

Scene - Bondel (crowd)

What
them

1st of June

outside

Period 1780-1840

bird - all night

"THE CURSE OF THE WEREWOLF"

Based on the novel

"The Werewolf of Paris" by

Guy Endore

SHOOTING SCRIPT

REVISION

August, 1960.

Copyright

Hammer Film Productions Ltd.,
113 Wardour Street, W.1.,
GERrard 9787.

and Bray Studios, Windsor, Berks.,
Maidenhead 2591.

PA/

LIST OF CHARACTERS

1780 - 1840

MAIN

- | | | | |
|-----------|--------------------------|---------|------------------------------|
| 1 Don | <u>ALFREDO CARIDO</u> | * | |
| 2 A | <u>BEGGAR</u> | + | |
| 3 | <u>CRISTINA</u> | | Don Fernando's daughter |
| 4 | <u>DOMINIQUE</u> | * 45/58 | A shepherd |
| 5 Don | <u>ENRIQUE</u> | 50/63 | The Alcalde (Mayor) |
| 6 Don | <u>FERNANDO</u> | | Vineyard manager |
| 7 Rico | <u>GOMEZ</u> | | Son of Vineyard owner |
| 8 | <u>JOSE</u> | | Young worker at the Vineyard |
| 9 | <u>LEON</u> | | The Werewolf |
| 10 The | <u>MARQUES SINIESTRO</u> | + 30/70 | |
| 11 | <u>PEPE VALIENTE</u> | * 40/53 | The watchman |
| 12 | <u>ROSA</u> | 40/53 * | Pepe's wife |
| 13 A | <u>SERVANT GIRL</u> | | Mother of the Werewolf |
| 14 | <u>TERESA</u> | * 55/75 | Carido servant |
| 15 | <u>VERA</u> | | A strumpet |
| 16 Senora | <u>ZUMARA</u> | | A 'madame' |

SECONDARY

- 17 OFFICIAL
- 18 LANDLORD
- 19 A BEARDED FARMER
- 20 A CHEF
- 21 THE MARQUESA
- 22 FIRST FOOTMAN
- 23 SECOND FOOTMAN
- 24 A MIDWIFE
- 25 THE CURE *
- 26 YOUNG LEON
- 27 A YOUNG FARMER
- 28 AN OLD SOAKER *
- 29 AN IRATE FARMER
- 30 SECOND FARMER

31 Senorita ISABEL }
32 Senorita YVONNE } STRUMPETS

- 33 A POLICEMAN
- 34 A POLICE SERGEANT

NON-SPEAKING

- 35 FARMER (Opening Sequence)
- 36 SERVANT (Kennels)
- 37 WAITER (Bordel)
- * to age 20 years
- + to age 40 years
- 38 THE GAOLER
- 39 A MESSENGER

CHRONOLOGICAL CHART

iii

Sequence			Later in time:	Total time:
A	(Scenes 1 to 42)		0	0
"	B (" 43 to 46)	25 30 years	25 30	
"	C (" 47 to 82)	15 10 years	40	
"	D (" 83 to 109)	3 months to 9 months	$40\frac{1}{2}$ to $40\frac{3}{4}$	
"	E (Scene 110)	3 months	41	
"	F (Scenes 111 to 200)	6 years	47	
"	G (" 201 to 455 end)	12 13 years	50	
Total time=60 years				

The action takes place during the
latter part of the eighteenth century.

Period Late 18th Century, -

1780 - 1840

1.

"THE CURSE OF THE WEREWOLF"

FADE IN:

SEQUENCE A

EXT. A SMALL SPANISH FARMING TOWN. THE SQUARE. DAY.

(If we can get the impression that it is early evening, so much the better)

1. From behind the old church bell, which is clanging mournfully, we can see the village square. It appears deserted. Into the square a BEGGAR comes shuffling. 1.

He stares around in slow bewilderment. It is not Sunday, but the church bell is ringing and the little shops are all shut.

A voice narrates the story (this is the voice of ALFREDO CARIDO, whom we meet later).

NARRATOR

Many years ago, a beggar came to the little town of Santa Vera in search of charity ...

Although a simple man, he was not so simple that he did not know when it was a weekday and when it was Sunday. And, although the church bell was sounding, and all the little shops were closed, and there was no-one in the square, he knew this was not a Sunday ...

As the BEGGAR crosses to the steps of the church, we see that an apathetic attempt has been made to decorate the town. A few crumpled flags and sun-bleached lengths of bunting hang listlessly in the still air.

2. An OFFICIAL comes out of the church and is about to march off when he notices that a poster on the side of the church has come unstuck and hangs by one corner only. Shaking his head disapprovingly, he crosses to the poster and pushes it straight.

The BEGGAR approaches him.

BEGGAR

Senor ...

The OFFICIAL ignores him.

EXT. TOWN SQUARE. DAY. (cont'd)

2. BEGGAR (cont'd)
(cont'd) Senor, please forgive an ignorant
beggar, senor, but today is not
Sunday ... ?

As the OFFICIAL still does not volunteer any information, he continues:

- BEGGAR (cont'd)
They are ringing the bell. And there
is no-one in the street, senor ... ?

With a jerk of the head, the OFFICIAL indicates the crudely-executed poster.

- OFFICIAL
Can't you read?

The BEGGAR looks across at the poster, then back to the retreating figure of the OFFICIAL.

- BEGGAR
(to himself) No, senor.

3. He moves across to peer closely at the poster, trying to fathom its meaning. (The poster, in Spanish, announces that the day is one of rejoicing, by order of the Marques Siniestro) 3.

O/S we hear the hollow sound of footsteps in the deserted square. The BEGGAR looks round.

4. A FARMER has entered the square and is crossing towards a small cantina, which he enters. 4.

The BEGGAR trots after him.

INT. CANTINA. DAY.

(This is a crude wine-and-spirit bar which also sells tobacco and a few lines in simple groceries)

5. The FARMER we have just seen is now collecting a pot of wine and a fill of tobacco for his pipe, at the bar. He crosses to join the rest of the clients, all male, all FARMERS, and all looking very morose. They nod to the newcomer, then carry on smoking. There is no conversation. 5.

The BEGGAR enters through the curtained doorway and peers around him, adjusting his eyes to the gloom after the brightness of the sun outside.

He crosses to the bar and coughs to attract the attention of the LANDLORD.

INT. CANTINA. DAY. (cont'd)

6. The LANDLORD speaks without turning his head.

6.

LANDLORD

Well?

BEGGAR

Senor. Today is not Sunday ...

LANDLORD

I am aware of that.

BEGGAR

There is no-one in the street ...

LANDLORD

I'm aware of that, too.

VOICE (off)

... and the church-bell is ringing!

7. The BEGGAR turns to see a BEARDED FARMER who has entered and now stands behind him.

7.

BEGGAR

Yes, yes ...

BEARDED FARMER

And you want to know why, is that it?

The BEGGAR nods, a little alarmed at the BEARDED FARMER's deep voice, his dark, flashing eyes, and his long black beard.

BEARDED FARMER

I'll tell you why.

Stepping across the room, he points a bony finger at a poster on the wall, which we recognise as similar to the one outside.

BEARDED FARMER

Today's a holiday! A public holiday!
It's a day of rejoicing! We're all
rejoicing today, aren't we, senores?

The others, who have been watching him with interest, now burst into cynical laughter.

The BEGGAR looks on, bewildered. Behind him, the LANDLORD has joined in the wry laughter.

The BEARDED FARMER continues:

INT. CANTINA. DAY. (cont'd)

7. (cont'd) BEARDED FARMER (cont'd)
 And why are we rejoicing? Because
 our beloved young Marques gets married
 today, so we all have to rejoice.
 (He bangs the poster violently with
 his hand) By order!

The BEARDED FARMER sinks morosely onto a bench seat and lights
 his pipe, nodding to the LANDLORD to bring wine.

8. As the LANDLORD fills a pot with wine, the BEGGAR looks around 8.
 him, bewildered.

BEGGAR
 Isn't that a good thing?

9. The BEARDED FARMER looks up at him, and takes the blackened 9.
 clay pipe from his mouth.

BEARDED FARMER
 Who do you think'll have to pay for
 this wedding? We shall.

The others all nod in agreement.

BEARDED FARMER (cont'd)
 Who's paid for the bride, poor child?
We have.

He takes the pot which the LANDLORD has brought him.

BEARDED FARMER (cont'd)
 Who do you think is paying for that feast
 they're having up at the Castillo right
 now? We are. No, my friend, it is not
 a good thing.

He takes a deep pull at the pot.

LANDLORD
 (to the BEGGAR) I've not seen you in
 this part before. What are you, a beggar?

10. The BEGGAR is suddenly reminded of his purpose in coming to the 10.
 town at all, and fumbling in his tattered cloak, produces his
 little begging bowl.

BEGGAR
 Yes, senor. And if, from the deep
 charity of your good heart, you could
 spare me a few ...

INT. CANTINA. DAY. (cont'd)

11. But he gets no further, for the FARMERS all burst out into raucous laughter. 11.

The BEARDED FARMER laughs too, then becomes serious.

BEARDED FARMER

(sympathetically) We've nothing to spare, my friend. (He points to the poster again) That's where all our charity has gone. If you want some of it, you'd better go there. And, God knows, I wish you luck.

DISSOLVE TO:

EXT. ROAD TO CASTILLO. NIGHT. (EFFECT SHOT)

12. The BEGGAR trudges wearily up the steep road. 12.

NARRATOR

The beggar took the man at his word and climbed the long road to the Castillo Siniestro where, as he had been told, the Marques was celebrating his wedding day with a feast ...

CUT TO:

INT. CASTILLO SINIESTRO. HALL. NIGHT.

13. To the wild accompaniment of a drum and flute band (playing music more Arabic than European), the feast is brought in by a number of uniformed pages, each magnificent dish held high on its silver or gold platter, and each creation followed by its chef. 13.

As the procession passes round the room to present the feast to the young MARQUES, we have an opportunity to study the GUESTS, mostly male, mostly drunk. As each dish passes them, their mouths water and their greedy eyes pop.

14. The MARQUES sits at the end of the table, his MARQUESA at his side. He stares sullenly and critically at the food, not nodding his approval until the young bride, obviously bewildered by the magnificence of the display, should clap her hands with excited appreciation. 14.
15. The final dish is the most beautiful of all, a whole goose, roasted and stuffed, then each of its feathers replaced cunningly to recreate a living bird, its wings and neck outstretched as if to fly. 15.

INT. CASTILLO SINIESTRO. HALL. NIGHT. (cont'd)

16. At the first sight of this, the MARQUESA cannot restrain a cry of pity for the pathetic bird. The MARQUES notices this and stops the procession. The room is immediately silent. 16.

MARQUES

- Stop! (to his bride) What is the matter, my dear?

MARQUESA

I - I - it looks so ...

MARQUES

Don't you like goose?

He turns to the elderly CHEF who has made the goose dish.

MARQUES (cont'd)

(icily) Why have you prepared goose when the Marquesa doesn't like goose?

The poor CHEF is petrified.

CHEF

I - I - my lord, I didn't know.

MARQUES

Why didn't you know?

The CHEF has no answer for this.

17. The MARQUES leaps suddenly to his feet, his eyes smouldering. 17.

MARQUES (cont'd)

(even colder) Why didn't you know?

The poor PAGEBOY carrying the goose is so terrified that the whole bird begins to shake.

CHEF

I - I - (he falls suddenly to his knees, clasping his hands in supplication) My lord, have mercy.

18. The MARQUES suddenly snatches the dish from the trembling PAGEBOY and turns it over so that the goose falls to the floor, breaking into pieces. 18.

The GUESTS gasp with shocked surprise.

The CHEF looks down at his work, tears springing to his eyes.

INT. CASTILLO SINIESTRO. HALL. NIGHT. (cont'd)

18. MARQUES
(cont'd) Pick it up.

The poor CHEF takes the platter and attempts to put the broken pieces of his creation back onto it, but his hands are so unsteady that they keep sliding off.

The MARQUES raises his foot and kicks the man viciously so that he and the dish go sliding in a pool of fat and gravy across the floor.

Then, suddenly, the MARQUES starts to laugh at the sight of the old man.

For a moment, the GUESTS do not know what to do, then one of them joins the laughter. In a moment, they are all at it, laughing themselves nearly sick at the CHEF who, assisted by the others, is clearing the mess from the floor.

19. The MARQUES slumps down into his chair, shaking with mirth. 19.
His bride stares at him, bewildered, frightened.

MARQUES
Why don't you laugh? Don't you think
it funny?

The MARQUESSA shakes her head, staring at him, a little afraid.

The MARQUES continues to laugh.

MARQUES (cont'd)
Never mind, my dear. You'll learn!

The music has struck up once more and, in a general shot, we see the first course served.

MIX TO:

EXT. DOOR OF CASTILLO SINIESTRO. NIGHT.

20. The doorway is huge, dwarfing the figure of the BEGGAR, who 20.
arrives and, rather timidly, pulls at the iron handle of the bell.
After a while, the wicket gate let into the main door opens to
reveal a liveried footman (FIRST FOOTMAN). Behind him can be
glimpsed the main hall, where the feast is nearly over.

FIRST FOOTMAN
Well?

BEGGAR
(awed) If, from the deep charity of your
noble master's heart, he could ...

EXT. DOOR OF CASTILLO SINIESTRO. NIGHT. (cont'd)

20. He is fumbling for his begging bowl, but before he can (cont'd) produce it, the FIRST FOOTMAN pushes him back.

FIRST FOOTMAN

Get away, man, before he sees you.

INT. HALL. NIGHT.

21. But the MARQUES, relaxed and full, and a little bored, has seen the BEGGAR at the door, and now calls out: 21.

MARQUES

Who is that?

22. The FIRST FOOTMAN hesitates, then calls back: 22.

FIRST FOOTMAN

No-one, my lord. Just a beggar.

23. Bring him in. MARQUES 23.

24. As the FIRST FOOTMAN opens the door and pulls the bewildered BEGGAR into the hall and up to the MARQUES, the GUESTS (those of them who are still able to see straight) watch with interest. 24.

The MARQUES gets slowly to his feet and gives a small bow to the BEGGAR.

MARQUES

Welcome. I'm afraid you were so late, we started without you.

After a moment, this sally is greeted by a roar of laughter from the GUESTS.

25. The poor BEGGAR does not know what to make of this. In desperation, he fumbles for his bowl and starts to recite his 'piece'. 25.

BEGGAR

Noble lord, if, from the deep charity of your good heart ...

MARQUES

If you'd only let us know!

Another burst of sycophantic laughter.

INT. HALL. NIGHT. (cont'd)

26. The BEGGAR looks around, quite uncomprehending, then tries again. 26.

BEGGAR

... if you could just spare a little
bread, or ...

27.

MARQUES

27.

A little earlier, and a whole goose would
have been yours. But now, as you see,
everything has gone.

He points to the table, littered with left-over food.

28. The BEGGAR looks at it longingly, licking his lips. He points 28.
jerkily at the table, but cannot find the right words to ask for
some of it.

MARQUES

(with mock sadness) Not a crumb left.

The MARQUESA has been watching this with increasing disquiet.
Now she tugs at her husband's arm.

MARQUESA

Don't tease him.

The MARQUES looks down at her with mock surprise.

MARQUES

Why not, my dear?

The MARQUESA flushes, but holds her ground.

MARQUESA

He's a man, not an animal.

MARQUES

Is he? (he peers at the BEGGAR) Yes,
I suppose he is. Would you like to
have him, my dear?

The MARQUESA is so surprised by the offer that she does not
know what to say.

MARQUES (cont'd)

As a pet? (he calls out to the BEGGAR)
How much do you want for yourself?

29. The BEGGAR peers at him. He just does not know what this is 29.
all about.

INT. HALL. NIGHT. (cont'd)

30. MARQUES (cont'd) 30.
How much? Two pesetas? Five? Ten?

31. This is a fortune to the BEGGAR. 31.

BEGGAR
(astonished) Ten pesetas, my lord?

MARQUES
Done!

He produces some coins from his purse and throws them at the BEGGAR.

MARQUES (cont'd)
Now he is yours, my dear. Your very own
pet. What would you like him to do?

MARQUESA
Give him food, and wine.

MARQUES
Excellent! (calls) Wine for the new guest!

MARQUESA
And food ...

MARQUES
Later. (calls) Wine! Wine!

A SERVANT has given the BEGGAR a small goblet of wine, which the
stupified man drinks greedily.

MARQUES (cont'd)
More! And not in that piddling cup.
Here, fill this!

He holds out the huge gold goblet which is his own. The SERVANT
hesitates to take him seriously, but the MARQUES shakes the goblet
at him and the SERVANT runs forward and takes it, filling it with
wine.

32. The BEGGAR glances around to make sure he is not about to receive 32.
an unwelcome shock of any sort, then buries his nose in the goblet.
As he surfaces, the wine dribbling from the corners of his mouth,
we see that the dullness of his eyes has been replaced by a wild
sparkle. He looks foolishly around him, then suddenly holding
out the goblet at arm's length, cries out:

BEGGAR
More!

INT. HALL. NIGHT. (cont'd)

32. Smiling, the MARQUES nods his approval and the huge goblet (cont'd) is filled once more. As the BEGGAR buries his face in it, the MARQUESA turns to her husband.

MARQUESA
You must give him food.

MARQUES
Not yet.

The BEGGAR, now full of liquid courage, advances unsteadily towards the table and tries to grab at some of the food. The smiling MARQUES indicates that he should be pulled away.

Struggling ineffectually with the two SERVANTS who are holding his arms, the BEGGAR tries to free himself.

BEGGAR
(shouting) Food! I must have food!

The MARQUES holds up a leg of chicken.

MARQUES
You must sing for it, first.

BEGGAR
I can't sing.

MARQUES
Dance, then.

BEGGAR
Can't dance.

MARQUES
Anyone can dance. Music!

33. The MUSICIANS jump to it and start playing in a frenzy.

33.

The MARQUES indicates to the BEGGAR that he should start.

MARQUES
Dance!

For a moment, the BEGGAR stares around him, grinning foolishly. Then he starts to dance, a mad, shuffling, hopping dance that becomes wilder and wilder as the GUESTS, led by the MARQUES, applaud to the rhythm.

Even the MARQUESA cannot suppress a smile at the comic sight.

INT. HALL. NIGHT. (cont'd)

33. As he leaps about, the BEGGAR grabs another goblet of wine (cont'd) from one of the GUESTS (who would like to protest but dare not), and downs it in one swallow.

The MARQUES applauds this, the GUESTS joining him.

The music ends with a wild cadenza. The BEGGAR spins round and round, finally crashing against a table, sending the plate and glassware flying, landing himself in a heap on the floor.

34. The MARQUES leads the applause.

34.

MARQUES

Bravo! Bravo!

MARQUESA

Please! Give him something to eat.

The MARQUES picks up the chicken leg and holds it up.

MARQUES

Here! Here, dog! Here's your bone!
Ask for it like a good dog.

35. The BEGGAR catches on and comes trotting across the floor on all fours. He sits up like a begging dog, to everyone's amusement. The MARQUES tosses him the bone, which he starts to gnaw ravenously.

35.

36. The MARQUES watches the man for a moment, then, bored with him, turns to his bride, holding out his hand.

36.

MARQUES

Time for us to retire, my dear.

The MARQUESA gets up.

37. Immediately, all the GUESTS who can stand, do so.

37.

The MARQUES bows to them, a slight smile on his lips.

MARQUES

My bride and I bid you goodnight,
senoras, senores.

There is a murmured 'goodnight' from the assembly as the couple starts to move out.

INT. HALL. NIGHT. (cont'd)

37. The BEGGAR, foolish with wine, looks up, sees them leaving,
(cont'd) and calls out:

BEGGAR

Goodnight!

38. The MARQUES turns, surprised. He looks down at the creature
for a moment. 38.

39. The BEGGAR grins happily. He likes this man. 39.

BEGGAR

Thanks for (he waves the bone) all this.

40. The amused MARQUES gives a little bow and turns to leave. 40.

41. The BEGGAR, wishing to cement this very happy relationship,
calls out: 41.

BEGGAR

Have a good night!

42. Immediately, the smile vanishes from the mouth of the MARQUES
and a gasp goes up from the GUESTS. The MARQUES, livid with
anger, takes a step forward as if to kick the BEGGAR to death,
but the MARQUESA restrains him. 42.

MARQUESA

He's mine, don't forget. A wedding
gift from my husband. I don't want
my gift to be damaged.

The MARQUES relaxes and smiles down at her.

MARQUES

Of course, my dear. He is your pet.
And he shall be treated as such.

He calls over his shoulder as he leads his bride away.

MARQUES

(calling back) Take him to the kennels
and chain him up.

DISSOLVE TO:

INT. HALL. NIGHT. (cont'd)

37. The BEGGAR, foolish with wine, looks up, sees them leaving,
(cont'd) and calls out:

BEGGAR

Goodnight!

38. The MARQUES turns, surprised. He looks down at the creature 38.
for a moment.

39. The BEGGAR grins happily. He likes this man. 39.

BEGGAR (cont'd)

Thank you, sencer - for (he waves the
bone) all this. *

40. The amused MARQUES gives a little bow and turns to leave. 40.

41. The BEGGAR, wishing to cement this very happy relationship, 41.
calls out:

BEGGAR

Have a good night!

42. Immediately, the smile vanishes from the mouth of the MARQUES 42.
and a gasp goes up from the GUESTS. The MARQUES, livid with
anger, takes a step forward as if to kick the BEGGAR to death,
but the MARQUES restrains him.

MARQUESA

He's mine, don't forget. A wedding
gift from my husband. I don't want
my gift to be damaged. *

MARQUES

Of course, my dear. He's yours: he
must be looked after. *

He turns to a sinister-looking SERVANT. *

MARQUES (cont'd)

(meaningfully) Look after him. *

And he turns and walks off. *

DISSOLVE TO:

SEQUENCE B:

43. INT. DUNGEON. DAY.

43.

NARRATOR

And so the Beggar was imprisoned in the
Castille Dungeon and forgotten.....

We are inside the gloomy dungeon cell. For a moment we do not
see the BEGGAR, then at the same time as we hear sounds of activity
from outside the cell, he comes shuffling out into what little
light spills into the cell from the corridor, a hairy unkempt,
almost animal creature, his clothes rotted, his body covered with
course hair.

44. Through the grill of the low entrance, we see a pair of tiny feet,
those of a little girl. 44.

45. The BEGGAR grins up at her. 45.

46. INT. DUNGEON CELL. DAY. 46.

The LITTLE GIRL stares down at him, unsmiling.

NARRATOR

His only friends were the old Gardner, who
acted as his gaoler, and his little girl,
a serious child, who never spoke.

The LITTLE GIRL is joined a moment later by her father, the
GARDNER, who carries a basket containing chunks of meat. He
hands one to the child.

L. GARDNER

Here, you give it 'im. He's your friend.

The child takes the meat and forces it through the bars into the
clutching fingers of the BEGGAR.

47. INT. DUNGEON CELL. DAY.

47.

The BEGGAR snatches the meat and devours it noisily.

48. The LITTLE GIRL watches him, seriously, peering through the bars. 48.

49. The BEGGAR smacks his lips, grins up at her and winks.

50. INT. DUNGEON CELL. DAY.

50.

NARRATOR

The years passed. The Old Gardner died; his daughter grew up. And still the BEGGAR remained a prisoner, completely forgotten by the Marques....

The action is similar to before. The BEGGAR (now older, even hairier and less kempt) hears the sound of activity from outside and shuffles to the grill. But this time, the bare feet, are those of a young woman.

51. INT. DUNGEON CHAMBER. DAY.

51.

Indeed, the little girl has now grown into a very attractive young woman and is dressed as a SERVANT GIRL. Still unsmiling, but with eyes filled with pity, she stares at the poor creature, hungrily devouring the food she has brought him.

MIX TO:

52. INT. MARQUES' BED ROOM. DAY.

52.

An ornate, fussy room containing a huge double-bed.

NARRATOR

The MARQUES vile temper and foul tongue had sent his wife to an early grave and lost him the few friends he possessed. Now he lives, a recluse in his own rooms.....

The door opens and the SERVANT GIRL peers in. Apparently the room is empty, as she comes quietly in and starts to dust. In the corner of the room is a table and on it a 'house' of cards.

- | | | |
|-----|--|-----|
| 53. | Through the spaces in the cards we glimpse a wicked, leering eye. It belongs to the MARQUES, now of course, an old man. | 53. |
| 54. | The SERVANT GIRL, unaware that she is being watched, dusts away. | 54. |
| 55. | The peering MARQUES licks his fat lips. | 55. |
| 56. | The SERVANT GIRL moves towards the table with the cards. She gasps as the MARQUES suddenly knocks the cards flying and sits smiling wickedly at her. | 56. |

57. INT. MARQUES' BEDROOM. DAY.

57.

The SERVANT GIRL stares in frightened horror at the ugly old man.

MARQUES

And what's your name, little one?

58. The GIRL backs away from him. The MARQUES, still unsmiling, stands 58 up and moves goutily round the table towards her.

MARQUES

Don't be frightened m'dear.

59. The GIRL stares hypnotised by his beady eyes.

59.

MARQUES

Just tell me your name. Your name, my dear.
(Angrily) You're name! Your name!

The SERVANT GIRL now attempts to run, but the MARQUES grabs her wrist.

MARQUES

No you don't.

The girl struggles to escape, but his grip is too strong for her.

MARQUES

You're a lively one, aren't you? Why don't you show me how lively you can be, eh?
(He shuffles closer to her) Eh? Come here tonight and show me, eh.

He laughs, a dirty cackling laugh. The GIRL stares at him, her eyes blazing.

The MARQUES starts to fondle her. The GIRL bites hard on his hand. With a scream of pain, the MARQUES lets go.

60. The SERVANT GIRL runs quickly from the room.

60.

61. The MARQUES, his hand bleeding, almost leaps across to the bell rope and pulls at it viciously.

61.

MARQUES

Teach her, little vizon!

62. He jerks violently again at the bell, then hobbles across to the door flinging it open to reveal a cringing SECOND F. THOM about to enter.

62.

62. INT. MARQUES' BEDROOM. DAY. (Cont'd)

62.

MARQUES

Who's that girl.

The FOOTMAN looks bewildered at the question.

SECOND FOOTMAN

My Lord?

MARQUES

The Girl that just went out, idiot.

SECOND FOOTMAN

Just a servant, my Lord. She used to work below, my Lord. In the dungeons.

The MARQUES looks thoughtful.

MARQUES

In the dungeons, did she.

MIX OR CUT TO:

63. INT. DUNGEON CELL. DAY.

63.

The grating screeches open and a moment later, the SERVANT GIRL is thrown inside by the SEC N. FOOTMAN.

SEC N. FOOTMAN (nastily)

You're to stay there till you've learned your manners.

64. He leers at her.

64.

SECOND FOOTMAN

....and to be a bit friendlier!

He seems to find this amusing, as he roars with laughter and he slams shut the grating.

65. The SERVANT GIRL stands there for a moment, listening to the footsteps of the FOOTMAN as he walks away. Then a slight sound coming from a dark corner of the cell causes her to spin round.

65.

66. The BEGGAR is peering round at her. For a while, he does not comprehend. Then his eyes open wide and a low growl comes from his throat. He starts to crawl towards her.

66.

67. The SERVANT GIRL cringes back against the wall. 67.
68. The BEGGAR, whom we see to be even more of an animal than before, reaches out his hairy hands as if to fondle her. 68.
69. The SERVANT GIRL slides along the wall away from him. 69.
70. The BEGGAR looks suprised. He peers at her for a moment with his bloodshot eyes, then stretches out his hands again. 70.
71. The SERVANT GIRL slides away until she has reached the corner of the cell and can move no further. 71.
- (There is no Scene 72)
73. The BEGGAR is annoyed now. He crouches in front of the SERVANT GIRL, swaying slightly and growling. 73.
74. The SERVANT GIRL draws back, leans her head against the wall, her eyes closed, her mouth shaping a prayer. 74.
75. Then the BEGGAR springs..... 75.

MISS LVE T:

76. INT. PRISON CELL. NIGHT. 76.
- (What little light there is comes from the moon streaming through a small opening high in the wall)
- The SERVANT GIRL, her face scratched and dirty, her clothes torn and dishevelled, crouches huddled in a corner. The Camera discovers that this is the BEGGAR, dead, his body twisted, his eyes open, his face distorted as if he had died as the result of a fit.
77. The SERVANT GIRL, panic stricken, hurls at the bars and shakes at them with all her strenght. She is obviously trying to scream hysterically but the sound will not come. 77.

78. INT. DUNGEON CORRIDOR. NIGHT.

The SECOND FOOTMAN appears, grinning nastily. He peers down onto the dungeon.

SECOND FOOTMAN

Come to your senses have you?

He starts to open the barred door.

78. INT. LUNGEON CHAMBER. NIGHT. (cont'd)

78.

SECTION FIFTY-THREE
Somehow I thought you would.

The GIRL, nearly fainting, scrambles out of the doorway assisted by the FORTUNE.

SECTION FIFTY-FOUR
Now you know where you have to go, don't you?

And, cackling, he closes the grill and locks it, while the GIRL walks unsteadily away.

CUT TO:

79. INT. MARQUES' BEDROOM. NIGHT.

79.

The MARQUES, now in ornate dressing-robe over his night shirt, is preparing for bed when there is a discreet knock at the door. He turns and smiles nastily.

MARQUES

Enter.

The door opens slowly and the SERVANT GIRL enters, her hand behind her back, her eyes downcast.

The MARQUES laughs quietly, then crosses towards her.

Suddenly the smile freezes to be replaced a moment later by a look of abject fear.

The SERVANT GIRL, eyes blazing with hatred, has produced a sharp metal scence which she raises above her head.

The MARQUES moves back to try to ward off the blow he knows is coming. The GIRL plunges the scence deep into his chest, raises it, then plunges the now bloody weapon again and again.

The MARQUES falls to the floor, dragging the rich bedding from the big bed.

80. The SERVANT GIRL stares down at the dead MARQUES, then, dropping the bloody scence, she turns and runs from the room.

MIX T.:

81. EXT. ROAD TO CASTILL. NIGHT. (EFFECT)

81.

The SERVANT GIRL runs from the Castillo, her feet bare and bleeding. As she passes us we see that she is exhausted.

MONTAGE

The GIRL fled from the CASTILL as fast as her legs would carry her. But she need not have feared....there was none who had any wish to avenge the welcome death of the MARQUES

MIX T.:

INT. CORRIDOR OF KENNELS. NIGHT.

78. The SERVANT GIRL comes out of the door. Hanging on the wall is a metal holder for a candle or rush-light, the base of which is very sharp. She reaches up and takes this down. 78.

She moves up the corridor and soon is hidden in the murky darkness.

INT. MARQUES' BEDROOM. NIGHT.

(The room is lit only by the light of the moon streaming through the spaces where the curtains do not quite meet)

79. The MARQUES is asleep, bloated with food, open-mouthed, disgusting. 79.

The camera moves in so that the face of the MARQUES fills the screen.

NARRATOR

That night, the girl had her revenge.

The face of the MARQUES is filled with shocked pain. For a moment, he opens his eyes, tries to cry out. His body stiffens and he half-rises in the bed, camera following. Then he falls over the other side, to slump to the floor.

80. We now see the metal scone plunged deep in his back, fresh blood welling round it. The camera moves away a little to pick up the bare feet of the SERVANT GIRL. Tilting, we see the look of satisfaction in her wild eyes. Then she runs from the room. 80.

MIX TO:

EXT. ROAD TO CASTILLO. NIGHT. (EFFECT)

81. The SERVANT GIRL runs from the Castillo, her feet bare and bleeding. As she passes us, we see that she is exhausted. 81.

NARRATOR

The girl fled from the Castillo as far as her legs would carry her. But she need not have feared ... there was no-one who had any wish to avenge the welcome death of the Marques.

MIX TO:

EXT. WOODS & STREAM. NIGHT.

82. The SERVANT GIRL comes staggering into the woods and flops down, near sick with fatigue.

82.

NARRATOR

The girl hid in the forest for some months, where she lived like an animal ...

She lies against the trunk of a tree, her breath rasping, her eyes staring. The camera moves from her to the waters of the stream.

NARRATOR (cont'd)

It was here that I found her ...

FADE OUT:

SEQUENCE D

FADE IN:

EXT. WOODS & STREAM. DAY.

(If possible, a dawn effect with mist trapped in the hollows)

83. As the camera moves gently across the waters of the stream, we hear the dawn chorus of the birds. Now, the camera discovers something floating below the surface of the water. It is the SERVANT GIRL, her clothes now in rags. 83.

84. DON ALFREDO CARIDO (a tidily-dressed gentleman of about 40) is taking a pre-breakfast stroll when he sees the body in the stream. 84.

He leaps down the bank and into the cold water, grabs the girl and drags her out.

85. Quickly placing his ear to her breast, he listens to her heartbeat. 85.

86. Obviously he thinks there may be some hope, for he throws her onto her face and starts to work her arms in artificial respiration. 86.

Water begins to trickle from the mouth of the girl.

ALFREDO pumps harder at the arms.

A sigh comes from the girl, and her body shudders slightly.

ALFREDO hesitates, listening to this, then renews his efforts.

DISSOLVE TO:

EXT. BACK STREET. DAY.

87. The figure of an elderly woman, dressed in black, comes scuttling up the steps from the Square, carrying a small parcel in her hand. This is TERESA, Don Alfredo's servant. She reaches the Carido home and enters. 87.

INT. CARIDO HOUSE. MAIN ROOM. DAY.

88. Through an open door at the back of the severe, sparsely-furnished room which is Alfredo's study, library and living-room, can be glimpsed a corner of the kitchen and servants' quarters, where Alfredo's wet clothes are hung to dry. 88.

ALFREDO himself is standing in front of the fire, sipping hot grog from a glass in his hand.

TERESA bustles in and, while she talks, we hear the sound of activity from the kitchen as she mixes the herb medicine.

INT. CARIDO MAIN ROOM. DAY. (cont'd)

88.
(cont'd)

TERESA

(calls out) There! That didn't take long, did it, senor? This'll soon put some colour back into her cheeks, poor mite. Fancy your finding her like that, eh! The angels were certainly watching over her. You should take some of this before your catch a chill, getting yourself all wet like that! (she comes in, carrying the herb mixture) Still, I suppose if you hadn't she would still've been lying there instead of tucked up snug in your spare bed. (She is now crossing to the door, the pot of herbs in her hand) I'll make some for you when I come down, do you much more good than that stuff! (as she goes) It's a very lucky thing she didn't lose her baby.

And TERESA is gone.

89. It is a moment before ALFREDO realises what she has just said. 89.

ALFREDO

Her baby?

INT. CARIDO SPARE BEDROOM. DAY.

90. The SERVANT GIRL lies asleep in the big bed. 90.

TERESA's footsteps and heavy breathing can be heard as she mounts the wooden staircase, then she sweeps in with the herb drink.

TERESA

Here you are, my little one. Drink this - it'll soon put you to rights. Now, now, don't try to speak - just take a sip or two of this ... and you can go right back to sleep again. That's a good girl.

ALFREDO's footsteps are heard coming up the stairs.

TERESA (cont'd)

A bit more ... good.

INT. CARIDO SPARE BEDROOM. DAY. (cont'd)

90. She puts the pot down on a bedside table and tucks the girl (cont'd) in, in the bed.

TERESA (cont'd)

There! Now you go right back to sleep
and let my herbs soothe away your aches
and pains.

ALFREDO enters.

ALFREDO

What did you say about ...

TERESA

Sh!

ALFREDO

(whispers) ... a baby?

TERESA crosses to the door.

TERESA

In a few months there'll be a little
baby in the house. (glancing at the
sleeping girl) If the good Lord spares
her.

She ushers ALFREDO out and closes the door behind them.

INT. CARIDO MAIN ROOM. DAY.

*

91.

TERESA'S VOICE

91.

I can just imagine what the neighbours
will say.

She comes in, followed by ALFREDO.

ALFREDO

But she can't stay here.

*

TERESA

Of course she can! You've plenty of
room ... and you're not short of money.
(she sees that ALFREDO is about to protest
again, and stops him) Listen, senor.
If you hadn't been so busy with your books
and your studies, you'd have got yourself
married as the good Lord intended men
should ... except priests, of course.
But don't think the Lord in His wisdom
lets us escape our responsibilities for
ever, senor.

INT. MAIN ROOM. DAY. (cont'd)

92. TERESA disappears into the Kitchen, still talking, returning * 92.
a moment later with another cup of the herb medicine. *

TERESA (cont'd)

That child was sent here.

ALFREDO

What?

TERESA

(turns on him) Why did you go for
a walk this morning before having your
breakfast? Because you got up early.
And how often do you get up early?

ALFREDO

I got up early because I couldn't sleep.

TERESA

There! You couldn't sleep.

ALFREDO

I couldn't sleep because I had a
stomach ache.

TERESA

And who sent you the stomach ache,
senor?

93. ALFREDO sighs, smiling. He cannot compete with her peasant 93.
logic.

ALFREDO

You win, Teresa. You always do!

TERESA

It's because I know what's right,
senor, that's why. Here, drink this.

And she thrusts the pot of medicine into his hands.

DISSOLVE TO:

INT. CARIDO SPARE BEDROOM. DAY.

94. TERESA is trying to talk to the SERVANT GIRL, who, looking 94.
much better, is sitting up in bed wearing a clean white nightdress.

INT. CARIDO SPARE BEDROOM. DAY. (cont'd)

94.
(cont'd)

NARRATOR

When Teresa discovered that the girl
was afflicted, her big heart overflowed
with compassion. *

The SERVANT GIRL indicates by mime that she cannot speak.

For a moment, TERESA does not understand. Then she suddenly
clasps the girl in her big, soft arms.

(Ad lib dialogue for above - not to be recorded)

TERESA

What's your name, little one? Come now,
you needn't be shy with me. You haven't
spoken a word since you've been here.
Nobody's going to hurt you. Now, what's
your name ... ?

Oh, my poor little one - you poor little
thing - you poor lonely little thing!

MIX TO:

INT. MAIN ROOM. DAY.

*

95. ALFREDO is seated at the large table, a corner of which is laid 95.
for lunch, reading a book. TERESA, an apron round her middle,
is busy in the kitchen. With a flourish, she produces an
appetising savoury tart which she places on the table. *

ALFREDO looks up and sees the tart. He tucks his napkin in his
neck and picks up his knife.

Before he can help himself, TERESA has cut out a piece for him;
the rest of the dish she picks up and carries from the room.

NARRATOR

For the next few months, my house was
turned over to the unborn child. Teresa
looked after the girl as if she were her
own daughter - the daughter she had wanted
but never had. I took second place!

ALFREDO watches the tart go, with a wry smile, then starts to
eat his portion.

MIX TO:

INT. CARIDO SPARE BEDROOM. DAY.

96. The SERVANT GIRL is seated in a low armchair by the window. 96.
TERESA is showing her some baby clothes she is making. The
SERVANT GIRL tries to smile her gratitude.

NARRATOR

As the time for the baby grew nearer,
her efforts were redoubled ...

INT. KITCHEN. DAY.

97. ALFREDO, an apron round his middle, is producing a miserable- 97.
looking dish from the oven - his supper.

NARRATOR (cont'd)

And I was ignored!

DISSOLVE TO:

INT. MAIN ROOM. NIGHT.

98. NARRATOR (cont'd) 98.
However, this gave me the peace I
needed for my studies ... at least,
it did at first ...

ALFREDO is working on his books, carefully painting in the highly *
ornate title page of one of them. *

TERESA comes clumping in, carrying a silver tray with a bottle, *
a glass, a jug of hot water and the other ingredients for making *
a hot grog. She bangs this down on the table and coughs loudly. *

ALFREDO does not react.

TERESA clears her throat even louder.

ALFREDO

(without looking up) Yes, Teresa?

TERESA

You know, senor, I'm beginning to
be worried.

ALFREDO looks up, surprised.

ALFREDO

What about?

INT. MAIN ROOM. NIGHT. (cont'd)

*

98.
(cont'd)

TERESA

Of course, you may think me
superstitious!

ALFREDO hides a smile.

TERESA (cont'd)

You may think me superstitious, but
I've seen a good deal more of the
world than you have - the real world,
not what you read about in those old
books.

ALFREDO listens politely, but does not interrupt.

TERESA (cont'd)

(meaningfully) You know it will soon
be the twenty-fifth.

ALFREDO

(mystified) Yes?

TERESA

Of December. You know what that means.

ALFREDO

I think so. It means it will be
Christmas Day.

TERESA

Well, then.

ALFREDO

(bewildered) It's always Christmas
Day on the twenty-fifth of December.

TERESA

(crossly) Of course, if you're going
to make fun of me ...

ALFREDO

No, please. I just don't understand
what it is that is worrying you.

TERESA

What worries me is that the girl
upstairs is about to have her baby.
and as like as not it will be at the
very hour of Our Lord's birth.

ALFREDO

Surely that should be a reason to rejoice?

INT. MAIN ROOM. NIGHT (cont'd)

*

98.
(cont'd)

TERESA

For an unwanted child to be born
then is an insult to heaven, senor.
That is what I was taught.

And it is quite clear that what she was taught is the truth as far as she is concerned.

TERESA (cont'd)

In the village where I come from, the
girls stay away from the men in March
and April, just in case.

ALFREDO manages to hide a smile at this.

TERESA (cont'd)

Let's pray the little mite is born too
early ... or too late ... Otherwise ...

She shakes her head as she thinks about it, shudders, and walks
heavily away.

*
*

DISSOLVE TO:

EXT. CHURCH. NIGHT. (MATTE)

*

99. The church gleams white in the light of the full moon. The sky 99.
is clear, studded with stars.

The windows of the church are ablaze with light from the many
candles, as the FARMERS and their WIVES and FAMILIES enter the
church to celebrate Midnight Mass.

INT. CARIDO SPARE BEDROOM. NIGHT.

100. As the SERVANT GIRL lies in great discomfort on the big bed, 100.
TERESA assists an old MIDWIFE in the preparations for the baby.

101. The MIDWIFE looks more like a witch than a nurse, and most of 101.
the preparation consists of the arranging of charms and the
muttering of spells. Both women seem very upset at the idea
of the child being born on Christmas Eve.

102. Their apprehension is sensed by the poor SERVANT GIRL, whose 102.
face is creased with fear and worry.

INT. MAIN ROOM. NIGHT.

*

103. ALFREDO sits by the fire, smoking and trying to concentrate on a book or his work. 103.
*

INT. CARIDO SPARE BEDROOM. NIGHT.

104. The SERVANT GIRL begins to moan slightly, and turn from side to side. 104.

The MIDWIFE crosses to her and nods to TERESA. It is time.

105. TERESA crosses herself. 105.

INT. MAIN ROOM. NIGHT.

*

106. The tolling of the church bell stops, and all is silent. 106.

ALFREDO gives up trying to read, and sits listening.

Suddenly, there is the distant howl of a wolf. ALFREDO starts in alarm. A moment later, we hear the sharp cry of a new-born baby.

ALFREDO runs to the door and flings it open, the better to hear.

INT. CARIDO SPARE BEDROOM. NIGHT.

107. TERESA and the MIDWIFE are all smiles. They hold out the little boy-child for the SERVANT GIRL to see. It is perfect. 107.

108. The SERVANT GIRL slowly smiles at her baby, her eyes filled with tears of relief. Then her face is distorted with pain. With a gasp, she falls back - dead. 108.

109. As TERESA rushes forward to the SERVANT GIRL, the sound of the singing of mass can be heard on the still night air. 109.

FADE OUT:

SEQUENCE E

32.

FADE IN:

EXT. CHURCH. DAY.

110. A large peasant family, all dressed in their best black, is just leaving the church: FATHER, MOTHER, TWO GRANDFATHERS, TWO GRANDMOTHERS, several CHILDREN, and (the reason for their visit) a new, noisy BABY. They chatter amongst themselves, proud and happy.

As they leave, ALFREDO and TERESA arrive with the Servant Girl's baby. The CURE, an elderly man, comes down to meet them, smiling.

He shakes hands with ALFREDO and gives a little nod to TERESA, who answers with a short curtsy.

Alfredo. Senora.

Father.

TERESA

All's ready.

He leads them into the church.

INT. CHURCH. DAY.

110a. At the font, he hands ALFREDO a prayer book (CHECK) and takes the baby from TERESA. As he starts to speak the words of the Christening Service (LATIN), the church seems to become darker and colder. The bright sunlight that was streaming through the open window onto the little group fades away, leaving them in near darkness. At the same time, it would seem to be getting colder - ALFREDO shudders, TERESA pulls her shawl tighter round her shoulders.

As the CURE is about to put his hand in the font to baptise the child, the holy water starts to ripple mysteriously. At the same time, there is a low, rumbling sound. TERESA crosses herself; her eyes wild with fear. The CURE stops speaking, staring fascinated at the water. Now the water becomes even more agitated, and the rumbling grows louder. Then, just as suddenly, it is still again. At that moment, with searing brightness, what seems to be the face of the Devil himself appears reflected white on the dark water. Almost immediately, there is a crack of thunder which seems about to split the church in two.

TERESA nearly faints with fright. Even the CURE looks very worried. ALFREDO looks around, then up at the ceiling. He smiles weakly, and points up.

INT. CHURCH. DAY. (cont'd)

110. A second flash of lightning shows a stone gargoyle butted to
(cont'd) one of the columns, the reflection of which they had seen in
the water.

Now the rain starts, violent, almost tropical.

The CURE continues the baptism, naming the child LEON ALFREDO.

FADE OUT:

SEQUENCE F

34.

6-year cut

FADE IN:

EXT. HILL. DAY.

111. Old PEPE VALIENTE, the town sereno (watchman) is plodding dreamily across the hills, his pipe in his mouth, his old gun over his shoulder. It is a crisp, sunny winter's day, and all seems well with PEPE. That is, until he stumbles across the body of a dead lamb, half hidden in the long grass.

111.

get Dick
PEPE
What's this, then?

112. He bends down to examine it, drawing in his breath sharply as he sees that the throat has been torn. He stands up, looking very worried.

112.

PEPE (cont'd)
That's nasty, that is.

113. He looks around him, swinging his gun from his shoulder, half expecting the marauder to be within gunshot.

113.

PEPE (cont'd)
Very nasty, that is.

And muttering to himself, he stalks off.

CUT TO:

EXT. PASTURE. DAY.

114. DOMINIQUE, the shepherd, is tending his sheep, assisted by his dog, Cesar. (Trained sheepdog required here) He has just got them all penned up when PEPE arrives.

114.

They nod to each other in a civil rather than a friendly manner.

PEPE
Lost any sheep?

DOMINIQUE
No. (a pause) Why?

PEPE
There's a lamb dead on the hill up there.
Throat torn out, nasty. (overcasually)
Your dog been behaving?

DOMINIQUE
What d'you mean, behaving?

EXT. PASTURE. DAY. (cont'd)

114.
(cont'd)

PEPE

Just wondered. He killed a couple
of chickens last month, didn't he?

DOMINIQUE

What of it?

PEPE

Nothing.

DOMINIQUE

Listen. If there's a dead lamb up
there with its throat torn, it can't
be him, it'll be a wolf.

PEPE

(whistles) Wolf, eh?

DOMINIQUE

Yes. And you're paid by us to keep
things like wolves away.

PEPE

You really think it's a wolf?

DOMINIQUE

Yes, I do. And if you were doing
your job properly, the job you're paid
to do by people like me ...

But PEPE is not listening.

PEPE

Wolf, eh?

And he wanders off. DOMINIQUE watches him for a moment, then
walks off sharply in another direction, the dog Cesar at his heels.

EXT. BACK STREET. DAY.

115. TERESA is carrying a lumpy parcel and looking rather furtive
about it. She reaches the low wall, the other side of which is
a small stream used for drainage.

115.

116. Glancing around her, she drops the parcel over the wall.

116.

PEPE'S VOICE

'Morning.

TERESA jumps and turns round.

EXT. BACK STREET. DAY. (cont'd)

116.
(cont'd)

PEPE

(chatty) Got to go and see the
Mayor - very important business.
Got to report a dead lamb.

TERESA

Well, while you're about it, you
can report a dead kitten.

PEPE

Kitten?

TERESA

There was a dead kitten in my garden
this morning. Horrible state it was
in. Throat torn out - ugh!
Little Leon's kitten, too. It'll
break his heart when he finds out.

They have started to walk back towards the Carido house.

PEPE

I think there's been a wolf about.

TERESA

Well, whatever it was, it made a proper
mess of that kitten. I didn't dare let
the little fellow see it.

PEPE

Ah, he doesn't like the sight of blood,
does he? (prepared for a long chat) I
remember that day he came hunting with me.
Nearly fainted when I shot a squirrel.
Cried his little heart out. Wanted to ... (take the
thing ...)

TERESA

Hadn't you better be reporting your
precious wolf to the Town Hall?

PEPE

(reluctantly) Yes. Yes. Well ...

It looks as if he may say something more, but instead he
wanders off in the direction of the Square.

117. TERESA turns to find LITTLE LEON standing in the doorway, his
face troubled. (LITTLE LEON is now over ~~nine~~ years old, a
fine, sturdy little lad)

117.

6.5

EXT. BACK STREET. DAY. (cont'd)

118. TERESA's face lights up as she sees him; he is obviously the centre of her life now. 118.

TERESA

There you are, Leon! Ready for your breakfast, my angel?

LITTLE LEON

I don't feel hungry, Aunt Teresa.

TERESA

(concerned) No lunch yesterday, and hardly any supper last night. This won't do. (she takes his hand) Come, I've made some of my hotcakes for you. You like those, don't you?

And she leads him indoors.

CUT TO:

INT. ALCALDE'S OFFICE. TOWN HALL. DAY.

119. This is the office of DON ENRIQUE, the Alcalde (Mayor). 119.

There is a timid knock at the door.

ENRIQUE'S VOICE

Enter.

PEPE's face appears round the edge of the door.

PEPE

Senor, I have ...

120. He gets no further, for ENRIQUE cuts in. 120.

ENRIQUE

Ah, Pepe. There you are. Dominique here has just told me he found two dead lambs up on the hill.

PEPE

Two?

ENRIQUE

He judges from the remains that they'd been attacked by wolves.

The shepherd, DOMINIQUE, stands beside and a little behind the huge Alcalde, a slight smile on his face.

INT. ALCALDE'S OFFICE. TOWN HALL. DAY. (cont'd)

131.

ENRIQUE

131.

Not a minute more. You may go.

And PEPE ducks out.

EXT. SQUARE. OUTSIDE THE TOWN HALL. DAY.

132. PEPE comes out in a furious temper. A cheeky YOUNG FARMER sees him and calls across to him.

132.

YOUNG FARMER

Hey, Pepe! Heard the news? There's a pack of wolves terrorising the neighbourhood! You can't move for them in the forests!

And the lad goes off into a paroxysm of laughter, then turns and walks away, still laughing.

133. PEPE glares at him for a moment, then selecting a large stone from the road, throws it as hard as he can at the boy.

133.

134. The laughter stops as the YOUNG FARMER is hit.

134.

YOUNG FARMER

Ow! What's the matter? Can't you take a joke?

PEPE

No!

And feeling a little better, he crosses the Square to the 'CANTINA ROSA'.

INT. CANTINA ROSA. DAY.

135. Although basically the same bar as we saw earlier, the Cantina has since changed hands and been taken over by fat ROSA, Pepe's wife. Under her the place has been transformed. It is now a gay social centre for the town, clean and bright.

135.

As PEPE pushes his way through the curtained doorway, we see a small crowd of FARMERS, listening open-mouthed to a wild-eyed, hollow-voiced, eccentrically-dressed OLD SOAKER, standing at the bar, a half-full glass of white wine before him on the counter.

OLD SOAKER

... no ordinary wolf, senores, no
ordinary wolf would tear out the throat
... then drain the blood.

INT. CANTINA ROSA. DAY. (cont'd)

135. ROSA
(cont'd) Drain the blood?

The OLD SOAKER drains his glass, then replies in a hissing whisper.

OLD SOAKER
Every last drop.

He edges his empty glass forward across the counter.

A FARMER
If it wasn't a wolf ... what was it?

OLD SOAKER
Last night was the night of the full moon, senores. You know what that means, don't you?

FARMER
What?

They wait to hear. Out of the corner of his eye, the OLD SOAKER watches ROSA start instinctively to refill his glass. Suddenly, she realises what she is doing.

ROSA
Who's going to pay for all these drinks?

The OLD SOAKER manages to look offended. It is PEPE, who has hung up his coat behind the bar and now stands next to his wife, listening with rapt attention, who says:

PEPE
Give it to him.

136. The OLD SOAKER immediately continues.

136.

OLD SOAKER
It means things are about.

He nods his thanks as he picks up the glass.

137. PEPE
Things? What sort of things?

137.

138. The OLD SOAKER is downing his drink. He places the empty glass on the counter and wipes his mouth.

138.

OLD SOAKER
These things are best not talked about.
Good day, senor..., senora.

INT. CANTINA ROSA. DAY. (cont'd)

139. And the OLD SOAKER makes a dignified, if a little unsteady, exit. 139.

ROSA

Well, whatever it is out there, my
husband will get rid of it, won't you,
my dear?

PEPE

Yes, of course.

He is not really so sure as he tries to sound. He takes down
his gun and moves towards a door leading to the living quarters
at the back of the bar.

PEPE (cont'd)

Just going to give this a clean.
(he nods at the bottle) Er - send
me one of those in, will you?

DISSOLVE TO:

EXT. HILLSIDE. NIGHT.

140. The camera explores the bare, twisted branches and the gnarled 140.
trunks of the black trees, finally discovering a very nervous
PEPE crouched in the shadows amongst the thick roots.

Although no coward, he cannot help remembering the words of the
old Soaker in the bar, and a glance through the branches above
him, showing -

EXT. SKY. BRANCHES. NIGHT. (EFFECT)

141. - the full moon - 141.

RESUME. HILLSIDE.

142. - does not help at all. For the umpteenth time, he checks 142.
that his gun is loaded.

As he is about to close the breech, a rustling in the undergrowth
disturbs him. Immediately he tenses, closing the breech as
silently as he can. Another rustle. He locates it by the
sound, raises the gun. Another rustle. He cocks the hammer.

EXT. UNDERGROWTH. NIGHT.

143. A rabbit appears, then scuttles off. 143.

RESUME. HILLSIDE. NIGHT.

144. PEPE mops his perspiring brow and manages a sickly grin. 144.

The sheep on the hillside begin to bleat nervously.

We see that they are becoming agitated, sensing danger, wanting to run away but not knowing where to run.

PEPE is alert now. He slowly stands up and moves forward a little. Then he freezes. Quite clearly in the still night air we hear the cry of a wolf.

PEPE's blood freezes and his forehead breaks out into a fever of perspiration. But he stays there, ready for whatever is coming.

Another howl, a little closer this time.

145. The sheep begin really to panic now, running here and there, 145.
climbing over themselves to get away from whatever it is they fear.

146. PEPE strains his eyes, but can see nothing. Suddenly, a third 146.
howl, this time very close. As PEPE spins round, there is a
crashing in the bushes and we see them moving.

PEPE fires. There is a scream of pain, half animal, half human.

PEPE runs forward, certain he has scored a direct hit.

147. At the edge of the undergrowth, he discovers a patch of fresh, 147.
wet blood, and a trail of it leads off, following the edge of
the pasture. PEPE follows it, but after a while the trail stops.

148. PEPE looks around, bewildered. The animal has apparently 148.
disappeared into the air. He even looks up into the trees to
see if it is there. Nothing.

He looks very upset.

DISSOLVE TO:

INT. CARIDO SPARE BEDROOM. DAY.

149. LITTLE LEON is sick. His little face is soaked in 149.
perspiration, his eyes wide with fever. TERESA is
attempting to make him take a drink she has prepared for him,
but he does not even seem to realise she is there.

TERESA

There, there. Try and take some.
It'll cool your blood.

INT. CARIDO SPARE BEDROOM. DAY.(cont'd)

149. ALFREDO stands watching.
(cont'd)

ALFREDO

It's no use, Teresa. He doesn't
seem to realise we're here.

TERESA

He's been sickening for this these
past few days - 'not been eating;
sleeping during the day ...

ALFREDO

You'd better fetch the doctor. Wait!
Just a moment.

He moves forward to study the child, who seems to be trying
to touch his leg through the bedclothes.

150. ALFREDO suddenly pulls back the covering, revealing that
LITTLE LEON'S leg is clotted with blood, his nightshirt
soaked in it.

150.

ALFREDO

What's this?

TERESA

(quietly) Mother of God ...

ALFREDO gently pulls the blood-soaked cloth from the leg. The
boy moans softly. ALFREDO examines the wound.

ALFREDO

(quietly, seriously) Teresa, fetch
me a sharp knife.

CUT TO:

INT. CANTINA ROSA. DAY.

151. Although it is very early in the morning, the bar already has
two customers, both FARMERS, and both of them very annoyed.
Poor PEPE is going through it.

151.

PEPE

I did shoot it, I tell you. It was
a young wolf. I saw it and shot it.

IRATE FARMER

Then where is it? Disappeared into
thin air, I suppose?

PEPE

Yes.

INT. CANTINA ROSA. DAY. (cont'd)

151.
(cont'd)

IRATE FARMER

I lost three sheep last night.

ANOTHER FARMER

And I lost two lambs.

PEPE

I can't help it if things won't die
when I shoot them.

IRATE FARMER

You'd better get yourself a new gun
... or some spectacles.

ANOTHER FARMER

Or stick to water.

PEPE, who is holding a glass of grog, puts it quickly down on
the counter or a table.

IRATE FARMER

Come on, we've to report it at the
Town Hall.

And the two FARMERS stomp their disgruntled way out, leaving
PEPE with ROSA.

PEPE

(pathetically) I did shoot it.

ROSA is sympathetic, but even she has her doubts.

CUT TO:

INT. CARIDO SPARE BEDROOM. DAY.

- | | |
|---|------|
| 152. A BOLD CLOSE-UP of LITTLE LEON'S face, wet with perspiration. He is breathing heavily. Suddenly, his eyes flicker and he gasps with pain. | 152. |
| 153. A WIDER SHOT shows us that ALFREDO has just cut something from the boy's leg. He nods to TERESA to wash the wound with a wet towel she has ready for the purpose, while he examines what he has found. | 153. |
| 154. It is a bullet. | 154. |

INT. CARIDO SPARE BEDROOM. DAY. (cont'd)

155. As TERESA gently bathes the wound, she talks softly to the boy. 155.

TERESA

There, there, rest quietly. You'll soon
be feeling better now. Try to sleep, my
little one.

But she is watching ALFREDO.

MIX TO:

INT. KITCHEN. DAY.

156. ALFREDO sits at the table, rolling the bullet to and fro between 156.
his fingers. TERESA stands by the fire. They have obviously
been talking for some little time.

ALFREDO

He must have got up during the night.
He must have done, there's no other
explanation. He was sleepwalking ...
he got up and came downstairs and went
out ...

TERESA

(shakes her head) If he'd come through
here, I'd have seen him.

ALFREDO

You'd be asleep.

TERESA

I'd have woken up. He never came down
those stairs.

ALFREDO

You mean he climbed out of the window?

TERESA

I just mean he didn't come through here.

ALFREDO gets up suddenly, leaving the bullet on the table, and
crosses to the door.

ALFREDO

There's only one way to find out.

157. He goes out. TERESA stands there for a moment, then, picking 157.
up the bullet, she takes her shawl and goes out of the front
door.

CUT TO:

(dialogue only)

46.

INT. CARIDO SPARE BEDROOM. DAY.

158. ALFREDO has drawn up a chair or stool so that he can sit close to the bed. LITTLE LEON is awake now.

158.

ALFREDO

(gently) You must tell me everything,
Leon - you promise?

LITTLE LEON

(nods) I promise.

ALFREDO

And truthfully. Now. (he takes a deep
breath) Where did you go last night?

LITTLE LEON does not seem to understand the question.

LITTLE LEON

Go, Uncle?

ALFREDO

Yes. You went out last night, I know
that. But where did you go?

LITTLE LEON

I was here in bed all night, Uncle.

ALFREDO

You promised to tell me the truth.

LITTLE LEON

I am telling the truth.

ALFREDO

Then how did you get that?

*

LITTLE LEON

I don't know, Uncle.

ALFREDO

Come, you don't get - hurt like that
lying in bed.

*

159.

LITTLE LEON

I know I was in bed, Uncle, because I
woke up in the night. I had a bad
dream and woke up, but then I went to
sleep again.

159.

160.

ALFREDO

What did you dream?

160.

INT. CARIDO SPARE BEDROOM. DAY.

161. LITTLE LEON 161.
I don't really remember, Uncle, not
very clearly. But it was like the
other nights.
162. ALFREDO 162.
Other nights?
163. LITTLE LEON 163.
I have ... bad dreams every night now.
164. ALFREDO 164.
You don't like having bad dreams, do
you, Leon?
165. LITTLE LEON 165.
No, Uncle.
166. ALFREDO 166.
Of course not. Now, I think I can
help you, but you must be very open
with me. When did you first have
these dreams?
167. LITTLE LEON 167.
I think it was after I went out hunting
with old Pepe. He wanted to show me
how to shoot. He wanted me to shoot a
squirrel, but I wouldn't. So he shot
it for me. He pulled the trigger, and
the little squirrel squeaked and dropped.
It was horrible. I picked it up and
tried to kiss it better. It was still
warm, Uncle. I kissed it, and I tasted
something warm - I think it must have been
the blood, but it tasted sweet. I wanted
to keep on tasting it but Pepe took it away.
I did wrong, didn't I, Uncle?
168. ALFREDO 168.
No, I don't think so, Leon.

INT. CARIDO SPARE BEDROOM. DAY. (cont'd)

168.
(cont'd)

LITTLE LEON

Ever since then I've had bad dreams,
Uncle.

ALFREDO

What do you dream?

LITTLE LEON

I dream I'm a wolf, like in the
picture book. I dream I'm a wolf ...
and I'm drinking blood. Help me,
Uncle! Please help me!

And his eyes fill with tears, as he reaches out a hand to ALFREDO.

ALFREDO takes it, then reacts to the feel of it with horrified
apprehension. He turns the little boy's hand over.

169. The palm is covered with fine hair.

169.

CUT TO:

INT. CANTINA ROSA. DAY.

170. TERESA is there, talking to ROSA, who is examining the bullet,
comparing it with another she holds in her hand.

170.

ROSA

It's one of his, all right. Where did
you find it, Teresa?

TERESA

It was embedded in a tree trunk up near
the pasture.

ROSA

(shakes her head sadly) So he did miss.

TERESA

I shan't breathe a word about it.

ROSA

Thank you, Teresa. It would break his
heart. He's upset enough as it is.
Will you take a glass of something while
you're here?

TERESA

No, thank you. I must go.

CUT TO:

INT. QUIET CORNER OF CHURCH. DAY.

171. The CURE is talking to ALFREDO in a low voice.

171.

CURE

There are elemental spirits about
us at all times, my son; spirits
without bodies, of creatures that
have never lived. Some say it is
to prevent the invasion of these
roaming spirits into the highest
creation of God's sculpturing hands,
the body of Man, before whom all
beasts must kneel - some say it is
to prevent this invasion that Man's
body stiffens into rigor mortis at
the moment of his death. A roaming
spirit entering the body then, finds
only a dry, unwelcoming shell.

*
*
*
*
*

ALFREDO

But Father ...

172. The CURE holds up his hand as if indicating that ALFREDO
should be patient.

172.

CURE

(continuing) You are wondering what
this has to do with little Leon. I'll
tell you. Sometimes it happens that the
spirit of one of these beasts finds entrance
into a body while it yet lives, usually at
the moment of birth. Then the soul and the
spirit war with each other to gain mastery
of the body. If the soul of the man is
strong and clean, it will generally exorcise
the spirit of the beast before it is many
years old. But if the soul is, for some
reason, weak - an inherited weakness, an
accident of birth - then ...

*
*
*
*
*

ALFREDO

I see.

The CURE reflects for a moment, then continues:

CURE

(continuing) A werewolf (he notices
ALFREDO's shocked reaction) - for that
is what he is, my son - a werewolf has
a body with a soul and spirit which are
constantly at war. The spirit is that
of a wolf.

*
*

(continued on Page 49a)

(DIALOGUE REVISION ONLY - continuation of P.49)

49a.

INT. QUIET CORNER OF CHURCH. DAY. (cont'd)

172.
(cont'd)

CURE (cont'd)

Whatever weakens the human soul - vice,
greed, hatred, solitude (especially
during the cycle of the full moon,
when the forces of Evil are strongest)
- these will bring the spirit of the
wolf to the fore.

*

(continued on Page 50)

INT. CORNER OF CHURCH. DAY. (cont'd)

172.
(cont'd)

CURE (cont'd)

Whatever weakens the spirit of the beast
- warmth, fellowship, love - raises the
human soul. Little Leon has no real
father or mother. And he needs their *
love and care more than any normal child..

ALFREDO

I understand that. I shall do my best
to replace that love.

CURE

I know you will, my son.

ALFREDO

But is there no cure, Father?

CURE

Only love. When he is older, he may
meet a young girl whom he will love
very deeply. What is more important,
she should love him very deeply. Then
he may be saved.

ALFREDO

Permanently, Father?

173.

CURE

(he pauses before continuing, as if
weighing his words with great care)
In the Dark Ages, the inhuman enemies
of God were eliminated by the cruel
but necessary use of fire.

*

173.

ALFREDO

Oh, no!

CURE

Let us hope and pray it will never
come to that, my son.

And he murmurs a blessing in Latin as the shattered ALFREDO
stumbles out.

INT. CHURCH. THE NAVE. DAY.

174. TERESA is there, praying. As ALFREDO walks slowly across the nave, he sees her and moves down to where she is kneeling. 174.

After a moment, she looks up, then gets to her feet assisted by her master.

ALFREDO

You know, don't you?

TERESA

I have been praying for him.

Together they walk towards the door.

FADE OUT:

FADE IN:

INT. CARIDO SPARE BEDROOM. DAY. (EVENING)

175. Strong metal bars are being nailed across the windows. 175.
The camera eases back to show that it is ALFREDO who is
fixing them there.

176. LITTLE LEON watches from his bed. He looks better, his eyes 176.
having regained some of their sparkle.

177. ALFREDO steps back to inspect his work. 177.

ALFREDO
(forcing himself to be cheerful)
There! That should keep your
nightmares away, shouldn't it?

LITTLE LEON
Yes, Uncle.

ALFREDO
I'll keep your door locked and the key
under my pillow. If you want anything
at all, you've only to call out - I'll
hear you.

LITTLE LEON
Yes, Uncle.

ALFREDO moves to leave, then, on a sudden impulse, he crosses to
the boy and folds him in his arms.

ALFREDO
You're like my own son to me, Leon.
Do you think you could learn to think
of me as your father?

LITTLE LEON
I think so, Uncle. (he realises that
he has said the wrong thing, and corrects
himself). Father.

ALFREDO
Thank you, Leon.

Abruptly, before the boy can see the tears that have sprung to
his eyes, ALFREDO turns and crosses to the door.

178. LITTLE LEON 178.
Father!

INT. CARIDO SPARE BEDROOM. DAY. (EVENING) (cont'd)

179. ALFREDO 179.
(quietly) Yes, Leon?

180. LITTLE LEON 180.

What happens if there is a fire? I don't
want to be burnt alive.

181. ALFREDO halts as the words of the CURE come back to him. 181.

He manages to say:

ALFREDO
Call out, my son - I shall hear you.

- before he stumbles out, closing the door behind him.

182. The camera begins to creep up on LITTLE LEON, who has slipped 182.
down under the bedclothes and now lies, his eyes open, staring
at the ceiling. Then, even before the camera has stopped
moving -

SHOCK CUT TO:

INT. CANTINA ROSA. NIGHT. (EVENING)

183. The bar is full and very noisy. ROSA is doing her best to cope 183.
with an onslaught of orders. She is also having to stand up to
a lot of good-natured kidding about her husband from the CUSTOMERS.

FIRST CUSTOMER
Where's your husband, Rosa? Hiding?

SECOND CUSTOMER
He's out learning to shoot straight!

A THIRD CUSTOMER is seated at a table, waiting to order a meal.
As ROSA passes he calls out:

THIRD CUSTOMER
I'll have a Wolf Steak and potatoes!

ROSA has had enough. She bangs down her tray on the bar,
causing them all to shut up.

184. ROSA 184.

Now listen, all of you. I've had just
about enough of this. If any one of you
makes another insulting remark about my
good husband, he goes out of that doorway,
headfirst. Is that understood?

INT. CANTINA ROSA. NIGHT. (EVENING) (cont'd)

185. The CUSTOMERS are subdued and not a little sheepish.

185.

ROSA

Good. Now, who wants a drink?

CUT TO:

INT. PARLOUR OF CANTINA ROSA. NIGHT.

186. The noisy ordering of drinks can be heard coming from the bar.

186.

Poor PEPE sits alone, brooding on his bad luck.

PEPE

I hit that animal - fair and square.

It must be dead or ...

He has noticed his wife's silver crucifix hanging on the wall, and this seems to inspire him with an idea. He jumps up and starts rummaging in the drawer of a chest and produces a lump of wax. Now he reverently takes down the crucifix and places it on the table. From his pocket, he takes a bullet and, seating himself at the table, he starts to carve the wax into an exact replica of the bullet.

CUT TO:

187. PEPE has embedded his wax bullet into a cake of wet clay. He pulls out a few hairs from his head, wincing at each pull, then lays them over the bullet. He places another lump of clay over the top to form a mould, pulls out the hairs, then drills a hole in one end with his knife for the wax to run out.

187.

He pops the whole thing into the oven.

CUT TO:

188. The mould is broken open. PEPE is holding the silver crucifix over the fire with a pair of tongs. As the silver begins to melt, he lets it pour into the mould.

188.

CUT TO:

189. PEPE breaks away the wax to expose his silver bullet.

189.

PEPE

That should do it.

INT. PARLOUR OF CANTINA ROSA. NIGHT. (cont'd)

190. The bar is nearly silent now. We hear ROSA bidding the last few customers goodnight, then the closing of the door. After a moment, ROSA enters. 190.

ROSA

You might have given me a ... what's happened to my crucifix?

PEPE

(sheepishly) I had to do it.
It's the only way.

ROSA

But that crucifix was blessed by the Archbishop himself ...

PEPE

So much the better, my dear.

MIX TO:

EXT. HILLSIDE. NIGHT.

191. PEPE is on duty again, but this time he appears to be more confident of success. 191.

As soon as the sheep show the slightest sign of unrest, he slips the silver bullet into his gun and is on the alert. A rustle in the undergrowth and he leaps out.

192. From his eyeline we see a suggestion of a large dog running across the skyline. 192.

193. And PEPE is after it. Running so that his heart almost bursts, he is up and over the hill. 193.

194. He pulls himself to a sliding halt and, taking a deep breath, aims quickly but carefully and fires. There is a howl of pain in the distance. PEPE runs forward. 194.

CUT TO:

INT. CARIDO SPARE BEDROOM. NIGHT.

195. TERESA is kneeling outside the door, her eyes shut, praying silently and desperately. 195.

ALFREDO comes up to her and listens.

INT. CARIDO SPARE BEDROOM. NIGHT. (cont'd)

195. Strange, animal sounds come from inside. ALFREDO unlocks the door, flings it open. 195.

196. LITTLE LEON, in his nightshirt, is at the window, desperately trying to wrench out the bars. His lips are drawn back, showing sharp, animal-like teeth. He snarls like a wolf. 196.

197. ALFREDO stares, aghast. 197.

ALFREDO

Leon!

198. Immediately, the boy calms down. 198.

199. ALFREDO crosses to him and gently turns LITTLE LEON so that he faces him. 199.

LITTLE LEON is fast asleep.

ALFREDO leads him back to bed and tucks him in.

DISSOLVE TO:

EXT. HILLSIDE. NIGHT.

200. PEPE is looking down at the dead body of Cesar, the sheepdog. 200.

PEPE

So, it was you all the time.

FADE OUT:

SEQUENCE G

FIVE IN:

2 1. EXT. BACK STREET. MAY.

In long shot we see a small group outside the Carid home. ALFREDO 2:1.
 TERESA (both older) and a young man in his late teens, LEON.
 LEON carries a basket or bag of clothes and a bundle containing
 food for the journey plus a flask of wine.

NARRATOR (ALFREDO)
 Leon grew into a fine lad, and the care and
 affection that Teresa and I gave him seemed
 to cure him completely of his terrible sickness.

2:2.

TERESA 2:2.
 If you don't like the place, you come
 straight back. Promise?

LEON (smiling warmly)
 Why you can't stay here and work with your father,
 I don't know.

ALFREDO
 Now, Teresa, it's only natural he should want to
 find his own way in the world. And I admire
 him for it.

LEON
 Thank you, father.

LEON now addresses ALFREDO as 'Father' quite naturally.

TERESA
 But working in a vineyard.....

ALFREDO
 Teresa!

LEON
 Goodbye father.

ALFREDO
 Son.

They shake hands, then embrace briefly but warmly.

TERESA
 Your money! Have you got your money safe?

LEON puts his purse in pocket.

LEON
 It's here, Aunt Teresa.

EXT. BACK STREET. DAY. (cont'd)

202. LEON faces TERESA, half-smiling, his eyes full of warm (cont'd) affection. They do not speak, but he suddenly embraces her, then turns and, with a quick wave, walks purposefully away.

203. TERESA watches him go through tear-filled eyes. ALFREDO turns to her. 203.

ALFREDO

Well, Teresa?

TERESA

We must thank God, senior. He has given Leon back to us.

DISSOLVE TO:

EXT. TOWN SQUARE. DAY.

204. LEON crosses the square, which is nearly deserted. 204.

EXT. WOODS & STREAM. DAY.

205. LEON, humming cheerfully to himself, strides through the woods and crosses the stream. 205.

MIX TO:

EXT. HILLSIDE. DAY.

206. LEON appears over the brow of the hill and strides across the fields. 206.

MIX TO:

EXT. ENTRANCE TO VINEYARD. DAY.

207. Camera starts on the sign over the gateway: GOMEZ BODEGAS, and moves down and away to pick up the figure of LEON approaching. 207.

He stops at the gate and rings the bell. Almost immediately, the big gates swing open. LEON steps forward to enter, then leaps back as a carriage comes clattering out.

LEON just has time to notice that the passengers are a foolish-looking young man (this is young GOMEZ, son of the vineyard owner) and a very lovely girl (CRISTINA, the daughter of FERNANDO, the vineyard manager), before the big wheels of the carriage, splashing through a rain-filled rut in the unmade road, throw dirty water over him.

EXT. ENTRANCE TO VINEYARD. DAY. (cont'd)

208. Young GOMEZ, looking back, seems to think this funny, and we hear his inane laughter as the carriage drives away. 208.

209. LEON, furious, takes a step forward, then realises the futility of it and turns back, trying to brush the mud from his clothes. As he turns, he comes face-to-face with DON FERNANDO, who is all smiles as he watches his daughter drive off with the boss's son. When he sees LEON looking at him, the smile dies, to be replaced by a glare. 209.

FERNANDO

Well?

LEON

I'm Leon Carido.

FERNANDO

Senor.

LEON

Senor.

FERNANDO

Are you strong?

LEON

Yes.

FERNANDO

You look strong. Do you like work?

LEON

Yes. When I'm paid for it ... senor.

FERNANDO

H'm. You'd better come in.

They enter the yard, DON FERNANDO first.

INT. BOTTLING ROOM. DAY.

210. This is where the wines are bottled. It contains two huge barrels, one marked BLANCO and the other TINTO. There are also some smaller barrels. Littered about the floor are hundreds of bottles in baskets or boxes, ready for filling. To one side are the bottles already filled. 210.

A cheerful youth, JOSE, is seated at a bench, sticking the different labels onto the bottles. FERNANDO enters, followed by LEON.

INT. BOTTLING ROOM. DAY. (cont'd)

210.
(cont'd)

FERNANDO

This is where you'll work. The hours are seven to ten, half hour for lunch, and the pay's six pesetas. (indicates loft) You sleep up there. Jose here will tell you what to do.

And he marches off.

211. The two young men look at each other, then grin. LEON puts out his hand.

211.

LEON

My name's Leon.

JOSE

You heard mine - Jose. Welcome.

LEON

He said you'd tell me what I have to do?

JOSE

'Easy. There's the wine (he indicates the barrels) - Red in there, White there. There's the bottles, there's the labels. (he picks up a bottle) We put the wine inside and the labels outside.



LEON nods.

JOSE (cont'd)

(continuing his lecture) Now, there's three different labels. (he picks up the labels to show) Ordinary, Superior, and Chateau-bottled - here's the picture of the Chateau; nice, isn't it? I don't know where it's supposed to be - it's certainly not here!

LEON

(looking around) Where are the different wines?

JOSE

The wine's all the same - only the labels are different - and the price, of course! All right? Let's get to work, then.

MIX TO:

212. LEON and JOSE are hard at work, bottling. JOSE keeps looking at the shadow made by the window on the floor. Suddenly he stands up.

212.

INT. BOTTLING ROOM. DAY. (cont'd)

212. JOSE
(cont'd) That's it! Time for lunch!

LEON looks up, surprised.

213. JOSE indicates a mark which he has made on the floor. 213.

214. JOSE (cont'd) 214.
When the shadow reaches that mark, it's
twelve o'clock - lunchtime.

He is producing bread, cheese and fruit from his lunch basket.

LEON does the same. He is about to open his bottle of wine
when JOSE sees him and quickly stops him, his face aghast.

JOSE (cont'd)
Don't drink your own. Help yourself.

He waves a generous arm at the bottles they have just filled.

LEON shrugs, helps himself to a bottle labelled ORDINARIO.

JOSE gently removes it from his hands and replaces it with a
bottle labelled CHATEAU GOMEZ.

JOSE
You might as well have the best.

They both laugh.



CUT TO:

EXT. YARD. DAY.

215. With a clatter of hooves and a screech of brakes, the carriage 215.
sweeps back into the yard. Old FERNANDO waddles across to
meet it.

Young GOMEZ eases himself down to assist CRISTINA to dismount.
She is carrying some parcels, indicating that they have been
shopping.

INT. BOTTLING ROOM. DAY.

216. LEON and JOSE are watching from the window. 216.

LEON
Who's that?

INT. BOTTLING ROOM. DAY. (cont'd)

216.
(cont'd)

JOSE

The fat one is Don Fernando, as you know, and the skinny one is young Gomez, whose father owns this place. And the pretty one, the one you really want to know about, she's Fernando's daughter. And to save you asking your next question, I'll tell you now - they're engaged. And that makes Daddy Fernando very happy.

LEON

Does it make her happy?

JOSE

What do you think? I mean, just look at him!

EXT. YARD. DAY.

217. Young GOMEZ is kissing CRISTINA's hand. She does not look any too happy about it. DON FERNANDO watches them, beaming. He runs forward to assist young GOMEZ back into the carriage. With a crack of his whip, the impassive COACHMAN swings the carriage round and out. Young GOMEZ waves a languid goodbye. 217.

218. CRISTINA watches impassively until she receives a nudge in the ribs from her father, then she waves a half-hearted goodbye. 218.

FERNANDO glares at her as the coach rattles away out of sight. He says something we do not hear. She shrugs. He stalks off, leaving her. CRISTINA starts to cross the yard.

INT. BOTTLING ROOM. DAY.

219. LEON and JOSE are still at the window.

LEON

She's coming this way.

JOSE

Not to see us, so don't get excited.

EXT. YARD. DAY.

220. CRISTINA is crossing the yard, when she sees LEON at the window. She hesitates. 220.

INT. BOTTLING ROOM. DAY.

221. JOSE has moved from the window to eat his lunch, and is about to put a large piece of cheese and bread in his mouth when he freezes, his eyes popping. 221.

CRISTINA has entered. She looks around, gives a smile and a slight bow to JOSE, then crosses to LEON.

222. CRISTINA 222.
I've come to apologise, senor.

223. LEON 223.
Apologise?

224. CRISTINA 224.
It was you we splashed, wasn't it?
With the carriage?

225. LEON 225.
There was no need for you to apologise,
senorita.

226. CRISTINA 226.
(smiles ruefully) If I don't,
I'm sure no-one else will. My name's
Cristina Fernandez.

LEON
Senorita.

CRISTINA
And you?

LEON
Leon Carido. I've just started work here.

CRISTINA
I know. I hope you'll be happy here.

LEON
Thank you. I'm sure I shall.

CRISTINA smiles at him, gives a little bow to the dumbfounded JOSE, then sweeps out.

JOSE stares with pop eyes.

JOSE
I'm sure you will, too!

DISSOLVE TO:

EXT. COUNTRY ROAD. NIGHT.

227. The Gomez carriage bowls along the road through the warm night. 227.

INT. COACH. NIGHT. (EFFECT)

228. CRISTINA and young GOMEZ ride in silence. It is pretty obvious that they have had a row and that GOMEZ is sulking. 228.

GOMEZ

I think it's jolly unfair. This is the third evening running that you've had a headache and we've had to come away early.

CRISTINA

I can't help having headaches, Rico.

GOMEZ

(grudgingly) No, but it's beastly inconvenient, all the same. I was winning, too. A hundred pesetas, I stood to win if my luck had held ...

CRISTINA

If it's the money, Rico ...

GOMEZ

No, it's not the money!

CRISTINA

(teasing a little) What is it, then?

GOMEZ does not know what to answer.

GOMEZ

Well, it's ... it's jolly unfair, that's what it is.

CUT TO:

INT. BOTTLING ROOM. NIGHT.

229. On one side of the table, LEON is seated reading, or trying to read, a book, by the light of a candle. On the other side, JOSE is cutting out some paper with a pair of scissors, his forehead creased with concentration. A final flourishing 'snip' of the scissors and apparently he is finished. 229.

JOSE

Here!

INT. BOTTLING ROOM. NIGHT. (cont'd)

230. LEON looks up. 230.

231. JOSE has unfolded the paper to reveal some sort of cut-out of a girl, which by manipulation he causes to dance (or holds in front of the candle, causing a shadow that dances). 231.

232. LEON smiles patiently. 232.

233. JOSE (cont'd) 233.
Ah, well ... (to doll) Wish you were
real, darling!

He screws up the paper and chucks it away across the room.

JOSE (cont'd)
In the absence of anything better to do
- I'm for bed.

He gets up, stretches, scratches, and yawns.

JOSE (cont'd)
Don't wear your eyes out. And don't
use up all that candle. I've more
interesting things to spend my money on.

He has reached the door. He thinks of something and turns back.

JOSE (cont'd)
Here! Talking of money, you know what
tomorrow is, don't you?

234. LEON looks up questioningly. 234.

235. JOSE (cont'd) 235.
Saturday. We must celebrate.

LEON
Celebrate?

JOSE
Pay day! Your first. You've been
here a whole week.

He does a little Spanish dance, drumming his heels and clicking his fingers.

JOSE (cont'd)
Music and dancing.

INT. BOTTLING ROOM. NIGHT. (cont'd)

235. JOSE hums a bar or two, then dances up the stairs leading to (cont'd) the loft, calling back as he goes:

JOSE (cont'd)

Don't forget that candle.

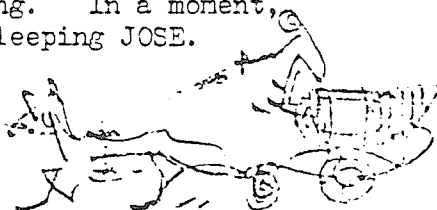
And he is gone. We hear him throw his boots across the little room, then the creak of the bed as he flops out on to it.

LEON blows out the candle and stands listening. In a moment, we begin to hear the deep breathing of the sleeping JOSE. LEON smiles.

EXT. THE YARD. NIGHT.

236. The Gomez carriage comes clattering into the yard.

236.



INT. BOTTLING ROOM. NIGHT.

237. LEON hears this, crosses quickly to the window and looks out.

237.

CRISTINA'S VOICE

Goodnight, Rico - and thank you.

GOMEZ' VOICE

(sulkily) 'Night.

And we hear the carriage clatter out.

EXT. THE YARD. NIGHT.

238. As the sound of the carriage fades, a light comes on in one of the windows overlooking the yard.

238.

FERNANDO'S VOICE

That you, Cristina?

CRISTINA

Yes, papa.

FERNANDO'S VOICE

You're early.

CRISTINA

Yes, papa.

FERNANDO'S VOICE

Straight to bed, now.

CRISTINA

Yes, papa.

EXT. YARD. NIGHT. (cont'd)

238. CRISTINA crosses the yard and enters a dark doorway. A
(cont'd) moment later the light goes out. Now CRISTINA reappears and
runs lightly across the yard in the direction of the stables
- right into the arms of the waiting LEON.

CRISTINA

Darling, darling, darling ...

LEON leads her into -

STABLES. NIGHT.

239. - where they embrace hungrily.

239.

LEON

I thought you were never coming.

CRISTINA

I thought I'd never get away.

They kiss passionately. CRISTINA breaks the kiss, looks
seriously into LEON's eyes.

240.

CRISTINA (cont'd)

240.

You know this is just a dream,
don't you?

241.

LEON

241.

No, this is real, Cristina.

CRISTINA

If my father found out!

LEON

Come away with me, Cristina.

CRISTINA

If only it were as simple as that.

LEON

I love you.

CRISTINA

Oh, Leon ...

LEON

I want you to marry me.

CRISTINA

(desperately) I can't, I can't -
you know that. It's all been
arranged for me. I'm to marry
Rico Gomez.

(continued on Page 67a)

(DIALOGUE REVISION ONLY)

67a.

STABLES. NIGHT. (cont'd)

241. CRISTINA looks miserable at the thought of it.
(cont'd)

LEON

Marry me, Cristina.

CRISTINA

My father would never ...

(continued on Page 68)

EXT. STABLES. NIGHT. (STUDIO) (cont'd)

241.
(cont'd)

LEON

(riding) I'll speak to him ... let
me speak to him.

*

*

CRISTINA

(really worried) No, Leon. You
mustn't. Promise me you won't.
He'd send you away; we'd never see
each other again - he'd see to that.

LEON

But if you ...

CRISTINA

Shh ...

EXT. YARD. NIGHT.

242. The light has re-appeared in the window.

242.

EXT. STABLES. NIGHT. (STUDIO)

243. The young couple stare off at the light.

243..

CRISTINA

(whispers) It's father - he must have
heard us.

LEON

Tomorrow ...

CRISTINA

I can't tomorrow....

LEON

Sunday, then.

CRISTINA

Yes.

Giving LEON a quick kiss, she runs off. LEON watches her.

EXT. YARD. NIGHT.

244. Skirting the shadows, CRISTINA slips indoors.

244.

FERNANDO'S VOICE

Who's there?

EXT. STABLES. NIGHT.

245. LEON steps back into the shadows.

245.

EXT. YARD. NIGHT.

246. After a moment, the light goes out again.

246.

SLOW DISSOLVE TO:

INT. BOTTLING ROOM. LOFT. DAY. (EVENING)

247. This is Saturday, and JOSE has dressed for the occasion. He is admiring his appearance in a piece of mirror which he has propped up.

247.

JOSE

I've never heard anything so ridiculous in my whole life. Staying in on your own on a Saturday night - pay night! It's unthinkable! In fact, it's downright immoral!

LEON laughs and gets up from his bed.

LEON

I give in - where shall we go?

JOSE

That's better.

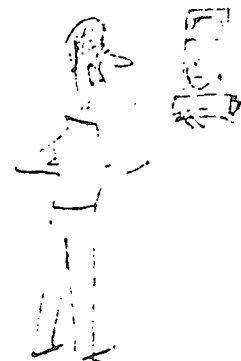
He crosses to LEON.

JOSE(cont'd)

(conspiratorially) Do you like good food? Wine? Fine music? Wonderful dancing? And beautiful girls? There's a place I know just outside town - quiet, mind, and very respectable ... but these beautiful girls!

He rolls his eyes in ecstatic anticipation.

MIX or
CUT TO:



INT. BORDEL. NIGHT.

248. The place may not be as glamorous as Jose has suggested; the decor is appalling and the girls not at all the shape he had described, but fat and raucous, and the music is loud and bad; but it makes up for any deficiencies by a rowdy 'Hogarthian' good humour. In fact, the combined noise of the girls' piercing laughter, the shouts of the happy CLIENTS, and the blaring of the musicians, is almost deafening.

JOSE and LEON enter and look around.

JOSE

Bit quiet tonight, but it'll soon
liven up.

A large woman detaches herself from the crowd and sweeps forward, unsmiling, to meet them. This is the 'madame', Señora ZUMARA.

JOSE

'Evening, Senora.

ZUMARA

No trouble, mind.

JOSE looks at her with wide-eyed innocence, then leads LEON in.

JOSE surveys the crowd.

JOSE

Order some wine - I'll get the girls.

And he dives into the mêlée.

JOSE looks around for a waiter, sees one, and signals to him.

249. One of the girls, seated away from the crowd, watches LEON with interest. This is VERA. 249.

250. The elderly WAITER comes up to LEON, who orders a bottle of wine. 250.

A moment later, JOSE bursts back with two large, laughing strumpets (ISABEL and YVONNE).

JOSE

Senoritas, this is Leon. Leon,
meet two very good friends of mine,
er -

He obviously has never met them before and does not know their names.



INT. BORDEL. NIGHT. (cont'd)

250.
(cont'd)

Isabel.

ISABEL

YVONNE

Yvonne.

JOSE

Isabel and Yvonne. (to LEON)
Ordered the wine?

LEON nods.

JOSE (cont'd)

The wine will be with us in a
moment, senoritas, if you will
just be seated. Ah! Here it is.

As the seedy WAITER puts the bottle of wine on the table and starts placing the glasses, JOSE picks it up and looks at the label. It is one of their own Chateau-bottled. He winces, then, all smiles, shows it to the girls.

JOSE (cont'd)

Nothing but the best, you notice.

MIX TO:

251. Now the place really is noisy. The band is playing in a sort of frenzy, the GIRLS and the CLIENTS dance as if possessed, and the noise is ear-shattering. 251.
252. JOSE is in the thick of it, leaping about with ISABEL, his happy face beaded with perspiration. 252.
253. LEON and YVONNE are seated, watching. 253.
254. VERA has a CLIENT with her, but she still keeps glancing over at LEON, although he does not notice. 254.
255. The camera begins to creep up to LEON, until his face fills the screen. At the same time, the music begins to distort and echo and a second theme (the one we associate with the Wolf) creeps in. LEON is looking very sick. He tries to control it but cannot. 255.





72.

INT. BORDEL. NIGHT. (cont'd)

256. LEON gets up suddenly.

256.

YVONNE

What's the matter, dear?

LEON

I ... I ...

YVONNE has seen this sort of thing before.

YVONNE

Feeling a bit poorly? Why don't
you get a breath of air?

She indicates a doorway which leads to the back terrace.

LEON nods and crosses to the door.

257. VERA watches this with interest.

257.

EXT. TERRACE AT BACK OF BORDEL. NIGHT.

258. LEON stands under a tree, looking up at the sky. He is
breathing very heavily.

258.

EXT. SKY THROUGH TREE. NIGHT. (EFFECT)

259. The full moon is rising, still reddish in colour.

259.

RESUME TERRACE.

260. LEON'S face fills the screen. Is it a trick of the light, or
has his face changed slightly?

260.

VERA'S VOICE

Wishing on the moon?

LEON spins round, with a sharp intake of breath.

261.

VERA

Did I make you jump? Sorry. Anyway,
it's a new moon you wish on, isn't it?

261.

262.

LEON

What?

262.

No moon - change light only!

EXT. TERRACE. NIGHT. (cont'd)

263. VERA 263.
You are slow, aren't you? (she looks
at him closely) Don't you feel well?
264. LEON 264.
No. No, I don't.
265. VERA 265.
What you want is a little lie-down.
(she watches him for a moment) You
can come up to my room, if you like.
266. LEON hesitates. VERA misunderstands. 266.

VERA
Oh, don't worry about her in there.
We can slip up the back way.

She leads him to a stone staircase leading up the back of the
building.

CUT TO:

INT. BORDEL. NIGHT.

267. The music stops and JOSE comes breathless back to the table. 267.
He peers around for his friend (he is a little bit sloshed).

YVONNE
Your friend wasn't feeling very well.
He's gone for a breath of air.

She nods in the direction of the door leading to the terrace.
JOSE, satisfied, pours a glass of wine for the girls, discovers
the bottle is empty, signals the waiter.

JOSE
Waiter! More wine!

ISABEL giggles.

ISABEL
I say! You don't mind what you spend,
do you?

JOSE
Sky's the limit, my dear.

CUT TO:

INT. VERA'S BEDROOM. BORDEL. NIGHT.

268. The room is lit only by the reddish light of the full moon. 268.

LEON is lying on the bed. VERA soaks a handkerchief in cheap perfume, then dabs his forehead with it.

VERA

That'll make you feel better.

LEON does not answer, but stares fixedly out of the window.

WINDOW(EFFECT)

269. Through the little window, part of the full moon can be glimpsed. 269.

RESUME VERA'S BEDROOM.

270. VERA 270.

Not very talkative, are you?
Still, I like a man who doesn't
chatter. (a little laugh) Got
enough of that from the other girls.
Here, why don't I make you more comfy?

She starts to loosen his collar for him.

VERA (cont'd)

That's better, isn't it? What's the
matter? Worrying about your girlfriend
down there? She won't miss you, dear -
(with meaning) not for just a few minutes.

Her chatter contrasts with the weird, frightening music.

271. LEON'S eyes turn from the window to VERA. 271.

272. VERA stops still, a little worried by the look in his eyes. 272.

VERA

'You ... 'you all right, dear?

273. Suddenly, LEON grabs her and kisses her violently.. 273.

274. As VERA comes up for air, we see that she enjoys this brutal love-making. 274.

VERA

Well ...!

LEON is kissing her chin and her neck.

INT. VERA'S BEDROOM. BORDEL. NIGHT. (cont'd)

275. We see from VERA'S cat-like smile that she likes this, too. 275.
She laughs quietly. Suddenly, she winces slightly.

VERA

Careful!

She pulls away and tries to look down at her neck.

Just above the line of her dress, a small wound is beginning to bleed.

276. VERA puts her finger on the spot and pulls it away. There is 276.
a little fresh blood on her fingertip.

VERA (cont'd) *Ble*

Here!

277. She crosses to the dressing-table to look in the mirror. 277.

VERA (cont'd)

What's the idea?

She dabs at the blood.

VERA (cont'd)

If that's what you came for, you came to the wrong place.

She turns round to face him.

VERA (cont'd)

I've a good mind ...

She stops, open-mouthed.

278. The bed is empty. LEON has gone. 278.

279. VERA looks around her. 279.

VERA (cont'd)

(her lips dry) What ... what
you playing at?

In the mirror, we see LEON'S reflection appear - only his body, not his face or hands.

VERA turns back and sees it. At the same moment, LEON puts his hand on her neck. VERA grabs it - then freezes with terror. She opens her mouth to scream, but cannot.

① change

INT. VERA'S BEDROOM. BORDEL. NIGHT. (cont'd)

280. As she releases LEON'S hand, we see that it is now covered with hair, and that the nails have grown more pointed. 280.

281. VERA is looking up at the face we cannot see. Her mouth is working as she tries to scream. Then she leaps to her feet, sending the dressing-table toppling. 281.

282. For a brief moment - less than a second - we glimpse LEON'S face in the falling mirror. It is now hairy - the lower teeth have extended up into the lips - the eyes are flushed blood-red. Then the mirror falls with a crash. 282.

② full change

283. Reflected in the shattered glass, we see VERA. She opens her mouth to scream again. The music builds to a screaming crescendo. 283.

CUT TO:

INT. BORDEL. NIGHT.

284. The noise is deafening. 284.

JOSE now has ISABEL perched on his knee as he feeds her wine from a glass. YVONNE is beginning to look very cross.

YVONNE

How much longer does he think I'm going to sit here by myself?

JOSE puts ISABEL down, nearly dropping her (she takes all this in good part, being nearly as tipsy as JOSE).

JOSE

I shall personally supervise his immediate return, my dear. (to ISABEL) Don't talk to any strange men.

ISABEL giggles as JOSE walks unsteadily off to the terrace door.

INT. VERA'S BEDROOM. BORDEL. NIGHT.

285. The camera moves across the wrecked room to discover the body of VERA, now dead, which looks as if it has been thrown violently across the room, as it is twisted into an unnatural shape. 285.

We first see a hand, then a bare arm, down which blood is trickling. The camera moves round so that we do not see the neck.

285. INT. VERA'S BEDROOM. BARCEL. NIGHT. (Cont'd).

285.

Suddenly the body rolls over so that the face falls full into
CAMERA; dead eyes staring - mouth distorted with fear.....

286. EXT. TERRACE AT THE BACK OF BARCEL. NIGHT.

286.

JASE is stumbling around looking for his friend.

JASE

Leon! where are you, my little friend!

He stumbles and falls.

JASE (cont'd)

Wgoops!

A shadow falls across him.

JASE (cont'd)

That you, Leon?

His expression changes from a fatuous grin to one of bewilderment, then abject fear. He cringes back as the shadow crosses his face. There is a roaring snarl, JASE tries to scream, the CAMERA moves in tighter and tighter. Now a pair of hairy 'hands' appear and grasp JASE by the throat. His eyes bulge as the hands grip tighter and tighter. Now, the hands begin to lift him bodily off the ground. The CAMERA moves to wall where we see the shadow of a half man, half wolf clutching the throat to the half-dead JASE. (dummy). A moment later, the wolf throws JASE (actor) through the air and crashing through the trellis that is fixed to the wall.

The Camera is part-blacked out by a hairy body and we hear the awful crunching of bones.

CUT TO:

287. EXT. SQUARE. CANTINA ROSA. NIGHT.

287.

There is a bit of commotion inside, and a moment later a drunk DOMINIQUE (now of course older than we last saw him) comes staggering out, followed by PEPE.

PEPE

Every Saturday night for the last ten years you've been on about that dog of yours - now shut up. I've had enough.

DOMINIQUE

Best dog I ever had...and you had to shoot him.

PEPE

I had to shoot him - he was a sheep killer.

EXT. SQUARE. CANTINA ROSA. NIGHT. (cont'd)

287. DOMINIQUE turns to an amused BYSTANDER.
(cont'd)

DOMINIQUE

He keeps the bullet hung round his neck to remind himself... round his neck.

PEPE

I keep the bullet because it's made of real silver - that's why.

DOMINIQUE

'Best dog I ever ...

PEPE

Oh!

He slams the door, leaving DOMINIQUE outside.

The BYSTANDER grins and walks off.

Old DOMINIQUE stands muttering to himself, then wanders off alone across the now-deserted moonlit square. The clock strikes half-past midnight.

House - early - bare to wait
Double in full moonlight

EXT. NARROW STREET. NIGHT.

288. Old DOMINIQUE plods slowly up the narrow road, preceded by his shadow, thrown by the moon on the cobbles. The camera moves closer. The shepherd stops, listening. Nothing. He moves on, stops again. Silence. But he is sure he heard something. He looks around, sees nothing at all. The camera now loses him, remaining on the deserted road. We hear the shepherd's footsteps receding, then a soft growl. The camera holds for a moment, then swings up to a wall at the side of the road, just in time to catch the shadow of a wolf twisting and folding over the broken surfaces of the rooftops. 288.

DOMINIQUE, sensing that something is very wrong, quickens his pace, then stops dead as he hears a distinct snarl. He peers around him desperately, trying to pierce the darkness. He looks up just a moment before the wolf leaps. 2 don't

DOMINIQUE hardly has time to cry out before the animal is on top of him.

Once more, we hear the crunching of bones.

FADE OUT:

FADE IN:

INT. CARIDO SPARE BEDROOM. DAWN.

289. ALFREDO, looking cheerful, is just passing the door of the spare bedroom when he hears the sound of moaning from within. Surprised, he opens the door. 289.

290. The bars have been twisted and snapped from the open window. On the bed lies LEON, in a deep sleep. His naked body is covered by a blanket. 290.

ALFREDO

Leon!

291. He crosses to the bed and shakes the young man. 291.

LEON awakens and sits up, bewildered and frightened. He obviously does not know where he is, nor how he got there.

ALFREDO (cont'd)

Leon! In God's name, what happened?

He looks around the room.

ALFREDO (cont'd)

Where are your clothes? You can't have been out without ... Oh, God in heaven!

He sinks into a chair, covering his face with his hands as he realises the truth.

292. LEON moans, obviously feeling very sick. He raises his hands to his head, sees that they are red with blood. As the camera moves into his horrified face, we see that he, too, is realising the horrible truth. 292.

TRICK MIX TO:

INT. CARIDO MAIN ROOM. DAWN.

*

293. A CLOSE SHOT of LEON, crying: 293.

LEON

No, no, oh no ...!

As the camera moves away and around, we see that LEON, now dressed, is with ALFREDO, TERESA and the old CURE.

CURE

It's true, Leon.

INT. CARIDO LIVING ROOM. DAWN. (cont'd)

293. LEON
(cont'd) I won't believe it! I can't ...

He buries his face in his hands and sobs. TERESA moves to him and puts her arm round his shoulders.

294. ALFREDO 294.
(firmly) I must ask you this once
again, Leon. Can you remember
anything of what you did, or where
you went last night?

295. LEON replies without taking away his hands. 295.

LEON
No.

296. ALFREDO 296.
Try.

297. LEON pulls away his hands and shouts: 297.

LEON
I can't, I tell you! I can't
remember anything.

He seems to see his hands for the first time. There is now
no blood on them.

LEON (cont'd)
The blood! There was blood on my
hands. Where did I get blood on
my hands?

ALFREDO
That's what I am trying to find out.

CURE
Some animal - a sheep probably.

LEON
(aghast) You mean I killed it -
with my hands?

The CURE nods. LEON covers his face again.

TERESA
There, there.

After a moment, LEON controls himself. He looks up at the CURE.

INT. CARIDO LIVING ROOM. DAWN.(cont'd)

297.
(cont'd)

LEON

You knew about this all the time,
father?

The CURE nods.

LEON(cont'd)

But you did not tell anyone. Thank
you. (his composure begins to break
again) What am I to do? Tell me
what to do, father?

CURE

I think I can obtain permission for
you to enter a monastery under special
supervision. Until then, you must
be chained up and watched night and day.

LEON

Chained?

The CURE nods sombrely.

LEON (cont'd)

(laughs bitterly) That's right,
isn't it! They chain up wild animals,
don't they? That's all I am - an animal!

Suddenly he rushes from the room out into the street.

298. ALFREDO moves as if to chase him. He stops, realising that he 298.
will not catch the boy.

MIX TO:

EXT. SQUARE. DAWN.

299. And old PEASANT SERVANT glances up from emptying her slops from 299.
her bucket into the street, as LEON runs wildly through the
otherwise deserted square.

EXT. WOODS & STREAM. DAWN.

300. His appearance wild, LEON splashes across the stream, not 300.
seeming to notice the coldness of the water.

EXT. HILLSIDE. DAY.

301. LEON staggers across the brow of the hill and falls on his knees, 301.
nearly sobbing with misery and exhaustion.

DISSOLVE TO:

EXT. ENTRANCE TO VINEYARD. DAY.

302. The gate is open as LEON, haggard and exhausted, comes in, to find himself face-to-face with a POLICEMAN. He tries to duck out but the POLICEMAN has seen him. 302.

POLICEMAN

Hey! You!

LEON comes back into the yard.

A second policeman, a SERGEANT, is talking to DON FERNANDO. The POLICEMAN calls softly to the SERGEANT:

POLICEMAN (cont'd)

Sargento!

303. The SERGEANT and DON FERNANDO look up and see LEON. 303.

FERNANDO

That's him ...

The SERGEANT motions him to be silent, walks slowly towards LEON.

SERGEANT

Are you ... (he consults his notebook)
Leon Carido?

LEON licks his dry lips.

LEON

Yes.

SERGEANT

The friend of Jose (he consults the book
again) Amedeo?

LEON

Yes.

SERGEANT

I understand you both were at a - a certain
'establishment' last night?

LEON

Yes.

SERGEANT

Owned by a Senora Zumara?

LEON nods.

SERGEANT

According to a Senorita (he flips back a
page in the notebook) Yvonne, you left
early. Is that right?

EXT. ENTRANCE TO VINEYARD. DAY. (cont'd)

303.
(cont'd)

LEON
Yes. Yes, I think so.

SERGEANT
You think so?

LEON
I ... I had a lot to drink.

DON FERNANDO snorts with disgust.

SERGEANT
(nods) Where did you go, then,
Senor Carido?

LEON
Home.

SERGEANT
You are sure)

LEON
Yes. I've just come from there.
Why?

SERGEANT
'Just making some enquiries ...

He turns back to DON FERNANDO.

SERGEANT (cont'd)
Good day, senor. (to LEON) Senor.

And he walks off with the POLICEMAN.

304. LEON is swaying with reaction from the shock. DON FERNANDO 304.
comes up to him.

FERNANDO
Well?

LEON stares at him uncomprehendingly.

FERNANDO (cont'd)
Well, aren't you ashamed of yourself?

LEON
(weakly) Senor?

FERNANDO
Going to a place like that?
Getting drunk? Disgusting!

EXT. ENTRANCE TO VINEYARD. DAY. (cont'd)

304. And FERNANDO turns to walk away.
(cont'd)

LEON

Don Fernando! What ... what has
happened to Jose?

305. FERNANDO stops and turns.

305.

FERNANDO

I don't know and I don't care.

He comes back to LEON.

FERNANDO (cont'd)

They didn't tell me but my guess is
he's in gaol - where you ought to
be. Drunken lecher!

And he stalks off.

LEON, shattered, staggers into the bottling room.

DISSOLVE TO:

EXT. SKY & TREES. NIGHT. (EFFECT)

306. The full moon is rising behind the tree-tops.

306.

INT. BOTTLING ROOM. LOFT. NIGHT.

307. LEON is kneeling by the window, watching the moon. He is in a 307.
fevered sweat of abject fear. Sweat runs down his face and neck,
his hands shake, his breath rasps. As the camera approaches him,
his whole body begins to shake and a strangled moaning comes from
his throat.

LEON

Help me. Help me!

The camera moves round to reveal CRISTINA standing in the
doorway, watching.

308.

CRISTINA

308.

Leon.

309. LEON spins round as if he had been whipped. He cringes back 309.
against the wall, almost snarling at her.

LEON

Get away! Get away! Get away!

INT. BOTTLING ROOM. LOFT. NIGHT. (cont'd)

310. CRISTINA 310.
Leon!

She takes a step forward.

311. LEON almost spits at her as he tries to force himself back into 311.
the corner, into the shadows, away from her eyes.

312. CRISTINA hesitates, then comes forward again. 312.

313. LEON screams: 313.

LEON

No!

He suddenly leaps up and rushes past her.

314. CRISTINA steps aside so as not to be knocked flying. LEON has 314.
almost reached the door when he trips and falls heavily,
twisting his leg.

(NOTE TO ART DEPARTMENT: Please make this reasonably possible
by, say, building the set on two levels)

LEON tries to get up. He can't, his leg is too badly hurt.

315. CRISTINA moves to help him. He spits at her again: 315.

LEON

Get away from me! Get aw ...

And he collapses in a dead faint. The camera moves from him
to CRISTINA, who stares down, her face full of compassion.

DISSOLVE TO:

DAWN.

316. Daylight streams through the window and in the distance a cock 316.
can be heard crowing. The camera moves away and down to
discover CRISTINA, who is seated on the bed, LEON cradled in
her lap. He is sleeping heavily; she is awake.

After a moment or two, LEON begins to stir.

CRISTINA

Leon?

LEON

Mmmmm?

INT. BOTTLING ROOM. LOFT. DAWN. (cont'd)

316.
(cont'd)

CRISTINA

Leon, I must go - before my father
discovers I've been with you all
night.

LEON

(drowsily) All night?

Suddenly he realises where he is and what she has just said.
He sits up abruptly.

LEON (cont'd)

All night? You've been here with
me all night?

317.

CRISTINA

(surprised) Yes, Leon.

317.

318. He grabs her by the arms, desperately, so that she winces with
pain.

318.

LEON

Tell me, I must know ... (he takes
a deep breath) Did anything ...
happen to me?

319.

CRISTINA

(puzzled) You hurt your leg. And
you were acting as if you were sick,
or frightened ... you wouldn't let me ...

319.

320.

LEON

(cutting in) No, no. Did I ...
did I change? Did my face change,
my hands ... did anything happen?

320.

321.

CRISTINA

(bewildered) No, Leon.

321.

322. LEON starts to laugh, so that the tears roll down his face.

322.

LEON

I'm saved! You've saved me! (he hugs
her) Oh, thank you, God, for sending
her to me!

CRISTINA is trying to calm him.

INT. BOTTLING ROOM. DAWN. (cont'd)
LOFT.

322. CRISTINA
(cont'd) You'll wake father. Shh!

LEON controls his laughter with an effort. *

LEON
(serious - the words pouring out) *
We must go away, today, now. You
must marry me and we must go away.

CRISTINA
(tries to cut in) Leon ... *

LEON
(hurrying on) They'll never catch *
us, we'll start a new life ... a
wonderful life, Cristina. We'll
be together every minute of the day
and night.

323. CRISTINA 323.
(trying to be firm) Leon - what
is all this? *

324. LEON controls the flow of words and forces himself to speak 324.
slowly and with great sincerity. *

LEON
Cristina, do you love me?

325. CRISTINA 325.
(surprised, but equally sincere) *
Yes, Leon. I do.

326. LEON 326.
Will you marry me, Cristina?

CRISTINA
You know ... *

LEON
(almost aggressively) You say you *
love me. Will you marry me? *

327. CRISTINA 327.
(after a brief pause) Yes, Leon.
I will.

328. LEON cannot contain himself, but embraces her, kissing and 328.
hugging her until she has to cry for mercy.

(DIALOGUE REVISION ONLY)

87a.

INT. BOTTLING ROOM. DAWN. (cont'd)
(LOFT)

323.
(cont'd)

CRISTINA

Leon! Leon!

LEON

My darling, this is terribly important
but you'll have to trust me - I can't
explain properly now. You must come
away with me now -

*
*
*

CRISTINA

Leon ...

*

LEON

(not stopping) - today. Please.
Please don't ask me any more now.
Will you come?

*
*
*

(continued on Page 88)

INT. BOTTLING ROOM. LOFT. DAWN. (cont'd)

328.
(cont'd)

CRISTINA
(simply) All right, Leon. I'll
come with you.

*

She gets up.

They kiss passionately, then she breaks away and runs off.

329. LEON watches her go, his face filled with happiness.

329.

DISSOLVE TO:

DAY.

330. LEON has spruced himself up as best he can. There is a knock at the door. He hurries over to unlock it. (he limps a little from the fall).

330.

He flings open the door.

331. Shooting from the outside, we see the eager happiness on his face replaced by a look of surprise.

331.

332. Outside the door stand the SERGEANT and the POLICEMAN.

332.

SERGEANT
Are these your clothes, senor?

He motions to the POLICEMAN, who holds out a bundle of clothes, those which LEON was wearing at the Bordel.

LEON
(apathetically) Yes.

SERGEANT
Leon Carido, I must ask you to
accompany me ...

333.

LEON
But why?

333.

334.

SERGEANT
I am arresting you for the murder
of Jose Amedeo.

334.

335. He moves forward to catch the fainting boy.

335.

DISSOLVE TO:

INT. PRISON. DAY.

336. An unkempt, dirty GAOLER is seated, his head resting against the wall, apparently asleep. 336.

LEON'S VOICE
(urgently appealing) In God's name,
listen to me, will you? You must send
for my father. You must - don't you
understand? You must! Oh my ...

The camera has moved across to him. He turns away in despair,
then suddenly swings back, grabbing the bars, and screams out:

LEON
Listen to me, I tell you - Listen!

OLD SOAKER'S VOICE
There's only one thing he'll listen to.

LEON looks round and we see that he is sharing the same cell with
the OLD SOAKER.

337. The OLD SOAKER indicates the feeling of money, by rubbing his thumb against his finger. 337.

338. LEON catches on, turns back. 338.

LEON
Look, I'll pay you - I'm willing to
pay you!

339. The GAOLER gets up slowly and crosses to the cell. 339.

GAOLER
What is it you want, senor?

LEON
I want you to fetch my father, Senor
Don Alfredo Carido.

GAOLER
How can I leave here, senor?

LEON
There must be someone you can send?

GAOLER
Uh, huh. (he nods slowly)

LEON
Send someone to tell him I'm here -
I need him.

INT. PRISON. DAY. (cont'd)

339. The GAOLER has not moved, but simply smiles.
(cont'd)

LEON (cont'd)

Senor Don Alfredo Carido. He lives
just across the square - in the big
house at the top of the steps.

*
*

Still the smiling GAOLER makes no move.

LEON (cont'd)

Go on, then. What are you ... ?

He realises, and fumbles in his pocket or purse.

LEON (cont'd)

Oh, here ...

He hands over some coins.

LEON (cont'd)

Here. Now hurry.

The GAOLER does not even bother to look at the money he has taken.

GAOLER

(still smiling) Five pesetas, senor.

*

LEON

What? I haven't got five pesetas.

*

He is fumbling in his pocket.

LEON (cont'd)

That's all I have. Surely that's
enough. (becoming hysterical again)
That's enough. It's got to be enough ...
It's got to be!

GAOLER

Five pesetas, senor.

*
*

LEON turns desperately to the OLD SOAKER.

*

OLD SOAKER

(hurriedly) No use looking at me,
dear boy.

*
*
*

The GAOLER still smiles.

*

GAOLER

Five.

*
*

The OLD SOAKER joins LEON.

*

INT. PRISON. DAY. (cont'd)

339.
(cont'd)

OLD SOAKER
(to GAOLER) Do you know this
gentleman's father?

*

GAOLER
(shakes smiling head) No, senor.

OLD SOAKER
I know him well - only by sight,
of course. I've often seen him out
hunting - with the Mayor.

GAOLER
(nods) The Mayor.

*

INT. PRISON. DAY. (cont'd)

339.
(cont'd)

OLD SOAKER

And at the Bullfights - with the Marques.

GAOLER

(becoming impressed) The Marques.

OLD SOAKER

The Marques and he are old friends.
They always travel together when they
got to Rome - to see His Holiness, of
course.

GAOLER

(impressed) His Holiness.

OLD SOAKER

Quite.

The GAOLER turns away, calling:

GAOLER

Boy! Boy!

A ragged BOY runs in.

GAOLER (cont'd)

Go at once to a Senor Carido (he starts
to describe the house).

340. LEON breathes a sigh of relief, and turns to the OLD SOAKER. 340.

LEON

Thank you.

OLD SOAKER

'Nothing, dear boy. Er- do you
think I overplayed it a little?

341. The GAOLER is giving the BOY a cuff round the head to speed him on. 341.

GAOLER

And hurry, d'you understand me?

And the BOY trots out.

CUT TO:

EXT. YARD. DAY.

342. CRISTINA, carrying a clothes hamper, crosses the yard
furtively, making sure she is not seen. She enters the
door leading to the bottling-room.

342.

INT. BOTTLING ROOM. DAY.

343. CRISTINA enters, looks around her, calls softly:

343.

CRISTINA

Leon. Where are you, Leon?

She moves across the room to the steps leading to the loft.

CRISTINA (cont'd)

Leon? Are you all right?

She starts to climb the stair. She has just reached the top when:

FERNANDO'S VOICE

What do you think you're doing?

CRISTINA spins round.

344. FERNANDO is standing in the open doorway. Just behind him is
RICO GOMEZ.

344.

345. CRISTINA starts to come down When her father sees the hamper,
he steps forward.

345.

FERNANDO

And where did you think you were going?
(the peseta drops!) You were going with
him! You were going to run away - with him.

GOMEZ

No, I say ...!

FERNANDO

You were, weren't you?

CRISTINA

Yes.

GOMEZ

Oh!

CRISTINA

Yes, I was. And I still am.

FERNANDO

You ungrateful little ...

Words fail him.

CRISTINA

Where is he, father? Please,
where is he?

INT. BOTTLING ROOM. DAY. (cont'd)

345.
(cont'd)

FERNANDO

He's right where he deserved to be.

CRISTINA

I must go to him, father. He needs me.

FERNANDO

(nastily) 'Needs' you! I'll bet he
does, the debauched young ...

CRISTINA

(over-riding him)(calmly) Will you
please tell me where he is?

FERNANDO

He's in gaol, that's where he is.

346.

CRISTINA

In prison?

346.

FERNANDO

Yes.

CRISTINA

Why? What for? What do they say
he's done?

347.

FERNANDO

I don't know or care. I just know
they took him away ... and good riddance!

347.

348. CRISTINA, now completely under control again, crosses to
GOMEZ, ignoring her father.

348.

CRISTINA

I want you to take me to him.

349.

GOMEZ

What???

349.

350.

CRISTINA

Rico, will you please take me into
the town.

350.

GOMEZ pulls himself up to his full height.

351. INT. BOTTLING ROOM. (Cont'd). DAY.

351.

GOMEZ

I shall do no such thing.

352.

CHRISTINA.

352.

Then will you lend me your carriage?

FERNAN.

(cannot believe his ears)

What's that?

353.

GOMEZ

353.

Certainly not!

354.

CHRISTINA.

354.

Then I'm afraid I shall have to take it.

Before the men can recover from their surprise, she has swept out of the room and slammed the door.

The two men stare at each other, aghast, then they both run to the door and try to open it. It is locked.

FERNAN.

Christina! Open up, d'you hear me?

Open up this instant.

355. EXT. YARD. DAY.

355.

The Gomez carriage is there. CHRISTINA is addressing the CACHEMAN.

CHRISTINA

You are to drive me into the town.

356. The CACHEMAN looks hesitantly in the direction of the bottling room, from which the muffled sounds of knocking can be heard.

356.

357. CHRISTINA does not turn her eyes from him.

357.

CHRISTINA (cont'd)

That's an order....from Senr. Gomez.

She climbs into the carriage.

358.

CHRISTINA (Cont'd)

358.

Hurry!

The CACHEMAN cracks his whip and the carriage rumbles off.

CUT T :

INT. PRISON. DAY.

359. LEON is talking to two visitors: ALFREDO and the CURE. The 359.
old SOAKER has retired to the corner of the cell, where he
either is, or feigns to be, asleep.

LEON

I've already killed three people,
father - can't you understand that?
I strangled them with my hands -
savaged them with these teeth ...

360.

ALFREDO

That has yet to be proved.

360.

. 361.

LEON

Proof! They'll prove it all right.
Because it's true. And if they make
me stay here tonight, it'll happen all
over again. (he sees that the CURE
is looking at the bars) Oh, don't think
they're going to stop me.

361.

362.

CURE

(to ALFREDO) What can we do?

362.

363.

LEON

Listen, father. You must go to the
Mayor - tell him what I am - tell him
I've confessed to everything. And
tell him he must have me executed now!

363.

ALFREDO

What ... ?

LEON

Yes, now, before sunset. (he turns
to the CURE) And father, you must
tell him how it must be done.

364.

CURE

(shaken) Burned at the stake.

364.

365.

LEON

(nods)(quietly) I know it's the
only way.

365.

MIX TO:

INT. PRISON. DAY. (cont'd)

364.

PRIEST
(shaken) Burned

*

364.

365.

LEON
Yes. Burned. Burned alive.
(very quietly) I know it's the
only way.

*

365.

MIX TO:

INT. TOWN HALL. ALCALDE'S OFFICE. DAY.

366. The Alcalde, DON ENRIQUE, pompous as ever, is facing ALFREDO and the CURE. 366.

ENRIQUE

A werewolf? In my town? Oh, no, this is too much - no, it's preposterous - it's too much to expect me to believe.

367.

ALFREDO

Nevertheless, it is true.

* 367.

ENRIQUE

How long have you known of this, father?

CURE

(ashamed) Since he was a child.

ENRIQUE

And you did nothing about it?

CURE

(lamely) I - I wasn't certain.

ENRIQUE

Then why are you so certain now?
Eh? Why?

ALFREDO

You have only to speak to my son;
he will tell you.

ENRIQUE

(contemptuously) Your son! A
murderer!

ALFREDO

Exactly.

ENRIQUE

H'm. (to CURE) What is it you
want me to do, then?

CURE

Hand the boy over to my care. I
shall take him to a monastery where
they can look after him.

ENRIQUE

No, impossible. No, he'll have to
stand trial.

ALFREDO

(levelly) If he is kept in this town
until after sunset, he can't be responsible
for his actions

INT. TOWN HALL. ALCALDE'S OFFICE. DAY. (cont'd)

367. ENRIQUE
(cont'd) (alarmed) What do you mean?

368. ALFREDO
I mean that he will break out of prison
and kill - wantonly, savagely kill, like
a wild beast. And you will be responsible.

368.

MIX TO:

INT. PRISON. DAY.

369. LEON is seated on the floor, or on a stool, cramped with fear.
There is the sound of a door being unlocked, and voices.

369.

GAOLER'S VOICE
This way, senor. That's him - that's
the one.

The camera eases to show LEON ENRIQUE being shown in by the
cringing GAOLER. They are followed by ALFREDO and the CURE.

ENRIQUE
You, there! Stand up, let me look
at you.

370. LEON stands up, looking appealingly at the group.

370.

371. ENRIQUE looks at him steadily for a moment.

371.

ENRIQUE (cont'd)
Let me see your hands.

LEON slowly holds out his hands.

ENRIQUE (cont'd)
Now your teeth. Open your mouth.
Come on, come on!

LEON shows his mouth.

LEON
(with quiet desperation) Senor,
I beseech you, don't make me stay here.

372. ENRIQUE has turned from him to face the CURE and ALFREDO.

372.

INT. PRISON. DAY. (cont'd)

372. ENRIQUE
(cont'd) Are you trying to trick me?

CURE
Senor!

ENRIQUE
Because if you are, I shall be
very angry. This boy is perfectly
normal.

CUT TO:

EXT. SQUARE. DAY.

373. The Gomez carriage sweeps into the square, scattering PEOPLE and their livestock. 373.

With a screech of brakes, it pulls up in front of the TOWN HALL (or use back gates?). Without waiting for the COACHEMAN to help her, CRISTINA jumps down and hurries in.

INT. PRISON. DAY.

374. ENRIQUE 374.
I shall require other witnesses.

ALFREDO
There is only Teresa.

ENRIQUE
Teresa?

ALFREDO
My servant, she ...

ENRIQUE
Your servant? I'm afraid ...

He is interrupted by a loud banging on the main doors.

CRISTINA'S VOICE
Let me in! Let me in!

375. LEON reacts immediately, as he recognises the voice. 375.

LEON
Cristina!

INT. PRISON. DAY. (cont'd)

375.
(cont'd)

GAOLER

Silence!

LEON

You must let her in. She can
help me. She's the only one.

376. ENRIQUE nods to the GAOLER, who hurries to the door.

376.

CRISTINA'S VOICE

Open up. I wish to see Senor Carido.

The GAOLER opens the door, and with difficulty restrains
CRISTINA from running in.

CRISTINA

Leon!

GAOLER

Senorita!

377.

LEON

Cristina! Help me!

377.

378.

CRISTINA

Leon! What are they doing to you?

378.

ENRIQUE

Who is this?

CRISTINA

(controlling herself) I am
Cristina Fernandez, senor.

ENRIQUE

You know the prisoner?

CRISTINA

Yes, senor.

ENRIQUE

Well?

CRISTINA

We are engaged to be married, senor.

ENRIQUE

Oh? You are engaged to be married,
are you? So you know - all about him.

INT. PRISON. DAY. (cont'd)

378.
(cont'd) CRISTINA
(puzzled) Senor?

ENRIQUE
You know all about his - affliction.

CRISTINA
(worried now) Affliction, senor?

LEON subsides onto the stool, with a groan.

ENRIQUE
So as far as you know, this is a
perfectly normal young man?

CRISTINA
Why, yes.

ENRIQUE
Thank you.

He turns to ALFREDO and the CURE.

ENRIQUE (cont'd)
The prisoner will remain here to
stand trial.

379. LEON 379.
Then leave her here with me.
In God's name, have pity - leave
her here.

380. But ENRIQUE is ushering them all out, assisted by the GAOLER. 380.

CRISTINA
(calls) Leon, what are they doing?
What's happening?

381. LEON 381.
Father! The silver bullet! Pope - the
watchman - has a silver bullet. Get it -
and use it.

382. But the GAOLER has ushered them out, the doors are closing. 382.

383. LEON (cont'd)
(screams) Use it on me, father.
You must, do you hear? You must
use it.

383. INT. IRIS N DAY. (Cont'd).

383.

He sinks exhausted as the door closes.

384. The L S AKER, now very much away, stares at him open-mouthed.

384 .

MIX T:

385. INT. CANTINA R SA. DAY. (EVENING)

385.

R SA is settling up the bar ready for the evening trade when ALFREDO comes in.

R SA. (sympathetically)
Senor Alfredo what a terrible thing -
about young Leon.....

ALFREDO
Thank you....

R SA
You must be ill with worry. Let me get you....

ALFREDO
Please, is your husband here?

R SA (Surprised)
No Senor.

ALFREDO
Where is he? - it's most important.

R SA
Up in the hills somewhere. n the South side.

ALFREDO moves to leave.

R SA
Please, Senor, you don't look at all well.
Can't I get you something.

ALFREDO
Do you know if he is carrying that silver
bullet with him.

R SA (bewildered)
As far as I know, Senor. He always.....

ALFREDO
Thank you, thank you.

He almost runs out.

INT. CANTINA ROSA. DAY.(EVENING) (cont'd)

386. ROSA watches after him, puzzled.

386.

MIX or
CUT TO:

INT. CHURCH. SUNSET.

387. The red rays of the low sun stream through the ornate glass of the windows. The CURE is talking in a low voice to CRISTINA.

387.

CURE

... And now, my child, you know as much as we do about this ... horrible business.

CRISTINA looks white, but is calm.

CRISTINA

Thank you for telling me, father.

CURE

It was the least I could do.

CRISTINA

What can we do for him, father?

CURE

You still love him, then, in spite of ... ?

CRISTINA

Even more, because of it, father.

CURE

Will you help me pray for him.

CRISTINA

Of course.

She kneels with the CURE.

MIX or
CUT TO:

EXT. HILLSIDE. SUNSET. (EFFECT SHOT)

388. ALFREDO comes stumbling, gasping for breath, over the hillside. He stops to call out:

388.

EXT. HILLSIDE. SUNSET (EFFECT SHOT) (cont'd)

388. ALFREDO
(cont'd) (calling) Pepe! Pepe Valiente!

There is no reply. Drawing a deep, rasping breath, ALFREDO staggers on.

MLX or
CUT TO:

INT. PRISON. SUNSET.

389. The red glow from the sky has deepened to a blood-colour. It is almost dark. 389.

LEON sits where we last saw him, crouched on the low stool. He stares all the time at his hands.

390. In the other corner, the OLD SOAKER is watching him, fascinated. 390.
He clears his throat and speaks.

OLD SOAKER
Nearly dark.

LEON does not even seem to hear.

CUT TO:

EXT. PASTURE. NIGHT.

391. The sun has finally set. ALFREDO comes staggering across the fields, dead beat. He calls: 391.

ALFREDO
Pepe! Pepe Valiente!

Once more, no reply.

392. ALFREDO looks wildly around him, then freezes. He has seen something. 392.

393. Under a tree sits PEPE, fast asleep. 393.

INT. PRISON. NIGHT.

394. The OLD SOAKER is now by the window, peering out.. 394.

OLD SOAKER

Lovely evening.

395. LEON is still seated, watching his hands. 395.

OLD SOAKER'S VOICE

The moon's just rising; a full moon.
It'll be bright as day, soon.

The camera has moved into LEON'S face. Suddenly he gives a strangled cry, as if of pain.

396. The OLD SOAKER spins round and stares at LEON, then looks down at the lad's hands. He gasps. 396.

397. LEON'S hands are beginning to change. Hair is growing across the backs, and the nails are turning sharper, into talons. 397.

398. LEON watches, near fainting with fright. 398.

399. The OLD SOAKER stares, fascinated, appalled. 399.

400. The hands are still changing, and are now more like the paws of an animal. 400.

401. LEON suddenly leaps to his feet and staggers around the cell, gasping, writhing, groaning as if in agony. 401.

402. The OLD SOAKER is transfixed. 402.

403. Suddenly, LEON spins round and we see that his face is beginning to change too. 403.

INT. CARIDO KITCHEN. NIGHT.

404. A surprised and red-eyed TERESA is opening the door to the CURE and CRISTINA. 404.

CURE

Ah, Teresa. This young lady has nowhere to stay. She is a friend of Leon's. I thought perhaps ...

INT. PRISON. NIGHT.

394. The OLD SOAKER is now by the window, peering out. 394.

OLD SOAKER

Lovely evening.

395. LEON is still seated, watching his hands. 395.

OLD SOAKER'S VOICE .

The moon's just rising; a full moon.

It'll be bright as day, soon.

The camera has moved into LEON'S face. Suddenly he gives a strangled cry, as if of pain.

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402. The OLD SOAKER is transfixed. 402.

403. Suddenly, LEON spins round and we see that his face is beginning to change too. 403.

CUT TO:

INT. LIVING ROOM. CARIDO HOME. NIGHT.

404. TERESA has given CRISTINA a bowl of hot soup to drink. 404.

TERESA

I can't think where Don Alfredo has got to.

INT. CARIDO KITCHEN. NIGHT. (cont'd)

404. He does not need to go any further. TERESA has embraced the girl,
(cont'd) and now leads her into the warm room.

TERESA

Come in, my dear. Warm yourself here.

CURE

I must get back to the church. I'll
come here after service.

CRISTINA

Thank you, Father.

INT. PRISON. NIGHT.

405. In very big CLOSE UP, we see LEON'S blood-red eyes, and hear his deep, snarling breathing. 405.

406. The OLD SOAKER is now pressed hard against the wall, paralysed with fear. He tries to call out, but can only make a strangled croaking sound. 406.

407. The GAOLER, half-asleep as usual, is suddenly awakened by the sound of a terrified scream and the snarling of a wild beast. He leaps to his feet and crosses to the cell door. 407.

408. He peers in, and staggers back, sickened with what he sees. The next moment, the whole cell door is thrown across the room, knocking the GAOLER to the floor. 408.

409. He looks up and tries to ward off what is coming. 409.

CUT TO:

INT

INT. CARIDO KITCHEN. NIGHT.

410. TERESA has given CRISTINA a bowl of hot soup to drink. 410.

TERESA

I can't think where Don Alfredo
has got to.

PLEASE NOTE.

Ignore all SCENE NUMBERS after the end of this scene 410 (formerly 404) as the subsequent scenes up to the end of the script are to be re-written to suit the requirements of acts.

INT. CARIDO KITCHEN. NIGHT. (cont'd)

404. He does not need to go any further. TERESA has embraced the (cont'd) girl, and now leads her into the warm room.

TERESA

Come in, my dear. *

PRIEST

I must get back to the church.
I'll come here after service.

CRISTINA, too shocked to speak, nods her thanks. *

The PRIEST leaves. TERESA leads CRISTINA to a chair. *

TERESA

My dear, you're shivering. I'll
get you something warm to drink. *

She leaves. The camera moves in to a B.C.U. of CRISTINA, *
who whispers to herself: *

CRISTINA

Oh, Leon, Leon *

SHOCK CUT TO:

INT. PRISON. NIGHT.

405. In very big CLOSE UP, we see LEON'S blood-red eyes, and hear his deep, snarling breathing. 405.

406. The OLD SOAKER is now pressed hard against the wall, paralysed with fear. He tries to call out, but can only make a strangled croaking sound. 406.

407. The GAOLER, half-asleep as usual, is suddenly awakened by the sound of a terrified scream and the snarling of a wild beast. He leaps to his feet and crosses to the cell door. 407.

408. He peers in, and staggers back, sickened with what he sees. The next moment, the whole cell door is thrown across the room, knocking the GAOLER to the floor. 408.

409. He looks up and tries to ward off what is coming. 409.

CUT TO:

(continued on Page 104b)

INT. CARIDO KITCHEN. NIGHT.

410. TERESA brings CRISTINA a bowl of hot soup to drink.

* 410.

TERESA

I can't think where Don Alfredo
has got to.

INT. CARIDO LIVING ROOM. NIGHT. (cont'd)

404. CRISTINA remembers something.
(cont'd)

CRISTINA

He said something about a - a
silver bullet.

TERESA is shocked.

TERESA

(to herself) Pepe's silver bullet.

CRISTINA

Yes, that was it. Leon asked him
to use it.

TERESA sinks to a chair.

TERESA

So it's come to that after all.

CRISTINA

(concerned) Come to what, Teresa?
What is this bullet?

TERESA

A silver bullet made from a crucifix.
The only bullet that can kill a -
werewolf.

CRISTINA

(realising) No, oh no!

She leaps to her feet.

CRISTINA (cont'd)

He can't! He can't do it!

EXT. SQUARE. NIGHT.

405. A large crowd has gathered outside the Town Hall, and many more
are collecting. 405.

406. ALFREDO comes running into the square, holding Pepe's gun. 406.

407. He forces his way through the crowd to the door of the Town
Hall. ENRIQUE is there with another OFFICER (this could be
the POLICE SERGEANT). 407.

EXT. SQUARE. NIGHT. (cont'd)

407. ALFREDO
(cont'd) What is it? What happened?

ENRIQUE turns round, white-faced, shaken.

ENRIQUE
What you said would happen.

ALFREDO
Where is he?

There is no reply.

ALFREDO (cont'd)
(shouts) Where is he?

ENRIQUE shakes his head.

OFFICER
We don't know.

At that moment, there is a roar from the edge of the crowd:

CROWD
There he goes!
Catch him!
There he is! etc., etc.

And we see that the people at the edge of the crowd are making their way to the corner of the Square, which leads to the Back Street.

EXT. BACK STREET. NIGHT.

408. CRISTINA is just running from the Carido Home. (In the distance, 408.
the roar of the crowd can be heard). She hesitates, not knowing
which way to go.

409. In very long-shot, the small figure of CRISTINA can be seen, 409.
hesitating. Then, suddenly, in bold f.g., a hairy hand and
arm appears. We see CRISTINA start to run towards us, in the
direction of the arm.

410. At the other end of the street, the crowd begins to appear and 410.
surge up the hilly road.

411. The arm disappears as CRISTINA runs towards us. 411.

EXT. BACK STREET. NIGHT. (cont'd)

412. CRISTINA comes face to face with the crowd. ALFREDO 412.
pushes his way to the front.

ALFREDO

Did you see - anything?

CRISTINA

No.

CROWD

He's got away!

Where is he? etc., etc.

Suddenly there is a cry.

CROWD

There!

Up there!

On the rooftops! etc., etc.

ALFREDO and CRISTINA look up.

The camera swings up across the roofs to pick up the WEREWOLF,
loping across the rooftops.

413. The CROWD gasps. 413.

414. ALFREDO and CRISTINA stare up, horrified, fascinated, unable 414.
to look away.

415. The WEREWOLF (double) now stands near the edge of a high 415.
building.

416. His eyes flashing, his lips drawn back in a snarl of anger and 416.
fear, the WEREWOLF peers down at the crowd.

417. EYELINE. We see the CROWD staring up. 417.

418. Someone in the CROWD shouts: 418.

VOICE

(shouting) Surround the house!

He can't get away!

419. (as 417) Like ants, we see the CROWD start to spread out, 419.
encircling the building.

EXT. BACK STREET. NIGHT. (cont'd)

420. The WEREWOLF stares desperately around him for a way of escape. 420.
He sees -
421. - the projecting roof of a shop (say) on the other side of the 421.
narrow street.
22. He starts towards the edge of the roof. 422.
423. The WEREWOLF (double) climbs onto the narrow parapet and 423.
prepares to leap.
424. Some of the men in the CROWD have already started to mount the 424.
outside steps of the building, ready to attempt a capture.
- They are stopped by a cry:
- VOICE
He's going to jump!
425. The WEREWOLF (double) is ready to jump. He stands, crouched, 425.
swaying a little. Then - he jumps.
426. The WOMEN in the CROWD scream; the MEN gasp. CRISTINA turns 426.
away, unable to watch.
427. The WEREWOLF (double) is slithering along the roof of the shop, 427.
trying to gain a hold with his long nails.
428. Just as he reaches the crumbling edge, he manages to grip and 428.
pull himself up.
429. The CROWD cannot restrain a gasp of relief. Then: 429.

VOICE
He's making for the church.

And they all start to run in the direction of the square.

EXT. SQUARE. NIGHT.

430. The WEREWOLF (double) is indeed making across the rooftops for the church, leaping and slithering over the archway over the road leading to the square, clambering over the roof of the CANTINA ROSA. 430.
431. Attracted by the commotion, the drinkers at the Cantina have spilled out into the square, and are now pointing out the progress of the animal, their eyes popping. They are joined by the others - including ALFREDO and CRISTINA. 431.
432. The WEREWOLF (double) has reached the church tower and starts to climb the smooth stonework of the outside. 432.
433. ALFREDO makes up his mind. He turns to CRISTINA. 433.

ALFREDO

Stay here!

And he runs up the steps and into the church.

INT. BELFRY. NIGHT. (LOT)

434. Looking down on the sea of faces of the CROWD below. Suddenly, a hairy 'hand' appears, grabbing at the ledge of the opening, then a second; then the WEREWOLF pulls himself up onto the crumbling ledge. 434.

He turns and -

INT. BELFRY. NIGHT. (STUDIO)

435. - peers down with red eyes filled with hatred. 435.

EXT. SQUARE. NIGHT.

436. As the CROWD stares up, one of them, a big FARMER (possibly one we have seen before) forces his way through, shouting: 436.

BIG FARMER

I know how to get him out of there!

And he runs up the steps of the church.

INT. CHURCH. NIGHT.

437. ALFREDO, still carrying Pepe's gun, enters the arched doorway from which a steep ladder leads past the thick bell-rope(s) towards the belfry. 437.

EXT. SQUARE. NIGHT.

438. The CROWD still stares up. CRISTINA forces her way to the front, unable to take her tear-filled eyes from - 438.

EXT. BELL TOWER. NIGHT. (LOT)

439. - the small figure of the WEREWOLF (double), peering down at them from the tower. 439.

INT. BELFRY. NIGHT. (STUDIO)

440. The camera eases forward, past the WEREWOLF, to the bell mechanism. Suddenly, the dust begins to trickle from it as the mechanism begins to move. 440.

441. The WEREWOLF spins round at the sound. The 'boom' of the huge bell nearly shatters his eardrums. He snarls with pain. 441.

EXT. SQUARE. NIGHT.

442. A gasp goes up from the CROWD as it hears the 'booming' of the church bell. 442.

INT. BELL TOWER. NIGHT.

443. ALFREDO is nearly thrown from the ladder by the swinging of the rope and the sound of the bell. 443.

444. Perspiring, he grits his teeth and carries on. 444.

INT. BELFRY. NIGHT. (STUDIO)

445. The bell(s) is/are in full swing. The noise is deafening. 445.

The WEREWOLF is turning his head from side to side in a desperate attempt to shut out the noise. (he has lost the human ability to put his 'hands' over his ears)

446. Suddenly, he looks up, snarls as he sees - 446.

447. - ALFREDO has appeared in the trap leading to the belfry. 447.

448. The WEREWOLF prepares to spring. 448.

INT. BELFRY. NIGHT. (STUDIO) (cont'd)

449. For a moment, ALFREDO is hypnotised by the horror of the sight. Then he raises the gun. 449.
450. As the WEREWOLF springs, ALFREDO fires. There is a scream of animal pain. 450.

EXT. SQUARE. NIGHT.

451. CRISTINA gasps as she hears the scream, and turns her face away. 451.

INT. BELFRY. NIGHT.

452. ALFREDO hangs on the bell to stop it ringing, then closes a crude iron bolt that locks the mechanism. All is now dead silent. He moves over to the WEREWOLF, who lies face downward on the uneven wooden floor. ALFREDO reaches forward and gently turns him over. 452.
453. In a big close-up, we see the face of the WEREWOLF. His eyes are open still, and from the corner of one we see a tear tremble and start to trickle slowly down his 'face'. 453.
454. ALFREDO gently covers the 'face' with his cloak, then stands up and moves wearily across to the window. He looks down. 454.

EXT. SQUARE. NIGHT.

455. The CROWD is surging into the church. CRISTINA is left staring up, white-faced, a lone figure in the emptying square. 455.

FADE OUT:

THE END

HOTSPUR FILMS LIMITED.

"THE CURSE OF THE WEREWOLF"

CHRONOLOGICAL CHART

iii.

		<u>Later in Time:</u>	<u>Total Time:</u>
Sequence A	(Scenes 1 to 42)	0	0
Sequence B	(Scenes 43 to 46)	25 years.	25
Sequence C	(Scenes 47 to 82)	15 years	40
Sequence D	(Scenes 83 to 109)	3 months to 9 months	40 1/4 to 40 3/4
Sequence E	(Scene 110)	3 months	41
Sequence F	(Scenes 111 to 200)	6 years	47
Sequence G	(Scenes 201 to 455 end)	13 years	60

Total time = 60 yrs.

The action takes place during the
latter part of the eighteenth century.

Period 1780 — 1840

25th October, 1960.

"THE CURSE OF THE WEREWOLF"

The following Scenes still to be shot by full Unit
at at 25th October. 1960.

EXTERIONS. (DAY) Scenes 1 to 4, 87, 115 to 118, 373. (132 possibly cut).

EXTERIONS. (NIGHT) 99, 287, 288, 414, 416, 418, 420 to 425, 428, 430 to 440,
450, 452, 453, 456, 455, 459.

INTERIORS. Scenes 248 to 250, 251, - 257, 267, 284, 449, 451, 454, 455,
457, 458, 459 to 464, 466 to 468.

29th October, 1960.

"THE CURSE OF THE WEREWOLF"

Pick-Ups still to be shot as at 25th October, 1960.

- 1) WOLF EYES: (OLIVER REED - "half-way" make-up with contact lenses) -
Zoom Lens shot against black background - hold for
1½ mins: for titles. Suggest try at three different
speeds of Zoom.

TO COVER TITLES:

- 2) REFLECTION OF "DEVIL" IN FONT. - as already set up.

(N.B. watch colour of carbons in scissors arc)

TO COVER SC.110a.

- 3) SHOOTING THROUGH CHURCH WINDOW, FOREGROUND. - (On sky glasses) of sky darkening.

TO COVER SC.110a.

- 4) RETAKE SHADOW EFFECT: - of paper cut-outs on wall as worked out with
Mr. Jack Curtis.

SCENE 231.

- 5) INSERT OF WINE BOTTLE.

TO CUT INTO SCENE 211.

- 6) EYELINE SHOT. - of Window in Vera's Bedroom - black velvet behind -
Shot to be supervised by Mr. Les Bowie if possible.

SCENE 209.

- 7) RABBIT IN BUSHES.

SCENE 143.

- 8) RETAKE: Dog on Skyline.

SCENE 192.

ALL OTHER INSERTS ETC., TO BE DONE BY MR. LES BOWIE.

(PLEASE NOTE NEW SCENE NUMBERS)

105.

INT. CARIDO KITCHEN. NIGHT. (cont'd)

410. CRISTINA remembers something.
(cont'd)

CRISTINA

There was something about a -
a silver bullet.

*

TERESA is shocked.

TERESA

(to herself) Pepe's silver bullet.

She sinks into a chair.

*

TERESA (cont'd)

So it's come to that after all.

CRISTINA

(concerned) Come to what, Teresa?
What is this bullet?

TERESA

A silver bullet made from a crucifix.
The only bullet that can kill a -
werewolf.

CRISTINA

(realising) No. Oh, no!

*

EXT. SQUARE. NIGHT.

411. A large crowd has gathered outside the Town Hall, and many more 411.
people are collecting.

412. ALFREDO comes running into the square, holding Pepe's gun. 412.

413. He forces his way through the crowd to the door of the Town 413.
Hall. ENRIQUE is there with another OFFICER (this could be
the POLICE SERGEANT).

YELLOW PAGES FROM PAGE 106 to END:

106.

413. EXT. SQUARE. NIGHT. (Cont'd).

413.

ALFREDO

What is it, what happened?

ENRIQUE turns towards him, white-faced and shaken. When he answers, it is in a whisper.

ENRIQUE

What you said.

ALFREDO

Where is he.

ENRIQUE shakes his head.

OFFICER

We don't know, senor. He.....

At this moment there is a shout from the CROWD.

CROWD

There!

On the Roof!

See him? There!

Look! Up there!

ALFREDO and the group spin round.

414. EYELINE. ROOFTOP (OLD MILL) ZOOM LENS SHOT.

LEON (actor) is crouched against the wall. The Camera Zooms into a close shot of his face as he crouches there, snarling down at the crowd.

415. RESUME SQUARE. OUTSIDE TOWN HALL.

415.

The CROWD moves forward, the better to see the werewolf.

416. RESUME ROOFTOP.

416.

LEON (double) turns from them with a roar, and starts to scramble back over the rooftops away from them.

417. RESUME SQUARE OUTSIDE TOWN HALL.

417.

The CROWD surges forward, shouting out:

CROWD:

Don't let him get away!

After him!

This way!

And they start to move off (L to R)

418. BACK STREET, OUTSIDE CARIDO HOME.

418.

CHRISTINA comes hurrying down the covered stairway. In the doorway we can see TERESA watching her with apprehension. CHRISTINA hurries off in the direction of the arched stairway. (Left to right)

419. SQUARE. SHOOTING TOWARDS CHURCH.

419.

The searching CROWD is joined by a second group that hurries down the steps of the Church. They chatter excitedly among themselves.

420. SIDE STREET BY CANTINA.

420.

LEON (double) appears on the rooftop by the archway. Camera moves down to pick up CHRISTINA who hurries down the steps.

421. LEON (actor) peers down, crouched as if to spring.
(rolling rostrum required for this shot).

421.

422. CHRISTINA has reached the bottom of the steps. She is joined
by some of the CROWD headed by ALFREDO.

422.

ALFREDO

Did you see - anything?

CHRISTINA

No.

423. LEON (actor) moves forward the better to see and, in so doing,
dislodges a roof tile.

423.

424. SIDE STREET BY CANTINA (cont'd).

424.

The tile falls with a clatter to the ground. The CROWD looks up.

425. LEON (double) scrambles away across the rooftops towards the back street.

425.

426. BACK STREET, OUTSIDE CARIDO HOME.

426.

LEON (double) drops from the roof onto a balcony, then leaps to the ground, disappearing for a moment behind a parapet. As he reappears (actor) we see the CROWD appearing at the top of the steps and run towards him. LEON leaps towards the steps in f.g., (leading back down onto the square) and is about to descend when he (and we) see a small group of TOUGH - LOCKING FARM-HANDS standing at the bottom, two of whom carry flaming torches.

LEON hesitates.

One of the FARM-HANDS throws a flaming torch, narrowly missing LEON, who, snarling turns towards the CARIDO house and pulls himself up on the tiled cover of the outside staircase.

427. TERESA appears in the doorway as the CROWD arrives. Amongst them we see ALFREDO and CHRISTINA. They all look up.

427.

428. LEON (double) is clambering over the parapet of the roof.

428.

429. The CROWD peers up. CHRISTINA and ALFREDO peer up onto the darkness trying to see.

429.

430. C.S. LEON (actor)

430.

He comes to the edge of the parapet and peers down at the crowd below. (photographed from CRANE)

431. ALFREDO and CHRISTINA peer up, trying to pierce the gloom. Suddenly CHRISTINA gives a cry as if of pain as she sees Leon for the first time.

431.

Someone in the crowd shouts:

VOICE

(shouts) Surround the house - he can't get away.

432. C.S. LEON (actor).
LEON snarls as he sees.

432.

433. The CROWD milling around the house like ants, cutting off any way of escape.

433.

434. C.S. LEON (actor) 434.
LEON stares desperately around him for a way of escape.
435. LEON (double) climbs into the narrow garret and prepares to 435.
leap. (r string required).
436. Some of the men in the CROWD have already started to mount the 436.
outside steps of the building, ready to attempt a capture.
- They are stopped by a cry.

VOICE

He's going to jump!

437. LEON (double) is ready to jump. He stands, crouched, swaying a 437.
little. Then - he jumps.
438. The WOMEN in the CROWD scream; the MEN gasp. CHRISTINA turns 438.
away, unable to watch.
439. LEON (double) is slithering along the butress trying to gain a 439.
hold with his long nails. Just as he reaches the crumbling edge,
he manages to grip and pull himself up. He runs along the
cornice and disappears over the ridge of the roof.
440. The CROWD cannot restrain a gasp of relief. Then: 440.

VOICE

He'll get away!

And they all start to run in the direction of the square.

441. SQUARE: 441.
LEON (double) is scrambling along the cornice of the mill. He
finally pulls himself up to the entrance to the loft.
442. The CROWD is back in the square. A BIG FARMER steps forward. 442.

BIG FARMER

Leave him to us.

Together with some of his cronies, he moves forward towards the mill.

CHRISTINA moves as if to try to stop them, but is restrained by
ALFREDO.

443. LEON (actor) peers about him for a way of escape. There is none. 443.
Seeing a small pile of barrels on the ledge, he picks up one of them
and -

444. SQUARE (cont'd):

444.

LEON (double) hurls it among the FARMERS., who scatter. Immediately, LEON leaps down onto the red roof below him and from there onto the ground. Before the CROWD can stop him, he has started to scale the walls of the church, to bell-tower.

445. SIDE - ROAD BY CANTINA:

445.

Attracted by the commotion, the drinkers at the Cantina have spilled out into the square, and are now pointing out the progress of the animal, their eyes popping. They are joined by the others - including ALFREDO and CHRISTINA.

446. CHURCH TOWER

446.

LEON (double) is pulling himself up the stone exterior of the bell-tower.

447. ALFREDO makes up his mind. He turns to CHRISTINA.

447.

ALFREDO

Stay here!

And he runs up the steps and into the church.

448. BELFRY (LOT)

448.

Looking down on the sea of faces of the CROWD below. Suddenly, a hairy 'hand' appears, grabbing at the ledge of the opening, then a second; then the WEREWOLF pulls himself up onto the crumbling ledge.

He turns and -

449. INT. BELFRY. NIGHT. (STUDIO)

449.

- peers down with red eyes filled with hatred.

450. EXT. SQUARE. NIGHT.

450.

As the CROWD stares up, one of them, a big FARMER (possibly one we have seen before) forces his way through, shouting:

BIG FARMER

I know how to get him out of there!

And he too runs up the steps of the church.

451. INT. CHURCH. NIGHT. (STUDIO)

451.

ALFREDO, still carrying Pope's gun, enters the arched doorway from which a steep ladder leads past the thick bell-rope(s) towards the belfry.

452. EXT. SQUARE. NIGHT.

452.

The CROWD still stares up. CHRISTINA forces her way to the front, unable to take her tear-filled eyes from -

453. CHURCH:

453.

- small figure of LEON (double), peering down at them from the tower.

454. INT. BELFRY. NIGHT. (STUDIO)

454.

The camera creeps forward, past LEON, to the bell mechanism. Suddenly the dust begins to trickle from it as the mechanism begins to move.

455. LEON spins round at the sound. The 'boom' of the huge bell nearly shatters his eardrums. He snarls with pain. 455.

456. EXT. SQUARE. NIGHT.

456.

A gasp goes up from the CROWD as it hears the 'booming' of the church bell.

457. INT. BELL TOWER. NIGHT.

457.

ALFREDO is nearly thrown from the ladder by the swinging of the rope and the sound of the bell.

458. Perspiring, with the pain in his ears, he grits his teeth and carries on. 458.

459. INT. BELFRY. NIGHT. (STUDIO)

459.

The bells are in full swing. The noise is deafening. LEON is turning his head from side to side in a desperate attempt to shut out the noise. (he has lost the human ability to put his hands over his ears)

460. Suddenly, he looks up, snarls as he sees - 460.

461. - ALFREDO has appeared in the trap leading to the belfry. 461.

462. LEON prepares to spring. 462.

463

463. INT. BELFRY. NIGHT. (STUDIO) (cont'd).

For a moment, ALFREDO is hypnotised by the horror of the sight. Then he raises the gun.

464.

464. As LEON springs, ALFREDO fires. There is a scream of animal pain.

465.

465. EXT. SQUARE. NIGHT.

CHRISTINA gasps as she hears the scream, and turns her face away.

466.

466. INT. BELFRY. (STUDIO). NIGHT.

ALFREDO hangs on the bell to stop it ringing, then closes a crude iron bolt that locks the mechanism. All is now dead silent. He moves over to the WEREWOLF, who lies face downward on the uneven wooden floor. ALFREDO reaches forward and gently turns him over.

467.

467. In a big close-up, we see the face of the WEREWOLF. His eyes are open still, and from the corner of one we see a tear tremble and start to trickle slowly down his 'face'

468.

468. ALFREDO gently covers the 'face' with his cloak, then stands up and moves wearily across to the window. He looks down.

469.

469. EXT. SQUARE. NIGHT.

The CROWD is surging into the Church. CHRISTINA is left staring up, white-faces, a lone figure in the emptying square.

FADE-OUT:

THE END.