

THE HOWLING

A SCREENPLAY BY

JOHN SAYLES

Revised
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- 1 EXT. CU FACE OF KAREN WEST - NIGHT 1
 KAREN is an attractive woman in her 20's. She stares at something, red light flashing on and off on her face-
 CUT TO:
- 2 NEON SIGN - NIGHT 2
 flashing red- LOVE HUNGRY WOMEN
 CUT TO:
- 3 CU KAREN - NIGHT 3
 turning to look at something else-
 CUT TO:
- 4 NEON SIGN - NIGHT 4
 this one blue- SEX THRILLS
 CUT TO:
- 5 KAREN - NIGHT 5
 stands in front of a porno theater on an L.A. street. Men pass, browsing. Karen bends her head and speaks in a low voice-
 KAREN
 I'm trying Western now, just above Santa Monica. I'll be walking north.
 CUT TO:
- 6 RADIO RECEIVER - NIGHT 6
 on a desk, Karen's voice coming through heavy static-
 KAREN (V.O. radio)
 It's hard to be sure, but I don't think anybody is following me.
 CUT TO:
- A7 INT. TV STUDIO, RADIO BOOTH - NIGHT A7
 CARDWELL, a radio technician, sits with KLINE and SHANTZ, a pair of police specialists, listening to the receiver.
 KAREN (V.O. radio)
 I won't transmit again till I find the phone booth.

(CONTINUED)

A7 CONTINUED:

A7

CARDWELL

Don't like that interference.

KLINE

It's the best rig we've got.

CARDWELL

All that neon down there, it messes
up the signal.

SHANTZ

I'll get our people cruising Western.

CUT TO:

B7 INT. POLICE CAR - NIGHT

B7

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

BRILES

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

McBEAN

Yeah. I've seen her on the news.

RADIO VOICE (V.O. radio)

Baker Seven, Baker seven-

Briles clicks on the radio speaker-

BRILES

Baker Seven, over-

RADIO VOICE (V.O. radio)

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

BRILES

Will do, over.

McBEAN

She's a fox, all right.

CUT TO:

8 INT. OFFICE SET - NIGHT

8

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

(CONTINUED)

8 CONTINUED:

8

DOC

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

CUT TO:

9 CONTROL BOOTH - NIGHT

9

overlooking the set through a huge pane of glass. Doc appears on the 'live' monitor and in another angle on a preview monitor. Another preview monitor has a 'Special Report' title cued on it. A DIRECTOR and a T.D. work the show while station manager FRED FRANCIS hovers over them-

DIRECTOR

Ready camera two-

FRANCIS

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

T.D.

Before Doc pitches his book?

FRANCIS

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

DOC (speaker)

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

CUT TO:

10 TAPE RECORDER - NIGHT

10

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

KAREN (tape)

But why can't you make friends?

EDDIE (tape)

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

KAREN (tape)

We all feel that way sometimes, Eddie.

CUT TO:

REVISED: 4/22/80

4. 42
11

11 INT. MIXING ROOM - NIGHT

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

Karen? EDDIE (tape)

Yes, Eddie? KAREN (tape)

MIZELL
Here it comes -- standards and practices violation number 137. *

EDDIE (tape)
You know what I'd like? I'd like to be alone with you and BLEEEEEEEEEEEEEEP!

Mizell cues Gibbon to hit the BLEEP TONE. Gibbon lets it up.

GIBBON
(whistles)
That's one sick customer.

KAREN (tape)
I'd like that, Eddie. We'll have to meet somewhere.

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

CUT TO:

12 EXT. STREET - KAREN - NIGHT

12

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

CUT TO:

13 STREET - KAREN - NIGHT

13

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

MAN
How much?

Eddie? KAREN

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

(CONTINUED)

13 CONTINUED:

13

KAREN

Get lost.

Karen starts away from him-

MAN

Hey, you're that newslady-

KAREN

Beat it.

CUT TO:

14 TV MONITOR SCREEN - NIGHT

14

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

ROY (off)

Which one is that?

CUT TO:

15 INT. MIXING ROOM - NIGHT

15

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

CHRIS

That's the second one. Griffith Park.

ROY

Jesus. Has Karen seen this?

CHRIS

Yes.

ROY

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

CHRIS

She didn't want you to worry.

The image on the monitor screen cuts to the scene of another killing. Roy and Chris look at it-

(CONTINUED)

15 CONTINUED:

15

ROY
I'm worried.

CHRIS
Yeah.

CUT TO:

16 EXT. STREET - KAREN - NIGHT

16

Karen approaches a phone booth, searches, sees-

CUT TO:

17 BOOTH - KAREN'S POV - NIGHT

17

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

Karen - this is the place.

CUT TO:

18 KAREN - NIGHT

18

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

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

CUT TO:

19 INT. RADIO BOOTH - NIGHT

19

Cardwell and the cops straining to hear through the static-

KAREN (V.O. radio)
-627-29#%. I'll transmit ¶#\$(%!&
calls me.

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

KLINE
(to Shantz)
Should we have the boys scoop her up?

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

(CONTINUED)

REVISED: 4/22/80

7.

19 CONTINUED:

19

CARDWELL

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

CUT TO:

20 CLOSEUP - LEW - NIGHT

20

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

LEW

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

CUT TO:

21 INT. BATHROOM - LEW - NIGHT

21

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

LEW

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

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

LEW

Hi, Roy.

Roy doesn't respond.

LEW

Brave little girl you've got there.

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

LEW

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

CUT TO:

22 INT. PHONE BOOTH - KAREN - NIGHT

22

waiting --

CUT TO:

23 CU KAREN - NIGHT 23

tense, watching the phone-

CUT TO:

24 PHONE - KAREN'S POV - NIGHT 24

A moment's beat - RING!

CUT TO:

25 KAREN - NIGHT 25

jumps at the noise. She lifts the receiver-

KAREN

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

CUT TO:

26 ECU EDDIE'S MOUTH - NIGHT

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

EDDIE

Are you wearing what I asked you to?
Good... good.

CUT TO:

27 KAREN - NIGHT 27

shaking a little as she talks-

KAREN

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

CUT TO:

28 INT. RADIO ROOM - NIGHT 28

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

TERRY

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

SHANTZ

(offers his hand)

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

(CONTINUED)

28 CONTINUED:

28

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

KLINE
Roy Neill? From Stamford?

ROY
(embarrassed)
Yeah-

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

ROY
(quietly)
I own some health clubs.

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

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

CARDWELL
She's transmitting.

ROY
Where's the sound?

CARDWELL
(pissed)
That's it. Completely scrambled.

ROY
What?

CUT TO:

29 EXT. STREET - KAREN - NIGHT

29

talking as she walks-

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

CUT TO:

30 INT. RADIO ROOM - NIGHT 30

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

ROY

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

CHRIS

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

ROY

What does that mean, 'in the area'?

SHANTZ

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

CUT TO:

31 TV MONITOR SCREEN - DOC - NIGHT 31

Dr. Waggnar addressing his audience-

DOC

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

CUT TO:

32 ECU EDDIE - NIGHT 32

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

CUT TO:

33 EXT. NEON SIGN - NIGHT 33

flashing - LIVE MODELS

CUT TO:

34 ANOTHER SIGN - NIGHT 34

flashing - STRANGE LOVE ACT

CUT TO:

REVISED: 5/2/80

11.

35 EXT. STREET - KAREN - NIGHT

35

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

HOOKER

You on the wrong block, honey.

KAREN

Do you know where the Red Light Book Store is? *

HOOKER

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

KAREN

Thank you.

The hooker watches after her, shaking her head-

HOOKER

There goes the neighborhood.

CUT TO:

36 EXT. PATROL CAR - NIGHT

36

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

MCBEAN

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

BRILES

Yeah. He's a sick one.

MCBEAN

When I think of something like that walking the streets-

BRILES

Just keep your head, kid.

CUT TO:

37 ECU EDDIE - NIGHT

37

sweating, rubs his eyes-

CUT TO:

REVISED: 5/2/80

38 ECU COIN SLOT - NIGHT 38
 Eddie's fingers pushing a quarter into a slot-
 CUT TO:

39 PEEP SHOW SCREEN - NIGHT 39
 black, then flickering to life. Two men are tying the
 wrists of a young woman in a torn dress to bedposts-
 CUT TO:

A40 CU EDDIE - NIGHT A40
 watching the screen, face washed in its light.
 CUT TO:

B40 EXT. BOOKSTORE - KAREN - NIGHT B40
 pausing at the door to the Red Light Porno Shop. *
 She pretends to cough, shielding her face - *

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

CUT TO:

41 INT. RADIO ROOM - NIGHT 41
 Cardwell shaking his head as his receiver CRACKLES with
 static-
 CUT TO:

42 INT. BOOKSTORE - NIGHT 42
 Karen passing the marital aids, looking warily at a lone
 browsing customer-
 CUT TO:

43 CASHIER - NIGHT 43
 watching Karen suspiciously-
 CUT TO:

44 KAREN - NIGHT 44
 walking along the peep show booths, each with a picture
 and a description of the movie inside. She stops at one
 that reads - GANGBANG-
 CUT TO:

45 BOOTH DOOR - NIGHT 45

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

CUT TO:

46 KAREN - NIGHT 46

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

CUT TO:

47 INT. BOOTH - KAREN - NIGHT 47

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

EDDIE

(in dark)

I'll put a quarter in.

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

CUT TO:

48 CU KAREN - NIGHT 48

scared, face lit by the screen-

KAREN

Hello, Eddie.

EDDIE

(in dark)

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

KAREN

Can I turn around and see you?

CUT TO:

49 ECU LIPS - NIGHT 49

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

EDDIE

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

CUT TO:

50 EXT. STREET - NIGHT

Briles and McBean are talking with the hooker-

HOOKER

-yeah, she asked directions to it.

McBEAN

How long ago?

HOOKER

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

The cops have hurried away-

CUT TO:

51 ECU LIPS - NIGHT

51

Eddie's lips at Karen's ear-

EDDIE

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

CUT TO:

52 INT. BOOTH - CU KAREN - NIGHT

52

tears rolling down her cheek, still facing the screen-

KAREN

I don't hate you, Eddie.

EDDIE

(in dark)

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

Karen begins to turn-

CUT TO:

53 INT. CONTROL ROOM - NIGHT

53

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

DOC

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

CUT TO:

- 54 CU TAPE RECORDER - NIGHT 54
 the reel-to-reel still going-
 EDDIE (tape)
 -and I get in bed and I watch you
 and I touch myself-
 CUT TO:
- 55 TV MONITOR, SCREEN - NIGHT 55
 showing another mutilated girl being covered up-
 EDDIE (tape)
 -and I think about what I'll do when
 I get you alone-
 CUT TO:
- 56 CU RADIO RECEIVER - NIGHT 56
 CRACKLING STATIC extra loud-
 CUT TO:
- 57 INT. BOOTH - PEEPSHOW SCREEN - CU GIRL - NIGHT 57
 A headshot of the girl with a gag in her mouth, shaking
 her head from side to side, eyes wide in fear-
 KAREN (off)
 Oh my God. Oh no. Oh my God.
 CUT TO:
- 58 INT. BOOKSTORE - NIGHT 58
 Briles and McBean talking with the cashier-
 CASHIER
 -yeah, there was a broad- lemme see-
 she went in the back there-
 CUT TO:
- 59 CU KAREN'S FACE - NIGHT 59
 as she SCREAMS in horror-
 CUT TO:

60 BOOKSTORE - NIGHT 60

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

KAREN

Help me! Help me!

CUT TO:

61 COPS - NIGHT 61

McBean draws, fires- CRACK!

BRILES

Wait!

62 BOOTHS - NIGHT 62

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

CUT TO:

63 CU KAREN'S FACE - NIGHT 63

She SCREAMS

CUT TO:

64 BOOTH - NIGHT 64

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

CUT TO:

65 FLOOR - NIGHT 65

Blood spreading out from the bottom of the booth-

CUT TO:

66 CASHIER - NIGHT 66

coming up behind the cops, angry-

CASHIER

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

CUT TO:

67 INT. CONTROL ROOM - CU DIRECTOR - NIGHT 67
 watching a monitor-

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

CUT TO:

68 OMITTED 68

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

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

LEW (V.O.)
 A reign of terror ended tonight in
 a bizarre shootout when Los Angeles
 police-

CUT TO:

70 FLASH 70

of a flashbulb popping at us-

CUT TO:

71 INT. BOOKSTORE - NIGHT 71

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

CUT TO:

72 MAGAZINE RACK - NIGHT 72

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

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

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

CUT TO:

73 EXT. STREET - NIGHT

73

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

ROY

They said we can go home in a minute.

Chris bands down next to Karen-

CHRIS

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

ROY

That's big of you.

CHRIS

We'll tape something when you feel up to it- just telling whatever happened in your own words. Nothing newsy.

KAREN

I don't know.

CHRIS

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

CUT TO:

74 CU KAREN - NIGHT

74

KAREN

(surprised by the realization)

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

CUT TO:

75 EXT. HOUSE - DAY

75

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

CUT TO:

76 INT. LIVING ROOM - DAY

76

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

CUT TO:

- 77 CU KAREN'S FACE - DAY 77
tense, her mouth twitching slightly-
CUT TO:
- 78 ECU KAREN'S HAND - DAY 78
twitching, balling into a fist-
CUT TO:
- 79 DREAM FLASH - PORNO - NIGHT 79
a flash of the bound and gagged girl from the peep show
movie- NIGHTMARE MUSIC begins-
CUT TO:
- 80 ECU KAREN'S HAND - DAY 80
a tighter fist now-
CUT TO:
- 81 DREAM FLASH - FINGERS - NIGHT 81
a flash of fingers pushing a quarter into the peep show
slot-
CUT TO:
- 82 DREAM FLASH - LIPS - NIGHT 82
Eddie's lips, speaking silently-
CUT TO:
- 83 DREAM FLASH - KAREN - NIGHT 83
starting to turn to face Eddie in slow motion-
CUT TO:
- 84 CU KAREN'S FACE - DAY 84
jerking her head side to side as the dream disturbs her-
CUT TO:
- 85 DREAM FLASH - KAREN - NIGHT 85
turning, sees, screams silently in SLOW MOTION-
CUT TO:

86 INT. EXERCISE ROOM - ROY - DAY 86

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

CUT TO:

87 LIVING ROOM - DAY 87

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

ROY

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

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

ROY

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

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

KAREN

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

Roy takes her in his arms.

CUT TO:

88 POLICE ARTIST'S DRAWING - DAY 88

of Eddie, a sad-looking young man-

TERRY (off)

Looks like a pretty normal kid.

CUT TO:

89 INT. TV STATION NEWSROOM - DAY 89

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

CHRIS

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

TERRY

What about his prints?

CHRIS

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

CUT TO:

90 DRAWING OF EDDIE - DAY 90

TERRY (off)
Eddie.

CUT TO:

91 CU KAREN - MIRROR IMAGE - NIGHT 91

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

ROY (off)
You almost done in there?

KAREN
Coming.

CUT TO:

92 INT. BEDROOM - NIGHT 92

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

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

ROY
(disappointed)
It's okay. Don't worry about it.

She turns to face him-

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

ROY
(sourly)
What do you mean, 'lately'?

KAREN
It'll get better.

ROY
I hope so.

KAREN
(sighs)
George- Dr. Waggnor- does marriage counseling, you know. I was wondering-

(CONTINUED)

92 CONTINUED:

92

ROY

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

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

ROY

We'll be okay. Don't worry.

CUT TO:

93 INT. TV STATION DRESSING ROOM - NIGHT

93

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

FRAN

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

Karen

(edgy)

Why not leave it?

FRAN

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

KAREN

(not pleased)

Right.

Terry enters, leans down by Karen-

TERRY

You okay?

KAREN

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

TERRY

(cheery)

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

KAREN

How many come-ons from men?

(CONTINUED)

93 CONTINUED:

93

TERRY

(shrugs)

Oh, you know. A few sick ones.

KAREN

I'll bet.

CUT TO:

94 TV STATION CORRIDOR - NIGHT

94

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

CHRIS

You sure you're up to this?

KAREN

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

CHRIS

Yeah, that's what the old man said.

KAREN

He would.

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

FRANCIS

Here's my girl-

KAREN

Hi, Fred.

FRANCIS

We'll make ratings history tonight. Everybody wants to see the lady who caught Eddie the Mangler-

*

KAREN

Wonderful.

FRANCIS

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

KAREN

Where's my copy?

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

CUT TO:

95 INT. LIVING ROOM - CU ROY - NIGHT 95

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

TV ANNOUNCER (V.O.)
KZRQ Action News with Lew Landers,
Karen West, Gene Fowler with sports-

CUT TO:

96 CU KAREN - NIGHT 96

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

CUT TO:

97 INT. CONTROL BOOTH - NIGHT 97

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

TV ANNOUNCER (V.O.)
John Brahm with the weather-

DIRECTOR
Ready camera two-

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

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

DIRECTOR
Two, you're hot-

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

CUT TO:

98 CU KAREN - NIGHT 98

in the flesh. She takes a breath, starts-

KAREN
Another earthquake shook areas in southern Pakistan-

She hesitates, looks around-

CUT TO:

REVISED: 4/22/80 25,
 99 KAREN'S POV - CAMERA - NIGHT 99
 The big eye of the lens staring at her.
CUT TO:

100 CLOSEUP - KAREN - NIGHT 100
 losing it --
KAREN
-- which -- coupled with flooding
-- with flooding --
CUT TO:

101 KAREN'S POV - FLOOR DIRECTOR - NIGHT 101
 frantically giving her the speed-up signal --
CUT TO:

102 KAREN'S POV - CLOSEUP - CUE OPERATOR - NIGHT 102
 The man running the cue-card machine stares at her --
CUT TO:

103 KAREN'S POV - BOOTH - NIGHT 103
 Fred cursing soundlessly behind the glass -- *
CUT TO:

104 KAREN - NIGHT 104
 sweating, struggling --
KAREN
-- accounted for an estimated one
hundred deaths tonight -- death
tonight --
 She closes her eyes --
CUT TO:

105 FLASH - PORNO SCENE - NIGHT 105
 The bound and gagged girl, writhing --
CUT TO:

106 CU KAREN - NIGHT 106

opens her eyes, really freaked out now-

KAREN

Oh my God.

CUT TO:

107 INT. CONTROL BOOTH - NIGHT 107

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

KAREN (V.O.)

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

FRANCIS

Cue the editorial! Quick!

DIRECTOR

Preset seven, on the air.

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

TV ANNOUNCER (V.O.)

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

FRANCIS

Somebody get her out of there and have Lew cover-

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

CUT TO:

108 STUDIO FLOOR - NIGHT 108

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

TERRY *

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

KAREN

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

CHRIS

You need some time. Just come with me.

CUT TO:

REVISED: 4/22/80

27A.

109 TV SCREEN - NIGHT

109

Francis looking sincerely into the camera --

FRANCIS

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

*

CUT TO:

109A CONTROL BOOTH - NIGHT

109A *

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

*

FRANCIS

I don't know, she just took the
olive. I want our statement to be
that it's totally unrelated to the
mangler thing. And call what's'ername,
Fugiyama Fujimoto, and get her ready
for the 11:00 report --

*

*

*

*

*

*

*

*

CUT TO:

110 INT. DR. WAGGNER'S OFFICE - DAY

110

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

KAREN (off)

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

CUT TO:

111 KAREN - DAY

111

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

KAREN

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

CUT TO:

REVISED: 4/22/80

27B.

112 CLOSEUP - DOC - DAY

112

concerned, sitting on rocking chair, rocking thoughtfully.

DOC

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

CUT TO:

113 OFFICE, KAREN AND DOC - DAY

113

facing each other --

(CONTINUED)

113 CONTINUED:

113

KAREN

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

DOC

And how are you and Roy?

KAREN

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

DOC

Completely bananas.

(they laugh)

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

KAREN

Your place up north there?

DOC

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

CUT TO:

114 EXT. HIGHWAY ONE - CAR - DAY

114

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

DOC (V.O.)

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

KAREN (V.O.)

What goes on up there?

CUT TO:

115 WOODED ROAD - CAR - DAY

115

Roy's car easing down a forest road now-

DOC (V.O.)

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

CUT TO:

116 INT. CAR - DAY

116

Roy driving, Karen in the passenger seat-

KAREN

I don't know if I want to remember.

ROY

Huh?

KAREN

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

ROY

Give this place a chance.

KAREN

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

ROY

I saw you break down on TV the other night, Karen.

(he shrugs)

We've got to do something.

KAREN

I hope the people aren't too weird.

CUT TO:

117 OLD MAN - NIGHT

117

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

ERLE

Yeee-hah!

CUT TO:

118 L.S. BEACH - BARBECUE PARTY - NIGHT

118

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

CUT TO:

119 ECU KNIFE, BEEF - NIGHT

119

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

CUT TO:

120 PARTY, BEEF PIT - NIGHT

120

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

JERRY

Jerry Warren, I'm in softwares.

ROY

Pleased to meet you.

JERRY

Little prime rib?

ROY

No thanks. I try not to eat meat.

Karen offers a paper plate.

KAREN

I'll try some.

DONNA (off)

Karen West! Oh my God!

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

DONNA

We watch you on the news all the time.

KAREN

(smiles)

Oh.

DONNA

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

JERRY

This is my wife Donna.

ROY

Hi-

(CONTINUED)

REVISED: 4/22/80

31.

120 CONTINUED:

120

JERRY
Roy and Karen West.

ROY
Roy Neill --

KAREN
(pointing)
This reminds me of a college mixer --

CUT TO:

121 COUPLE - NIGHT

121

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

JERRY (off)
Would you believe those two had filed
for divorce before they came up here?

CUT TO:

122 BEEF PIT - NIGHT

122

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

CHARLIE (off)
Hello, folks!

CHARLIE BARTON, a beefy man in a Western shirt, ap-
proaches to pump Roy's and Karen's hands --

CHARLIE
Welcome to the Colony --

JERRY
This is Charlie Barton -- Karen and
Roy --

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

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

KAREN
Thank you.

*

(CONTINUED)

122 CONTINUED:

122

CHARLIE

(confused)

Are you on TV too?

KAREN

Yes, I'm-

CHARLIE

(claps Roy's shoulder)

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

DONNA

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

JERRY

(calling)

Don't leave out all the juicy stuff!

CUT TO:

123 COUNTRY SINGER - NIGHT

123

singing and playing.

CUT TO:

124 COUPLE - NIGHT

124

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

CUT TO:

125 KAREN AND DONNA - NIGHT

125

walking on the periphery of the party-

KAREN

Pretty lively.

DONNA

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

KAREN

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

(CONTINUED)

125 CONTINUED:

125

DONNA

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

CUT TO:

126 DRINK TABLE - NIGHT

126

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

MARSHA

You want some?

ROY

Yeah. Why not? What is it?

MARSHA

It's good.

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

CUT TO:

127 MARSHA - NIGHT

127

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

CUT TO:

128 ROY, MARSHA - NIGHT

128

Roy is made uneasy and attracted at the same time-

ROY

I'm Roy.

MARSHA

I know.

ROY

Oh. Thank you.

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

CUT TO:

B128 ERLE - NIGHT

B128

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

ERLE

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

CUT TO:

129 CU T.C. - NIGHT

129

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

CUT TO:

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

130

talking at a distance-

CUT TO:

131 ECU T.C. - NIGHT

131

his eyes fixed on her-

CUT TO:

132 KAREN, DONNA, DOC - NIGHT

132

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

DOC

And your bungalow?

KAREN

It's just fine.

DONNA

We're neighbors.

KAREN

How come you never told me about this place?

MARSHA (off)

Waggner!

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

(CONTINUED)

132 CONTINUED:

132

DOC

Hello, Marsha. How are you?

MARSHA

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

DOC

He asked if he could.

MARSHA

You've done enough damage already.

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

DONNA

Bitch.

DOC

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

DONNA

She's a nymphomaniac.

DOC

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

CUT TO:

133 COUNTRY SINGER - NIGHT

133

WHOOPING as he sings-

CUT TO:

134 BEEF PIT - NIGHT

134

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

PAUL

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

(CONTINUED)

134 CONTINUED:

134

JERRY

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

ROY

No. I never got into that. My friend Chris shot a deer once and I just about stopped talking to him.

JERRY

(deflated)

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

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

CUT TO:

135 MARSHA - ROY'S POV - NIGHT

135

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

CUT TO:

136 CU MARSHA - NIGHT

136

her face alive with firelight, staring boldly at him-

CUT TO:

137 ROY - NIGHT

137

not hearing at first-

PAUL (off)

You are tennis player? Mr. Vest?

Roy snaps out of it-

ROY

Pardon?

CUT TO:

138 BEEF PIT, MEN - NIGHT

138

PAUL

You are playing tennis?

ROY

Oh, no. I pump- I lift weights.

CUT TO:

139 PARTY, COUPLE - NIGHT 139

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

CUT TO:

140 KAREN, DONNA - NIGHT 140

Karen is looking across the sand at Marsha-

KAREN

(points)

So who is she?

DONNA

Marsha?

KAREN

She's beautiful.

DONNA

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

KAREN

Is she in the Colony?

DONNA

No. Local talent. She and her
brother T.C.

(point-point).

CUT TO:

141 T.C. - NIGHT 141

shucking oysters.

DONNA (off)

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

There is a loud SHRIEK-

CUT TO:

142 FIRE - NIGHT 142

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

(CONTINUED)

142 CONTINUED:

142

ERLE

Lemme go! Lemme go! I wanna end it!

CHARLIE

Easy buddy, just calm down-

ERLE

It's the only way! I gotta end it,
I gotta burn!Dr. Waggoner breaks through to Erle and takes him by his
shoulders-

DOC

Erle? You just calm down and think
a minute.

ERLE

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

CUT TO:

143 KAREN, DONNA - NIGHT

143

watching. Karen is disturbed, Donna at ease-

KAREN

Jesus.

DONNA

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

CUT TO:

144 CU ERLE - NIGHT

144

crying-

ERLE

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

DOC (off)

You know better than that, Erle.

CUT TO:

145 BEEF PIT - NIGHT

145

Roy watching Erle; Jerry watching Roy-

(CONTINUED)

145 CONTINUED:

145

JERRY

Old man shouldn't drink. Gets him
loose.

ROY

He's loose all right.

CUT TO:

146 PARTY, DOC AND ERLE - NIGHT

146

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

DOC

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

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

DOC (off)

Things always look different in the
light of day.

CUT TO:

147 EXT. CABIN - NIGHT

147

A little wood cabin set in the woods.

CUT TO:

148 INT. BEDROOM - NIGHT

148

Karen and Roy lying asleep in bed-

CUT TO:

149 CU KAREN - NIGHT

149

rolling her head in agitation as she dreams-

CUT TO:

150 DREAM FLASH - PORNO SCREEN - NIGHT

150

A flash of the bound woman struggling-

CUT TO:

- 151 DREAM FLASH - FINGERS - NIGHT 151
 pushing a quarter into the peep show slot-
 CUT TO:
- 152 KAREN'S HAND - NIGHT 152
 on the bed, tightening into a fist-
 CUT TO:
- 153 DREAM FLASH - CU KAREN - NIGHT 153
 turning slowly in the booth-
 CUT TO:
- 154 DREAM FLASH - CU ERLE - NIGHT 154
 screaming silently, his face fire-lit-
 CUT TO:
- 155 BED, KAREN - NIGHT 155
 waking with a gasp. She looks around, gets her bearings,
 looks to Roy. Roy is fast asleep. There is a HOWL
 outside, long and eerie-
 CUT TO:
- 156 CU KAREN - NIGHT 156
 Karen is frozen a moment by the continued HOWLING-
 CUT TO:
- 157 INT. BEDROOM - NIGHT 157
 Karen gets up and we FOLLOW her to a window. Another HOWL.
 She looks out-
 CUT TO:
- 158 WOODS - KAREN'S POV - NIGHT 158
 through the window. Nothing but a bare clearing and the
 beginning of the forest. Another HOWL splits the air-
 CUT TO:
- 159 KAREN - NIGHT 159
 We FOLLOW her back to the bed. She wakes Roy-

(CONTINUED)

159 CONTINUED:

159

ROY
Wha?

KAREN
Roy, there's something out there.

ROY
Huh?

KAREN
Outside. I heard something howling.

ROY
Karen-

KAREN
Shhh! Listen-

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

ROY
Wind.

KAREN
Something was howling before.

ROY
Okay. Sure. Somebody's dog.

KAREN
I'm scared.

ROY
(sighs)
Look Karen, you can't be afraid of everything.

KAREN
I've never heard anything like it.

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

KAREN
(not comforted)
Okay.

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

SLOW FADE TO:

160 EXT. PARKING LOT - DAY

160

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

KAREN

I'm a little nervous.

ROY

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

KAREN

That old man got me worried.

ROY

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

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

CUT TO:

161 PATHWAY - DAY

161

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

CUT TO:

162 EXT. HOLLYWOOD STREET - DAY

162

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

TERRY

It's on this block.

CHRIS

Did the guy say anything else?

TERRY

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

CHRIS

Who doesn't. This it?

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

TERRY

Yeah. Charming.

CUT TO:

163 CU DONNA - DAY 163

very upset, tears in her eyes-

DONNA

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

CUT TO:

164 INT. COLONY CENTER - DAY 164

Donna sits in the middle of several other Colony residents,
Doc presiding-

DONNA

I couldn't accept who I was. I
denied my potential-

DOC

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

DONNA

I'm sorry-

CUT TO:

165 KAREN - DAY 165

watching from the circle around Donna-

DONNA

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

CUT TO:

166 CU HAND, DRAWER - DAY 166

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

CUT TO:

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

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

CUT TO:

168 INT. CENTER - DOC - DAY 168

presiding over the session-

DOC

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

CUT TO:

169 COLONY RESIDENTS - DAY 169

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

DOC

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

KAREN

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

DOC

(smiles)

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

CUT TO:

170 INT. APARTMENT - DAY 170

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

CUT TO:

171 EDDIE'S ROOM - CHRIS AND TERRY'S POV - DAY 171

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

CUT TO:

172 CU DRAWING - DAY 172

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

CUT TO:

173 CU ANOTHER DRAWING - DAY 173

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

CUT TO:

174 CHRIS AND TERRY - DAY 174

reacting as they enter-

TERRY

Just your average red-blooded American boy.

CHRIS

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

TERRY

Oh-oh. Looky here-

Terry picks up a picture from the floor-

CUT TO:

175 DRAWING - DAY 175

a good likeness of Karen-

CHRIS (off)

Not bad. Kid had talent.

CUT TO:

176 INT. ROOM - DAY 176

TERRY

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

CHRIS

I suppose.
(points)
Jesus, look at that-

CUT TO:

177 DRAWING - DAY 177

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

CUT TO:

178 CU TERRY - DAY

178

looking at it, fascinated-

TERRY

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

CUT TO:

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

179

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

DOC

You're still a little high, Karen.

KAREN

The dreams-

DOC

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

KAREN

I get freaked out at night-

DOC

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

KAREN

I wish that made me feel better.

DOC

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

KAREN

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

DOC

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

CUT TO:

180 EXT. CABIN - NIGHT

180

lights out inside-

CUT TO:

181 INT. BEDROOM - NIGHT 181
Karen lying in bed but not sleeping. She gets up-
CUT TO:

182 BATHROOM MIRROR - NIGHT 182
Karen's face reflected for a second as she flicks a light
on and opens the mirrored medicine cabinet-
CUT TO:

183 ECU PILL BOTTLE - NIGHT 183
in Karen's hand. The tag reads- "2 Nitely for Sleep"
CUT TO:

184 INT. BATHROOM - NIGHT 184
Karen swallows the pills with a glass of water. She flicks
the light off-
CUT TO:

185 LIVING ROOM - NIGHT 185
We FOLLOW Karen across the dark living room. There is a
HOWL outside; she stops-
CUT TO:

186 CU KAREN - NIGHT 186
face frozen as she listens to another HOWL-
CUT TO:

187 LIVING ROOM - NIGHT 187
We FOLLOW as Karen pulls a flashlight down from a hook on
the wall, opens the front door and points the beam out
into the woods-
CUT TO:

188 EXT. CABIN - NIGHT 188
looking at the cabin from the woods as the beam searches
out toward us-
CUT TO:

189 PORCH - NIGHT

189

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

CUT TO:

190 SILK - NIGHT

190

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

CUT TO:

191 CLOSEUP - KAREN - NIGHT

191

puzzled, not making the connection. Another HOWL; she aims the flashlight in its direction --

CUT TO:

192 WOODS, FLASHLIGHT BEAM - NIGHT

192

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

CUT TO:

193 PORCH - NIGHT

193

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

CUT TO:

194 EDGE OF WOODS - NIGHT

194

lit by the moon now. We TRACK IN TO the woods as ominous MUSIC BEGINS. A pair of eyes, wolflike, gleam out AT US --

FADE TO:

195 TENNIS BALL - DAY

195

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

CUT TO:

REVISED 4/22/80

48A.

196 EXT. TENNIS COURT - DAY

196

Donna and Karen play tennis --

DONNA

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

(CONTINUED)

KAREN

No.

DONNA

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

*
*
*

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

*
*
*
*

SAM

Hold your fire, ladies.

*
*

DONNA

Sam! Hi!

*
*

SAM

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

*
*
*
*

DONNA

Sam, this is Karen West - Sam Newfield.

*
*

SAM

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

*
*
*

DONNA

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

*
*
*

KAREN

And there's been this howling ...

*
*

SAM

Well, your coyotes will come around a
set-up like this for garbage.

*
*
*

(to Donna)

You hear anything?

*
*

DONNA

I sleep like the dead.

*
*

KAREN

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

*
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*

(CONTINUED)

SAM

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

*
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*

KAREN

Maybe I'm overreacting-

*
*

SAM

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

*
*
*
*
*

DONNA

Thanks, Sam.

*
*

KAREN

What if there really is something out there?

*
*
*

SAM

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

*
*
*
*

CUT TO:

*

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

197

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

CHRIS

Not bad, Doc. Not bad at all.

CUT TO:

198 OFFICE - DAY

198

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

DOC

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

TERRY

Chris collects the damn things-

CHRIS

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

DOC

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

CHRIS

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

DOC

Where did you hear that term?

TERRY

On the Late Late Show.

DOC

(sighs)

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

TERRY

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

CUT TO:

199 DOC - DAY

199

DOC

(smiles)

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

Doc lifts the Xerox of the seascape-

DOC

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

CUT TO:

200 OFFICE - DAY

200

CHRIS

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

DOC

Of course-

TERRY

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

DOC

Quist? They found a last name?

CHRIS

(points)

He signed his work.

CUT TO:

201 OMITTED

201

202 OMITTED

202

203 DRAWING - DAY

203

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

CUT TO:

204 PATHWAY - DAY

204

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

CUT TO:

205 CU KAREN - DAY 205
listening-

CUT TO:

206 WOODS - KAREN'S POV - DAY 206
still, menacing-

CUT TO:

207 PATHWAY - DAY 207
Karen begins to walk again. The RUSTLING begins behind her-

CUT TO:

208 BUSHES - DAY 208
The tops of the pathside bushes shaking as something moves behind them-

CUT TO:

209 KAREN - DAY 209
stops. The RUSTLING stops a second later.

KAREN
Who's there?

CUT TO:

210 WOODS - KAREN'S POV - DAY 210
nothing moving-

CUT TO:

211 ECU KAREN'S EYES - DAY 211
peering into the bush-

CUT TO:

212 PATHWAY - DAY 212
Karen turns, begins to walk again. The RUSTLING starts up, FASTER, the follower is getting closer. Karen starts to run-

CUT TO:

213 PATHWAY - DAY 213

Karen turning a bend, running toward us-

CUT TO:

214 BUSHES - DAY 214

CRACKLING and shaking as something runs after Karen-

CUT TO:

215 KAREN - DAY 215

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

KAREN

You scared the shit out of me.

MARSHA

Have you been playing tennis?

Karen is confused by this response-

KAREN

Yes?

MARSHA

Is that fun?

KAREN

I thought something was following me.

Marsha looks down past Karen-

MARSHA

There's nothing there now. Is there?

KAREN

I guess not.

MARSHA

They said you're on TV.

KAREN

That's right.

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

CUT TO:

216 CU ROY - NIGHT 216

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

CUT TO:

217 INT. TRAINING ROOM - NIGHT 217

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

CUT TO:

218 NAUTILUS MACHINE - NIGHT 218

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

CUT TO:

219 EXERCYCLE - NIGHT 219

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

CUT TO:

220 TILT BOARD - NIGHT 220

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

CUT TO:

221 PAULA - ROY'S POV - NIGHT 221

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

PAULA

You really push yourself, don't you?

CUT TO:

222 INT. GYM - NIGHT 222

Roy unhooks his feet and sits up to face her-

ROY

Everybody gone?

PAULA

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

(CONTINUED)

222 CONTINUED:

222

ROY

I couldn't face another conversation
about varicose veins.

PAULA

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

ROY

(laughs)

Right.

(awkward pause)

Umm- I better hit the shower.

He gets up to leave.

PAULA

(boldly)

Can I come too?

He looks at her a long moment, considering.

ROY

No, Paula. Thanks for the offer,
though.

PAULA

Still the All-American, huh?

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

ROY

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

Paula gives him a disappointed smile-

CUT TO:

223 INT. MORGUE - NIGHT

223

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

SISK

Tattoo? I don't remember one-

CHRIS

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

(CONTINUED)

223 CONTINUED:

223

SISK

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

TERRY

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

CHRIS

Here's the Q section.

SISK

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

TERRY

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

SISK

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

He slides the drawer open-

TERRY

Oh God.

CUT TO:

224 INT. DRAWER - NIGHT

224

empty.

225 CHRIS, TERRY, SISK - NIGHT

225

looking down into the empty drawer, mouths gaping-

SISK

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

CHRIS

You think somebody stole it?

CUT TO:

226 INT. DRAWER, CLOSER - NIGHT 226

long scratches score the sides of the drawer.

SISK (off)

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

CUT TO:

227 EXT. LAKE NEAR DONNA'S CABIN 227

Donna and Karen sit near the water, drinks in hand,
peaceful, listening to the CRICKETS. Donna puffs on a
joint. *

DONNA

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

KAREN

And her brother? *

DONNA

I think T.C.'s pretty harmless. But
who knows what goes on in his head.

There is a distant LOWING of cattle- both women listen-

KAREN

Are there cattle near here?

DONNA

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

LOUDER cattle sounds now, in some distress-

KAREN

They don't sound right-

DONNA

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

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

KAREN

Not like that-

DONNA

Jerry's got a rifle-

CUT TO:

228 EXT. HILLSIDE - NIGHT

228

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

DONNA

It's just down here.

CUT TO:

229 FENCE - BEAM - NIGHT

229

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

CUT TO:

230 KAREN, DONNA - NIGHT

230

react in horror-

DONNA

Jesus.

KAREN

Where is the rest of the ranch?

DONNA

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

She starts to go-

KAREN

Donna!

DONNA

What?

KAREN

Leave me the rifle.

DONNA

You know how to shoot one?

KAREN

Point it and pull the trigger?

DONNA

Here.

(hands her the gun)

Be careful.

(CONTINUED)

230 CONTINUED: 230

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

CUT TO:

231 CU KAREN - NIGHT 231

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

CUT TO:

232 FENCE, KAREN - NIGHT 232

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

CUT TO:

233 KAREN - CLOSER - NIGHT 233

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

SAM (off)

Don't shoot that thing, miss.

CUT TO:

234 PASTURE - NIGHT 234

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

CHARLIE

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

SAM

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

KAREN

What did it?

SAM

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

KAREN

Nothing like a quiet week in the country.

CUT TO:

235 EXT. CU ROY - DAY

235

Roy is sighting down a deer rifle, squinting-

JERRY (off)

Squeeze-

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

CUT TO:

236 HILLSIDE - MEN - DAY

236

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

JERRY

Now the quick shot again- think fast!

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

JERRY

You got potential.

ROY

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

CHARLIE

(laughs)

Usually. Only these clowns would shoot 'em all.

JERRY

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

CUT TO:

237 T.C. - DAY

237

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

SAM (off)

The boy's part bloodhound.

JERRY (off)

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

CUT TO:

238 MEN - DAY

238

starting to move away-

ERLE

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

CHARLIE

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

KAREN (off)

Roy-

Roy turns-

CUT TO:

239 KAREN - DAY

239

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

ROY

I thought you had a session.

KAREN

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

ROY

(shrugs)

I never been on a wolf hunt before.

SAM (off)

Let's go git it, fellas.

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

CUT TO:

240 WOODED HILLSIDE - DAY

240

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

ROY

I thought I was in shape-

JERRY

He clips along, doesn't he?

CUT TO:

241 HILLSIDE - T.C. - DAY 241

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

ROY (off)

He's inhuman.

CUT TO:

242 ROY AND JERRY - DAY 242

watching T.C.

JERRY

But I bet he flushes something out.

CUT TO:

243 INT. CENTER - CU KAREN - DAY 243

Karen is upset, straining to remember as she speaks-

KAREN

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

(she hesitates)

CUT TO:

244 INT. CENTER - SESSION - DAY 244

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

DOC

(softly)

Pick up the phone, Karen.

KAREN

It's Eddie. He says hello to me.

CUT TO:

245 CU KAREN - DAY 245

sweating as she remembers-

(CONTINUED)

REVISED: 5/2/80

63.

245 CONTINUED:

245

KAREN

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

*

DOC (off)

And what happened then, Karen?

CUT TO:

246 EXT. WOODS - DAY

246

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

JERRY

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

ROY

Yuh.

JERRY

(digging)

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

ROY

(mumbles)

If only they knew.

JERRY

(picks it up)

You know Doc is great with sex
problems-

ROY

(irritated)

It's none of his business.

JERRY

Yeah. I guess not.

There is a distant WHISTLE-

JERRY

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

CUT TO:

247 INT. CENTER - CU DONNA - DAY 247
 watching Karen-

DONNA
 Go ahead, Karen. Go inside.

CUT TO:

248 CU KAREN - DAY 248
 scared now, into the memory-

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

CUT TO:

249 CU DOC - DAY 249
 watching, tense-

DOC
 Open the door, Karen.

CUT TO:

250 CU KAREN - DAY 250
 swallows, takes a deep breath-

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

CUT TO:

251 CU DOC - DAY 251
 watching-

KAREN (off)
 I can hear my own breathing.

CUT TO:

252 CU DONNA - DAY 252
 watching, tense, concerned-

KAREN (off)
 Then I hear something different-

CUT TO:

253 OMITTED 253
 254 CU KAREN - DAY 254

KAREN

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

Karen stops, trembling. Tears start in her eyes-

CUT TO:

255 CU DOC - DAY 255

DOC

(softly)

Turn around, Karen.

CUT TO:

256 CU DONNA - DAY 256

DONNA

Turn around.

CUT TO:

257 KAREN - DAY 257

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

CUT TO:

258 SESSION GROUP - KAREN'S POV - DAY 258

staring at her, waiting-

DONNA

What do you see, Karen?

CUT TO:

259 CU DONNA - DAY 259

asking urgently-

DONNA

What do you see?

CUT TO:

260 CU KAREN - DAY 260

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

DONNA (off)
What do you see, Karen?

DOC (off)
What's there, Karen?

CUT TO:

261 CU ROY - DAY 261

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

ROY
I got it!

CUT TO:

262 WOODS - DAY 262

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

ROY
I got it! My first shot!

CUT TO:

263 WOODS, MEN - ROY'S POV - DAY 263

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

ERLE
And he said he wasn't no hunter.

CUT TO:

264 INT. CENTER - CU KAREN - DAY 264

whispers, in tears-

KAREN
I can't see him.

CUT TO:

265 SESSION GROUP - DAY 265

All eyes on Karen-

(CONTINUED)

265 CONTINUED:

265

DOC
Just try, Karen. He's right there.

KAREN
(shaking, losing it)
No. I can't see him. I can't, I
can't.

Karen is shuddering now, crying-

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

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

CUT TO:

266 EXT. HILLSIDE - DAY

266

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

ROY
No sign of the wolf?

T.C.
Nope. Just lotsa rabbits.

ROY
What do you do with these things?

T.C.
Eat 'em.

ROY
Oh.

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

ROY
I try not to eat meat.

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

ROY
Never thought of it that way.

(CONTINUED)

266 CONTINUED: 266

T.C.
 (points)
 Place is just over there. Marsha
 be glad to do it for you.

ROY
 (considering)
 You sure?

T.C.
 (grins)
 Marsha just loves to cook.

CUT TO:

267 EXT. WOODS - CABIN - DAY 267

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

CUT TO:

268 PORCH - ROY - DAY 268

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

CUT TO:

269 CHOPPING BLOCK - RABBIT - DAY 269

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

CUT TO:

270 INT. KITCHEN - ROY - DAY 270

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

CUT TO:

271 CU MARSHA - DAY 271

smiling enigmatically at Roy-

CUT TO:

272 CU ROY - DAY 272

smiling back, uncertainly-

272A MARSHA

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

CUT TO:

273 CU MARSHA - DAY 273

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

CUT TO:

274 ROY - DAY 274

reflexively catching the severed rabbit's foot-

CUT TO:

275 INT. KITCHEN - ROY AND MARSHA - DAY 275

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

MARSHA

That's for luck.

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

CUT TO:

276 CU MARSHA - DAY 276

smiling boldly at Roy-

MARSHA

Comes off like a glove.

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

CUT TO:

277 ROY - DAY 277

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

MARSHA

I'll cook it later.

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

CUT TO:

278 EXT. PATIO - HOT TUB - DAY

278

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

CUT TO:

279 INT. HOT TUB - DAY

279

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

KAREN

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

DONNA

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

KAREN

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

DONNA

Mmmm.

KAREN

I'm sorry. I'm rattling on-

DONNA

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

KAREN

I am, thanks.

DONNA

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

Donna starts out of the tub-

(CONTINUED)

279 CONTINUED:

279

KAREN

Hot-tubbing is such a nicer term
than hydrotherapy.

DONNA

You gonna be okay if I go?

KAREN

Sure, I won't be much longer.

Donna leaves. Karen gives a sigh of comfort-

CUT TO:

280 ECU EYE - DAY

280

staring; OMINOUS MUSIC begins-

CUT TO:

281 HOT TUB - EYE'S POV - DAY

281

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

CUT TO:

282 CU KAREN - DAY

282

opens her eyes as she HEARS something outside the tub-

KAREN

Donna?

CUT TO:

283 HOT TUB - LURKER'S POV - DAY

283

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

CUT TO:

284 KAREN - DAY

284

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

KAREN

Donna? Who's there?

There's a CRACKLING in the bushes now-

CUT TO:

285 HOT TUB - LURKER'S POV - DAY 285
TRACKING IN toward it now-

CUT TO:

286 CU KAREN - DAY 286
SCREAMING-

KAREN
Help! Somebody help me!

CUT TO:

287 KAREN - DAY 287
We TRACK IN RAPIDLY toward her from behind.

KAREN
Somebody help me, please! Help me!

SAM (off)

Miss West?

Karen whirls; SCREAMS-

CUT TO:

288 OMITTED (?) 288

289 MEN - KAREN'S POV - DAY 289
a half-dozen hunters stand ringed around the tub, looking
down at her-

SAM
Something wrong?

CUT TO:

290 KAREN, MEN - DAY 280
Karen clings to the edge of the tub. The men look at her,
wondering what her problem is-

KAREN
I thought I heard something- the
wolf-

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

(CONTINUED)

290 CONTINUED:

290

ERLE
(smiles)
We been huntin'.

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

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

KAREN
Thank you.

SAM
All right, fellas, quit your
gawkin'! This here's a wolf
hunt, not a kootch show!

*
*
*

CUT TO:

291 LONG SHOT - HOT TUB - DAY

291

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

CUT TO:

292 OMITTED
&
293

292
&
293

294 EXT. OCCULT STORE - DAY

294

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

THE OTHER SIDE
Occult Objects For Special People

CUT TO:

295 INT. STORE - DAY

295

More weird stuff, a wall of books on the occult at
the rear.

(CONTINUED)

295 CONTINUED:

295

Terry is reading through a book as Chris speaks with
DENNY, the hard-boiled store owner --

DENNY

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

(CONTINUED)

CHRIS

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

DENNY

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

TERRY

(reading)

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

CHRIS

What's that?

TERRY

(shows cover)

'Warlocks, Werewolves and Demons.' There's some great color wot the story in here. *

CHRIS

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

DENNY

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

TERRY

What about killing it with silver bullets?

DENNY

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

CHRIS

You believe in them?

(CONTINUED)

295 CONTINUED: (2)

295

DENNY

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

CHRIS

(edging out)

Well, thanks for your help-

DENNY

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

TERRY

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

CUT TO:

296 CU ILLUSTRATIONS - DAY

296

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

TERRY

-some of these old pictures are incredible.

CUT TO:

297 EXT. PATHWAY - NIGHT

297

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

CUT TO:

298 PATHWAY - ROY - NIGHT

298

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

CUT TO:

299 ECU FANG - NIGHT

299

a flash of fang bared in the moonlight.

CUT TO:

300 ECU ROY - NIGHT 300
SCREAMING as he goes sprawling-

CUT TO:

301 SHOULDER - NIGHT 301
Something we can't quite make out snaps and bites Roy's
shoulder-

CUT TO:

302 ECU - ROY - NIGHT. 302
SCREAMING in pain-

CUT TO:

303 EXT. CABIN - NIGHT 303
all the lights on-

CUT TO:

304 INT. CABIN - NIGHT 304
Karen is hurrying from room to room, packing her things
to leave. She is stopped by a BANGING at the door-

KAREN

Roy?

More BANGING, frantic-

KAREN

Who is it?

ROY (outside)

(weakly)

Karen-

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

CUT TO:

305 CU HYPODERMIC NEEDLE - NIGHT 305
A long, mean-looking rig, in Doc's hand, squirting serum-

DOC (off)

Take a deep breath-

CUT TO:

306 INT. EXAMINATION ROOM - NIGHT

306

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

DOC
Now exhale completely-

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

DOC
This vaccine has a few side effects.

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

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

KAREN
I want to go back home-

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

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

CUT TO:

307 TV SCREEN - NIGHT

307

Lon Chaney is turning into a werewolf in an old movie

CUT TO:

308 INT. BEDROOM - CHRIS AND TERRY - NIGHT

308

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

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

(CONTINUED)

308 CONTINUED:

308

TERRY

The only ones that got to me
were the giant insects -- you
know how I feel about bugs.
And nukes.

*

The bedside PHONE RINGS. Terry answers it --

TERRY

Hello? No, we're still up. What?
You're kidding. Of course -- of
course we'll come up. Yes. Goodbye.

*

CHRIS

What's up?

TERRY

Roy just got bitten by a wolf.

CUT TO:

309 EXT. CABIN - MORNING

309

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

KAREN

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

ROY

You're not the one who got bit --

KAREN

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

ROY

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

CUT TO:

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

310

Doc and Chris talking --

(CONTINUED)

310 CONTINUED:

310

DOC

That's incredible --

CHRIS

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

DOC

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

CHRIS

No. I wanted a progress report from you first.

DOC

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

CHRIS

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

DOC

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

They look at each other, wondering.

CUT TO:

311 OMITTED

311 *

312 BEACH - DAY

312 *

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

(CONTINUED)

312 CONTINUED:

312

CHRIS

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

ROY

And you're playing ball with them?

CHRIS

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

ROY

(sourly)

Reporters.

CHRIS

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

ROY

Not very likely.

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

CHRIS

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

ROY

(shakes his head)

Naw. Sorry. I'm a little out of it lately.

CHRIS

Problems with Karen?

ROY

(shrugs)

I guess I'm just going through some changes.

CUT TO:

313 KAREN AND TERRY - DAY

313 *

TERRY

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

*
*
*
*
*

(CONTINUED)

313

CONTINUED:

313*

KAREN

Well... he is your boss.

TERRY

Yeah, I suppose he is.
(awkward pause)

KAREN

What?

TERRY

You know how Chris feels about you.

KAREN

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

TERRY

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

KAREN

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

314

OMITTED

314*

315

OMITTED

315*

316

OMITTED

316*

317

EXT. PICNIC AREA - LATE AFTERNOON

317

Chris, Terry, Roy, and Karen cooking out by the beach.
Chris and Roy sit on the porch- Terry serves Karen off to one side-

CUT TO:

318

CU - SPARE RIBS - GRILL - LATE AFTERNOON

318*

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

KAREN (off)

I don't know her last name.

CUT TO:

319

KAREN AND TERRY

319

Karen looks at her ribs, embarrassed by the subject -

*

KAREN

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

TERRY

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

KAREN

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

TERRY

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

KAREN

Huh?

TERRY

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

CUT TO:

320

PORCH - ROY AND CHRIS - LATE AFTERNOON

320

Roy is caught wolfing down a rib, bones already on his plate-

*

ROY

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

Chris looks at him, puzzled-

CUT TO:

321

EXT. GUEST CABIN - NIGHT

321

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

(CONTINUED)

321 CONTINUED:

321

CHRIS

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

TERRY

(worried)

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

CHRIS

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

TERRY

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

CHRIS

(smiles)

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

TERRY

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

Chris laughs, kisses Terry goodbye. He looks at her, shakes his head.

CHRIS

It's probably just some stray dogs.

TERRY

That's what they told Little Red Riding Hood.

CUT TO:

A321 INT. CABIN - BEDROOM - NIGHT

A321 *

Roy sits reading in bed, shirt off.

*

(CONTINUED)

A321 CONTINUED:

A321

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

*
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*

KAREN

Roy? Will you make love to me?

*
*

Roy sighs, shakes his head.

*

(CONTINUED)

REVISED 4/22/80

83B.

A321 CONTINUED:

A321 *

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

Karen rests her head on his shoulder, disappointed.

KAREN
It's okay.

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

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

ROY
(distantly)
It'll be over soon.

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

CUT TO:

322 EXT. WOODS - NIGHT

322

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

CUT TO:

323 INT. CABIN - BEDROOM - NIGHT 323

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

CUT TO:

324 INT. BEDROOM - CU KAREN - NIGHT 324

She wakes as she hears the HOWLING-

KAREN

Roy?

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

KAREN

(calling)

Roy?

No answer-

CUT TO:

325 EXT. WOODS - CLEARING - NIGHT 325

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

CUT TO:

326 ROY - NIGHT 326

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

CUT TO:

327 MARSHA - NIGHT 327

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

CUT TO:

328 CLEARING - NIGHT 328

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

CUT TO:

- 329 CLOSER - ROY AND MARSHA - NIGHT 329
- Marsha kisses down Roy's neck to his shoulder, then gently pulls the bandage off. There is no mark left on his shoulder. They sit on the ground and begin to make love, smooth and gleaming in the moonlight-
- CUT TO:
- 330 ROY'S BACK - NIGHT 330
- We see Marsha's hand on Roy's back, nails digging into his skin. She draws her hand across, scratching him. Her hand goes OUT OF FRAME for a moment as Roy rolls on top of her. When her hand slides onto his back again, it is sleek with hair, claws replacing the nails-
- CUT TO:
- 331 MARSHA - NIGHT 331
- pinned under Roy now, she licks his chest and shoulder where he was bandaged, like a dog grooming its mate-
- CUT TO:
- 332 CU ROY - NIGHT 332
- looking down on Marsha. His canines have begun to protrude, his eyes reflect the moonlight like a night animal's. He strokes Marsha's hair with a half-animal paw-
- CUT TO:
- 333 L.S. CLEARING - NIGHT 333
- Two dark figures cling to each other at the center of it. There is a long HOWL as we
- FADE TO BLACK.
- FADE IN:
- 334 EXT. BEACH - EARLY MORNING 334
- A wave breaking on the sand, sandpipers hopping along. We HEAR HOWLING from far off-
- CUT TO:
- A335 TAPE RECORDER - DAY A335
- The HOWLING issues from it. We TILT UP to see Terry as she clicks it off. She looks at the ocean, thinking, then turns to the pile of Xeroxed pictures in her lap-
- CUT TO:

B335 PICTURES - DAY

B335

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

CUT TO:

C335 TERRY - DAY

C335

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

*
*
*
*
*
*
*

TERRY

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

(she sighs,
clicks it off)

Sounds like Rod Serling.

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

CUT TO:

336 INT. ROY AND KAREN'S CABIN - DAY

336

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

ROY

(quietly)

Oh, God.

CUT TO:

337 OMITTED

337

338 EXT. HILLTOP - DAY

338

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

CUT TO:

REVISED 4/22/80

86A.

339 TERRY - OCEAN - DAY

339

We LOOK at the ocean down below OVER Terry's SHOULDER --

CUT TO:

340 TERRY - DAY

340

taking in the view -- reacts as something registers.

CUT TO:

341 SEASCAPE - TERRY'S POV - DAY 341
 A view of the beach below, some rock formations-
 CUT TO:

342 TERRY - DAY 342
 mouth opening with surprise as she makes the connection-
 TERRY
 Eddie-

CUT TO:

343 SEASCAPE - DAY 343
 framed now so it is identical to the picture found in
 Eddie's apartment-
 CUT TO:

344 SEASCAPE PICTURE 344
 an almost exact rendering. It is signed "E. Quist" in
 the corner.
 CUT TO:

345 EXT. HILLTOP - TERRY - DAY 345
 looking at the picture in her hands-
 TERRY
 Eddie Quist.
 She hurries off.
 CUT TO:

346 EXT. HILLTOP - LURKER'S POV - DAY 346
 looking through a few branches we see Terry hurry away.
 The furry, clawed hand of the lurker appears and grasps
 a branch in the foreground- OMINOUS MUSIC.
 CUT TO:

347 PATHWAY - TERRY - DAY 347
 running along-
 CUT TO:

348 CU TERRY - DAY 348
as she runs-
CUT TO:

349 CLEARING - DAY 349
Terry comes to a clearing, stops, looks off at something-
CUT TO:

350 MARSHA'S CABIN - TERRY'S POV - DAY 350
no activity visible-
CUT TO:

351 CU TERRY - DAY 351
looking at the cabin, curious-
CUT TO:

352 MARSHA'S CABIN - CLOSER - DAY 352
We see that the front door is slightly ajar- an
invitation to snoop-
CUT TO:

353 TERRY - DAY 353
We FOLLOW Terry as she approaches the house-
TERRY
(calling)
Hello! Anybody home?
There is no answer. Terry climbs the porch steps. She
looks at the game hanging from the porch awning-
CUT TO:

354 GAME - TERRY'S POV 354
a rabbit, a couple of squirrels, a woodchuck, hanging by
their hind legs from a rafter-
CUT TO:

355 TERRY - DAY 355
reacting. She looks at the open front door, takes a deep
breath, enters-
CUT TO:

356 INT. CABIN - TERRY - DAY 356

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

CUT TO:

357 KITCHEN - TERRY - DAY 357

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

CUT TO:

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

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

CUT TO:

359 TERRY - DAY 359

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

CUT TO:

360 PHOTOGRAPH - TERRY'S POV - DAY 360

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

CUT TO:

361 CU TERRY - DAY 361

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

CUT TO:

362 BACK (KITCHEN) DOOR - TERRY'S POV - DAY 362

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

CUT TO:

REVISED 4/22/80

90.

363 TERRY - DAY 363

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

CUT TO:

364 TERRY'S POV - BACK DOOR 364

VIBRATING as something POUNDS at it --

CUT TO:

365 TERRY - DAY 365

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

*
*
*

CUT TO:

366 TERRY - DAY 366

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

*
*
*

CUT TO:

367 GROUND - TERRY - DAY 367

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

*
*

CUT TO:

368 WOOD SHED - TERRY - DAY 368 *

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

CUT TO:

369 CLOSEUP - TERRY'S FACE - DAY 369

terrified as she hears the deep SNARLING outside --

CUT TO:

REVISED 4/22/80

90A.

370 WOOD SHED - TERRY - DAY

370 *

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

CUT TO:

REVISED 4/22/80

91.

371 CLOSEUP - TERRY'S FACE - DAY 371

swipes again, clawing her cheek --

CUT TO:

372 TERRY'S POV - PAW - DAY 372

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

CUT TO:

373 TERRY'S HAND - DAY 373

tightening on the cleaver --

CUT TO:

374 TERRY - DAY 374

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

CUT TO:

375 CLOSEUP - TERRY - DAY 375

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

CUT TO:

376 EXT. WOOD SHED - DAY 376 *

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

CUT TO:

377 TERRY'S POV - CLEARING - DAY 377

nothing moving --

CUT TO:

REVISED 4/22/80

91A.

378 TERRY - DAY

378

she turns to look down at the paw --

CUT TO:

REVISED: 5/2/80

379 HAND - DAY 379

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

CUT TO:

380 CU TERRY - DAY 380

hands covering her face, horrified -

CUT TO: *

A381 TERRY - DAY A381

runs through the woods

CUT TO: *

381 INT. DOC'S OFFICE - DAY 381

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

*
*
*
*

CUT TO:

382 FILE - TERRY'S POV - DAY 382

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

CUT TO:

383 CU TERRY - DAY 383

reacting-

TERRY

Doc too-

CUT TO:

384. INT. OFFICE - TERRY - DAY 384

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

*
*

CUT TO:

A385 TERRY - ATTACKER'S POV - DAY A385

she turns, sees, SCREAMS, as we leap on her, knocking
her backwards-

CUT TO:

B385 PHONE RECEIVER - DAY

B385

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

CHRIS (tape)

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

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

CUT TO:

386 INT. BEDROOM - CU KAREN - DAY

386

sleeping, starting to twitch-

CUT TO:

387 DREAM FLASH - PORNO SCENE - NIGHT

387

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

DONNA (V.O.)

(soft and eerie)

Karen-

CUT TO:

388 DREAM FLASH - HAND - NIGHT

388

feeding the quarter into the slot-

DOC (V.O.)

(echoing)

Karen-

CUT TO:

389 DREAM FLASH - ECU MOUTH - NIGHT

389

Eddie's mouth as he whispers into her ear-

DONNA (V.O.)

(gently)

Turn around, Karen-

CUT TO:

390 DREAM FLASH - KAREN - NIGHT 390

turning to face Eddie in SLOW MOTION-

DOC (V.O.)

Turn around and see-

CUT TO:

391 DREAM FLASH - EYES - NIGHT 391

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

DONNA (V.O.)

-and see, and see, and see-

CUT TO:

392 DREAM FLASH - ROY - NIGHT 392

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

CUT TO:

393 KAREN - DAY 393

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

KAREN

(calls)

Roy?

ROY (off)

I'm in the bathroom.

KAREN

I had a dream again.

ROY (off)

You've been asleep all day.

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

KAREN

I think you were in it-

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

CUT TO:

394 CU KAREN - DAY

394

reacting-

KAREN

Where'd you get those scratches?

CUT TO:

395 INT. BEDROOM - ROY AND KAREN - DAY

395

ROY

(surprised)

Huh?

KAREN

On your back.

ROY

(covering)

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

KAREN

They weren't there the other night.

ROY

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

KAREN

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

ROY

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

KAREN

Dammit, Roy, I needed you-

ROY

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

KAREN

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

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

(CONTINUED)

395 CONTINUED:

395

KAREN

(quietly)

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

ROY

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

KAREN

I don't want to know.

CUT TO:

396 EXT. PATHWAY - KAREN - NIGHT

396

heading toward Doc's place, determined-

CUT TO:

397 INT. DOC'S OFFICE - NIGHT

397

as Karen KNOCKS from outside-

KAREN (off)

Doc? Doc?

Karen opens the door, looks in-

CUT TO:

398 OFFICE - KAREN'S POV - NIGHT

398

nothing out of order-

CUT TO:

399 KAREN - NIGHT

399

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

CUT TO:

400 EXAMINATION ROOM FLOOR - PUDDLE - NIGHT

400

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

CUT TO:

401 KAREN - NIGHT

401

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

CUT TO:

402 EXAMINATION TABLE - TERRY - NIGHT 402

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

CUT TO:

403 BODY - KAREN'S POV - NIGHT 403

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

CUT TO:

404 INT. EXAM ROOM - NIGHT 404

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

CUT TO:

405 KAREN - NIGHT 405

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

CUT TO:

A406 INT. EXAM ROOM - NIGHT A406

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

EDDIE

Hello, Karen-

CUT TO:

B406 CU KAREN - NIGHT B406

horrified-

CUT TO:

C406 DREAM FLASH - PORNO SCENE - NIGHT C406

the bound woman thrashing-

CUT TO:

D406 EDDIE - NIGHT D406
smiling-

EDDIE
I'm glad you came-

CUT TO:

E406 KAREN - NIGHT E406

KAREN
No-

CUT TO:

F406 DREAM FLASH - COIN - NIGHT F406
going into the slot in the booth-

CUT TO:

G406 EDDIE - NIGHT G406

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

CUT TO:

H406 DREAM FLASH - KAREN - NIGHT H406
Karen in the booth, turning slowly to see-

CUT TO:

I406 KAREN - NIGHT I406
staring at Eddie-

KAREN
But I saw you die.

CUT TO:

407 EDDIE - NIGHT 407

EDDIE
Here I am, Karen. Look at me.

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

CUT TO:

408 KAREN - NIGHT 408

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

CUT TO:

409 EDDIE - NIGHT 409

finishes turning into the creature. He moves toward Karen-

CUT TO:

410 KAREN - NIGHT 410

hurls liquid from the jar at Eddie-

CUT TO:

411 EDDIE - NIGHT 411

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

CUT TO:

412 KAREN - NIGHT 412

countering around the table-

KAREN

Stay away- I'll burn you-

Eddie makes a move, Karen sloshes the acid-

CUT TO:

413 EDDIE - NIGHT 413

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

CUT TO:

414 KAREN - NIGHT 414

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

CUT TO:

415 INT. APARTMENT - CHRIS - NIGHT

415

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

VOICE (tape)

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

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

TERRY (tape)

Chris! The werewolves! They're real!

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

CUT TO:

416 EXT. PATHWAY - KAREN - NIGHT

416

running-

CUT TO:

417 INT. SHERIFF'S OFFICE - NIGHT

417

Sam on the phone-

SAM

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

CUT TO:

418 EXT. PATHWAY - KAREN - NIGHT

418

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

CUT TO:

419 INT. OCCULT STORE - NIGHT

419

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

(CONTINUED)

419 CONTINUED:

419

DENNY

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

CHRIS

Bill me.

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

DENNY

Crazy fuck.

CUT TO:

420 OMITTED

420

421 OMITTED

421

422 OMITTED

422

423 EXT. CABIN - KAREN - NIGHT

423

runs up the porch steps, enters-

CUT TO:

424 INT. CABIN - NIGHT

424

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

CUT TO:

425 EXT. SAN DIEGO FREEWAY - NIGHT

425

Chris's sports car, northbound, hopping lanes-

CUT TO:

426 INT. CAR - CHRIS - NIGHT

426

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

CUT TO:

427 EXT. PARKING LOT - KAREN - NIGHT

427

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

CUT TO:

428 INT. CAR - KAREN - NIGHT 428

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

KAREN

Oh, please-

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

CUT TO:

429 EXT. CAR - NIGHT 429

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

CHARLIE

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

CUT TO:

430 EXT. HIGHWAY - CAR - NIGHT 430

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

CUT TO:

431 INT. CAR - CHRIS - NIGHT 431

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

CUT TO:

432 CU CHRIS - NIGHT 432

reacting.

TERRY (tape)

Chris! The werewolves! They're real!

CUT TO:

433 EXT. CENTER - NIGHT 433

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

CUT TO:

434 INT. CENTER - NIGHT

434

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

CUT TO:

435 ALL - KAREN'S POV - NIGHT

435

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

ERLE

Took some persuading, did she?

CUT TO:

436 KAREN - NIGHT

436

scared and confused-

KAREN

Doc? What's happening? What is this?

CUT TO:

437 INT. CENTER - NIGHT

437

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

DOC

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

JERRY

It was a mistake to bring her to the Colony.

DOC

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

KAREN

Eddie-?

ERLE

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

(CONTINUED)

437 CONTINUED:

437

CHARLIE

The humans are our cattle-

ERLE

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

DOC

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

MARSHA

(stepping forward)

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

DOC

Marsha-

MARSHA

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

CUT TO:

438 GAS PUMP - NIGHT

438

the meter tallying up the amount pumped-

CUT TO:

439 EXT. GAS STATION - NIGHT

439

Chris gassing his car at a self-service place-

CHRIS

Come on, come on-

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

CUT TO:

440 INT. CENTER - KAREN - NIGHT

440

trying to keep herself together-

KAREN

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

CUT TO:

441 INT. CENTER - NIGHT

441

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

KAREN
No.

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

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

DOC
You could still have Roy back, Karen.

KAREN
No. Never-

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

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

CUT TO:

442 KAREN - NIGHT

442

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

CUT TO:

443 T.C. - NIGHT

443

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

T.C.
See what your friend did to me? Is
that nice?

(CONTINUED)

443 CONTINUED:

443

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

JERRY

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

CUT TO:

444 INT. CENTER - NIGHT

444

MARSHA

Tear her to pieces --

DOC

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

MARSHA

I want her dead!

CHARLIE

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

DOC

I can't let you do this --

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

ERLE

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

CUT TO:

445 OMITTED
thru
449445
thru
449

450 EXT. PARKING LOT - NIGHT

450

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

CUT TO:

REVISED 4/22/80

107.

A450 INT. DOC'S OFFICE - NIGHT

A450 *

Chris rushes into the room. *

CHRIS *

Doc! Karen! *

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

He rushes away. *

CUT TO:

451 INT. CENTER - NIGHT

451

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

CHARLIE

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

MARSHA

Roy will help us with the police and the newspeople --

DOC

You can't go on killing people, Marsha --

MARSHA

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

CUT TO:

452 EXT. CENTER - CHRIS - NIGHT

452

running up the pathway. T.C. and Jerry rush out the front door with Karen -- and stop short when they see Chris. *

CUT TO:

453 CLOSEUP - KAREN - NIGHT

453

sees him --

KAREN

Chris! Run! They'll kill you!

CUT TO:

REVISED 4/22/80

107A.

454 CLOSEUP - CHRIS - NIGHT

454

shocked as he sees --

(CONTINUED)

454 CONTINUED:

454

Karen!

CHRIS

CUT TO:

A455 CU MARSHA - NIGHT

A455

She SNARLS, canines turned to fangs-

CUT TO:

B455 CU T.C. - NIGHT

B455

SNARLING, stepping forward at Chris-

T.C.

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

CUT TO:

C455 CHRIS - NIGHT

C455

frozen in terror-

CHRIS

Don't come any closer-

CUT TO:

D455 T.C. - NIGHT

D455

smiles, keeps coming-

T.C.

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

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

CUT TO:

456 EXT. CENTER - NIGHT

456

Chris reflexively snaps his gun up- BLAM!

CUT TO:

457 T.C. - NIGHT

457

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

CUT TO:

458 DOORWAY - COLONY MEMBERS - NIGHT 458

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

CUT TO:

459 CHRIS - NIGHT 459

horrified-

CHRIS

My God, it's all of you-

CUT TO:

460 MARSHA - CHRIS'S POV - NIGHT 460

starting to turn, SNARLING.

CUT TO:

461 EXT. CENTER - NIGHT 461

Chris brings his gun up again-

CHRIS

I've got silver bullets in this-

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

JERRY

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

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

DOC

(surprised)

They're real. They're real.

CHRIS

(warning)

Stay back, Doc-

DOC

(comes at him)

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

CHRIS

Stay back-

DOC

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

(CONTINUED)

461 CONTINUED:

461

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

DOC

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

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

CHRIS

Where's Terry?

KAREN

They killed her. Oh, Chris-

CHRIS

What about Roy?

KAREN

I don't know, he's gone-

CHRIS

Is there another way out of this place?

KAREN

No, that's the only door.

Chris hands her the rifle, grabs the gas can-

CHRIS

You shoot anything that moves.

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

CUT TO:

462 DOC - NIGHT

462

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

DOC

It hurts. Oh God, it hurts-

CUT TO:

463 CU KAREN - NIGHT

463

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

CUT TO:

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

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

CUT TO:

465 EXT. CENTER - NIGHT 465

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

CUT TO:

466 CHRIS - NIGHT 466

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

CHRIS

Karen! Behind you!

CUT TO:

467 KAREN - NIGHT 467

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

CUT TO:

468 CHRIS - NIGHT 468

looking down at the body-

CUT TO:

469 BODY - NIGHT 469

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

CUT TO:

470 CENTER BUILDING - NIGHT 470

burning, the HOWLING frantic from inside-

CUT TO:

471 EXT. CENTER - CHRIS AND KAREN - NIGHT 471

CHRIS

Let's go!

They start away-

CUT TO:

472 CENTER DOOR 472

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

CUT TO:

473 PATHWAY - CHRIS AND KAREN - NIGHT 473

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

CUT TO:

474 CENTER - BOARDS - NIGHT 474

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

CUT TO:

475 CU CLAW - NIGHT 475

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

CUT TO:

476 L.S. CENTER - NIGHT 476

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

CUT TO:

477 PARKING LOT - NIGHT 477

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

CUT TO:

478 INT. CAR - NIGHT 478
 Karen SCREAMS as Eddie, half man, half beast, leaps onto the hood and begins to smash the front window in, SNARLING-

CHRIS
 Shoot it!

CUT TO:

479 KAREN 479
 struggling to work the bolt in the crowded quarters-

CUT TO:

480 INT. WINDSHIELD - NIGHT 480
 SMASH! a huge paw shatters through the glass-

CUT TO:

481 EXT. PARKING LOT - CAR - NIGHT 481
 The car backs into a parked car as Chris tries to shake the creature off-

CUT TO:

482 INT. CAR - NIGHT 482
 The creature has its arm through the glass, has Chris's throat in its hand- BLAM! glass shatters as Karen blasts it-

CUT TO:

483 CU KAREN - NIGHT 483
 looking in horror at what she's done-

CUT TO:

484 INT. CAR - NIGHT 484
 Chris swings the car around sharply and the thing, now fully recognizable as Eddie- slides off the hood with a TINKLING of glass-

CUT TO:

485 EXT. CENTER - NIGHT 485
 burning all over now, the half-human, half-animal CRIES of the creatures caught inside pierce the night.

CUT TO:

486 DOC - NIGHT 486

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

CUT TO:

487 EXT. CAR - NIGHT 487

hurtling down a country road-

CUT TO:

488 INT. CAR - NIGHT 488

wind comes through the shattered windshield.

KAREN

How did you know about them?

CHRIS

Terry called. Right when they-

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

KAREN

Thank God, it's the police-

CUT TO:

489 EXT. ROAD - NIGHT 489

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

CUT TO:

490 CU SAM - NIGHT 490

SNARLING as he aims, showing an enlarged canine-

CUT TO:

491 INT. CAR - NIGHT 491

the two see Sam drawing a bead on them-

CHRIS

Duck!

CUT TO:

492 EXT. WINDSHIELD - NIGHT 492
 BOOM! most of the remaining glass is knocked out by the blast, Chris and Karen ducking just in time-
 CUT TO:

493 SAM - NIGHT 493
 taking aim again-
 CUT TO:

494 EXT. CAR - NIGHT 494
 BOOM! the driver side headlight is blown out and the tire beside it HISSES flat- The car is RIDDLED with bullets. *
 Smoke begins to pour out. *
 CUT TO:

495 INT. CAR - NIGHT 495
 Keeping their heads below the window line, Chris takes the rifle from Karen, pushes the door handle-
 CUT TO:

496 EXT. ROAD - NIGHT 496
 Chris rolls out of the door- BLAM! Sam is hit, staggers- BLAM! he goes down. There is a HOWLING from close by. Chris runs back toward the car, grabs Karen, and they run toward the police car. *
 CUT TO: *

497 EXT. ROAD - NIGHT 497*
 Chris' car EXPLODES. CUT TO: *

498 EXT. COP CAR - NIGHT 498*
 Chris and Karen pile into the cop car.
 CUT TO:

A498 INT. COP CAR - NIGHT A498*
 Karen slams her door as WHUMP! a creature leaps against the windshield, cracking the glass. She works the bolt on the rifle. *
 CUT TO: *

499 INT. CAR - NIGHT 499
 WHUMP! WHUMP! there is a creature on each side of the car now, leaping against the windows, trying to bust in-
 CUT TO:

REVISED: 5/2/80

116.

500 CU KAREN - NIGHT 500
seeing one, moving-

CUT TO:

501 INT. CAR - WINDOW - NIGHT 501
BLAM! a creature is blown away from the passenger side
window, glass shattering-

CUT TO:

502 KAREN - NIGHT 502
swinging the gun around as Chris tries to start the car. *

CUT TO:

503 INT. CAR - WINDSHIELD - NIGHT 503
BLAM! a creature is blown off the hood as it tries to crawl
through the shattered windshield-

CUT TO:

504 EXT. ROAD - CAR - NIGHT 504
Chris gets the car moving. *

CUT TO:

505 INT. CAR - KAREN - NIGHT 505
working the bolt of the gun- SMASH! the glass of the rear
window shatters, a hairy paw clamps Karen's shoulder from
behind-

CUT TO:

506 CU KAREN - NIGHT 506
SCREAMS, turns her head-

CUT TO:

507 REAR WINDOW CREATURE - KAREN'S POV - NIGHT 507
its body half in through the shattered rear window, fangs
bared, it snaps-

CUT TO:

508 INT. CAR - KAREN AND CREATURE - NIGHT 508

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

CUT TO:

509 EXT. ROAD - CAR - NIGHT 509

Car careens off the country road and onto the main highway-

CUT TO:

510 INT. CAR - HAND - NIGHT 510

the beast's hand on Karen's shoulder turns human-

CUT TO:

511 CU KAREN - NIGHT 511

turns to look, gasps-

CUT TO:

512 ROY - KAREN'S POV - NIGHT 512

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

CUT TO:

513 CU KAREN - NIGHT 513

reacting.

CUT TO:

514 INT. CAR - NIGHT 514

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

CHRIS

Are you okay?

KAREN

(looks at wound)

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

CHRIS

Karen- nobody's going to believe this.

(CONTINUED)

REVISED 4/22/80

118.

514 CONTINUED:

514

KAREN

We've got to warn people, Chris
-- We've got to make them believe --

CUT TO:

515 INT. TV STUDIO - NEWS SET - NIGHT

515

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

CUT TO:

516 FLOOR MANAGER - NIGHT

516

cues him to start.

CUT TO:

517 TV MONITOR SCREEN - LEW - NIGHT

517

sincere and concerned.

LEW

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

CUT TO:

518 INT. CONTROL - NIGHT

518

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

DIRECTOR

Preset One, on the line!

Present footage of a raging forest fire flicks onto
the line monitor --

LEW

(speaker)

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

(CONTINUED)

REVISED 4/22/80

118A.

518 CONTINUED:

518

DIRECTOR

Now Preset Two --

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

LEW

(speaker)

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

*

CUT TO:

519 INT. DRESSING ROOM - NIGHT

519

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

FRAN

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

CHRIS

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

KAREN

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

CHRIS

(sighs)

Okay. I'll try.

CUT TO:

520 INT. CONTROL BOOTH - FRED FRANCIS - NIGHT

520

the station manager is nervous-

FRANCIS

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

He turns as Chris enters the booth-

CHRIS

She's ready.

CUT TO:

521 TV MONITOR SCREEN - LEW - NIGHT

521

LEW

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

CUT TO:

522 INT. STUDIO - NEWS SET - NIGHT

522

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

CUT TO:

523 CLOSER - KAREN - NIGHT 523

very composed, serene, looking right at us-

KAREN

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

CUT TO:

524 INT. CONTROL BOOTH - NIGHT 524

FRANCIS

What is this, an editorial?

CUT TO:

525 TV SCREEN - KAREN - NIGHT 525

A color set with a red-tinged picture-

KAREN (TV)

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

CUT TO:

526 INT. ROADSIDE TAVERN - NIGHT 526

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

KAREN (TV)

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

PATRON

When's the Laker's game come on?

CUT TO:

527 INT. STUDIO - KAREN - NIGHT 527

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

KAREN

-on the coast of California, just above Santa Barbara. But that isn't the only place. They're neither people nor wolves, but monstrous hybrids.

(MORE)

(CONTINUED)

527 CONTINUED:

527

KAREN (Cont'd)
 If we allow them to, they'll prey
 on the rest of us, they'll keep us
 living in fear. I know what you're
 thinking, because I've been where
 you are and it's impossible to
 imagine. But I have proof. Tonight
 I'm going to show you something...

CUT TO:

528 INT. CONTROL BOOTH - NIGHT

528

The men watching the monitors-

KAREN (speaker)
 -something to make you believe the
 unbelievable.

FRANCIS
 I knew it. She's still crackers.

KAREN (speaker)
 Please- don't give in, don't ever
 give up that struggle.

FRANCIS
 Okay, that's enough-

DIRECTOR
 Jesus, Fred, look-

CUT TO:

529 FRANCIS - NIGHT

529

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

CUT TO:

530 CU CHRIS - NIGHT

530

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

CUT TO:

531 CU CAMERA OPERATOR - NIGHT

531

shocked, but still looking through his camera-

(CONTINUED)

531 CONTINUED:

531

OPERATOR
Holy shit-

CUT TO:

532 INT. LIVING ROOM - KIDS - NIGHT

532

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

BOY

Wow!

MOTHER (off)

What are you kids watching?

GIRL

The newslady is turning into a
werewolf.

MOTHER (off)

The trash they put on these days.

CUT TO:

533 INT. ROOM - NIGHT

533

A YOUNG COUPLE sitting on a couch, the man leafing through
TV Guide, confused-

MAN

What's this thing called?

WOMAN

I don't know but it's gross.

CUT TO:

534 INT. LIQUOR STORE - CASHIER - NIGHT

534

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

VOICE (off)

Que pasa?

CASHIER

(calls)

La mujer cambia a un lobo.

CUT TO:

535 INT. CONTROL ROOM - CHRIS - NIGHT 535
is holding his rifle on the other occupants-

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

CUT TO:

536 STUDIO FLOOR - LEW - NIGHT 536
backing away from the desk, terrified. There is a
SNARLING from the direction he stares at-

LEW
Oh no- Oh no-

CUT TO:

537 EXT. CONTROL BOOTH - CHRIS - NIGHT 537
Steps out of the booth, aims his rifle-

CUT TO:

538 CU KAREN - NIGHT 538
fully transformed. Karen's eyes, the only human thing
left on her face, look to Chris in anguish-

CUT TO:

539 CU CHRIS - NIGHT 539
nods grimly.

CUT TO:

540 RIFLE 540
steadies- BLAM! BLAM! BLAM!

CUT TO:

541 OMITTED 541

542 INT. CONTROL BOOTH - FRANCIS - NIGHT 542
horrified-

FRANCIS
Switch, dammit, switch!

CUT TO:

543 TV SCREEN - TAVERN - NIGHT

543

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

GIRL'S VOICE (TV)

Here's Cal Worthington and his dog Spot!

CAL (TV)

Howdy neighbors!

CUT TO:

544 INT. TAVERN - PATRONS - NIGHT

544

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

BUNNING

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

ELLIS

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

BUNNING

You're plastered.

ELLIS

That don't mean it wasn't real.

BLASS

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

ERNIE (off)

How do you want that?

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

BLASS

How do you want it, honey?

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

MARSHA

Rare.

CUT TO:

545 EXT. SKY - MOON - NIGHT

545

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

END