie changes to your complete satisfaction - what would you care to wager?

MARCY

I have a rule - I don't make bets with crazy people, it's just not fair.

GRIFFIN

Would you kiss me?

MARCY

I have another rule - which is I don't kiss psychotics - it's a little prejudice of mine.

GRIFFIN

You'd only have to kiss me if he changes, and if he changes then I wouldn't be a psychotic - so the rule doesn't apply.

MARCY

(beat)

I guess you got me there

(beat)

Okay, if Archie changes into a werewolf I will kiss you.

EXT. MONTAGE - DAY

Griffin is standing with an ARCHITECT, a CONTRACTOR and a STRUCTURAL ENGINEER - looking at the cage being built - 20 foot tall, 18" steel "I" beams have been sunk and bolted to the thick cement pad. Marcy walks up and stands behind Griffin.

ENGINEER

How strong? REAL strong.

(CONTINUED)

GRIFFIN
Strong enough to hold...let's...King
Kong?

 ENGINEER
 (looks at structure)
It's strong enough to hold the whole
Kong family.

 GRIFFIN
Good.

They're amused. Griffin notices Marcy approaching.

 GRIFFIN (CONT'D)
Oh.
 (to others)
Excuse me.

He walks off to talk with Marcy.

 GRIFFIN (CONT'D)
Hi.

Griffin kisses her on the cheek.

 GRIFFIN (CONT'D)
I'm glad you came.
 (beat)
I've been doing a little research.
Do you know anything about the
Celts?

 MARCY
The basketball team?

 GRIFFIN
No, the ancient civilation.

 MARCY
Uh...not really.

 GRIFFIN
They originated in Germany, moved
all over Europe, ended up in
Scotland and Ireland.
 (MORE)

(CONTINUED)

GRIFFIN (CONT'D)

All of western folklore originated from the Celts. Their religion came from the Druids - very daemonically-based. Archie told me he was born in a cave - that his parents were spelunkers and...

MARCY

Really? They were..."spelunking" when he was born?

GRIFFIN

Yes. And on an island in Loch Derg called Cruachan. According to one book I read, there's a cave on an island in Loch Derg known as...get this...St. Patrick's Purgatory - and is regarded as - "the mouth of Hell."

MARCY

And?

GRIFFIN

(beat)

Maybe Archie was born in that cave.

MARCY

So he's possessed or cursed?

GRIFFIN

Who knows? Now get this - there were three great scourges in Ireland and one of which, and I'm quoting was in the "form of a dog".

MARCY

(playfully
disappointed with
him)

Griffin - a dog? You forget...
(makes clawing motion)
...retractable claws!

GRIFFIN

Right, I just wanted you to know.
(MORE)

(CONTINUED)

GRIFFIN (CONT'D)

Because when he changes and the police start snooping around, I want you to be prepared.

MARCY

Good. Thanks.

GRIFFIN

You're welcome.

Griffin's looks at the cage. So does Marcy.

MARCY

(dryly)

You know, Griffin, I'm not sure that's gonna hold Archie?

GRIFFIN

I'm not sure either.

MARCY

I was kidding.

GRIFFIN

Well, I'm not.

(amused to tell her)

So, I got some insurance.

(indicated for her to follow)

MARCY

Werewolf insurance?

GRIFFIN

(smiles sheepishly)

The Druids believed they could kill demons with silver-tipped spears.

MARCY

So your insurance is in the form of...?

GRIFFIN

Silver bullets.

(CONTINUED)

MARCY

Of course.

(beat, off Griffin's
look)

And where do get silver bullets?
The Long Ranger?

Opens his trunk, pulls out a box and opens them - there are
ten extended clips filled with shiny silver bullets.

GRIFFIN

I had 'em made. And I gotta tell
you, silver bullets are not cheap.

MARCY

I'm sure - who made them?

GRIFFIN

Jeweler.

MARCY

This looks like a clip to an assault
weapon.

GRIFFIN

An UZI.

MARCY

(uncomfortable)

You have an UZI? Where'd you get an
UZI?

GRIFFIN

I use to do a little work for the
criminal system - and one of my
patients use to sell guns and...

MARCY

Is a criminal - okay -Griffin, I
don't like where this is going.

GRIFFIN

(teasing)

After all, I'm not just crazy, I'm
heavily armed.

(CONTINUED)

MARCY

It's not funny. This is scary.

GRIFFIN -

(amused)

Disgruntled psychiatrist, having
psychotic episodes opens up on...

MARCY

It's not funny. I really don't feel
comfortable with this. You should
not be armed, please.

GRIFFIN

I'm not going to break it out unless
I have to.

MARCY

Oh God...what if you think you see a
werewolf everywhere and you start
shooting?

GRIFFIN

(amused)

I tell you what...

(hands her the box)

...you keep them, keep them in your
trunk and I'll keep the guns in my
trunk. And on the 10th, the moment
he starts to turn you give me the
bullets, okay?

MARCY

(beat)

Is this all of them?

GRIFFIN

Yes.

MARCY

Alright.

GRIFFIN

What're you doing Tuesday night?

(CONTINUED)

MARCY

(firmly)

We're not dating - you agreed - no dating.

GRIFFIN

It's not a date - we're having a dress rehearsal - you should come.

CUT TO:

EXT. - THE MONSTER CAGE - NIGHT

Archie's sitting in the middle of the cage, covered with a thick net made of heavy chain secured to the foundation by over-sized "eye" bolts sunk into the concrete pad.

Outside each of the four walls is a camera operator and a video camera on tripods. A camera is mounted overhead.

There are lights everywhere.

Griffin's at the front, holding a bullhorn and manila folder in the other. Marcy stands with him, terribly amused.

MARCY

Look at him! This is so funny.

GRIFFIN

(indicating Archie,
toying with
hyperbole)

That...is the most dangerous man on the face of the earth!

MARCY

And it shows!

GRIFFIN

(thru bullhorn to
Archie)

Archie, how do you feel?

ARCHIE

(not joking)

Extremely constricted.

A few chuckles all around.

(CONTINUED)

GRIFFIN
(to Archie)
Good.

More chuckles.

GRIFFIN (CONT'D)
(to video operators)
Alright people, that's it for
tonight.
(holds up a manila
folder)
Here are the release forms - please
have it signed when you come back
tomorrow.

Griffin puts the forms down. The operators start taking
their cameras off the tripods as Griffin goes into the cage.
Griffin starts unlocking the chains when Archie reacts to
something in the distance.

ARCHIE
What's going on?

Griffin looks up.

IN THE DISTANCE
...12 police cars approach with
flashing lights. The cars park and
cops get out with hands on their
guns.

Joe MacDonald gets out of one car, gives directions to a cop
who goes into the cage and up to Archie.

COP #1
Archibald MacLeish - you're under
arrest - you have the right to
remain silent. If you cannot afford
an attorney, the court will appoint
one for you...

CUT TO:

INT. - POLICE STATION - NIGHT

Griffin waits. Marcy comes out. They walk and talk.

MARCY
It's for the murders in Sunland
alright. They think he did it.
(MORE)

(CONTINUED)

MARCY (CONT'D)

They think HE thinks he's a werewolf. But they don't think he's a werewolf.

GRIFFIN

What do they think?

MARCY

I don't know.

A man in a suit comes up to Griffin and hands him a manila envelope.

YOUNG MAN

Dr. Griffin Black - you have been served...

GRIFFIN

(looks at subpoena)
The 12th?!!

MARCY

Yeah.

GRIFFIN

That's the full moon!

MARCY

Yes.

GRIFFIN

They want me to testify!
(walks off, pacing)
Marcy - he can change two o'clock on the afternoon of the full moon!

MARCY

Griffin - what're you afraid of?
That he'll change in court?

GRIFFIN

Yes!

MARCY

That would be interesting!

(CONTINUED)

GRIFFIN

What happens if I don't show up?

MARCY

You'll be in contempt.

GRIFFIN

(shrugs)

I'll be alive.

MARCY

They might issue a bench warrant and arrest you and bring you in.

GRIFFIN

I'll take my chance...

(beat)

Marcy - you have to get a postponement, can you do that?

MARCY

Griffin, don't...do this.

GRIFFIN

Can you get a delay? Just one day!
For one day, please! Just this one thing!

MARCY

I can't go in front of the judge and say "excuse me your honor - my client is a werewolf and he could change in court and..."

GRIFFIN

(interrupting)

Can you make up something?

They get to Marcy's car. She gets in.

MARCY

(to Griffin)

No.

EXT. - COURTHOUSE -- DAY

It's raining heavily, a gloomy day.

INT. COURT - DAY

Marcy sits with Archie, Griffin is behind her. The place is full of reporters in the public section. Joe's there, he's just finished questioning a cop on the stand. The judge knocks his gavel down.

JUDGE

Okay, I think we should break for lunch now. Court will be adjourned until 2 o'clock.

Marcy stands up, Griffin goes to her.

GRIFFIN

I'm going now.

MARCY

Okay, you go.

GRIFFIN

Marcy - listen to me, please, just this one thing, listen...

MARCY

I'm not going with you.

GRIFFIN

Just listen, please...

MARCY

Alright, I'm listening

GRIFFIN

(indicating Archie)

He gets a tickle in his throat first...

ARCHIE

That's right.

GRIFFIN

...that turns into a cough, that turns into a gag, and then he...goes down on all fours...that's when he starts to change.

(MORE)

(CONTINUED)

GRIFFIN (CONT'D)

If that happens, don't wait - just get out of there! Get in your car, drive as fast you can and meet me up at my cabin and we'll watch it on TV, okay?

ARCHIE

Yes, that's good advice, Marcy you should listen to him.

MARCY

(amused, but
impatient)

I'm listening.

GRIFFIN

You remember where my cabin is?

MARCY

Yeah.

GRIFFIN

Where is it?

MARCY

Uh...

GRIFFIN

101 to 62, 101 to 62, turn left for one mile, then right at the scarecrow.

MARCY

(sighs)

Got it.

GRIFFIN

Archie, I'm sorry about this.

ARCHIE

It's alright, no believes it 'til they see it. I feel bad because it could happen in here, which means I'm gonna kill a lot of people and be loose in the city.

(MORE)

(CONTINUED)

ARCHIE (CONT'D)

I'm gonna do a lot of damage - OR,
it's gonna happen in jail and I'm
gonna eat a lot of criminals, and
then I'm gonna get very big, and get
out and be

GRIFFIN

I'm going now.

MARCY

Got it - goodbye.

GRIFFIN

Tomorrow - you're gonna give me that
kiss.

MARCY

I wish it were true. Loose in the
city. It's an ugly situation anyway
you look at it.

INT. - COURT - EARLY AFTERNOON

Court has just started. Marcy sits with Archie. Joe MacDonald is standing.

JOE

For my next witness I'd like to call
Dr. Griffin Black.

An assistant comes in, goes up to Joe and says something to him.

JOE (CONT'D)

(to judge)

Your honor we have a problem, our
next witness is not present.

JUDGE

Do you have another witness?

JOE

Yes sir, but this particular witness
has evidence critical to our case
that cannot be obtained from any
other witness. We would request
that the court issue a bench warrant
and bring him in to testify.

CUT TO:

INT. - GRIFFIN'S FERRARI - DAY

Griffin's on the highway heading out of town, when he
glances in his rear-view mirror.

REAR VIEW MIRROR

And there's a highway patrol car. The red lights come on.

EXT. - HIGHWAY - GRIFFIN'S CAR - DAY

Griffin's handcuffed in the back seat of the CHP car.

The hood is up on Griffin's car - the CHP pulls out an UZI.

HIGHWAY PATROLMAN (O.S.)

Well...what have we here?

CUT TO:

EXT. - COURTHOUSE - AFTERNOON

The patrolman gets Griffin out of the CHP and leads Griffin toward the courthouse.

GRIFFIN

Do you know what time it is?

PATROLMAN

Almost three o'clock.

Griffin jerks free and runs as fast as he can, but it's hard and kinda clumsy running with handcuffs on. The patrolman catches him easily. He grabs Griffin's arm tightly, and yanks him off toward the courthouse.

INT. - COURTHOUSE

Griffin and the patrolman walk down the hall.

GRIFFIN

I have to pee.

PATROLMAN

Don't think about it.

And Griffin tries to yank free, but the patrolman's grip is too strong. So Griffin just collapses.

GRIFFIN

I'm not going in there.

The patrolman yanks on Griffin's arm and it's painful, yanking him to his feet. Griffin goes down again. A cop comes to the patrolman's aid. They grab Griffin under the arms and nearly carry him along.

INT. - COURT - DAY

Griffin is led in - WEARING HANDCUFFS AND LEG IRONS. Marcy is surprised by this. Griffin looks over at Archie, terrified.

JUDGE

(to bailiff)

Why is he handcuffed like that?

BALIFF

He's made repeated attempts to escape.

(CONTINUED)

JUDGE
(confused, to Griffin)
Is that true?

GRIFFIN =
Yes it is, your honor I've been
trying to escape because I didn't
want to be in the same room with
that man...
(points to Archie)
That man...is a monster!

Some chuckles from the public section. Archie couldn't look
more harmless. The judge slams down his gavel.

JUDGE
That's enough out of you. I want to
remind you - you are a witness in a
court of law and you should act
accordingly. Do you understand?

GRIFFIN
Yes, your honor.
(to Archie)
How're you feeling? How's your
throat?

JUDGE
(hits gavel three
times HARD, firmly)
This is your last warning, if you
speak out again you'll be in
contempt of court. Do you
understand me now?

GRIFFIN
Yes, I do, your honor, but can I
explain my situation.

JUDGE
No. That's enough out of you thank
you, now please be quiet.
(to baliff)
Baliff? Please swear in the
witness.

The 'baliff approaches Griffin with a bible.

BALIFF
Raise your right hand.

(CONTINUED)

Griffin goes to raise his right hand when Archie coughs...and Griffin jumps. Archie looks at Griffin.

ARCHIE
(apologetically)
S'alright - just swallowed the wrong way.

JUDGE
(slams gavel)
That's enough. If either of you speak out in this courtroom again I assure you - you will be in contempt of court.

Marcy is embarrassed.

GRIFFIN
(to the judge and everyone in court)
Listen to me and listen closely! I know it sounds ridiculous and absurd...
(points to Archie)
...but this man...

JUDGE
(bangs gavel)
Alright...you're in contempt...

GRIFFIN (CONT.)
(motioning towards Archie)
...is a MONSTER!

The public section laughs. Marcy wants to hide.

JUDGE
Order! Order!

GRIFFIN
He can change his form and if does, he will kill you and eat you! It starts with a cough, he coughs and then, he goes into a convulsion and then...

Marcy looks away, it's painful for her.

(CONTINUED)

JUDGE
(interrupting)
Dr. Black...!

GRIFFIN
(rises)
HE COULD CHANGE ANY MOMENT NOW!

The public section is eating this up. We HEAR a lot of "hub-bub".

JUDGE (CONT.)
(pounding gavel)
...sit down and shut up or...!

GRIFFIN
(notices public section)
...IF you aren't dead!

JUDGE
...I'll have you removed from the courtroom!

GRIFFIN
("removed?", to the judge)
FUCK YOU! FUCK YOU! FUCK YOU!

JUDGE
(to bailiff)
Bailiff, removed this man and charge with contempt with a sentence of one month in jail!

WE HEAR THE "HUB-BUB" dying down, and then WE HEAR ARCHIE HACKING. Griffin quiets and freezes as he looks at Archie - who is now hacking - he's going to change.

GRIFFIN
Oh Jesus!

JUDGE
(to Archie)
Are you okay?

GRIFFIN
It's starting! He's CHANGING!

(CONTINUED)

Archie falls off his chair behind the table. The public section gets up and looks.

But the judge cannot see him. He hits his gavel.

JUDGE

Order, order, order, please sit
down, everyone return to your
seats...

The cop taking Griffin out sees the commotion and stops and the door.

GRIFFIN

(whispering)

Don't stop! Don't stop!

But the cop stays nonetheless.

GRIFFIN (CONT'D)

(to Marcy)

MARCY! MARCY!

Marcy looks up, dumbfounded. The judge continues to hit his gavel.

GRIFFIN (CONT'D)

GET OUT OF HERE!

The public section is going crazy, looking over each other's shoulders...they see something! And some are horrified by what they see, others clamor to look.

GRIFFIN (CONT'D)

Now! NOW!

Marcy takes a few steps backwards, but can't keep his eyes off Archie.

The judge POUNDS his gavel.

Marcy looks up at Griffin.

Griffin mouths the words "GO!" Emphatically, pleading.

Marcy turns and leaves the out of the courtroom.

JUDGE

(slamming his gavel)

Order! Order! Order! What's going
on there?

(CONTINUED)

Joe comes over and looks behind the table.

JOE

Oh my God!

Reporters are starting to gasp and scream. Some people leave the room, others press closer to watch. And the judge continues hitting his gavel.

The cop holding Griffin lets go of Griffin and pulls his gun out. Griffin grabs the keys off the cop's belt, steps back behind the cop, turns and hobbles out the exit.

And the judge is still smacking that gavel.

THE BEAST appears - it's front paws on the table, fully changed, baring fangs, and growling.

JUDGE

(hits gavel)

Order!

(sees beast)

...oh my God...!

The beast jumps up, kicks off the defense table, lunges twenty feet across the court toward the bench, and lands on the judge, it's jaws clamping down on the judge's neck and pulling him down behind the bench. WE HEAR THE JUDGE SCREAM FRANTICALLY, then he stops with a faint groan AND THEN WE ONLY HEAR THE SOUND OF BONES BEING CRUNCHED AND THE BEAST CHOMPING FURIOUSLY, GROWLING.

THE PUBLIC GALLERY goes crazy, screaming, fighting falling, rioting, stepping on each other to get out.

The beast's head pops up from the bench, it's muzzle bloodied, a piece of the judge's robe dangling from it's jaws! THE COP runs up, his gun drawn, takes aim and fires frantically - PLAM! PLAM! PLAM! PLAM..!

The bullets hit the beast with all the impact of puffing into a cat's face. It merely blinks, but the sound irritates it's sensitive sense of hearing - it's ears go back, it's nostrils flare - and leaps at...

THE COP - who screams! The beast takes him down, pins him to the ground, chomps on his shoulder and yanks his arm off!

INT. - MAIN HALL IN COURTHOUSE BUILDING

TOTAL PANIC! People pushing and scream as they run out, a few cops with guns draw rush upstream. O.S. WE HEAR GUNSHOTS and SCREAMS! Then Griffin hobbles past, looking back over his shoulder as he does.

EXT. - COURTHOUSE - DAY

Griffin comes out, sits down and unlocks the cuffs and legirons. The moment they're off, he gets up and the moment after he bolts, a terrified cop runs out of the courtroom - immediately followed by THE BEAST - who bursts through the courtroom doors with an enormous CRASH and grabs the cop, jaws down onto his leg hard, shakes - tearing off the leg and starts chewing. The beast is bigger now - a little bigger than it was when it was chasing Griffin's car!

GRIFFIN

Griffin is running alongside a man - who screams in panic with a very high-pitched scream. Griffin looks back...

...the beast's ears perk up and look in their direction.

The beast takes off toward them, going right for the screaming man, knocking him down with a swipe. Griffin veers off - but there's no place to hide - up ahead there's an open manhole cover blocked by sawhorses. Griffin crawls into the hole and looks at the beast.

The screaming man gets up to run, but the moment he's up, the beast bites him - crushing him slightly - maybe breaking a rib or two, then lets him go - it wants the man to run off so he can grab him - like a cat with a mouse. The screaming man gets up and runs about twenty feet, but the beast leaps, swipes him again, knocks him down, then jumps on the man with both paws, envelopes the screaming man down to his chest, THE SCREAMING MAN'S SCREAMING IS MUFFLED! The beast chomps down. THE SCREAMING HALTS!

Griffin is horrified when A GUST OF WIND BLOWS UP FROM BEHIND GRIFFIN, blowing papers and dirt and debris - toward the beast!

THE BEAST chewing nonchalantly, lifts it's head up straight and swallows. It's about to bite into the carcass again when...it freezes. It's nostrils flare, his head lifts and he sniffs the air, then his head drops and he sniffs the ground. Then he looks up and freezes as he sees....

GRIFFIN - another gust of wind blows behind him.

THE BEAST is look right at Griffin - it's ears go back and it scrambles towards Griffin, growling furiously!

GRIFFIN turns - no place to hide but into the open main - he jumps in and drops down the narrow drain chute.

IN THE DRAIN

Griffin drops ten feet into nearly 3 feet of water where the drain is connected to a (3 foot) drain with a pretty strong current (it's raining outside). Griffin looks up.

(CONTINUED)

GRIFFIN'S POV - THE BEAST

...tries to come in after him, but the opening's too small, it pulls out, growls and snorts - it's pissed off. It

GRIFFIN

...crouches in the water. The beast's paw is four feet short. Griffin looks up...

GRIFFIN'S POV

...the beast pulls out, looks, snorts, and tries again, this time reaching harder, working in a little closer, but not much. The beast pulls out, growls, then walks off, comes back, walks off, comes back, then walks off. And there's no beast. No sound. Just a big gaping hole.

GRIFFIN

...listens carefully. We HEAR NOTHING BUT SIRENS AND AMBULANCES. Griffin starts up very, very slowly, he gets to the top and cautiously pokes his head out...

...AND THE BEAST IS RIGHT BEHIND HIM waiting quietly like a Sphinx! As soon as it sees Griffin it leaps, Griffin turns, sees it...!

GRIFFIN

OH SHIT!

The beast takes a swipe, and Griffin ducks to the side and the beast's paw whooshes by, scraping up some cement and missing claw off Griffin's head by less than an inch! Griffin drops back down and splashes into the water again! He looks up.

GRIFFIN'S POV

THE BEAST is reaches in, but it still can't get to Griffin, this time, in frustration, the beast bites into the side of the cement hole that's stopping him, to no avail, then bites down harder and breaks off a piece, exposing the soft dirt underneath! The beast stops, and carefully sniffs the dirt, then paws at it - recognizes it as dirt, then breaks off another chunk, then another, then starts pawing at the dirt...!

GRIFFIN

...blocks the dirt from his eyes, and takes refuge in the drain - and thought it's nearly full of moving water - there's about a six inch gap of air, and if he turns his head sideways - he can breathe. But the current is strong and he has to brace himself lest he get taken down the drain, and into the darkness. Then the dirt stops falling.

(CONTINUED)

Griffin rubs the dirt from his eyes, goes over the main and looks up...

GRIFFIN'S POV

...the beast's paw is COMING DOWN FAST - GRIFFIN DUCKS INTO THE WATER AND INTO THE DRAIN! He has no choice - he stops fighting the current and floats down the drain into the, floating with just a few inches of view...his hide sideways - and the current is moving faster! He goes around corners and bends - (not unlike a dark, fully-enclosed water slide) - and then there's a narrow shaft of light up ahead - he passes under it and looks up - passing another another 10 foot tube lined with rungs leading up to a manhole cover. He continues floating, and his drain ties into another, faster-moving pipe - and it's pretty scary. Up ahead there's another shaft of light - another manhole. As he passes, he reaches p and grabs for the rung, but misses it by an inch - and continues down the tube - he tries to stop by grabbing the walls, but the current is too great. Up ahead there's another shaft of light - Griffin psyches himself up for this, gets to it and tries to stop and lunges desperately for the rung - but again, he misses it...way up ahead, there's still another tube...but beyond it the water roars - a bigger drain yet - he approaches the shaft of light and this time he scrambles like an animal, and this time his finger catches and a rung...but it's wet and it slips from his fingers!

Griffin floats down toward the bigger drain, and we can see a lot of light coming in, Griffin turns right, is thrown up

Against the cement wall with a groan, and then he's dumped into a 12 foot tunnel where the current is VERY STRONG! Griffin floats along, and it's a wild ride, but at the end of the tunnel, there's a lot of light...!

EXT. - LA RIVER DOWNTOWN - LATE AFTERNOON

Griffin comes out of the large pipe, and is dumped into a 60 foot wide flood drain of rushing brownish gray water - the LA river. The water is raging and fierce, Griffin swims and struggles to get to the side and struggles to pull himself out onto the sloping shore. He lays on his back catching his breath, in the distance WE HEAR GUNSHOTS and SIRENS.

EXT. - GAS STATION ON ALAMEDA - MAGIC HOUR

Griffin - still drenched waits in front of a pay phone, ringing out his shirt. Marcy's Mercedes pulls up, and she gets out, holding a cell phone.

MARCY

(hugs him)

Oh I am SO sorry.

(MORE)

(CONTINUED)

MARCY (CONT'D)

(beat)
And you're SO wet.

GRIFFIN

(puckers up, points
to his lip)
We had a bet.

MARCY

Yes, we did.
(gives him phone)
Joe's on the phone - he wants to
talk with you.

GRIFFIN

(takes phone)
Hello Joe?

Marcy opens her trunk - she has some dry clothes. Joe talks
as he changes his clothes.

JOE

Hello Griffin - listen...uh - what
the hell are we dealing with here?

GRIFFIN

He's a werewolf, Joe.

JOE

He's awfully big for a werewolf,
isn't he?

GRIFFIN

You're thinking of a movie werewolf -
this is the real thing.

JOE

Oh. So, I take it you know what
we're dealing with here?

GRIFFIN

I know a little.

JOE

It's not responding to bullets or
shotguns.

(CONTINUED)

GRIFFIN

Right.

JOE

Can you tell me what you know?

GRIFFIN

The more it eats the bigger it gets.

JOE

No shit.

GRIFFIN

If you run from it - it'll chase you down until it gets you - and when it gets you, it will kill you and eat you. It has tremendous sense of smell, and it can hear a twig break a quarter mile away.

JOE

How do we stop it?

GRIFFIN

I don't know, but I did read where the Druids believed they could kill demons with silver-tipped spears.

JOE

Silver tipped spears?

GRIFFIN

Yeah. That's where I think the silver bullets come from.

JOE

That's not just the movies?

GRIFFIN

Both. I had some made up.

JOE

(beat)

You have silver bullets?

(CONTINUED)

GRIFFIN

Yeah.

JOE

(sighs)

You think that'll work?

GRIFFIN

I have no idea.

JOE

(beat)

Alright. Why don't you give them to me and I'll make sure they get to the right people?

GRIFFIN

Okay.

EXT. - SPRING STREET POLICE STATION - AFTERNOON

Griffin and Marcy wait in Marcy's car as a squad car driven by a uniformed cop roars up, siren blasting. Joe gets out and comes over to their. Griffin gets out and hands him the knapsack. Joe takes it and looks at Griffin's clothes, then at Marcy - he shakes his head.

JOE

You look better in that shirt than I do.

GRIFFIN

Oh. Sorry.

MARCY

Sorry.

JOE

(shrugs, looks in knapsack)

Thanks - I better get going with these. Where will you be?

Griffin and Marcy exchange looks.

GRIFFIN

I'd like to get out town.

(CONTINUED)

Griffin looks at Marcy and she nods.

MARCY
Call me on my cell.

JOE
Okay.
(uncomfortable)
Bye.

MARCY
Bye.

GRIFFIN
Bye.

Joe gets into the squad car roars off.

GRIFFIN (CONT'D)
That was pleasant.

MARCY
Let's go.

EXT. - FREEWAY ON RAMP DOWNTOWN LA - NIGHT

Marcy's Mercedes goes up a crowded onramp and pulls onto a freeway - which all four lanes are at a standstill. The freeway going the other direction - is also jammed. Cars behind them - pass them on the right hand shoulder, which quickly. Griffin looks in his rearview mirror, then he looks behind him.

GRIFFIN'S POV

The freeway behind him is at a stand still to the horizon.

INT. MARCY'S CAR

GRIFFIN
Damn!

They get out of their cars.

EXT. MARCY'S CAR ON THE FREEWAY - WITH DOWNTOWN LA IN THE
BACK GROUND - LATE AFTERNOON

WE see DOWNTOWN L.A. and the gridlock of hundreds of police cars, with flashing blue lights, trying to contain the beast which is now the size of a bus!

(CONTINUED)

It's up against a highrise, treating into it, clawing out walls, layer by layer, revealing more screaming terrified people (running, hiding closets, bathrooms, etc.) - he beat claws them out and plucks them into it's mouth.

Griffin looks over and sees... -

EXT - JOE'S CAR

...on the other side of the freeway - he too has been stuck in traffic! He and his driver step out of their cars, watching the beast.

GRIFFIN
(points, to Marcy)
Look - it's Joe!
(yelling to Joe)
JOE! JOE! JOE!

Joe turns around and looks - sees Griffin, waves back when...he sees something, A JET HELICOPTER - (an olive-green Sikorsky UH-60A BlackHawk with 16 Hellfire missiles on ESSS pylons) roars past overhead! Heading right towards the beast!

The helicopter hovers about 500 feet over the beast, it's got a 50 caliber machine gun - which opens fire, blasting away at the beast - and doing nothing more than ruffling the beast's fur and catching it's attention!

The beast looks up and sees...the flashing muzzle of the machine gun on the helicopter!

A Hellfire missiles bursts from it's launch, rockets down, land square in the beast's face and EXPLODES! Breaking all windows with a 100 foot radius, lots of smoke and tinkling glass!

The smoke blows away and the beast is still there, unhurt - smoldering and pissed-off!

The helicopter fires off three more missiles!

All three hit the beast again - nothing but smoke, then a moment later, the beast bursts from of the smoke - runs full blast at a highrise, and with claws extended, RUNS UP THE SIDE OF BUILDING LIKE A CAT UP A TREE! IT'S CLAWS TEARING OUT CHUNKS OF CONCRETE, BREAKING GLASS...it goes up 500 feet leaps off the building swipes at the copter and grabs onto the landing gear by one of it's claws!

It swings on the landing gear, pulling itself up and pulling the helicopter down with it's weight. As the helicopter sinks, the beast grabs onto the landing gear with it's other paw, then with it's hind feet, starts clawing wildly at the underbelly of the helicopter!

(CONTINUED)

Kicking off the rear of the landing carriage - the rest of the missile bay, tearing into the "soft" aluminum skin covering...!

The helicopter powers on fully, but only moves forward, dropping quickly...it sways wildly out of control, veering this way and that, heading toward the freeway...!

EVERYONE ON THE FREEWAY (but Griffin, Marcy, Joe and his driver) RUNS OR DUCKS BEHIND CARS!

The copter CRASHES RIGHT ON THE FREEWAY - THE EXPLOSION SENDS CARS AND DEBRIS FLYING - the beast stand unharmed in the smoke and flames, the beast tears into the burning fuselage...!

MARCY

C'mon!

They go to run, but Griffin glances back and sees...!

JOE - TRAPPED UNDER THE OVER TURNED SQUAD CAR

GRIFFIN

...stops, runs back, climbs over the chain link divider.

JOE

(in pain)

I...think my leg's broke...

(swings knapsack over
to Griffin)

Go - get these to 3rd and Figueroa!
They waiting for them!

Griffin puts the knapsack on his back and starts climbing over the chain link divider...

THE BEAST

...is chewing on one of the helicopter pilots when he stops chewing and sniffs the air. He smells Griffin nearby - he growls, ears tilt back and he looks for Griffin...

ANGLE ON GRIFFIN

...who jumps off the chain link fence and starts running across the freeway...

ANGLE ON THE BEAST

...who drops the pilot and immediately tears off after Griffin.

(CONTINUED)

ANGLE ON MARCY

Horrificed - no place to run, no place to hide, Griffin's going to be dead within seconds...

MARCY

OEMYGOD!!

GRIFFIN

...as he runs, he looks back and sees...

THE BEAST

...coming after him, leaping over the divider, sailing through the air...

GRIFFIN

...in a panic - leaps off the onramp...flying through the air when...

THE BEAST

...sails down, jaws wide open, completely engulfs Griffin with one clean gulp (like a swish shot as in basketball) and lands on the asphalt below.

ANGLE ON MARCY

Horrificed!

MARCY (CONT'D)

NOOOOOO!!!!!!

ANGLE ON THE BEAST

The beast tries to swallow, but it can't. It looks confused. It tries to swallow again and again it can't - so it opens it's mouth wide, and hunches it's back up and hacking like a cat with a fur ball K-KAK! K-KAK! K-KAK! It hacks this way and that way, cocking it's head side to side - trying anything - and finally we can see directly into it's mouth...! AND WE CAN SEE A HORRIFIED GRIFFIN wrapped tight around the beast's epiglottis! Trying to keep himself from being sucked down into the beast's throat!

INT. --THE BEAST'S MOUTH

Griffin's feet are caught in the beast's throat - which has tightened around his feet, but not so tight that he's being crushed - and Griffin, tugs and pulls frantically and finally his feet pop out - without his shoes !

(CONTINUED)

The beast tries swallowing again - the saliva glands releasing spittle in powerful squirts all over Griffin - who slams his eyes shut and moves his head aside - the beast's tongue pushes back, his throat tightening up pinning Griffin in a "sweet" spot - where the beast's tongue can't get to him! Griffin yanks his feet out - but his shoes are gone! The beast's throat tightens again, squeezing Griffin enough where he can't breath momentarily, but not enough to actually crush him. The beast's mouth opens and it coughs with a ear-splitting - KAK!! - a tremendous burst of air blasts Griffin, but he still manages to hang on! It hacks again, frantically trying to cough out Griffin - but it can't. The beast breaks into a run...

CLOSE - GRIFFIN INSIDE BEAST'S MOUTH

Still terrified and hanging on for his life! He looks out...

INT. - GRIFFIN'S POV - LOOKING OUT THE BEAST'S MOUTH

...and sees the road moving past at a tremendous pace! Though downtown, farther east, past Alameda and finally it arrives at the...LA RIVER, the beast jumps the fence and lands near the river.

GRIFFIN

...looks out - and sees...

GRIFFIN'S POV FROM INSIDE THE BEAST'S MOUTH

...we can see the water down below. The mouth goes into the river as the beast gulps down water...

GRIFFIN

...the water rushes over him in big gulping waves - Griffin holds his breath...and HANGS ON! The beast again coughs out a tremendous involuntary HACK! And...

INSIDE THE BEAST'S MOUTH

...Griffin is blasted out - he flies thru the air, splashing into the water!

UNDERWATER

Griffin stays motionless under the grey turbulent water, floating with the current, holding his breath as long as he can - trying to put as much distance between him and beast before he surfaces and gives away his position. He comes up, gasping for air and looks for the beast.

But the beast is upstream, staring into the water where Griffin went under, waiting. But the sound of Griffin's gasping causes...

(CONTINUED)

THE BEAST'S EAR'S

...to perk forward. It looks and sees Griffin, bolts along the banks to the point where it's closest to Griffin, but it STOPS at the water - IT WON'T GO IN THE WATER! Frustrated and determined, the beast paces back and forth along the sloped banks of the wash - growling, snorting viciously, never letting his eyes off of Griffin - but it WON'T GO IN THE WATER!

GRIFFIN

...realizes he's safe as long as he's in the water. So he just floats. WE HEAR A HELICOPTER. A bright light comes on from up above, directly on the beast. Griffin looks up.

GRIFFIN'S POV

...DIRECTLY OVERHEAD is the KTLA "newscopter"! The searchlight pans over to Griffin, then the copter comes down closer to Griffin, and a rope ladder is dropped, trailing in the water - Griffin swims over to it and lunges - and grabs it. Griffin grabs the wooden rung, pulls himself up, climbs up the ladder and - up ahead is a bridge...

THE BEAST

Runs up ahead, keeping up with the helicopter along the banks of the wash. When they get to the bridge, it looks like Griffin's going to hit it. But the copter ascends - and Griffin misses it by a few feet - however the beast hops the fence to the wash, hits the road and comes over the bridge rapidly - the copter continues to move and the beast lunges up and over - barely missing the last rung of the ladder, and falling into the wash - but it has the grace of a cat - and twists in mid air, reaches back and grabs onto the bridge - narrowly missing being dumped in the water. The beast pulls itself back up easily, goes back to the road and follows the copter from down the road!

INT. NEWSCOPTER COCKPIT -- NIGHT

There's a pilot, reporter and a cameraman inside the copter. It's VERY noisy in there and to hear each other, they must yell.

GRIFFIN

THANK YOU! THANK YOU! THANK YOU!

COPTER NEWSMAN

(into his mike)

...HE'S NOW IN OUR COPTER.

(MORE)

(CONTINUED)

COPTER NEWSMAN (CONT'D)
 (to Griffin)
 HELLO, I'M GARY HOLDEN, YOU'RE IN
 THE KTLA NEWSCOPTER AND YOU'RE ON
 THE AIR! ARE YOU ALRIGHT?

GRIFFIN
 YEAH, I...I'M FINE.

COPTER NEWSMAN
 WHAT IS YOUR NAME SIR, AND HOW HOW
 DID YOU GET IN THE WATER?

The newsman thrusts his mike into Griffin's face.

GRIFFIN
 I...UH...UH...
 (pushes mike away,
 quickly)
 I CAN'T GO INTO THIS NOW - I NEED
 YOUR HELP - THIS IS AN EMERGENCY -
 THERE MAY BE A WAY TO STOP THIS
 MONSTER - WITH *SPECIAL BULLETS*...!
 (points to pack)
 ...AND I'VE GOT THEM! I HAVE TO GET
 THEM TO THE POLICE IMMEDIATELY! WE
 HAVE TO GET IN CONTACT WITH THE
 POLICE NOW! YOU HAVE TO RADIO THE
 POLICE NOW!

NEWSCASTER
 UH...

GRIFFIN
 (to the pilot)
 CAN YOU RADIO THE POLICE?!

PILOT
 I CAN RADIO THE BASE, BUT THEY'RE
 JUST GOING TO CALL ON THE PHONE!

GRIFFIN
 SHIT! DO YOU HAVE A TELEPHONE?!
 (to newsman)
 I NEED A TELEPHONE NOW! DO YOU HAVE
 A TELEPHONE?!

COPTER NEWSMAN
 UH...

(CONTINUED)

GRIFFIN
TELEPHONE! GIVE THE TELEPHONE NOW!

It's clear who the boss is in the copter - the newsman fumbles and gives him a phone. Griffin dials, and re-dials and the newsman talks into his mike.

 COPTER NEWSMAN
 (to mike)
WE'RE FLYING OVER SOUTHGATE
APPARENTLY, AND THE MONSTER IS STILL
BELOW US, WATCHING OUR EVERY
MOVE...IT APPEARS THAT HE'S AFTER
GRIFFIN BLACK - THE PSYCHIATRIST WE
PLUCKED FROM THE ICY WATERS OF THE
LOS ANGELES RIVER JUST MOMENTS
AGO...

 GRIFFIN
 (to pilot)
SHIT! IT'S BUSY!
 (to pilot and newsman)
WE'RE GONNA HAVE TO DO IT OURSELVES!

The pilot looks at the newsman - what's does that mean?

 PILOT
DO WHAT?

 GRIFFIN
 (dials, excited)
JUNIUS! IT'S GRIFFIN BLACK! DO YOU
HAVE ANOTHER UZI?

This caught the newscaster's attention.

 COPTER NEWSMAN
GRIFFIN BLACK? ARE YOU DR. GRIFFIN
BLACK - ARCHIE MACLEISH'S
PSYCHIATRIST?

The newsman thrusts the mike into Griffin's face again.
Griffin pushes it away.

 GRIFFIN
 (good news!)
GREAT! - I'LL BE RIGHT THERE!
 (hangs up, to
 reporter)
WE HAVE TO GO TO KNICKERSON GARDENS!
 (MORE)

(CONTINUED)

GRIFFIN (CONT'D)
 WE CAN GET THE GUN THERE, I CAN LOAD
 IT UP AND THEN FIND THE MONSTER AND
 SHOOT IT FROM UP HERE, OKAY?!

 NEWSCASTER
 (trepidatiously)
 UH...WE'RE JUST SUPPOSE TO FOLLOW
 THE...

 GRIFFIN
 (urgently, firmly)
 THIS THING'S GOING TO KILL A FEW
 HUNDRED MORE PEOPLE BEFORE THE NIGHT
 IS OVER AND I'M THE ONLY ONE WHO
 MIGHT BE ABLE TO STOP IT! YOU HAVE
 TO HELP ME! YOU HAVE TO DO IT! DO
 YOU UNDERSTAND?!
 (takes mike)
 IF YOU REFUSE HUNDREDS MORE PEOPLE
 WILL BE KILLED! WHAT DO YOU WANT TO
 DO?!

The reporter looks at the pilot who nods back.

 GRIFFIN (CONT'D)
 (pushes mike away,
 yells in newsman's
 ear)
 WE'LL BE SAFE UP HERE AS LONG AS WE
 KEEP OUR DISTANCE FROM ANYTHING IT
 CAN JUMP OFF - WE'LL BE FINE! IF WE
 STOP IT - YOU THINK HOW IT'S GOING
 TO LOOK - YOU WILL THE CONDUIT TO
 ONE OF THE BIGGEST STORIES IN THE
 HISTORY OF MANKIND! IF YOU DON'T -
 YOU'RE JUST GONNA BE ANOTHER
 REPORTER IN A HELICOPTER! WHAT DO
 YOU WANT TO DO?

 COPTER NEWSMAN
 (thinks, then smiles)
 WHERE DO WE HAVE TO GO?

 GRIFFIN
 KNICKERSON GARDENS - BUT FIRST...
 (points to beast)
 ...WE HAVE TO LOSE IT!

HELICOPTER'S POV - THE BEAST

...the beast is following them! Watching, running...!

INT. HELICOPTER - A FEW MINUTES LATER - NIGHT

The reporter is a little freaked out.

REPORTER
IT'S FOLLOWING US!

GRIFFIN
(to pilot)
HOW FAST CAN THIS GO?

PILOT
ABOUT A HUNDRED!

GRIFFIN
NOT FAST ENOUGH!
(points down to beast)
I'VE SEEN HIM GO A HUNDRED AND TEN!

The pilot and reporter are concerned.

REPORTER
WHAT'RE WE GONNA DO?!

PILOT
(thinks, points
upwards)
WE CAN GO INTO THE CLOUDS AND HIDE!

EXT. ABOVE LA -- NIGHT

The copter goes up higher - and disappears into the clouds.

INT. HELICOPTER - A FEW MINUTES LATER - NIGHT

They come up out of the clouds in the moonlight and they're heading east.

PILOT
OKAY, LET'S GO DOWN AND TAKE A LOOK!

HELICOPTER'S POV

They descend out of the clouds and we see the city lit up below and right below them, they all look for the beast - but they can't see it.

PILOT (CONT'D)
DO YOU SEE IT?

(CONTINUED)

GRIFFIN

NO.

REPORTER

I DON'T SEE IT EITHER!

EXT. KNICKERSON GARDENS -- NIGHT

As the helicopter hovers over an inner city park.

REPORTER

(to microphone)

WE'RE ABOUT TO DROP OFF DR. BLACK SO
HE CAN FIND A 9MM AUTOMATIC PISTOL -
THE INFAMOUS ISRAELI ASSAULT WEAPON
KNOWS AS THE "UZI"...

The copter drops down. Griffin gets out...

GRIFFIN

I'LL BE BACK IN FIVE MINUTES!

Griffin takes off, the helicopter behind him - he runs off and behind him we see the BEAST IN THE DISTANCE - MAKES A TREMENDOUS LEAPS - LANDING RIGHT ON THE HELICOPTER! THE CRASH MAKES GRIFFIN TURN AROUND AND LOOK - HE SEES IT AND CONTINUES RUNNING!

GRIFFIN IN KNICKERSON GARDENS

...tearing down a back alley, running for his life, he runs into the backyard of a house and knocks on the door! But no one answers!

GRIFFIN (CONT'D)

JUNIUS! OPEN THE DOOR!

The door opens revealing an old black woman.

BLACK WOMAN

Who you lookin' for?

GRIFFIN

Junius!

BLACK WOMAN

Who's Junius?!

(CONTINUED)

GRIFFIN
Isn't this 2nd St.?

 BLACK WOMAN
No! This is 4th St., you're on the
wrong block, 2nd street is over
there.

The direction she's pointing is where we see smoke rising
from the helicopter! Griffin doesn't know what to do!

 GRIFFIN
Can you hide me please!

 BLACK WOMAN
 (beat, opens screen
 door)
Uh...who's chasing you?

 GRIFFIN
The monster.

 BLACK WOMAN
 (suddenly terrified)
It's here - in Knickerson gardens?

A younger black woman comes to the door with a bunch of kids -
looking scared. They're terrified.

 YOUNGER BLACK WOMAN
What's here?!

Griffin sees the kids - he can't stay there - if the beast
finds. He takes off - running down the alley, frantically,
running out of breath, looking behind him - no place to run,
no place to hide - when WE HEAR MUSIC GETTING LOUDER!
Griffin goes around the corner and we see a warehouse, with
colored lights flashing from inside and music - must be a
party going on - the door is flush with six black gang-
bangers as security, including a HUGE BLACK MUSCLEMAN in a
tank top and baggy pants is at the double-doored entrance
talking with a pretty girl.

Griffin runs through the door - the muscleman reaches out to
grab him but he misses! He goes inside.

INT. RAVE PARTY DOWNTOWN -- NIGHT

Inside there's lots of lights and loud, booming music.
People are dancing - some holding quart-sized bottles of
Colt 45, etc, smoking "fatties".

(CONTINUED)

Griffin runs in and since he's the only white face there - he gets a lot of attention!

 GRIFFIN
 (screaming)
 LISTEN TO ME!!

But it's too loud. And the MUSCLEMAN is coming after him - Griffin bolts up to the DJ "booth" - grabs the tonearm off the record - MAKING A HORRIBLE "KREEEEEEEECH" SOUND - and everybody's pissed off!

 CROWD
 HEY!! WHAT THE FUCK ARE YOU DOING?!
 GET THAT FUCKIN' TUNE BACK ON!!

The DJ grabs Griffin and pulls him away, but Griffin grabs the microphone and starts yelling desperately - out of breath...

 GRIFFIN
 STOP! LISTEN TO ME! YOU'RE ALL IN
 DANGER! I KNOW IT SOUNDS STUPID BUT
 THERE'S A MONSTER OUTSIDE...A
 MONSTER THE SIZE OF A DINOSAUR...AND
 IT'S LOOSE AND IT'S RIGHT UP THE
 FUCKIN' STREET AND IF...!

The MUSCLEMAN TAKES THE MICROPHONE AWAY.

 CROWD
 "What? A monster? Did he say a
 "monster"?

WE HEAR giggles, nervous giggles, laughs, mumblings of "I don't believe that shit..." and then, IN THE DISTANCE WE HEAR A ROAR! Some of the crowd notices this, but the others are talking too much to listen.

 CROWD (CONT'D)
 (they hear something)
 WHAT THE FUCK WAS THAT?!! SHHHH!!
 SHUT UP! You SHUT UP! SHUT THE
 FUCK UP and LISTEN! HEY, FUCK YOU!
 SHUT UP!! SHHH!!!

The one's that heard something try to shush the others... As the muscleman takes Griffin off the stage.

(CONTINUED)

GRIFFIN

(to muscleman)

Do you have an UZI?! Or a 9
millimeter of any kind?!

The crowds quiets a little bit and...WE HEAR IN THE DISTANCE
POLICE SIRENS, A GUNSHOT (nothing too out of the ordinary)
AND THEN A DISTINCT ROAR! And the crowd are no longer
doubters.

CROWD

(gasps)

WHAT THE FUCK IS THAT?! WHOA! DID
YOU HEAR THAT?! THAT THING IS
MOTHER-FUCKIN' BIG! SOUND LIKE A
DINOSAUR! HOW DO YOU KNOW WHAT A
DINOSAUR SOUNDS LIKE? SHHH!

WE HEAR ANOTHER, CLOSER ROAR! The MUSCLEMAN lets Griffin go -
Griffin grabs the microphone. We CAN HEAR SIRENS, GUNSHOTS,
GROWLS, SCREAMS, ROARS INTERMITTENTLY IN THE DISTANCE.

GRIFFIN

I have special bullets that I
believe may stop this thing! And
they're in UZI magazines - does
anybody here have an UZI?

A little skinny guy in a suit raises his hand.

GUY IN SUIT

(embarrassed and
proud)

I got one in the car!

GRIFFIN

Get it, NOW!

The guy heads toward the exit, WE HEAR THE MONSTER and the
SOUND OF A SEMI ROLLING ON THE ASPHALT A BLOCK AWAY! The
little guy stops, looks back at th others when
BRAAAAAAAAAAAAAASH!!!!!!!!!!!!!!!!!!!!!! The beast crashes
through double-doored entrance - smashing most of the wall
down grabs the little guy!

The muscleman grabs a chairs and swings across the beast's
snout, the beast reacts instantly-swatting the MUSCLEMAN
down and holding him down while he chomps down the GUY IN
SUIT! PEOPLE ARE SCREAMING AND IN UTTER PANIC! A TALL THIN
GUY comes out of the crowd, holding an UZI...

The beast puts it's mouth over the muscleman's head, bites
down, jerks it's head back and with a loud POP - plucks the

(CONTINUED)

muscleman's head off his body, rolls the head over to it's rear molars and jaws down on the head, collapsing it with a dull PHUMP! The TALL THIN MAN runs up to the beast and puts the UZI about a foot from the beast's head and pulls the trigger as fast as he can, unloading a 30-round clip - but about halfway into discharging the clip, the noise and puffing catches the beast's attention. The Tall Thin man realizes it's of no use - he turns to run, but the beast swats him down - as he lands hard on the cement with a loud SMACK - the gun drops from his hand - and slides and lands directly in front of Griffin!

The beast puts his mouth around the tall thin man - who's screaming with terror....!

Griffin picks up the gun!

And then the beast suddenly stops in mid-bite (saving the thin man's life) - the beast's nostril's flair and it sniffs the air!

GRIFFIN

...pulls a clip from the bag and jams the clip into place!

THE BEAST

...turns directly to Griffin, presses it's enormous snout to Griffin's chest - and pins against the wall! The UZI in Griffin's is up over his head - the beast recognizes Griffin's scent GROWLS, it's ears fold back - and as it rears back when...

...Griffin points the gun down at the bridge of beast's nose and pulls the trigger, firing off a single round - PAMHP!

THE BEAST LETS OUT A SHARP YELP AND INSTANTLY BOLTS BACKWARDS 30 FEET!! And it's out in the parking lot - knocking a few cars backwards, which smash into other cars scattering off this way and that....!

ANGLE ON GRIFFIN

It works! It really works! Griffin's ELATED!

GRIFFIN (CONT'D)

(under his breath)

Oh yes....!

THE BEAST

...paws at it's snout like a dog stung by a bee! It whimpers slightly (and deeply) and stares at Griffin, sizing him up - confused - it's never felt pain before! The party members egg Griffin on!

(CONTINUED)

PARTY MEMBERS
 (and some)
 SHOOT IT AGAIN! KILL IT! SHOOT IT
 AGAIN!! SHOOT IT!!

GRIFFIN raises the UZI and SHOOTS AGAIN! PAHP!

THE BEAST

...yelps again, and again jumps back another 30 feet!

GRIFFIN
 (feeling downright
cocky)
 Yeah, that's right!

THE BEAST

...paws at it's snout again, grunting, even whimpering in
 confusion; it's never known anything that could hurt it.

PARTY MEMBERS
 (frantically,
 desperately)
 SHOOT IT! KILL IT! SHOOT IT
 AGAIN!!

Griffin holds the gun up again...

...and the beast *BACKS UP 20 FEET OUT OF FEAR!*

And Griffin confidently walks *TOWARD THE BEAST!*

And the beast starts moving backwards...!

GRIFFIN
 (with cocky glee)
 That's right, that's right - I hurt
 yah! And I gonna hurt yah again!

Griffin breaks into a run toward the BEAST!

And the beast turns and runs off...

Griffin shoots again, hitting...

THE BEAST'S LEFT TESTICLE

...making a solid SMACK!

And THE beast shoots STRAIGHT UP, BUTT TUCKED WAYYYYYY DOWN,
 SPINNING LIKE A WHIRLING DERVISH!! And when it lands...

(CONTINUED)

Griffin leans over and kisses her - their first real kiss.

 GRIFFIN
Was that out of a spontaneous
emotional moment, or were just
paying off our bet?

 MARCY
It was spontaneous.

 GRIFFIN
So you still owe me?

 MARCY
Yeah.

 GRIFFIN
Good. Let's go.

EXT. - SANTA MONICA FREEWAY - NIGHT

Marcy's Mercedes roars down the 10, heading west at 100
miles per hour!

EXT. - SANTA MONICA FWY AND SAN DIEGO FWY INTERSECTION -
NIGHT

Up ahead, we see the long double-laned banked turn that
connects the 10 (heading west) to the 5 (south) - and it's
lined with crushed, overturned cars, a burning bus turned on
it's side. A police helicopter hovers overhead lighting up
the scene, and then takes off south.

 MARCY
South.

Marcy tears down the loop onto the 10 steps on it is "hot"
pursuit.

Griffin opens the sunroof so they can see and follow the
helicopter.

 MARCY (CONT'D)
 (indicates road ahead)
There's it is!

POV FROM MARCY'S CAR

A quarter mile ahead we see the beast galloping down the
middle of the freeway!

(CONTINUED)

A 727 comes down over the freeway to land at LAX and the beast stops galloping and watches, one paw lifted, ears perked up - then the beast tears off after it, leaping onto Century Blvd, causing a car to swerve and crash into another car.

MARCY'S MERCEDES

...roars down the freeway offramp.

EXT. - LOS ANGELES INTERNATIONAL AIRPORT - NIGHT

A 747 is on the runway, about to lift off when...

...the beast leaps the back of the plane and digs its fangs into the fuselage right behind the cockpit bulge thinking it's got the plane by the "neck", but the weight of the beast causes the nose to slam down on the end of the runway, and the front landing assembly of plane collapses from impact sending the nose of the plane skidding along the asphalt, with sparks flying! While the plane skids, the beast digs its jaws into the plane and rips the top off in big chunks, making a hole ten feet across - revealing...

THE INSIDE THE PLANE

...a full load of passengers buckled up and screaming!

And the beast reaches in and rips some screaming woman from her seat, gobbles her down and reaches in again. The passengers unbuckle, and run to the back of the plane, while the beast claws up another treat from the crowd. The beast reaches into the fuselage, not unlike a cat reaching into a whole for a mouse.

INT. - MARCY'S' MERCEDES

Griffin and Marcy pull up to a guard booth. Griffin jumps out. The guard is a middled-aged man who watches the beast in horror.

GRIFFIN

Hey! C'mere! Let me in!

The guard looks over - wide-eyed with fear.

GUARD

What?!

GRIFFIN

Let me in! I've got special bullets that will kill that monster!

(CONTINUED)

GUARD

What?!

GRIFFIN

(louder)

Let me in! I've got special bullets
that to kill the monster!

GUARD

(looking back and
forth, in a panic)

You can't come in!

GRIFFIN

LET ME YOU IDIOT - I'M THE ONLY ONE
WHO CAN STOP IT!

GUARD

Uh...I can't let anyone in!

GRIFFIN

(indicating)

LOOK! WILL YOU LOOK?! IT'S KILLING
PEOPLE FOR CRISSAKES!!

THE BEAST...

...pulls up an overweight, screaming woman and chomps down
on her, silencing her.

BACK TO SCENE

MARCY

LET HIM IN! HE CAN STOP IT!

GRIFFIN

(to guard)

You want me to make you feel guilty?
I can - I'm especially equipped to
do this...

(points)

...you see that woman being eaten
alive?! You see that? I could've
stopped that from happening! But I
can't because of you, because you
won't let me in. How many more
people will have to be eaten alive
before you let me in?!

(CONTINUED)

The guard is in a state of panic and just doesn't know what to do.

GRIFFIN (CONT'D)

(calmer)

Please let me in - I realize you're in a state of panic, but I'm the only one who can stop that thing, and you're are the only one stopping me!

But the guard is frozen with fear. Griffin goes back to the Mercedes and pulls out the UZI.

The guard sees this and goes for his pistol.

GUARD

FREEZE!

GRIFFIN

(freezes)

I don't fucking believe this!

GUARD

Don't move!

GRIFFIN

I'M NOT MOVING!

(indicating)

LOOK! LOOK AGAIN! SEE THAT?!

WE HEAR THE SCREAMING OF ANOTHER VICTIM.

GRIFFIN (CONT'D)

ANOTHER PERSON *EATEN TO DEATH*
BECAUSE OF YOU!

GUARD

(shaking, with gun in
his hand)

P-P-P-P-Put the gun down!

GRIFFIN

(puts the gun down,
calming, using
techniques)

Listen, I know you're scared - you should be scared - after all - there's a *monster on the tarmac!*

(CONTINUED)

We see in the back ground the beast leaps off the plane onto the ground. The guard puts the gun down and just watches.

GRIFFIN (CONT'D)

(sees this)

Oh shit, what's it doing now?

THE BEAST

...sees another plane approaching. It's slinks down low, it's ears perk up, it slinks ahead about 100 feet and stops.

ANOTHER 747

...is approaching the runway.

GUARD TOWER

GRIFFIN (CONT'D)

You have to let me in!

The guard is frozen with fear, watching the beast.

GRIFFIN (CONT'D)

(walking backward)

LET ME IN!!!

The guard says nothing. Griffin gets in the car.

GRIFFIN (CONT'D)

(quietly, to Marcy)

Back up and ram the gate.

MARCY

Gladly!

Marcy backs up, getting a good 60 feet away, then guns the car and...

SECURITY GATE GUARD BOOTH

The guard sees the Mercedes coming and steps back, dropping his gun. The Mercedes...rams through the gate!

MERCEDES ON THE TARMAC

Griffin gets up on the seat and stands thru the sunroof with the UZI in his hand. As they approach the beast, he takes aim at the beast...

THE BEAST

(CONTINUED)

...runs, quickly tears up the tarmac and catches up to the plane, it leaps and...

GRIFFIN

...shoots a full second burst (of 18 rounds) and...

THE BEAST

...goes berserk in mid air - growling, twisting in a frenzy of terror taking off instantly - *limping and whimpering!* ...which screams and jumps twisting into the air ...rolling, brushing away an imaginary swarm of stinging wasps - rolling out of the plane's path and, righting itself and fleeing desperately, tearing up the tarmac.

MARCY AND GRIFFIN IN THE MERCEDES

Marcy reacts.

MARCY (CONT'D)
(smiles at Griffin)
Wow! That's gonna work.

GRIFFIN
I know, I know...
(looking around)
You know what we need? A helicopter - otherwise it's just going to keep running away.

Marcy and Griffin look around, looking off to the right...

IN UNISON
There's one.

The Mercedes pulls out toward the helicopter.

HELICOPTER HANGER

The Mercedes stops - six mechanics peek out of a nearby hanger, including ARLEN, an ex-army chopper mechanic from New Orleans. Griffin jumps out of the car holding the UZI.

MECHANIC
Is it gone?

GRIFFIN
For now.
(MORE)

(CONTINUED)

GRIFFIN (CONT'D)

(indicating
helicopter)

We need this helicopter - is there a
pilot around?

MECHANIC

No - we're just mechanics.

GRIFFIN

I got special bullets...I can stop
it...but we're gonna need a
helicopter to keep up with it. You
can't fly this at all?

MECHANIC

No.

GRIFFIN

None of you can fly? At all?

MECHANIC

(indicating Arlen)

Arlen flew a helicopter in the
Army...

ARLEN

(interrupting)

But that was ten years ago...

GRIFFIN

But you could fly this - if it was
an emergency?

ARLEN

I suppose in an emergency, if I
really had to...

GRIFFIN

(interrupting)

This is an emergency.

ARLEN

I don't have a current flying
license...

(CONTINUED)

GRIFFIN
As long as you can fly it...

 ARLEN
And...uh...this doesn't belong to
me...

 GRIFFIN
I'll charter it.

 ARLEN
Uh...but you know, I'm not
authorized to fly it...

 GRIFFIN
 (holds up gun)
Suppose we said you did it at
gunpoint?

 ARLEN
 (thinks)
Okay, now that would be perfect;
let's get it
 (as they walk toward
 the chopper)
Just don't ask me to do anything too
risky - I'm gonna be okay in the air
all out in the open...just don't ask
me to put it down anyplace where
there might be some kinda shit sticking
out - now that could be dangerous...

DISSOLVE TO:

INT. - HELICOPTER - ARLEN, GRIFFIN AND MARCY - NIGHT

They're up in the air, Arlen in the middle, Griffin on his
right, Marcy on his left. And they're all looking down,
trying to find the beast.

 ARLEN (CONT.)
...or telephone polls or power lines
or anything - it's dark and...

Marcy sees something and points.

HELICOPTER'S POV - THE MARINA

THE GROUND

...we see an overturned car.

(CONTINUED)

GRIFFIN AND ARLEN
Griffin points to the right.

 GRIFFIN
There!

 ARLEN
 (sees it, corrects
 the helicopter)
Okay.
 (looks, corrects
 copter, continues)

 GRIFFIN
 (pointing)
There!

 ARLEN
 (corrects)
Yeah...okay?

 GRIFFIN
What?

EXT. - HELICOPTER AT SANTA MONICA PIER - NIGHT

Flies past the Santa Monica Pier. Griffin looks down.

GRIFFIN'S POV

We see the ferris wheel on it's side, flickering, the roller coaster track is torn-up, and a lot of dead bodies are strewn about, an ambulance pulls up, light revolving.

GRIFFIN

...looks up ahead - he sees it...

GRIFFIN'S POV - WAY IN THE DISTANCE - PCH AND SUNSET

The beast running at full gallop.

GRIFFIN

...grabs Arlen and points.

 GRIFFIN
THERE!

Arlen heads off toward the beast. As they approach the beast...

(CONTINUED)

GRIFFIN (CONT'D)

Listen, you don't want to get too close - I saw this thing run up the side of a building 300 hundred feet, kick off and pull a military helicopter down to the ground.

ARLEN

(scared)

What?!

Which scares the shit out of Arlen. He pulls the helicopter away quickly.

ARLEN (CONT'D)

Great - how close is too close?

GRIFFIN

Stay over the ocean - it won't go in the water and...just avoid anything tall it run up and jump off of.

ARLEN

(gives Griffin a
"look")

Okay.

They catch the beast at PCH and Topanga. Griffin undoes his seat belt gets up, slides the plastic window open and points the muzzle out at the beast. Marcy covers her ears. He shoots - PUBUMBUMBUMBUMBUMBUMBUMP!

THE BEAST

We can see a line of bullets shoot up the ground and then reach the beast. The beast again twists and rolls and panics and in a squirming frenzy...

Griffin continues shooting...

The beast twists more, howls in pain and just runs in circles in panic - over the road - up the mountain, back down, rolling, then takes off terror and runs off full speed north up PCH.

INT. HELICOPTER -- NIGHT

Arlen takes off after him.

MARCY

Do you think we're actually hurting him?! Enough to stop him?!

(CONTINUED)

GRIFFIN
He's limping.

 MARCY
Yeah.

They catch up with it...

 GRIFFIN
Let's get a little closer...

 ARLEN
But you said...

 GRIFFIN
Don't worry - he's not going to
attack us - he's afraid of us.
 (to Marcy)
Thank God.

Arlen brings them in closer, Griffin leans out again and
blasts away...

ANGLE ON THE BEAST

The beast zig zags again, wildly, going in circles, up the
mountain, down, rolling, etc...

Griffin exhausts the clip and puts another clip in, sticks
the muzzle out the window, but...

 GRIFFIN (CONT'D)
Shit, where'd he go?

Marcy points ahead - they go around a peninsula and we see
the beast running at full clip.

 ARLEN
Boy - he can really go.

Griffin shoots PUDUMDUMDUMP! PUDUMDUMDUMP! PUDUMDUMDUMP!
PUDUMDUMDUMP! PUDUMDUMDUMP!

THE BEAST

...goes wild again, leaping into the air whirling dervish,
but this time when he lands, he is in Malibu, and the
mountains peel away and the beast heads off into Malibu
Canyon, otherwise known as Los Virgines Canyon. Passing
Pepperdine along the way.

INT. HELICOPTER -- NIGHT

They watch.

ANGLE ON THE HELICOPTER

Heads into the canyon.

Instead of up the mountain and ends up hiding in the Malibu tunnel. We have to go in and get him. Again, but when he lands he takes off in a fashion.

LIKE A WHIRLING DERVISH -

And it's getting too close to the helicopter, Arlen jerks the joystick back and pulls the copter upwards with a lurch. The beast runs away - up Malibu Canyon toward Pepperdine, and Griffin and Arlen follow. Griffin puts another clip in the Uzi.

They look for the beast but all they can see is the highway lit up with street lamps and no beast.

They head into the canyon.

 GRIFFIN

Do you have a search light?

Arlen nods, flips a switch and landing light illuminates the ground beneath them - he hands Griffin the control stick for the light.

 ARLEN

Here.

Griffin aims the light down below.

 ARLEN (CONT'D)

You want me to go into the canyon now?

 GRIFFIN

Can you?

 ARLEN

Yeah, but do you think it's going to run up one of the mountains and jump off?

(CONTINUED)

GRIFFIN

Yeah, you have to stay pretty high up.

They head upwards over - out above the hills over Malibu.

POV SHOT OF BEAST FROM HELICOPTER

We can barely see the beast - but it's a big beam of light and it's diffused. Griffin focuses the beam and we see the beast, running over the highway like a Grand Prix car!

GRIFFIN PUTS THE MUZZLE OUT OF THE WINDOW TO FIRE, GETS TOO FAR INTO A SHORT BURST OF THE UZI, AND IT HITS PART OF THE LANDING GEAR, AND SOMETHING RICOCHETS OFF AND HE STOPS AND...

THE BEAST

...suddenly DISAPPEARS! Into the Malibu tunnel! WE HEAR A BULLET FLY BACK AND HIT SOMETHING!

BACK TO THE HELICOPTER

They come down, slowly, afraid it's going to come running out - the mouth of that tunnel looks just AWFULLY dangerous, and Griffin keeps his gun aimed and ready to fire.

GRIFFIN

He's hiding. Maybe he'll just stay in there.

(indicating
helicopter)

Is there something wrong?

ARLEN

Yeah...

(beat)

...I think a bullet hit something.

The helicopter is veering wildly.

ARLEN (CONT.) (CONT'D)

(panicking)

I got to take it down right now!

Griffin puts the UZI between his knees and grabs Marcy's hand.

MARCY

How hard are we going to land?

(CONTINUED)

ARLEN

I don't know - hard.

...the copter hits the ground, right next to the cliff overlooking a nearly vertical (but not vertical) drop. In front of the tunnel. It rolls toward the cliff side - which is now Marcy's side. It starts to go over the cliff - Marcy screams, Griffin screams, and Arlen screams - throw out their hands in panic - the UZI and the bullets drop out of Griffin's hands and into the darkness. The helicopter suddenly comes to a rest, hanging over the cliff nearly on it's side, and Marcy's side is the closest. They are frozen in their movements. There is silence, a moment of relief, and then a little VERY nervous laughter.

GRIFFIN

Marcy, you have to go first.

MARCY

What?

GRIFFIN

You have to go first, across Arlen and across me.

MARCY

I do?

GRIFFIN

Yeah, if I go first I'm afraid it might upset the balance.

MARCY

Yeah.

And Marcy carefully grabs on and unbuckles her safety belt.

As she crawls over Arlen and Griffin - the helicopter teeters and creaks and she stops.

WE CAN HEAR THE SOUND OF THE CREAKING AND THE BEAST BREATHING RAPIDLY inside the tunnel. It's hurt.

THE HELICOPTER

Marcy moves slowly, very slowly, and pulls herself out. Then's it's Arlen's turn. He unbuckles himself slowly and pulls himself out and as soon as he's free of the helicopter WE HEAR THE BEAST APPROACHING. Griffin braches himself, and unbuckles his seatbealt.

(CONTINUED)

Then we see the beast's shadow coming out of the tunnel, and then we see the mist of the beast's breathing. Marcy and Arlen look at Griffin - afraid to leave him. The beast sticks it's head out - it's hurt badly, breathing with great difficulty and nearly covered in blood...

GRIFFIN

Go!

MARCY

Oh God!

GRIFFIN

GO! GO!

Arlen and Marcy take off - and the beast lopez out - limping but giving chase at a tenth of his former energy - but the helicopter reeks and the movement and the sound attracts the beast's attention. It sniffs the air at the copter - and it smells Griffin - it snorts with anger, but it's too weak to - it's lumbering, but still dangerous.

The beast comes over and puts it's nose right up go Griffin, sniffs and snorts. Griffin looks away and all he can look at is the drop. He closes his eyes. It's over.

GRIFFIN (CONT'D)

Shit.

The beast opens it's mouth and tries to bite into Griffin, but it's brow hits the helicopter, banging it and knocking the copter toward it's inevitable arc and drops. As it rolls down, it arcs and a big bush comes into the cockpit, Griffin grabs onto it and the copter rolls right over him, and off and continues rolling down the cliff and Griffin is hanging onto a bush sticking out of the side of a steep canyon wall.

The helicopter drops, tumbling and clattering down the side of the cliff to a moderate crash in the darkness at the bottom of the gully. We hear rocks and stone continue to fall for a few seconds, and then WE HEAR A SMALL POP! And we see a small, somewhat anti-climatic fire has broken out at the bottom of the gully.

Griffin looks up and sees...

THE BEAST'S NOSE PEEKING OVER THE CLIFF...

...its blood-speckled and bullet hole-ridden nostrils are flared and quivering, its breathing is becoming more and more labored. It catches Griffin's scent and growls softly. It looks out and down over the cliff

(CONTINUED)

- and it's only about ten feet away from Griffin!

GRIFFIN

...is frozen.

MARCY AND ARLIN

...watch from a distance, behind a rock, not moving.

THE BEAST

...kneels reaches down with one paw to grab Griffin. But it can't reach him - coming up about five feet short.

Griffin hangs down off the bush - and flat against the cliff.

THE BEAST

...who reaches down, stretching a few more feet, but Griffin's still close to twenty feet away. The beast gets up, paces, whimpering in frustration, then kneels and reaches again, this time scraping the cliff wall, dislodging dirt and pebbles to roll down onto...

GRIFFIN

...who looks away, eyes shut. He feels around with his foot for something to stand on. He finds another bush and puts his foot on the thick part...then let's go of the bush he's holding with his hands and moves down a foot, then another.

THE BEAST

...gets up. Snorting and angry. It paces from side to side, then tries again! Leaning further - this time he stretches another couple of feet. With his left paw, he grabs the stone barrier wall for safety, then reaches down again - this time within a few feet from Griffin. He paws desperately at the canyon wall.

Griffin looks down - it's awfully steep. He looks back up and sees that claw coming down toward him...when...

THE BEAST'S

...left claw loses its grip...and...

It starts to slide off the cliff! Frantically, the beast turns around, clawing with all four paws, claws full-extended -scrambling to stick to the cliff, but it can't - it just falls/slides down the cliff, kicking up a lot of dust, dirt and stone showering down on Griffin, who hides his face from the falling debris.

(CONTINUED)

The beast continues to slide down, right next to Griffin, within a foot, and slides down PAST Griffin, kicking and grasping, down further and further when the helicopter's gas tank blows! The canyon lights up! The beast has dug its claws into the side of the mountain...and it carefully digs in and very slowly begins pulling itself up toward Griffin. And all we can see of its snout are its shiny, massive teeth! Backlit by flames, covered in blood and panting the beast looks like it's crawling out of a crevice that leads to Hell!

GRIFFIN

...looks up - too steep, and looks down at the beast.
CAMERA RACK FOCUSES TO THE BOTTOM OF THE HILL. The UZI and the backpack are hanging there! The UZI is balancing on one of the backpack's straps!

Griffin carefully moves down the branch and stretches with his foot to reach the lower bush...

THE BEAST

...is closing in - only 30 feet away!

Griffin reaches...reaches...

THE BEAST

...is 20 feet away!

GRIFFIN

...curls his toe under the backpack's strap...

THE BEAST

...is 10 feet away!

GRIFFIN'S TOES

...pull the knapsack up with the UZI balanced precariously on the backpack when BOOOOM!!! Another gas tank explodes!

Griffin flinches and the backpack drops from his foot, but the UZI rests between his foot and the cliff wall.

The backpack tumbles down the steep slope - rolls UNDER the beast - and continues down and falls right smack dab into the middle of the furious conflagration!

THE BEAST CONTINUES,

GRIFFIN

...tucks his toe under the UZI, and gets it balanced on the top of his foot and slowly brings it up when...down by...

(CONTINUED)

He fires - PUDUDUDUDUDUDUMP!!

THE BEAST'S BALLS

...quiver from impact, but the beast just lays there.

 GRIFFIN

 (smiles)

Yeah!

 ARLEN

Oh yeah...it's gotta be dead.

Marcy laughs.

GRIFFIN

...lays back and sighs with relief.

 ARLEN (O.S.) (CONT'D)

Hey! What's it doing?!

Griffin looks down.

THE BEAST

Smoky fumes stream off it's body, then blow off it's body - sending a kind of smoke/steam throughout the canyon, kicking up some dust, making a low howling sound.

Griffin covers his eyes, and then as it dies down, as the smoke clears...he sees...

THE BEAST

...is no longer there - the stuff that made it's body has just evaporated - and as the vapors clear we see a very pasty white, naked, pristine-looking Archie laying motionless on his belly, in the same position the beast - the ground surrounding him is dark, steaming, and peppered with shiny, sparkling silver bullets! Griffin watches and feels sad. He comes down off the hill and he goes over to Archie. He kneels.

 GRIFFIN

 (reverently, softly)

I'm sorry, Archie.

ARCHIE

His eyelids crack...

(CONTINUED)

ARCHIE
(groggily)
Wha...?

GRIFFIN
Archie! Are you alright?

ARCHIE
(sits up, rubs head)
I'm alright...
(looks around,
confused)
...it's still nighttime!
(looking around)
How come I'm...?
(sees bullets)
Oh yeah - you shot me!

GRIFFIN
Yeah.

ARCHIE
That doesn't make sense - I been
shot before and nothing happened...

GRIFFIN
These were silver bullets.

ARCHIE
(confused)
Silver bullets?!

GRIFFIN
Yeah - I didn't tell you - I had
them made up.

ARCHIE
Wha...that'd make sense - that would
make me a werewolf then, wouldn't
it?

GRIFFIN
I guess so.

ARCHIE
How do explain why the retractable
claws?

(CONTINUED)

GRIFFIN

Archie - have you ever seen a werewolf?

ARCHIE

No.

GRIFFIN

Perhaps that's the "were" part of it - you're focusing on the "wolf" part - and I think that's throwing you off. A man turning into a wolf, getting bigger, full moon, a regular wolf doesn't go through all, do they?

ARCHIE

No, I guess not.

GRIFFIN

So, if all that is possible, don't you think it's possible a werewolf could have retractable claws?

ARCHIE

You think?

GRIFFIN

Positive.

ARCHIE

(gets up)
 Hmm. Whaddy
 (beat)
 Maybe it's a *weirdwolf*.

GRIFFIN

There you go.
 (takes off shirt,
 hands it to Archie)
 Come one - let's find a way out of here.

As they walk off toward the sunrise.

ARCHIE

(puts on shirt)
 You think I'm cured?

(CONTINUED)

GRIFFIN
Oh God, I hope so.

DISSOLVE TO:

EXT. - MOJAVE DESERT -- EARLY MORNING

The sun is rising - we see a dozen tanks and armored vehicles, infantry men behind half a dozen .50 caliber machine guns and VERY shiny silver bullets - a small army all focused in one direction. There are numerous support helicopters hovering above - equipped with shiny silver-tipped rockets.

 NEWSMAN
...but this army is different and the difference is the kind of weapons they're using. They're conventional weapons, alright, but what's is that all the bullets, and are warheads are made of solid silver.

CAMERA PANS ACROSS AREA

...more tanks, troops, armored vehicles, etc. And finally to a cage - with Archie covered in chains in the middle - wearing a two inch thick collar around his neck. WE HEAR THE BEATLES' "HERE COMES THE SUN". Griffin goes into the cage with Marcy - confident there's nothing wrong - but pretending to be okay. Archie's a little impatient. We also see Joe with a cast on his leg and arm, some stitches on his head.

 GRIFFIN
How's your throat Archie?

 ARCHIE
It's fine.

 MARCY
No...tickle...?

 ARCHIE
No, m'am, just fine. My throat couldn't be better!

 GRIFFIN
Good.
(MORE)

(CONTINUED)

GRIFFIN (CONT'D)

(to Marcy)
I think he's cured. I can't tell
you how or why, but I think he's
cured.

MARCY

You sure?

GRIFFIN

Very sure.

MARCY

(playfully)
You wanna bet?

GRIFFIN

Do I want to bet - you don't think
he's cured?

MARCY

That's not the issue.

GRIFFIN

What's the issue then?

MARCY

I like losing bets to you.

GRIFFIN

Oh.

(puts arm around her)
What do you want to bet?

Marcy whispers in Griffin's ear.

GRIFFIN (CONT'D)

You're on.

THE END