

THE HOWLING II

Written by
Robert Sarno

Revision Draft
May 1, 1984

Further Revised
June 20, 1984

FADE IN

A EXT. L.A. CITY STREET NIGHT A

The back of a bus at a bus stop. It starts to pull away.
O.S. SOUND OF RUNNING.

JOANN (O.S.)

Wait!

GARY (O.S.)

Hold it!

Bus drives away.

ANGLE ON TEENAGE BOY AND GIRL

as they stop running.

GARY

Damn.

JOANN

That was the last one, too. My
father's going to kill me if I'm
not home by midnight.

GARY

Don't worry. I know a short
cut.

Takes her hand and they head off.

CUT

B INT. L.A. CEMETERY NIGHT B

Tombstones. Crypts. Moonlight. SOUND of wind
rustling trees. GARY and JOANN walking, GARY in front.

JOANN

I don't like this.

GARY

You want to get home on time,
don't you?

JOANN

Yeah ... but I'm scared.

GARY

Don't be a nerd. Who can hurt
you?

He turns and pulls a hideous face, arms raised, hands like
claws, Bela Lugosi VOICE:

B Continued

B

GARY
Everybody's dead!!!

She gives a little scream:

JOANN
Gary!

He LAUGHS and she stomps off behind a tree.

JOANN
I hate you!

O.S. SOUND OF HIDEOUS LAUGHTER.

JOANN
Ha. Ha. Very funny.

O.S. OF LAUGHTER again.

JOANN
Forget it, Gary, will you?

GARY appears from around tree and stands next to her. He is very apprehensive.

GARY
(nervously)
Joann?

JOANN
(sternly)
What?

O.S. SOUND OF HIDEOUS LAUGHTER again.

GARY
(quietly)
It ... isn't ... me.

They look at each other. LOUD BURST OF HIDEOUS LAUGHTER
O.S.

GARY and JOANN take off running. Beat. A uniformed security GUARD, holding an open half pint bottle of whisky steps, grinning, out of the bushes.

GUARD
Bet they'll never take this short cut again.

Drinks.

CUT

C EXT. L.A. CHURCH NIGHT C

GARY and JOANN run up to it, open the door and run in.

CUT

D INT. L.A. CHURCH NIGHT D

They close door. Lean against it. Listening. Breathing hard.

JOANN
What was it?

GARY
I don't know.

JOANN
Look ...

THEIR POV

down the aisle to where a coffin rests on a stand ready for the next day's funeral.

CAMERA TRACKS TOWARDS COFFIN.

JOANN (O.S.)
(scared)
Oh, Gary ...

GARY (O.S.)
Don't worry, Joann, I won't let anything happen to you.

CAMERA STOPS CLOSE to coffin. A metal plate on it.

ANGLE ON GARY AND JOANN

looking at the plate.

JOANN
(reading)
Karen ... Marie ... White ...

To GARY

JOANN
I wonder how she died?

GARY
Who cares? There must be a back door here somewhere ...

D Continued

D

They walk OUT OF FRAME behind coffin. HOLD on coffin.
Then, the lid of the coffin SLOWLY OPENS.

ANGLE ON GARY AND JOANN

Looking for a way out. Their backs are to CAMERA which
is SLOWLY TRACKING towards them as if SOME ONE or SOME
THING is advancing on them.

JOANN

Here's a door!

GARY

Damn. It's locked.

JOANN

Oh, Gary, I'm scared.

He puts his arm around her waist.

GARY

Don't worry, Joann. Nothing can
happen to us.

As he speaks they both SENSE SOMEONE WATCHING THEM. As
they begin to turn around CAMERA FAST ZOOMS UP to them.

SHOCK CUT

THEIR POV

CLOSE UP of a hideous, grotesque face, half human rotting
flesh, half werewolf, eyes burning, teeth gleaming, claws
raised.

SCREAMS

BLACKOUT

MAIN TITLE

FADE IN:

1 INT. L.A. CHURCH DAY 1

ESTABLISHING SHOT.

A funeral in progress. CHOIR of somber VOICES accompanied by ORGAN MUSIC is heard singing a liturgical dirge in LATIN.

Coffin surrounded by large flickering candles set in tall brass stands. Floral wreaths and sprays everywhere.

PRIEST closes a prayer book, turns, and faces the mourners.

PRIEST

The death of anyone is a sad occasion, but the senseless killing of ...

CUT

ANGLE ON MOURNERS

In the front row, sitting side by side, are a sorrowful FATHER, a softly weeping MOTHER, brother BEN, next to him FRED FRANCIS, and next to him, JENNY TEMPLETON. Behind them are other somber FRIENDS, RELATIVES and COLLEAGUES.

PRIEST

... Karen White, a young woman in the prime of her life, leaves us all with a feeling of anger and hopelessness. It is a small consolation to her family and friends ...

CUT

ANGLE ON LUIS ROMO

ROMO is a man in his early sixties. He is tall, with a body that is lean and hardened from a life of self-imposed discipline and denial. He might at one time have been considered handsome. His whole appearance is like that of a gaunt, intense monk out of an El Greco painting.

ROMO kneels down and removes a rosary which he clasps in his hands. He lowers his head with his eyes closed and begins to pray in Latin in a low, deep voice that bears an unmistakable foreign accent. We see around his neck a silver cross.

PRIEST

... that, unfortunately, it is a sign of the terrible times we live in ...

The SOUND of a pocket BEEPER is suddenly, repeatedly, incessantly HEARD.

CUT

1 Continued

1

ANGLE ON MOURNERS AND PRIEST

BEEPING insistent. PRIEST slightly distracted as are MOURNERS.

PRIEST

... that the anonymous violence
characterizing our cities ...

CUT

ANGLE ON FRONT ROW

CAMERA TRACKS PAST FATHER and MOTHER, and BEN, who is getting visibly angry. SOUND of BEEPER increases with TRACK.

BEN turns and stares at an embarrassed FRED FRANCIS who is struggling with something in his inside pocket. CAMERA STOPS TRACKING. JENNY, on the other side of FRED, turns and looks at him, too. In so doing, her eyes, and BEN's momentarily meet.

PRIEST

... can claim the life of a human
being for no reason at all ...

Embarrassed FRED, out of the corner of his mouth, to JENNY:

FRED

(whispers)

I can't turn the damn thing off.

BEEPER incessant. FRED turns with weak smile to glowering BEN:

My office ... trying to contact
me ... can't turn it off ...

PRIEST

... nothing we can say or do
can bring Karen back to us, but
her death might serve some purpose
if ...

BEN turns away from FRED and faces towards the PRIEST. His face is expressionless as he wedges his right elbow against FRED's side, his (BEN's) right arm straight across his stomach, his fist clenched.

PRIEST

... it causes us to reflect on our
own lives, reaffirm our belief
in the power of love, and rid
our hearts of all thoughts of hate ...

1 Continued

1

With his left hand, BEN whams his right fist, driving his elbow hard into FRED's ribs. BEEPER STOPS. FRED's eyes bulge, he reddens, gasps, pitches forward in agony. JENNY stares at BEN, who stares calmly ahead with an innocent expression as the PRIEST intones:

PRIEST

... Amen.

CUT

2 INT. CRYPT DAY

2

A small knot of mourners including MOTHER, FATHER, BEN, and JENNY are standing around as KAREN's coffin is put in place. The PRIEST sprinkles holy water on it as he intones final prayer.

PRIEST

May the soul of Karen, as all the souls of the faithfully departed, rest in peace. Amen.

MOURNERS

(together)

Amen.

CUT

2A EXT. CRYPT DAY

2A

ANGLE ON OLD MAN AND WOMAN

They are standing some distance away from the mourners now leaving the crypt. They appear to be visiting a deceased. The somewhat wizened old man who is gaunt and unshaven is ERLE. Next to him is MARSHA, a stunning dark-haired woman with intense, compelling eyes. They seem to be keenly interested in KAREN's funeral party.

ROMO can be seen among the mourners. ERLE nudges MARSHA.

ERLE

(whispers)

It's Romo!!

Her eyes narrow in hate. ERLE anxious.

(continued whispers)

Let's go.

They walk towards the exit at the other end of the cemetery beyond KAREN's funeral party. MARSHA turns and looks over her shoulder at ROMO as they walk by.

MARSHA

We must kill that meddling old fool before he kills us.

2A Continued

2A

As ERLE and MARSHA pass the mourners, JENNY looks up and catches MARSHA's eye. There is a momentary flicker of something dark in MARSHA's look. JENNY turns and watches them as they walk away.

CUT

3 EXT. CEMETERY

3

The mourners slowly begin to disperse. BEN turns to his MOTHER and FATHER.

BEN

You take Mom home now, Dad. I
just want to say goodbye to
Karen in my own way.

They nod and exit with the others. ROMO walks up to BEN,
just ahead of JENNY.

ROMO

(intensely)

I must speak to you about your
sister's life.

BEN looks at him as if he were a horrible insect.

BEN

You sick or something, buddy?
My sister's dead.

ROMO

Her eternal life. Her immortal
soul is in great danger ...

BEN

Beat it, sicko, or I'll plant
you right next to her.

ROMO sticks a card in BEN's coat pocket.

ROMO

We can't talk here. Call me as
soon as you can.

ROMO swiftly turns and walks away. BEN staring after
him with distaste. JENNY approaches him.

JENNY

Who was that?

BEN takes the card out of his pocket.

BEN

I don't know. They must be
emptying the asylums. Who are you?

3 Continued

3

JENNY

Jenny Templeton. I was a friend
of your sister's. We were both
reporters on Night Time News.

BEN, scanning the card, looks up.

BEN

Oh, yeah, she mentioned you a
couple of times ...

JENNY takes the card out of BEN's hand. READS:

JENNY

Luis Romo. Occult Investigations.

She runs after ROMO.

BEN

(bewildered)

Hey ...!

CUT

ANGLE ON ROMO

He is walking on the outside of the cemetery, on the other
side of the large, strong metal bars forming the fence.
JENNY runs up on the other side. The fence is between
them.

JENNY

Mr Romo!

He stops. Slight smile.

ROMO

Miss Templeton.

JENNY

(surprised)

How do you know my name?

ROMO

It is necessary for me to know
certain things.

JENNY, not to be outdone, audacious.

JENNY

What do you know about the death
of Karen White?

ROMO

(tight, tense smile)

I know that she was a werewolf.

3 Continued

3

He turns and swiftly walks away as JENNY, amazed on the other side of the bars stares after him and BEN comes up to her.

BEN

Hey, what's going on around here?

SHOCK CUT. PUNK ROCKER screaming.

DISSOLVE TO

4 INT. PUNK CLUB NIGHT

4

ESTABLISHING SHOT

A STRIDENT GROUP of cadaverous musicians are playing something that's a cross between music and agony.

The club is filled with a MOTLEY COLLECTION OF YOUNG PEOPLE who look like they robbed graves for their clothes. Several of them are SLAMMING, a form of dancing which is thinly disguised mayhem.

ANGLE ON MARSHA

As she enters the club alone. She has the type of body that can start bonfires and she does nothing to hide it.

She slowly moves through the crowd in the club drawing the lascivious attention of several men, and the hostile glares of their girlfriends.

As she makes her way to the bar she passes THREE YOUNG MEN who are dressed in typical punk fashion.

DEACON is tall and rangy, he's wearing a oversized sport jacket and 1950's style white plastic wrap-around sun glasses with a thin arrow slit for a lens. DOM is a huge bear of a man. He is wearing overalls and has a thick straggly beard. When he speaks, his Brooklyn accent is pronounced. MOON DEVIL has a partially shaven head and a tall mohawk. He's dressed in tight black pants and a leather jacket. He uses a heavy chain for a belt. He has totally crazy eyes and is a dangerously impulsive psychopath.

ON DEACON

Who has been watching MARSHA closely. A smile appears on his thin lips. He nudges DOM, indicating MARSHA. DOM nods in agreement.

DEACON and DOM begin to push their way through the crowd toward MARSHA. MOON DEVIL smiles wickedly and follows after them.

ANGLE ON MARSHA

Who is standing at the bar with her back to the dance floor nursing a drink.

Continued

DEACON slouches down on a stool next to her. DOM and MOON DEVIL take up a position on her other side after DOM unceremoniously brushes aside a thin youth who was in his way. MOON DEVIL stands next to MARSHA leaning with his back up against the bar, surveying the dancers. DEACON motions to the bartender.

DEACON

Couple of beers for me and my friends.

(to Marsha)

Buy you another drink?

MARSHA

No thanks.

MOON DEVIL snickers contemptuously.

DOM

What's the matter with you, Deacon, can't you tell she's a lady? ... She don't drink with riff-raff.

MOON DEVIL

Yeah? ... So ask her if she fucks 'em.

He turns and looks at her.

You know what I think?

MARSHA

What?

He takes her hand and begins licking it.

MOON DEVIL

I think you dig riff-raff ... I think you just eat 'em up.

MARSHA calmly takes back her hand.

MARSHA

Real cute.

MOON DEVIL mugs for her with exaggerated facial expressions and then laughs insanely.

DEACON

Don't pay no mind to Moon Devil, he's not like normal people.

MARSHA

Maybe he's just crying out for attention.

4 Continued

4

DOM

He's a fucking weirdo, that's all
he is ... look at him! ... Jesus,
what a ugly dumb fuck!

MOON DEVIL

(acting serious)

Hey man! ... Watch your mouth ...
I may be dumb ... but I ain't
ugly.

MOON DEVIL suddenly grabs DOM's face between his hands
and breathes heavily on him then plants a kiss on his
forehead. He begins laughing maniacally. DOM makes an
elaborate pretense of disgust. MOON DEVIL is getting
impatient with all the preliminaries.

MOON DEVIL

Hey! I ain't got all night for
this bullshit ...

(to Marsha)

The time has come to boogie, baby
... Whatta you say?

MARSHA coolly finishes her drink, then reaches over and
picks up each of their drinks and downs them. She looks
at MOON DEVIL in the eye, and smiles seductively.

MARSHA

I thought you'd never ask.

She turns and moves away from the bar toward the exit.

ANGLE ON THE THREE PUNKS

Who look at each other and grin lasciviously.

DOM

Party time!

MOON DEVIL grins and licks his lips, flicking his tongue
obscenely. They begin to follow MARSHA. As they move
through the press of the dancers, MOON DEVIL keeps
repeating the words:

MOON DEVIL

Party time ... party time ... party
time.

ANOTHER ANGLE

DEACON, DOM and MOON DEVIL briefly begin SLAMMING to the
music as they make their way across the dance floor.
They are particularly violent.

4 Continued

4

DOM begins dancing with a SLUTTY LOOKING GIRL who is wearing exaggerated makeup and seems wasted on drugs. The girl begins dancing for DOM in a particularly suggestive way. DOM ROARS his approval and grabs the girl tossing her over his shoulder like a Viking taking a hostage. He carries her unresisting out of the club as she LAUGHS.

CUT TO

5 EXT. OUTSIDE PUNK CLUB NIGHT

5

DEACON and MOON DEVIL emerge from the club and walk over to MARSHA who is waiting for them. DOM exits with the girl over his shoulder, grinning at his friends.

DOM

Fresh meat!

ON MOON DEVIL

Who climbs on his Harley and starts it up. MARSHA climbs on behind him.

DEACON

So where we going?

MARSHA

My place.

He guns his motor and speeds off into the night followed closely by DEACON who rides on a mod styled Vespa and then by DOM and the GIRL on DOM's motorcycle.

CUT TO

6 EXT. OLD WAREHOUSE NIGHT

6

The three motorcycles with MOON DEVIL in the lead pull up to the side of a deserted old warehouse and stop.

ANGLE ON WAREHOUSE WINDOW

Many strange hideous faces appear from the top windows as they spy on the arrivals.

MARSHA

This is it.

DEACON

(dubiously)

Real nice neighbourhood ...

ANGLE ON MARSHA

MARSHA gets off the chopper and slowly walks to the side door of the warehouse. She pushes the door open

6 Continued

6

and pauses for a moment looking back at MOON DEVIL seductively. Then she enters the building, melting into the interior darkness.

MOON DEVIL grabs DEACON by the arm and playfully punches him.

MOON DEVIL

Come on, man, it's party time ...
let's get kinky ...
(winks to girl)

MOON DEVIL laughs in a chilling high-pitched tone as he enters the warehouse. DEACON, DOM and the GIRL follow him in.

CUT TO

7 INT. DESERTED WAREHOUSE NIGHT

7

ESTABLISHING SHOT

Shafts of bright moonlight pour down through several skylights. There are scattered barrels, wooden crates and trash littering the floor. The building looks like it hasn't been used in years.

ANGLE ON DOM

Who is hot to get it on. He leads the girl to a spot behind some large wood crates.

DOM

You guys go ahead and play hide
and seek ... we'll start without
yous.

ANGLE ON MOON DEVIL

who walks into a shaft of moonlight pouring down from the skylight and picks up a pair of panties.

MOON DEVIL

(falsetto)
Come out, come out wherever you
are ...

There is a CLOSE UP of the DOOR CLOSING slowly and a BOLT being slid into place by a CLAWED HAND.

ON MOON DEVIL AND DEACON

who spin around towards the door and see MARSHA naked, disappearing into the shadows. MOON DEVIL grins like he's enjoying the game.

7 Continued

7

MOON DEVIL

So you want to play, huh? ...
We like to play too ... Don't we
Deacon?

DEACON

Yeah ... rough play ...

MOON DEVIL laughs maniacally.

A BOTTLE comes FLYING OUT of the darkness and hits DEACON on the side of the head. DEACON winces in pain, touching the blood that is streaming from his scalp.

The sight of the blood makes MOON DEVIL laugh almost hysterically. Now he's really beginning to enjoy this. DEACON pulls out a lethal looking switchblade.

DEACON

(screaming)

Bitch! ... I'm gunna cut you
for that!

MOON DEVIL

Oh, oh ... you shouldn't have
done that ... you made Deacon
mad ... and he gets real nasty
when he's mad.

MOON DEVIL can't contain his chilling psychopathic laughter.

A PIECE OF PIPE flies out of the darkness and hits MOON DEVIL in the chest. Suddenly MOON DEVIL no longer thinks it's amusing. He removes the chain from around his waist and holds it in readiness.

MOON DEVIL

Party time ... spread out.

The two men spread apart and begin closing in on where they think MARSHA is hiding. We HEAR the sound of rustling in the darkness. The men pivot to face the direction of the sound.

DEACON moves toward a large wood crate and slowly begins to circle around it.

DEACON

(lecherously)

I know you're there, my little
beauty and I've got something
for you.

(starts to unzip his
pants)

WEREWOLF'S POV - ON DEACON

as he walks behind the crates. There is a SCREAM.

7 Continued

CLOSE ON DEACON'S STUNNED FACE

We HEAR another AGONIZED ECHOED SCREAM slow and piercing from him.

POV FROM DOM AND THE GIRL

CLOSE ON DEACON'S DISMEMBERED HAND

which slithers across the floor still clutching the switchblade and stops in the shaft of light, twitching.

CUT TO

CLOSE UP ON DEACON

blubbering in shock as he looks at the bloody stump of his arm. SUDDENLY SOMETHING STRIKES him with a powerful blow which sends his body HURTLING like a rag doll through the air against the wall.

ON MOON DEVIL - ANOTHER PART OF WAREHOUSE

He turns and faces in the direction where DEACON went.

MOON DEVIL

Deacon ... Now don't start the game without me.

There is a RUSTLING SOUND of something moving in the darkness. MOON DEVIL spins round to face it, ready for a rumble. He begins swinging his chain over his head.

SHOCK CUT TO

DOM AND THE GIRL

Grabbing MOON DEVIL's shoulder as they walk out of the shadows. The girl is MOANING from fright. She is totally blown out.

DOM

Hey, take it easy! It's me ...
What the fuck's going on? Look
at that.

(points to dismembered
hand, still twitching)

We then SEE a WOLFLIKE CREATURE come out and pick up the hand and carry it away.

MOON DEVIL

Shit. Let's get outta here.

DOM

(now getting hysterical,
shouts)

Deacon, we're going ...

7 Continued

7

There is a SUDDEN MOVEMENT in the darkness of something very large. There's the DEEP GROWL of an enraged animal.

The girl is now whimpering uncontrollably.

MOON DEVIL

Fuck Deacon! Let's go ...

DOM scoops up a length of pipe from the floor. The three of them begin to move toward the door.

A large WOODEN CRATE comes flying out of the shadows and SMASHES full into DOM KNOCKING him violently back with the impact. He CRASHES to the floor crushed under the weight of the crate. We SEE SHADOWS moving towards him.

DOM

(screams and cries
childishly)

Help me ... Help me!

THE GIRL

turns away from DOM and rushes SCREAMING towards the door, hysterically fumbling with the bolt as she tries to get out.

MOVING SHOT - ON MOON DEVIL

who scrambles across the floor pushing over crates behind him as he tries to escape his pursuer.

8 INT. WAREHOUSE NIGHT

8

WEREWOLF'S POV - FOLLOWING MOON DEVIL

through the obstacle course of boxes, crates and barrels which he frantically pushes over as he flees across the floor of the warehouse.

BACK TO SCENE - MOVING SHOT ON MOON DEVIL

MOON DEVIL comes to the wall of the warehouse and frantically begins climbing up a metal ladder toward the ceiling. He climbs through a hatch in the ceiling onto the roof.

9 EXT. ROOF OF WAREHOUSE NIGHT

9

MOON DEVIL slams the hatch shut and slides a bolt that locks it. He quickly begins searching the roof for a way down.

9 Continued

9

There is a persistent BANGING and CLAWING SOUND as the beast tries to break through the hatch.

ANGLE ON ROOF HATCH

as it is HAMMERED OUT OF SHAPE from the powerful blows of the werewolf. SUDDENLY it comes flying off its hinges from the force of one final blow.

ANGLE ON MOON DEVIL as he spins around to face whatever it is that is chasing him. He begins swinging his chain furiously over his head trying to keep whatever it is away.

We HEAR FEROCIOUS GROWLS and SNARLS O.S. as the beast moves in for the kill.

CUT TO

GIRL

who finally manages to open the door. She stumbles outside.

CUT TO

MOON DEVIL

swings his chain wildly as he backs up. SUDDENLY a HIDEOUSLY CLAWED hand RIPS ACROSS his face.

MOON DEVIL SCREAMS as he is KNOCKED OFF HIS FEET and CRASHES IN SLOW MOTION DOWN from the roof.

CUT TO

10 EXT. DESERTED STREET OUTSIDE WAREHOUSE NIGHT

10

ON THE GIRL

As MOON DEVIL SPLATTERS in front of her on the pavement. She staggers down the sidewalk next to the warehouse, crying and sobbing hysterically. She turns in terror, ready to throw up and INTO FRAME leaps the HEAD of a WEREWOLF.

SUDDENLY A WEREWOLF'S HAND

grabs her by the neck. The GIRL SCREAMS as the werewolf drags her back into the warehouse. She is kicking and screaming, trying to grip the pavement as she is dragged to her death.

There is a TRIUMPHANT ROAR of a BEAST O.S.

CUT TO

11 INT. WAREHOUSE NIGHT

11

ANGLE ON GIRL'S LEGS

as some large dark form is dragging her inert body across the floor on some dark recess of the warehouse.

We HEAR the SOUNDS of an animal FEEDING on its prey.

CUT TO

11A EXT. WAREHOUSE

11A

ROMO investigating outside the warehouse, looking towards the SOUND of the ANIMAL.

CUT TO

12 EXT. SKY NIGHT

12

Clouds churning and twisting as they pass over a full moon. SLIGHT SOUND of wind. CAMERA PANS DOWN TO:

12A EXT. ROMO'S HOUSE NIGHT

12A

It is a strange, eerie house in a strange, eerie setting. JENNY and BEN look at it.

BEN

What do you want to see this crackpot for anyway?

JENNY

Because Karen was a friend of mine. And because I think there is an incredible story here.

BEN

(shakes his head)

Boy, you sure are something. Even use the dead to get ahead.

JENNY

Listen, country boy, your sister was a good ambitious reporter, and, believe me, she would be doing exactly what I'm doing. Nothing would stop her from going after this story.

BEN

What story? Karen was shot by a crazy. The city is full of them.

12A Continued

12A

JENNY

(impatient)

Look, why don't you go back to your farm. Isn't it time to milk the cows or something? I didn't ask you to come along with me.

BEN

You don't think I'd let you go and see somebody looks like Dracula's grandfather on your own, do you?

JENNY

(tight, exasperated laugh)

Hey, I'm a big girl. I can take care of myself very well.

BEN

That's what Karen used to say.

JENNY

(slowly patronizing)

Ben, maybe this is just a little bit out of your league.

BEN

Don't worry about me, Lady. I can take care of myself, too.

He reaches inside his coat and pulls out a large pistol. JENNY's eyes widen. BEN grins.

BEN

One thing us country boys know is that when varmits start knocking off the chickens, you start knocking off the varmits.

He puts the gun back. Grins at her.

Let's go.

She watches him. Shakes her head.

JENNY

Jesus. All the crazies aren't in the city, after all.

Goes after him.

CUT

12A Continued

12A

ANOTHER ANGLE

Hiding from their sight, ERLE watches them go up to ROMO's house.

CUT

13 INT. ROMO'S HOUSE NIGHT

13

An enormous Gothic room. Thick draperies cover the windows, except for one window that is open, and before it is a telescope aimed at the stars. Across the floor are scattered several large wolf skin rugs, each one dominated by the wolf's head, mouth gaping open, eyes and sharp teeth gleaming in the light.

On the walls are mystical pictures and alchemical charts, maps and astrological plottings, all the impedimenta and impliments of the occult world. A large crystal ball sits on a side table. Bookcases overflow with bound volumes in strange languages, ancient scrolls, dusty manuscript rolls. Shelves are stacked with jars of roots and herbs, vials of coloured liquids, bottles wherein float small misshapen forms both animal and human. The tools and instruments of science and magic are everywhere.

At the same time, also visible are tape and cassette machines, television and video screens and camera, film and slide projectors, piles of sound and video cassettes, all the equipment of modern information systems.

On an enormous combination work table-work bench can be seen several vicious looking animal traps, a pile of nets, a shovel, tools, and a long, thick wooden shaft, one end of which has been sharpened to a knife-like point.

Incense glows in several finely carved urns. Great tall thick candles, unlit for the moment, stand in holders.

As the scene opens, BEN and JENNY have just been ushered into the room, and ROMO is closing the door behind them. As they stare around at the unbelievable room, he goes over to the window in front of the telescope, shuts it, and pulls the thick drape over it, blocking out the moonlight.

ROMO

As you know ... tonight there is
a full moon ... I do not have much
time ... so I will get to the
point immediately.

BEN, eyeing one of the gleaming wolf's head rugs, mutters out of the side of his mouth to JENNY.

13 Continued

13

BEN

Stub your toe around here and
you're liable to lose a foot.

ROMO opens a finely carved box. Inside, resting on
exotic material are three bullets. He removes them
one by one and places them on the table.

ROMO

Mr. White, these are the bullets
that killed your sister. Unhappily
they were removed during the
autopsy and without them she will
not rest in peace. But, never
fear, I will replace them ...

BEN looks like he's listening to a lunatic.

... now, do you notice anything
different about them?

BEN

(shrugs)

They're ... what ... silver?

ROMO

And you know what that means?

BEN

Yeah. That the loonie who
shot her thought he was the Lone
Ranger.

ROMO

This is no joking matter, Mr
White. This type of bullet
means your sister was a werewolf.

BEN

(to Jenny)

Call the boys with the butterfly
nets.

JENNY

Oh, be quiet. Please go on,
Mr Romo.

As he speaks, ROMO goes about the room shutting off the
various small lamps that provide the only light.

ROMO

There are, at the present moment
whole societies of werewolves
living secretly among us ...

BEN shows his disbelief. JENNY listening intently.

13 Continued

13

ROMO (Cont)

... thousands upon thousands of
 them ... everywhere. Walking next
 to you in the street ... standing
 next to you in the super market ...
 sitting next to you in the movie
 theatre ... and they feed only on
 human flesh.

The last lamp out. SCREEN BLACK. Moment. Flare of a
 match. ROMO's face illuminated by it as he lights a candle.
 He will light three more large candles as he speaks.

ROMO

Your sister was working on a story
 about such a group and ... unfort-
 unately ... was transformed into
 one of them ...

BEN

(disbelief and disgust)

Jesus.

ROMO

... and therefore had herself killed
 with those bullets.

BEN

You're telling me Karen arranged
 her own murder?

ROMO

To escape the curse of being a
 werewolf.

BEN

(to Jenny)

Let's go ... before I arrange his
 murder.

ROMO

I will prove it.

Inserts a tape cassette into the video, pushes the buttons.
 They all stare at the television screen.

JENNY

What is this?

ROMO

A videotape of Karen White's
 last news broadcast.

CUT

14 DELETED

14

15 DELETED

15

15A ON TV SCREEN

15A

There is some crackling on the screen and then the opening credits of the Channel 6 Evening News comes on.

ROMO pushes the 'fast forward' button a a BLUR of IMAGES jiggles by on the screen. When he releases it we pick up the face of AN ANCHORMAN on the news show.

CLIP FROM VIDEOTAPED SHOW - CLOSE ON ANCHORMAN

His face has a startled expression as he is turned in his seat looking over in the direction where his co-anchor, KAREN WHITE, would be sitting.

There is the roar of a werewolf which is heard O.S.

ANCHORMAN

Jesus ... What's going on!

He shrinks away from whatever it is that is frightening him and moves OUT OF FRAME. We HEAR EXCITED VOICES of the CREW O.S. The DIRECTOR of the news show is frantically YELLING O.S.

DIRECTOR (O.S.)

(frantically)

Cut it!... Cut it!

As it JIGGLES and HASTILY TURNS away from the news desk. We SEE the SOUND STAGE and several members of the CREW standing about. In the b.g. we still HEAR the occasional GROWLS of some ferocious animal.

We SEE the GLINT of a rifle barrel being aimed in the direction of the news desk, and a MAN holding the gun.

GUNMAN

(screaming)

Keep the cameras rolling! ... get back on Karen!

The Camera PANS back UNEVENLY to the news desk and ZOOMS IN. We get a GLIMPSE of some nightmarish creature, half-woman and half-animal as it quickly moves away from the desk.

An impression of BARED FANGS, BLOOD-RED EYES filled with a murderous rage. A frightening GROWLING SOUND.

MAN'S VOICE (O.S.)

(frightened)

Jesus! ... look at her!

The camera JIGGLES as it moves ERRATICALLY trying to follow the creature.

15A Continued

15A

Suddenly there are three deafening explosions. BLAM, BLAM, BLAM. Then the HOWLING SCREAMS of an animal in agony.

Voices are heard in the b.g. yelling simultaneously.

VOICE 1
Oh my God!

VOICE 2
Karen! Karen!

The camera SWINGS and settles on TWO CREW MEN struggling to subdue the gunman.

CUT

15B BACK TO SCENE

15B

As the tape on the screen squiggles and goes blank. BEN staring at it, impressed, horrified, but still doubtful.

BEN
(quietly)
It's ... a ... fake. It ... must
... be ... a ... fake.

JENNY
(horrified)
It isn't! I work with those
people. I recognize them ...

There is a click and they turn to see projected on a large screen behind them, a huge photograph of ERLE and MARSHA. An excited ROMO on the other side of the room by the slide projector.

ROMO
And I recognize them

JENNY
(staring)
I saw them at Karen's funeral!

ROMO
Yes! Like poisonous snakes waiting
to strike. Werewolves will not
leave one of their kind in a con-
secrated cemetery ...

JENNY
Those people are werewolves?

ROMO highly intense and excited, goes over to the work table-work bench, and fumbles with an ornate box, opening it up.

ROMO
The most vicious and deadly kind
... for they have become immune
to that which would exterminate
them. Silver bullets are useless
on these creatures ... serving only
to turn them into more dangerous
mutants ...

15B Continued

15B

Empties the contents of the box, bullets, onto the table.

ROMO (Cont)

... only titanium can destroy them!

He tries to gain control of himself, but it is hard.

ROMO

(intense)

Tonight they will return to Karen's
grave to remove her body. But

... I ... will ... protect ... her

...

With a small triumphant smile he drops a ruler into the jaws
of one of the set animal traps on the table. It snaps shut
in a flash, breaking the ruler.

... and prevent this blasphemous
sacrilege ...

JENNY

How?

Almost fondling the sharpened piece of wood.

ROMO

By driving this sacred stake
straight through ...

BEN has had enough.

BEN

(to Jenny)

How can you listen to this shit?

ROMO

(excited)

Oh, but it is true, my friends!

As he speaks excitedly he takes a large book down from
a shelf and quickly turns the pages looking for something.

ROMO

And until their satanic leader,
the witch queen La Bruja is not
only eliminated from this earth ...
but erased from the memory of
eternal time ... this evil will
never end.

Finds what he is looking for.

For it is written ...

As he reads he traces the words with his finger. He is
almost in a trance. O.S. SOUND of rumble of thunder.
Invisible wind flickers candles.

15B Continued

15B

ROMO (Cont)

... the inhabitants of the earth
have been made drunk with her blood
and I saw her sit upon a hairy beast
and she held forth a golden chalice
full of the filthiness of her for-
nications ...

O.S. SOUND of thunder and lightning.. Candles flicker.

... and upon her forehead was written,
Behold I Am The Great Mother of Harlots
And Abominations of the Earth.

O.S. VERY LOUD SOUND of crashing thunder. Candles flicker
violently. ROMO stares at BEN and JENNY with searing
eyes.

Here me. In three weeks time ...
at the next full moon ... it will
be the tenth millenium of La
Bruja's dreadful birth. On the
midnight hour of that fateful day,
as an act of worship, all were-
wolves everywhere will reveal
themselves and each and every human
being on earth will be devoured
by her lustful disciples.

Moment.

I have made a sacred vow to destroy
her before that moment.

Weaves, as it about to collapse.

I ... must ... succeed ...

Slumps into a chair.

BEN

(to Jenny)

Come on, we're getting out of
this nut house.

JENNY

Wait a minute ...

BEN

This crap might be catching.

JENNY

I want to talk to Romo

ROMO

(flickering eyes,
weakly)

No ... its all right ... you go,
I must rest. I am going to have
a busy night ...

15B Continued

15B

Leans forward. Eyes closed. BEN indicates the door. JENNY hesitates. Looks at the sleeping ROMO. Then scoops up a handful of the titanium bullets and follows BEN.

CUT

16 INT. JENNY'S APARTMENT NIGHT

16

Darkness as door opens and JENNY and BEN enter. JENNY flips on the light. JENNY moves purposefully about the apartment and into the kitchen, turning on that light. BEN looks around.

BEN

Boy, is your place a mess.

JENNY

Thank you. You can leave anytime.

BEN

I thought you asked me up for a drink?

JENNY

I was being polite.

BEN

Well, as long as I climbed the stairs ...

Crosses to the window.

... let's get some air in here.

He pulls back the curtain. A cat leaps out, with a screech. BEN jumps back.

BEN

Holy shit.

JENNY

(to cat)

Samantha. There you are.

BEN

Damn. That scared the life out of me.

JENNY carries cat into kitchen. BEN follows. She opens refrigerator door.

JENNY

(small smile)

What's the matter, Superman, getting jumpy? Romo's story getting to you?

BEN

Are you kidding?

She hands him a pitcher of red liquid.

JENNY

Bloody Marys. Pour.

As he does so, JENNY takes out some raw hamburger and puts it in a dish on the floor for the cat.

BEN

I've seen scarier things on television ... although that tape was pretty wild.

Moment.

JENNY

I believe him, you know.

Shaking his head, handing her a drink.

BEN

Jenny ... come on ... apart from all that mumbo jumbo about ... what's her name?

JENNY

La Bruja ...

BEN

Right. Do you think Romo is going to be setting traps in the cemetery tonight and running around with a net to catch werewolves? I mean ... come on ...

JENNY

(quietly)

You forgot about the stake.

BEN

Oh, yeah. The stake. What's he going to do with that again?

JENNY

(quietly)

Impale it through a werewolf's heart.

BEN looks at Bloody Mary.

BEN

Yeah ...

Lights begins to dawn.

... hey, wait a minute ... He meant Karen didn't he ...

16 Continued

16

JENNY says nothing.

BEN

... that crazy sonofabitch was
talking about my sister About
sticking that stake into my dead
sister

Beat.

I'll kill him ... I'll kill him

Rushes out of the kitchen and the apartment.

JENNY

Ben Wait

She runs out after him.

ZOOM into C.U. of the cat's sharp teeth devouring the raw
meat.

CUT

16A EXT. SKY NIGHT

16A

The full moon shining bright as clouds spasmodically twist
around it. PAN DOWN TO:

16AA EXT. LOS ANGELES NIGHT

16AA

Run-bys. (BEN's Land Rover with BEN and JENNY)

16AB EXT. GUARD HOUSE (CEMETERY) NIGHT

16AB

CAMERA SLOWLY TRACKS TOWARDS house.

CUT

16AC INT. GUARD HOUSE (CEMETERY) NIGHT

16AC

Small, functional. OPEN on a bottle of whiskey sitting
on the table, half full. PAN OVER and PICK UP GUARD in
a chair, feet on table, head thrown back, snoring. He
is illuminated by the light of the moon coming through
the window.

Suddenly, a SHADOW blocks the light and moves over his
sleeping body. Pointed profile, long eared, yet it is
impossible to tell whether it is animal or human. PAUSE.
GUARD snorts and twists in sleep. O.S. SOUND of rumble
of thunder, raising wind.

16AC Continued

16AC

Sudden O.S. SOUND of DOOR banging open. SHADOW disappears as GUARD comes awake. Blinks. Sees the door has been blown open in the wind and is flapping back and forth with a squeak. Reaches for the bottle and swigs. Caps it as he stands. Looks at watch. Puts bottle in back pocket and goes out the door, shutting it behind him.

CUT

17 EXT. GATES OUTSIDE CEMETERY NIGHT

17

Headlights sweeping along the metal bars of the cemetery gate. SOUND of brakes being applied as headlights catch in their bright beams a section of the gate which has been pulled apart and bent out of shape to allow entrance.

Jesus!

BEN (O.S.)

CUT

[Scene 18 is to be revised to play in front of vehicle headlights]

18 INT/EXT. BEN'S LAND ROVER NIGHT

18

BEN behind wheel. JENNY next to him. They are both staring out at the twisted bars in the headlights.

JENNY

Who did that?

BEN

I don't know ...

Shuts off headlights, opens door and starts to get out, reaching under the seat and removing a 30-30 lever action carbine and a flashlight as he does so.

BEN

... but I sure don't want to get in an argument with him.

JENNY gets out and they both walk towards the gap in the metal bars. BEN turns on the flashlight. Hands it to JENNY.

BEN

Here. You lead the way.

She looks at him with more than a touch of fright in her eyes. He gives a small smile.

BEN

You said you wanted a story. Go find it.

Beat. She takes the flashlight defiantly, hesitates as she shines it through the gap into the cemetery, then steps through. BEN follows.

CUT

19 INT. CRYPT NIGHT

19

CLOSE on TIP OF CROWBAR as it pries close the metal panel that encloses KAREN's crypt. A beam of light is trained on the panel. We SEE a name plate which reads:

In Loving Memory
of
Karen Marie White
Requiescat In Pace

Crowbar PLACED on the floor and a PAIR OF HANDS (we don't know who they belong to) pulls the cover off the crypt and sets it down on the floor. A flashlight has been propped up and provides the illumination.

The HANDS reach into the crypt and grab the handle on the end of the coffin. Begin tugging at it, trying to pull it out. It begins to slowly slide out.

CUT

20 EXT. CEMETERY GROUNDS NIGHT

20

MOVING SHOT - ON BEN AND JENNY as they slowly make their way through the SWIRLING FOG. The massive old-fashioned headstones and statues, tilting this way and that, loom frighteningly in the misty dark.

In the distance, we HEAR the forlorn baying of hungry animals.

REVERSE ANGLE - WEREWOLF'S POV.

LOW ANGLE MOVING SHOT - CLOSING IN ON BEN AND JENNY

as the WEREWOLF quietly stalks them through the cemetery.

BEN stops and turns as he HEARS RUSTLING SOUNDS in the darkness.

BACK TO SCENE

JENNY, worried, turns to BEN, who is tense, apprehensive, wary.

JENNY

What is it?

BEN

I don't know ... something out there ...

The SOUND of YELPING ANIMALS grows louder as they approach.

JENNY

Dogs ...

20 Continued

20

There is a more sinister GROWLING SOUND that is LOW and deep. A sound that clearly doesn't come from a dog. JENNY more worried.

JENNY

... I think.

BEN

That don't sound like any dog I ever heard.

WEREWOLF'S POV - PANNING AWAY FROM BEN AND JENNY

as it shifts its attention to see who's approaching from the other direction. There is the BOBBING GLOW of a flashlight in the distance.

MOVING SHOT - STILL WEREWOLF'S POV

as it rapidly scurries through the headstones.

BACK TO SCENE

BEN turns and gestures for JENNY to follow.

BEN

This way ...

JENNY points the flashlight in the direction he indicates and they quickly start off that way.

CUT

ANOTHER PART OF THE CEMETERY - ON BEN AND JENNY

They stop close to an individual burial tomb that is like a small building.

In the distance, we HEAR the SOUND OF THE WEREWOLVES filling the night with their blood curdling HOWLS.

BEN grimly pumps the lever on his carbine. JENNY scrabbles around in her pocket and comes up with the titanium bullets she took from ROMO's.

JENNY

Use these ...

BEN

I've got ammo ...

JENNY

They're titanium ... remember what Romo said about ...

20

Continued

20

SUDDEN LOUD GROWLING stops her and she swings her light around.

SHOCK CUT

CLOSE ON SNARLING FACE

His fangs are bared and he GROWLS at them menacingly. He is poised on the roof of the tomb looking down at them and ready to leap.

ON BEN AND JENNY

JENNY SCREAMS

BEN takes the flashlight from her and keeps it trained on the wolf's eyes.

BEN

Run, Jenny ... haul ass

JENNY turns and runs towards KAREN's ^{crypt} crypt. BEN slowly backs away as the wolf inches closer to the edge of the roof.

BEN fires off two shots which do not stop the creature moving forward.

He then tosses the flashlight at the creature and makes a break for KAREN's crypt. ^{crypt}

MOVING SHOT - INTERCUTTING BEN/CREATURE

as BEN sprints toward the building with it in pursuit.

BEN catches up with JENNY just as they both reach the front of the building. They just manage to duck inside as the beast THROWS ITSELF against the closing door, BARKING AND SNARLING.

CUT

21

INT. CRYPT NIGHT

21

BEN and JENNY rest against the wall breathing heavily. Through the door we HEAR the continuing SNARLING of the creature. JENNY, breathing hard, looks at BEN.

JENNY

I want to go home.

BEN, gasping for breath:

BEN

Why? The party's just starting.

21 Continued

21

From somewhere in the building there is the LOUD ECHOING THUD of something very heavy falling onto the terrazzo floor.

SHOCK CUT

CLOSE UP of JENNY's face as she turns to BEN with a frightened expression. JUST AS she is about to say something, BEN clamps his hand over her mouth.

BEN

(softly)

Ssssh ...

He removes his hand.

Stick close ...

JENNY

(terrified)

Try and get rid of me ...

MOVING SHOT - EERIE MUSIC UNDER

As they slowly make their way down the corridor in the direction of the sound.

SHOCK CUT

As JENNY is grabbed by an arm. She SCREAMS.

It is ROMO. With his other hand he puts his fingers to his lips.

ROMO

Shhh ... This way.

CUT

KAREN'S CASKET

is lying on the floor in front of her empty vault. There are two lit candles at the head of the casket and two at the front.

ROMO kneels quickly, drawing the symbol of the two overlapping triangles with six points at the top of the coffin. When he finishes he picks up a titanium dagger and then bends his head in prayer. The dagger is clasped in his hands which he rests on the coffin. He is MUMBLING some PRAYER in Latin.

ANOTHER ANGLE - ON BEN AND JENNY

They observe the bizarre scene. A look of anger and outrage flashes on BEN's face.

21 Continued

21

BEN

What the hell are you doing?

ROMO

We don't have much time. The evil ones are getting closer ...

BEN lifts his gun.

BEN

Get away from my sister or I'll blow your nutsy head off.

ROMO

You don't seem to understand ...

BEN aims at ROMO's head.

BEN

Move !

JENNY steps in between BEN and ROMO. She is standing next to the casket.

JENNY

Listen to him, Ben! He knows what he's talking about!

BEN

(shaking head)

Not about my sister, he doesn't.

SUDDENLY an ANIMAL'S ARM explodes from the coffin and grabs JENNY's wrist. She SCREAMS and tries to jump away in terror. ROMO starts an INCANTATION.

JENNY

(screaming)

Shoot, Ben! Shoot it!

BEN, disoriented, goes to shoot. ROMO grabs for the gun.

ROMO

Not yet! They are coming!

ON CASKET

as the claws of the werewolf SHRED the lid even further and the head becomes more visible. The SHRIEKING SOUND of the enraged creature is DEAFENING. We SEE JENNY terrified being held by the werewolf.

JENNY

(screaming)

Ben! Ben! Help me!

21 Continued

21

ON BEN

whose face is twisted with anguish. He snaps the gun barrel. places titanium bullets in the breech and rapidly fires three shots into the coffin.

There is a scream of pain from the creature inside the coffin and then silence.

ROMO

walks over to the coffin and slowly makes the sign of the cross. He slowly looks up. He is facing BEN, whose back is to the CAMERA. ROMO's eyes burn with intensity, a tight smile barely wrinkles the corner of his mouth, but he speaks QUITE CALMLY:

ROMO

Here they are.

BEN turns. His eyes open wide.

BEN

Holy shit!

From his POV we SEE FOUR WEREWOLVES as they stand in the corner and roar furiously.

WIDER ANGLE

JENNY, whose back is against the wall, is slowly moving away from the werewolves. One of THEM is moving towards her. BEN scoops up his gun and fires - once, twice, three times. The werewolf keeps coming forward.

ON THE WEREWOLF THAT IS STALKING JENNY

The werewolf stops as the third bullet SLAMS into it. When another SHOT hits it, it practically leaps off the ground, TWISTING AND ROARING in agony. A werewolf leaps onto BEN.

ON ROMO

He throws holy water on the werewolf which screams in agony. ROMO CHANTS a strange Latin chant, spraying the water. The creature, seared by the water, retreats. Another creature flees after it.

21 Continued

21

ON BEN

as he pivots and takes aim at another advancing werewolf. When he pulls the trigger there is the CLICK of an empty chamber.

ROMO pulls out a titanium dagger and advances. The werewolf grabs the wounded werewolf and helps it off into the darkness down the corridor. ROMO rushes off after the fleeing beats.

ROMO

(triumphantly)

Come on! ... We've got them on the run!

BEN turns and follows after him.

CUT

22 EXT. CRYPT NIGHT

22

The werewolves exit. They begin moving across the cemetery grounds, the wounded one lagging behind.

CUT

23 EXT. CEMETERY NIGHT

23

The werewolves continue to move. One falls behind. Blood is pouring from its wounds. The other werewolf looks back at it momentarily and then continues moving, leaving it behind. The wounded werewolf continues to run, but trips on a trap set by ROMO. A net drops over the werewolf and pulls it to the ground.

ANOTHER ANGLE

As BEN and ROMO slowly approach the trapped werewolf. ERLE's features are now readily recognizable as he transforms to his human form. He already looks like a pathetic dying old man.

JENNY runs up. Instinctively, without thinking, she moves close to BEN and he puts his arm protectively around her.

ROMO kneels down next to ERLE. ERLE's eyes are glassy but he recognizes ROMO.

ROMO

Where is La Bruja?

ERLE

... never ...

ROMO

Then I will make sure you never rest for all eternity ...

ERLE

No ...!

ROMO

Your tormented soul will wander
the haunted shades forever ...

ERLE

(desperate and afraid)
... please ... help me!

ROMO

Where is La Bruja?

ERLE

(coughing, whispers
something to Romo
we can't hear)
... the dark country.

Beat.

Please ... you promised ... I
beg you ...

With the slightest of smiles, ROMO raises his titanium
dagger.

ROMO

Rest in peace.

And plunges it down into ERLE.

CLOSE ON ERLE'S FACE.

which is fully human now. There is a look of peace
on it.

SHOCK CUT

as JENNY turns around to be sick.

CEMETERY GUARD

staggers out from behind a bush, holding a near empty
bottle of whiskey. He stares at the strange scene,
then at the bottle, then hurls the bottle away, which
crashes against a tombstone, and he turns and wanders
away, mumbling:

GUARD

I gotta stop drinking.

CUT

24 EXT. GATE OF CEMETERY NIGHT

24

JENNY, BEN, and ROMO walking out of the cemetery towards the headlights of BEN's Land Rover. ROMO stops.

ROMO

I will say goodbye here, my friends.

JENNY

Where are you going?

ROMO

To do battle with La Bruja.

BEN

Hold it, Romo. I'm coming along.

ROMO and JENNY look at him.

No static. I'm going to make sure that what happened to my sister never happens to anybody else. I'm in all the way, buddy. Right to the end. Whatever it is.

JENNY

So am I.

ROMO

You?

BEN looks at her, smiles slightly, almost proudly.

BEN

Yeah. She wants to win the Pulitzer Prize.

JENNY looks at BEN, a slight smile, defiantly:

JENNY

Among other things.

ROMO

Well, my friends, let us be on our way.

JENNY

Do we have to go far?

BEN

Where is this dark country anyway?

ROMO smiles knowingly.

ROMO

Transylvania ... where else?

Walks away. BEN and JENNY exchange looks.

24 Continued

24

BEN

I wonder if its safe to drink the
water?

They follow ROMO.

SLOW DISSOLVE

25 EXT. MOUNTAINOUS REGION OF THE DARK COUNTRY DAY 25

LONG SHOT - MOVING PASSENGER TRAIN

We SEE the train passing through the hilly area.

DISSOLVE

26 EXT. SMALL VILLAGE TRAIN STATION - SANTA MARTA EVENING 26

The train slowly pulls to a stop at the little rural
depot.

ANGLE ON MARSHA

as she alights from the train carrying a suitcase. She
is wearing a dark trenchcoat. She is one of the few
passengers who get off.

ANOTHER ANGLE

ON VITTORIO, a tall good looking man in his early
forties. He is standing at the station scouring the
exiting passengers. As MARSHA walks in his direction
he steps forward to meet her.

She stops and looks at him. There is a long silent
moment as they look into each's other's eyes. Some
strange understanding and recognition occurs between
them. MARSHA, slightly hesitant, hopeful.

MARSHA

Vittorio ...?

He holds out a half moon pendant for her to see. She
removes a matching pendant from her pocket and fits
it with his pendant. Together, the two pendants form a
perfect full moon. They look at each other and VITTORIO
smiles, obviously pleased with her.

VITTORIO

Come ... La Bruja is eager to meet
you.

VITTORIO picks up her luggage and leads her out of the
depot to a waiting truck full of STRANGE LOOKING PEASANTS.

26 Continued

26

They help her into the truck. There is weird kissing and touching, and almost GROWLS of recognition.

CUT

27 EXT. COUNTRY ROAD EVENING

27

The truck with MARSHA and the PEASANTS is travelling along the road.

ON VITTORIO AND CARLOS

in the cab of the truck. VITTORIO is driving.

VITTORIO

I'm getting hungry.

CARLOS

Me, too. Did you bring any food?

VITTORIO

No. I thought we'd stop and eat.

CARLOS

There's nothing around here. It's the most deserted part of the country.

VITTORIO

Exactly ...

We SEE TWO YOUNG MEN hitchhiking.

We SEE the truck pull up alongside and then SEE the TWO YOUNG MEN run with relief to the back of the truck. Many hands help them in. ONE HAND looks slightly furry.

VITTORIO

Bon appetit.

CUT

28 EXT. LA BRUJA'S CASTLE NIGHT

28

We HEAR the sound of EERIE MUSIC played on primitive deep-toned reed flutes and drums.

The castle is located in an isolated area on the outskirts of the village of Santa Marta on a hill overlooking a dark, forbidding mountain lake.

There is a dim flickering firelight emanating from the windows.

29

INT. LA BRUJA'S CASTLE NIGHT

29

The MUSIC is louder in the castle.

CLOSE ON YOUNG GIRL

of about fourteen who is dressed in a lacey white gown that seems appropriate for a first communion or even a wedding. There are tiny flowers woven into her long tresses. She would look like the queen of the May were it not for the fact that her eyes are glazed over as if she were drugged, or in a deep hypnotic trance.

WIDER ANGLE

She is flanked by TWO BARE-CHESTED MEN who are wearing grotesquely primitive animal masks made of leather. On their heads are antlers that look like replicas of the ritual headpieces worn by pre-historic men in their pagan rituals.

ANOTHER ANGLE

As the DRUM pounds a steady beat, the two men escort the young girl into the center of the room.

There is a COVEN of TWELVE DISCIPLES in the room, made up of both men and women, some of whom are wearing some form of pagan ritual costume. Among some of the faces in the coven are several people who live in Santa Marta including CARLOS, the manager of the hotel; PILAR, an attractive dark-haired gypsy woman; and two older WOMEN VILLAGERS. Some disciples are beating drums, while others are playing reed flutes.

The only light in the room is cast by a fire burning in a firepit in the floor of the castle.

The two bare-chested men guide the young girl to a PENTAGRAM that has been drawn on the floor.

ANGLE ON LA BRUJA

An incredibly OLD HAG with shrivelled skin and grey hair. She stands hunched over the pentagram. She supports herself upright with the aid of a massivewooden staff that is crowned with the carved figure of some hideous gargoyle with folded wings and long fangs.

THE YOUNG GIRL

is made to lie down on her back on top of the figure of the pentagram. The back of the girl's head rests

against La Bruja's feet. The young girl's lovely face is perfectly composed.

LA BRUJA

puts down her staff and picks up a wickedly serrated dagger. With her other hand she picks up a live white chicken and holds it up feet first over the body of the young girl.

The drum beat raises to a crescendo as La Bruja begins to MUMBLE INDECIPHERABLE MAGICAL WORDS.

She suddenly SLITS the chicken's throat and swings it back and forth letting the blood pour and splatter over the girl's face and white dress.

LA BRUJA

(chanting)

Camiaich ... Emial ... Macbal ...
Emoii ... Maiphait ... Zacrath ...
Tenda ... Vulamahi!

SERIES OF SHOTS:

1. CLOSE on La Bruja's hideous face.
2. The disciples writhing in orgiastic ecstasy.
3. The headless chicken with wings beating.
4. CLOSE on the serene face of the girl with blood splattering all over it.
5. CLOSE on MARSHA's face, showing intense pleasure. She is one of the disciples and her face can be discerned even though she is wearing a costume.

ANGLE ON LA BRUJA

She hands the body of the dead chicken and the knife to one of her disciples and then slowly sinks to her knees. She bends over, positioning her mouth inches above the girl's face. She purses her lips and then begins inhaling sharply, drawing in air with a SUCKING SOUND.

The girl begins TWITCHING as if an electrical current were being passed through her body.

LA BRUJA places both of her hands on the girl's face. She then reaches over and begins to kiss the girl on the lips.

The girl's body begins bucking and twisting as if she were in the throes of a convulsion. Eventually, the convulsing stops.

29

Continued

29

As the girl's body quiets, the drum beat stops.

CLOSE ON LA BRUJA

as she lifts herself upright. Her features have been completely transformed, she is now young and quite beautiful.

There is a MURMURING of AWE from the disciples as they witness her transformation.

She looks up and smiles victoriously.

ON VITTORIO

who removes his mask and smiles back at LA BRUJA.

LA BRUJA

gestures for VITTORIO to follow her. She then turns and walks into the next room, passing through a curtain which has been hung over a doorway.

VITTORIO and TWO OLD PEASANT WOMEN, who were among the disciples quickly follow LA BRUJA into the next room.

CLOSE ON GIRL'S FACE

It is now hideously shrivelled and brown, like the dried out husk of an ancient mummy.

CUT TO

30

INT. LA BRUJA'S PRIVATE ROOM NIGHT

30

LA BRUJA enters the room followed by VITTORIO and the two women. The two women quickly begin to assist La Bruja in changing her clothes. After they dress her, La Bruja impatiently waves them out of the room. The two old women quickly scurry out.

La Bruja studies her young, voluptuous body in the mirror with obvious satisfaction. She turns to Vittorio, with a triumphant look on her face and opens her arms. Vittorio comes to her and embraces her, kissing her passionately on the neck. She laughs in delight, revelling in the sensation as she digs her fingers into his hair.

LA BRUJA

Do you find me beautiful?

30 Continued

30

VITTORIO

(huskily)

Very beautiful!

La Bruja smiles. She pushes him away from her.

LA BRUJA

Enough for now... Bring me our new daughter.

VITTORIO turns and leaves the room. He returns momentarily with Marsha.

La Bruja holds out her hand. There is a large ring on her finger with a strange design. MARSHA kneels down before her and kisses the ring.

LA BRUJA

Stand up so that I can see you.

As MARSHA stands, La Bruja examines her appreciatively and smiles.

LA BRUJA

(to Vittorio)

Look at her eyes ... She is a huntress ... not like the tame ones we have here ...

La Bruja runs her hand over MARSHA's flanks and down to her hips.

LA BRUJA

Our huntress must bear us many fierce, healthy sons ...

La Bruja unfastens MARSHA's top and sensuously passes her hand over MARSHA's flesh.

LA BRUJA

Does she please you?

VITTORIO

Yes ... very much ...

LA BRUJA

Then you must have her...now!

VITTORIO grabs MARSHA and begins to kiss her passionately, as if finally giving vent to a consuming lust which had been building up inside him. MARSHA responds willingly.

ON LA BRUJA

as she watches VITTORIO and MARSHA lie down on the bed and begin making love. La Bruja slowly and deliberately begins

30 Continued

30

to unfasten her own clothes and lets them drop to the floor.

There is a look of raw carnal lust on her face as she sinks down onto the bed to join VITTORIO and MARSHA.

DISSOLVE TO

THREE WOLVES IN A LOVEMAKING FRENZY

DISSOLVE TO

31 EXT. ROAD IN "DARK COUNTRY" DAY

31

LONG SHOT MOVING AUTOMOBILE

A small European sedan drives through the hilly terrain somewhere in the mountainous regions.

The car passes areas with goats on the side of the road. A peasant in a mule-drawn cart slowly moves off to the side of the road so that the car can get by.

32 INT. AUTOMOBILE SAME TIME

32

MOVING SHOT BEN, JENNY, and ROMO

BEN driving. His big, large-framed body not well suited for the confined interior of the small sedan, and he occasionally shifts around to get comfortable.

ROMO sits in the middle of the back seat. Very straight. His eyes closed. A slight smile on his face as he meditates.

JENNY sits next to BEN poring over a map on her lap. She looks up at the road to check where they are:

JENNY

The roads seem to disappear right off the map. How far since we turned off the main road ...?

BEN

(shifting)

Thirty kilometers ... but it feels more like a hundred and thirty.

JENNY

There should be a turn off around here soon, I hope. Look ...!

ROMO's eyes snap open in the back. Intense, alert. The smile vanished.

The car slows as it approaches the scene of an accident.

CUT

33

EXT. CROWD AT ACCIDENT DAY

33

ANOTHER ANGLE

as the car pulls to a stop along the road near a PRIEST, who looks at them, straining to see if he recognizes them.

JENNY

Do you need any help?

PRIEST

This woman was hit by falling rocks.
We must get her to a doctor quickly ...

BEN gets out of his side, JENNY and ROMO as well.

BEN

Let's get her in the car ...

PRIEST

It is a miracle. You have been
sent by God.

JENNY pushes through the crowd to see a WOMAN MOANING.

JENNY

What's she saying?

PRIEST

(quickly)
Nothing.

The WOMAN continues mumbling, indicates with her head for JENNY to come nearer.

JENNY kneels in close to the woman.

JENNY

She's trying to say something ...

BEN kneels in as well.

BEN

Can you make it out?

We SEE the VILLAGERS start to move away.

JENNY

I can't hear ...

She leans in closer and the WOMAN lunges at her but ROMO plunges his dagger into the WOMAN, who gives a dying WOLF CRY.

CAMERA PULLS BACK TO REVEAL that the VILLAGERS and the PRIEST have disappeared.

33 Continued

33

BEN

(amazed)

Where'd everybody go?

ROMO, cryptic, curt, intense:

ROMO

They are here ... but they are
not here. I will leave you now.
There are things I must do alone.

Without another word he turns and briskly strides away from
them, off the road, as if it were a walk he took every day
of his life.

CUT

33A A DISTANT VILLAGE

33A

On the top of a hill far in the distance there appears
to be a small cluster of buildings.

34 EXT. COUNTRY ROAD DAY

34

BEN and JENNY'S POV of the road as they drive along.

SHOCK CUT

As a bizarre TRAMP steps out in front of the car.

BEN brakes but the car hits the tramp.

JENNY leaps out and is joined by BEN. There is no sign
of the TRAMP. There is blood on the road but no body.

JENNY

(bewildered, frightened)

Where is he?

BEN, looking around, slight irony, remembering ROMO:

BEN

He is here ... but he is not here.

JENNY

Ben, I'm scared.

BEN

Welcome to Transylvania. Let's
go.

They get back into the car and drive off. In the back
of the car we SEE in CLOSE UP dripping BLOOD. A puddle
forms ... the blood getting closer to JENNY's hand.
She feels the warm wetness. She looks at her hand. She
turns around.

SHOCK CUT

34 Continued

34

A GIANT WEREWOLF in the back seat, ROARING towards her.
 BEN turns and fires at the werewolf, killing it instantly.
 The car screeches to a halt near a precipice.

CUT

35 EXT. THE VILLAGE OF SANTA MARTA DAY

35

ESTABLISHING SHOT

A medium-sized village situated in a valley ringed by mountains.

In the central square the townspeople are busy putting the finishing touches on their decorations for the festival which is about to commence. There are banners everywhere and small booths are being set up by vendors to dispense food or to display their wares. A small brass ensemble made up of village musicians are sitting on a small bandstand PRACTISING their tunes for the evening's festivities. Children and dogs scurry about excitedly.

MOVING SHOT - JENNY AND BEN

as they exit their parked car and begin walking down a narrow street which has been blocked to traffic. BEN is carrying their suitcases.

As they approach the exterior of the Hotel Aragon, they pass an old PEASANT WOMAN who is sweeping the entry. She is one of the old women who had been a participant in La Bruja's black ritual.

CUT TO

36 INT. LOBBY OF HOTEL ARAGON SAME TIME

36

ON CARLOS behind the tiny reception desk, a newspaper spread out in front of him. Overhead, a naked light bulb. He looks up as BEN and JENNY enter, folding up his newspaper. Picks up a bell and rings it, as he turns the register to them.

CARLOS

Good afternoon. A lovely room for the lady and gentleman ...?

BEN

• Two rooms.

36 Continued

36

CARLOS

(polite)

Of course.

JENNY

One room will do.

CARLOS

(knowing smile)

Of course.

BEN stares at JENNY, who ignores him, and signs the register.

JENNY

We're supposed to meet a friend of ours. You haven't seen a stranger in town, have you?

CARLOS

Stranger? What does he look like?

BEN

Never mind. If you saw him, you wouldn't be asking that question.

CARLOS hands the key to TONIO.

CARLOS

204. My nephew will show you to your room.

ON CARLOS

as he watches his guests being led to their room. There is a strange intensity in his eyes.

37 INT. SECOND FLOOR CORRIDOR OF HOTEL SAME TIME

37

TONIO carries the luggage as he leads BEN and JENNY to their room. TONIO stops in front of Room 204 and opens the door. He walks in ahead of them. BEN and JENNY look at one another, shrug and follow him in.

38 INT. ROOM IN HOTEL

38

TONIO turns on the lights and walks over to the window. Sets down the luggage and opens the shutters. Stands waiting for his tip. BEN hands him some money.

BEN

Thanks.

TONIO pauses for a moment at the door.

TONIO

For very little money, I am
excellent guide ...

BEN

Maybe later.

TONIO exits. BEN closes the door.

BEN (Cont)

What now?

JENNY unbuttoning her blouse and removing it.

JENNY

I think we could both do with a
rest.

BEN, watching her, playing it cool.

BEN

There's only one bed.

JENNY slips out of her skirt.

JENNY

That will do.

BEN

I toss and turn a lot.

JENNY comes over and puts her arms around BEN, smiles
seductively, and kisses him lightly, repeatedly, as she
speaks:

JENNY

I don't mind. I don't care if you
whistle through your nose. I am
not going to be left alone for one
second in this country.

BEN kisses her lightly and repeatedly as he speaks:

BEN

I see. And I thought it was the
way I wiggled my ears made me so
attractive.

JENNY

(kissing)

Maybe it is.

38 Continued

38

BEN

(kissing)

The thing is ... I'd like to be
loved for myself ... not as a
werewolf repellent.

JENNY

(kissing)

If I were you, I'd take my loving
any way I could get it.

BEN unbuttoning his shirt and taking it off.

BEN

Would you?

JENNY

I certainly would.

Removing his pants.

BEN

So ... mine is not to wonder why?

JENNY

(smiling, seductive)

That's right. Yours is but to do
or ...

Suddenly realizes what she was about to say. Gives way
to her fear. Embraces BEN tightly.

JENNY (Cont)

Oh, Ben ... I'm so scared ... I
don't want to die ...

BEN, holds her right, comforting, carries her over towards
the bed.

BEN

Easy ... easy, kid ... I won't let
anything happen to you ...

JENNY

Love me, Ben, love me ...

CUT

39 OMIT

39

39A EXT. VILLAGE SQUARE DAY

39A

ANGLE ON VITTORIO

who is standing by a wooden dance platform that has been
placed on the ground. He is dressed in a tight-fitting

39A Continued

39A

black suit customary with gypsy guitarists. Standing next to him is a MALE DANCER, dressed much like VITTORIO, and a reddish-haired beauty named PILAR, who is also a dancer and VITTORIO's current lover. She is wearing a black dress and has combs in her hair.

VITTORIO turns and looks up at JENNY's room as if he could sense what is happening.

39B BACK TO SCENE IN HOTEL ROOM ON JENNY AND BEN MAKING LOVE 39B

CUT TO

40 EXT. PLAZA IN FRONT OF VILLAGE CHURCH DAY 40
A CLOCK STRIKES SEVEN

BEN and JENNY walk across the plaza toward the old village church.

41 INT. CORRIDOR OF HOTEL DAY 41

CLOSE ON CARLOS who is standing at a window on the third floor looking down at the plaza.

41A CARLOS'S P.O.V. THROUGH WINDOW 41A

HIGH ANGLE on BEN and JENNY walking toward the front door of the village church.

41B BACK TO SCENE 41B

CARLOS turns and walks to a door with the number 311 on it. He takes out a key and lets himself in, closing the door behind him.

CUT TO

42 INT. VILLAGE CHURCH DAY 42

There are a few old women with black lace mantillas over their heads devoutly saying their prayers.

BEN and JENNY stand by rows of flickering candles as JENNY lights one to the statue of the Madonna nearby. FATHER MATTEO approaches them. Blesses himself in front of the Madonna.

FR. MATTEO

Romo is waiting for you.

42 Continued

42

BEN
(surprised)
Romo?

FR. MATTEO
Come with me.

He leads them to the back of the church.

CUT

42A INT. CHURCH STEPS

42A

JENNY and BEN follow FR. MATTEO up a long flight of steps that lead up the bell tower.

CUT

42AA INT. BELL TOWER OF CHURCH DAY

42AA

ROMO is seated on the floor of the bell tower with two men, RUDOLPHO and JUAN. Another man, EMILIANO, the dwarf, is perched on a beam peering down at the plaza through an opening in the wall of the tower.

ROMO, who has several old books open in front of him on the floor, looks up at BEN and JENNY as they enter with FR MATTEO.

ROMO
Hello, again. Were they followed?

EMILIANO
Yes.

JENNY
Followed?

FR. MATTEO
There are many in this village who have secretly joined with the forces of evil ...

ROMO gets up and indicates the MEN.

ROMO
These men have sworn to fight La Bruja. Emiliano lost his only brother ... Rudolpho his daughter ... Juan's wife was killed last summer ...

ROMO takes out copies of MARSHA's photographs and passes them out.

42AA Continued

42AA

ROMO

This is the woman we are looking
for ... who will lead us to La
Bruja.

BEN

Where do we start looking for her?

42B ROMO points down to the plaza through the aperture in the 42B
wall.

42C

ROMO

Right here ... eventually every-
one passes through this plaza....
it's just a matter of time.

42C

JENNY

What if she's hiding?

ROMO shakes his head.

ROMO

She has no reason to hide ...
she feels safe among her own
kind ... We will find her ...
and then we'll find La Bruja.

BEN

(loading gun)

I hope I find her first.

ROMO

No. Leave that to me ... For
now, I want you to act like
tourists ... enjoy the festival
but keep your eyes open ... we'll
draw less attention if we circulate
separately.

JENNY

How do we keep in touch with
one another?

ROMO

Juan and Rudolfo have set up
a puppet booth in the plaza ...
you can get word to me through
them ... or through Father Matteo.

BEN

What about you ... what are you
going to do?

ROMO

Emiliano and I will stay here
and keep our vigil ...

42B Continued

42B

BEN

(dissatisfied)

There must be something more
that we can do besides sitting
around, waiting.

ROMO

Patience, my friend ... all in
good time.

BEN

Yeah, well I never much was one
for patience ... I think I'll
take a look around.

He turns and starts to leave.

ROMO

Wait a moment.

ROMO takes out two holy medals on chains. He slips one
over JENNY's head.

ROMO

Wear these ... even if you do not
believe, humor me ... it will
make me feel more secure.

He holds out the other medal to BEN. BEN hesitates for
a long moment and then almost reluctantly takes it. He
starts walking down the steps with JENNY. ROMO turns to
EMILIANO.

ROMO

Follow them ...

EMILIANO nods and follows them down the steps. ROMO
turns and looks down at the plaza.

42D ROMO'S POV OVERHEAD SHOT

42D

As BEN and JENNY walk across the plaza to the hotel.

43 EXT. TOWN SQUARE NIGHT

43

ESTABLISHING SHOT THE TOWN FESTIVAL

The SWIRL of COLORS, NOISE and EXCITEMENT of a town festival
in full swing. Many of the villagers are dressed in
elaborate costumes and bizarre masks.

There are FIREWORKS going off in the background, and the
SHRILL PIERCING SOUND of rockets.

MOVING SHOT BEN, JENNY AND TONIO

as they make their way through the press of the celebrating
crowd with TONIO pointing out attractions like a good tour
guide.

43

Continued

43

At every turn there are strolling MUSICIANS or JUGGLERS who are vying for the crowd's attention.

A SCANTILY CLAD WOMAN who is definitely over-ripe is wiggling on a platform doing an amateurish belly dance for a jeering crowd.

A performer twirls FLAMING BATONS in the air and then swallows the flames as the onlookers GASP in amazement and APPLAUD.

There are booths with vendors selling food and trinkets. In one booth we see the face of an OLD PEASANT WOMAN who was a member of La Bruja's coven.

They pass the small town hall which is ablaze with light. LOUD MUSIC, which is out-of-date American rock and roll, pours out through an open door. Through the opening we SEE that the room is packed with dancing teenagers.

BEN, JENNY and TONIO stop in front of a small booth where a puppet show is being staged. CHILDREN wearing an assortment of homemade costumes are jammed in front of the stage watching in rapt attention.

CLOSE ON PUPPET STAGE

A wolf puppet, crudely disguised with a sheep's wig, is trying to entice a golden-tressed girl puppet. The wolf puppet's voice is a sweet falsetto.

WOLF PUPPET

Come with me for a walk, my
sweet one.

ANGLE ON CHILDREN IN AUDIENCE

They are totally absorbed in the drama. They frantically point at the wolf puppet and scream warnings to the girl puppet.

CHILDRENS' VOICES

No! No! ... Wolf! ... Wolf!

CLOSE ON PUPPET STAGE

The girl puppet turns and faces the audience.

GIRL PUPPET

Wolf? ... Where's the Wolf?

The wolf puppet throws off its flimsy disguise. It shouts out in a terrifying BASSO voice.

WOLF PUPPET

Here!

43

Continued

43

He begins chasing the GIRL PUPPET across the stage as she SCREAMS.

GIRL PUPPET

Help me ... oh, help!

The children SQUEAL in delicious terror at her plight.

ON JENNY AND BEN

who stand in the crowd watching the show. JENNY and BEN are not overly amused by the subject matter of the performance.

JENNY turns around quickly and sees:

TONIO

(smiling)

Very charming ... The wolf in sheep's clothing ...

JENNY

(insincerely)

... Very.

They move away from the puppet show as the wolf puppet turns to the audience and emits a HOWL.

The children all respond.

CUT TO

ANOTHER PART OF THE PLAZA GYPSY SHOW

A small crowd has gathered around the platform to watch the dancers and musicians.

ANOTHER ANGLE

VITTORIO stands off to the side of the performer's platform talking to MARSHA..

CUT TO

ON JENNY AND BEN

JENNY

... What are you looking at?

ON BEN

who is watching VITTORIO, across the way.

43

Continued

43

BEN'S P.O.V.

VITTORIO is standing in the middle of a crowd of people talking to MARSHA, who is partially blocked. BEN gets a GLIMPSE of her face as she moves. They turn and slowly start to walk away.

BACK TO SCENE BEN'S REACTION

as he recognizes MARSHA.

JENNY

What's the matter?

BEN

Nothing ...

(indicates gypsy
dancers)

They're great, aren't they.

ON JENNY

as she turns and watches a couple of gypsy dancers who are now performing on stage.

ANOTHER ANGLE ON BEN

as he moves off and makes his way over to TONIO who is talking to a YOUNG GIRL in the crowd. The young girl is shaking her head and tittering as TONIO presses his cause. BEN never takes his eyes off VITTORIO and MARSHA.

BEN

(hands Tonio money)
Tonio, there's something I've
got to do ... alone ... under-
stand? I want you to keep
Miss Templeton occupied while I'm
gone.

TONIO

Thank you.

(beat; then smiles)

Ah, of course ... You can trust
me ... I am the soul of discretion ...
guaranteed.

BEN nods and abruptly moves away in pursuit of VITTORIO and MARSHA.

TONIO

(to himself)

From this moment on, do not
worry about Miss Templeton ...
I will take care of her.

ON JENNY

who turns, looking for BEN. TONIO moves over to her.

JENNY

Where's Ben?

TONIO

He went back to the hotel for
a moment. He said he would
meet us at the gypsy camp.

JENNY

What?

TONIO takes her by the elbow and steers her through her
crowd before she can protest.

TONIO

Stay close ... it is a long walk
and I would not want you to get
lost.

ANOTHER PART OF THE PLAZA

INTERCUT - VITTORIO AND MARSHA/BEN

MOVING THROUGH THE CROWD

BEN discreetly follows VITTORIO and MARSHA as they
stroll together through the playful crowd, observing the
festivities.

BEN stops next to a booth where the vendor is selling
candy and partially conceals himself.

BEN'S P.O.V.

VITTORIO and MARSHA are slowly ambling past the puppet
booth. They stop to watch the show.

43 Continued

43

BACK TO SCENE ON ROMO

who is standing some distance away observing MARSHA and VITTORIO.

ANOTHER ANGLE ON VITTORIO AND MARSHA

Still watching the puppet show. They are joined by CARLOS. He leans over and says something into VITTORIO's ear, gesturing in ROMO's direction. CARLOS then walks away.

VITTORIO and MARSHA turn and openly look in ROMO's direction. VITTORIO bows slightly in a mocking acknowledgement of ROMO's presence. A thin, contemptuous smile curling on his lips.

MARSHA, on the other hand, glares at ROMO with a murderous intensity.

They turn and quickly move down a side street melting into the crowd.

ANOTHER ANGLE ON BEN

who moves out from his hiding place and follows them.

ANGEL ON EMILIANO

who materializes from the crowd and continues trailing BEN. As he passes in front of ROMO he stops for a moment.

EMILIANO

It was the woman we are looking for?

ROMO

It is her, alright. But watch yourself. She is as deadly as the black widow spider.

EMILIANO nods then scurries off after them as quickly as his little legs can carry him.

CUT TO

44 EXT. LA BRUJA'S CASTLE NIGHT

44

On an isolated bluff overlooking the far end of the lake is La Bruja's castle.

44A INTERCUT - VITTORIO AND MARSHA/BEN - MOVING SHOT

44A

as they all make their way up toward la Bruja's castle, climbing up a steep grade through the trees and boulders.

BEN stealthily follows them making use of the natural cover with all the skill of an experienced outdoorsman.

ON BEN

crouching behind a boulder. He is just about to move forward when he HEARS a RUSTLING SOUND behind him and spins around.

WIDER ANGLE - TO INCLUDE EMILIANO

who scrambles up to him and flattens himself against boulder.

BEN

(surprised)

What are you doing here?

EMILIANO puts his finger to his lips to indicate silence and then points in the direction of La Bruja's castle. Ben turns and looks.

BEN'S P.O.V.

VITTORIO and MARSHA stop. VITTORIO puts his fingers to his mouth and makes a STRANGE SOUND that is a cross between a WHISTLE and a YODEL. It is a secret language that the mountaineers have developed to communicate over long distances.

ANGLE ON SENTRY

who unexpectedly pops up from behind a boulder, carrying a rifle in his hands. He is a large, brutish looking peasant with long tangled hair who is dressed in a crudely sewn sheepskin jacket. He waves VITTORIO and MARSHA forward.

VITTORIO and MARSHA continue up toward the castle as the sentry once again quietly resumes his hidden post.

BACK TO SCENE - BEN AND EMILIANO

BEN

Thanks.

44 A Continued

44 A

EMILIANO nods. He takes out a piece of wax and breaks it into pieces forming four ear plugs. He hands two of them to BEN.

EMILIANO

Put them in your ears.

BEN

What for?

EMILIANO

The wax from the blessed candle
will protect you from her magic ...

EMILIANO puts two wax plugs into his own ears.

BEN shakes his head still puzzled, but gives in and inserts the ear plugs.

EMILIANO seems satisfied. He pulls out two sharp knives from his belt and then gestures for BEN to stay put.

EMILIANO

Stay here ...

The little man turns and snakes off into the shadows on his stomach.

BEN

Where are you going?

ANGLE ON SENTRY

as he stoically mans his post. His alert eyes fixed on the trail leading to La Bruja's castle.

ANGLE ON EMILIANO

as he quietly creeps up on the SENTRY. He picks up a rock and tosses it on the other side of the SENTRY.

There is a SOUND of the rock as it CLATTERS against the ground.

ON SENTRY

as he quickly reacts to the sound. He springs to his feet with his rifle in readiness. As he turns full circle toward where EMILIANO is crouching, A TITANIUM KNIFE HURTTLES out of the darkness and strikes him in the chest. The SENTRY GASPS in shock, but before he can cry out, a SECOND TITANIUM KNIFE pierces his throat.

The SENTRY falls over onto the ground, dead.

44A Continued

44.

ANGLE ON EMILIANO

as he rushes up to the SENTRY and pulls the two knives free. He climbs up onto a boulder and waves his arm for BEN to follow.

ON BEN - MOVING SHOT

BEN gets up and jogs up the hill toward EMILIANO. When he reaches EMILIANO, the DWARF turns and acrobatically jumps off the boulder sprinting off toward the castle the moment he hits the ground. BEN takes a gulp of air and doggedly follows, trying to keep up with the gritty little man.

CUT TO

45 EXT/INT. LA BRUJA'S CASTLE NIGHT

45

LA BRUJA is seated on a large throne in front of a crude fire pit. Her eyes are abnormally bright, as if she were in a hallucinatory trance.

45A VITTORIO AND MARSHA

45A

enter the castle and quietly sit down on a bench across from her.

45B ANGLE ON EMILIANO AND BEN

45B

crawling up to a window outside the castle. EMILIANO climbs up part of the rock wall and peers in through the window. He removes the wax plugs from his ears.

45C EMILIANO'S POV - THROUGH WINDOW

45C

We SEE VITTORIO, MARSHA, and LA BRUJA sitting around the fire. LA BRUJA begins speaking without looking up from the flames.

LA BRUJA
(matter-of-factly)

Romo.

Beat.

You are certain it is him?

VITTORIO

(nods)

There is no doubt. He is in the village.

ANGLE ON LA BRUJA.

Nods her head as if she knew it all along.

45C Continued

45C

LA BRUJA

I've been expecting him for a
long time ... he circles me
like an avenging angel of death.

MARSHA

You know him then?

LA BRUJA smiles wickedly.

LA BRUJA

He is my brother ... and he lusts
to destroy me. But I will destroy
him!

MARSHA

(intense)

Let me kill him!

LA BRUJA

(smiles)

Thank you. But this time we must
take no chances ... make no
mistakes ... we must make certain
of his death by luring him to
where our power is greatest.

Suddenly, LA BRUJA stands up, looking directly at EMILIANO.
She gives a terrifying SNARL.

REVERSE ANGLE LA BRUJA'S POV OF EMILIANO

EMILIANO's face registers fear as he realizes he's been
seen. He quickly ducks out of view.

45D BACK TO SCENE - ON EMILIANO

45D

as he drops to his feet next to BEN. In the process
he loses his ear plugs. He fumbles around frantically
trying to find them, then gives up.

BEN

Is she here?

EMILIANO

We must find Romo. Quickly.

Emiliano bolts away from the castle as fast as he can.
BEN sprints after him.

45E ANGLE ON CASTLE DOOR

45E

as it CRASHES OPEN. VITTORIO and MARSHA emerge, already
as wolves. They SNARL FEROCIOUSLY then plunge after
their prey.

45F ON LA BRUJA

45F

who stands over the fire pit thrusting the tip of her staff into the flames as she repeats the words of some diabolical incantation.

The flames begin to leap up and ROAR as she practices her black magic. Her voice progressively grows deeper and more resonant with each syllable of the chant until by the end the SOUND REVERBERATES and FILLS the night with a FRIGHTENING INTENSITY.

LA BRUJA

Shathon al Malathon ... Shathon al
Geburah ... Shathon al Zabathon ...
Zabathon! ... ZABATHON!

CUT TO

46 EXT. COUNTRYSIDE NEAR LA BRUJA'S CASTLE NIGHT

46

MOVING SHOT - ON BEN AND EMILIANO RUNNING

EMILIANO grabs onto a tree for a moment to get his wind. BEN catches up to him, he's also breathing heavily.

There is the SOUND of a savage beast's HOWLING. EMILIANO gestures frantically for them to split up.

EMILIANO

... tell Romo we have found La
Bruja. Go quickly!

BEN

O.K., O.K. ...

BEN sprints off down the hill in the direction EMILIANO indicated, while EMILIANO turns and moves off in another direction.

INTERCUT - MOVING SHOTS - EMILIANO/BEN RUNNING

Both are running at full tilt, crashing through the underbrush and leaping over obstacles.

The DEEP RUMBLING SOUND of LA BRUJA's INCANTATION begins to grow ever louder, filling the night as if it were coming from all directions at once.

LA BRUJA (O.S.)

NA THON! ... NA THON! ... NA THON!

ON EMILIANO

46 Continued

46

who presses his hands against his ears as he runs, trying to block out the sound of LA BRUJA's chant which grows ever louder and ever more painful.

He stumbles into a tree, his face contorted with agony from the sound in his head.

RAPID PAN - TO LA BRUJA

who is standing close by in the woods repeating the chant.

LA BRUJA
NA THON! ... NA THON! ... NA THON!

CLOSE ON EMILIANO

There is a look of raw terror on his face. He pushes off and resumes running away from the witch.

CUT TO

ANOTHER PART OF WOODS

MOVING SHOT - ON BEN

Running downhill, zig-zagging through the trees.

The only thing we can HEAR is the SOUND of his running feet and his LABORED BREATHING. We do not hear LA BRUJA's chant because BEN is wearing his ear plugs.

BEN stops for a moment, his chest heaving from the exertion. He removes one of his ear plugs.

The silence is SUDDENLY SHATTERED with the LOUD BOOMING SOUND of LA BRUJA's magical curse.

BEN winces from the intense pain and quickly replaces the wax plug. He looks back in the direction that he just came from.

BEN'S P.O.V.

Two dark forms are rapidly gaining on him.

BACK TO SCENE - MOVING SHOT

As BEN dashes off as fast as he can run, CRASHING through foliage and branches as he frantically tries to escape the pursuing werewolves.

CUT TO

SOMEWHERE IN THE WOODS - MOVING SHOT - ON EMILIANO

He appears totally exhausted. He staggers and stumbles as he valiantly keeps trying to distance himself from the effect of La Bruja's magic. His face is twisted into a painful grimace.

He suddenly FREEZES in his tracks.

SMASH CUT TO

LA BRUJA

Standing in his path. Her eyes seem to glow with an infernal light as she continues intoning her relentless DEAFENING CURSE.

LA BRUJA

NA THON! ... NA THON! ... NA THON!

CLOSE ON EMILIANO

as he sags back against a tree stump. Blood trickles out from his nose and ears. His head begins to PULSATE and BULGE OUT in spots, as if his skull were elastic and some enormous pressure was pushing it out from the inside.

Blood is now running freely from his nose, and begins squirting through the fingers of his hands which he has tightly clamped over his ears.

Arteries and veins bulge out on his temples and forehead, and his eyes begin to bug out grotesquely from the unbelievable internal pressure being caused by the sound.

Finally, EMILIANO SCREAMS from the unendurable agony as the magical SOUNDS build to such an internal pressure that his eyes literally EXPLODE OUT. A geyser of blood and brain tissue sprays out violently from his empty eye sockets, his nose and his ears.

The MAGICAL CHANT abruptly STOPS. There is complete silence.

ON LA BRUJA

as she slowly walks over to EMILIANO's body and looks down at him. She pours the oily contents of a vial onto his corpse and then bends down and WHISPERS something HOARSE AND INDECIPHERABLE into his ear.

CUT TO

47 EXT. ROAD ON OUTSKIRTS OF TOWN SAME TIME 47

BEN, covered with grime and sweat, staggers out of the woods onto a road at the periphery of the village.

CUT TO

WEREWOLF'S P.O.V.

from the edge of the woods, watching BEN as he runs down the road into the village.

PANNING SHOT - WOLF'S ANGLE OF VISION

as the wolf rapidly turns and races back into the protective cover of the dark woods.

CUT TO

47A SOMEWHERE IN THE WOODS - MOVING SHOT 47A

ON JENNY AND TONIO WALKING

JENNY

(suspiciously)

You sure this is the right way?

TONIO

(nodding)

We will turn soon.

He stops, leans against the tree. Lights a cigarette.

JENNY

(nervously)

I think we should hurry.

TONIO smiles, exhales.

TONIO

There is no rush. Why did you come to our village anyway?

JENNY

To see the sights. I want to go now.

TONIO smiles. And begins to walk.

TONIO

Hokay, pretty lady.

They walk. He points up at the moon which is visible through the treetops.

TONIO

Look ... a lover's moon.

She nods, trying to ignore him. He smiles at her and licks his lips.

47A Continued

47A

TONIO
Strange ... I suddenly feel
... hungry ...

SUDDENLY, a RUSTLING SOUND in the nearby bushes.
JENNY jumps.

JENNY
What was that.

TONIO places his hands on her arms.

TONIO
The pretty lady is afraid of a
little wind?

He pulls her forcefully to him. She fights him.

JENNY
(struggling)
What are you doing?

TONIO
I want to make love to you.

JENNY manages to push him off. She glares at him.

JENNY
Back off, buster, or my boyfriend
will ...

TONIO cuts her off with a SNARL.

JENNY
Oh ... God ... no!

JENNY starts running. TONIO after her.

MOVING SHOT - ON JENNY

As she runs through the woods pursued by TONIO

ANOTHER ANGLE

as TONIO catches up and grabs her. They struggle and he
tears at her blouse.

JENNY
Bastard! Let go of me! Help!

She knees him in the groin. TONIO groans in pain and anger.

TONIO
Bitch! You die!

47A Continued

47A

He slaps her forcefully and knocks her to the ground. She sprawls almost unconscious. TONIO smiles and looks down at her.

TONIO

But not before you taste the
pleasure of loving a werewolf ...

He straddles her and begins to fumble with her clothing, trying to undress her.

SUDDENLY A WEREWOLF'S HAND

GRABS TONIO and YANKS him back off JENNY sending him SPRAWLING back onto the ground.

BEAST'S P.O.V. - RAPIDLY CLOSING ON TONIO

whose eyes are round with fear. He tries to scramble away on his back as his eyes are riveted on the approaching monster.

TONIO

No! ...

As he tries to cover his face with his arms there is a FIERCE ROARING as the beast begins MAULING HIM. The SOUNDS of TONIO'S AGONIZED SCREAMS are brief.

THE CAMERA PANS as the beast turns its attention to JENNY and begins moving toward her prostrate body.

LA BRUJA (O.S.)

No! ... Not now ...

BACK TO SCENE - ANGLE ON LA BRUJA

who walks up to JENNY and bends down over her ripping the chain with the holy medal from her neck.

LA BRUJA

She is our bait ... for Romo.

HOLD on LA BRUJA's evil face for a BEAT then

DISSOLVE TO

48 EXT. TOWN PLAZA THE FESTIVAL NIGHT

48

ANGLE ON

A group of BOISTEROUS CHILDREN all dressed in costumes and wearing masks who are playfully dancing around TWO ADULTS dressed as pied pipers. One of the adults is playing a flute, the other is striking a tambourine, they are leading the laughing children in a mock procession.

48 Continued

48

ANOTHER ANGLE FEATURING ROMO

who is standing near the puppet booth talking to Rudolfo. They both turn as they HEAR the sound of the flute and tambourine.

As the procession passes ROMO, the children snake around him laughing and dancing.

ROMO suddenly notices one CHILD, wearing a particular mask.

ROMO'S POV ZOOM IN

on child's neck. Around it is the holy medal and chain ROMO gave to JENNY.

BACK ON ROMO

ROMO reaches over and grabs hold of the medal and chain.

ROMO

Where did you get this?

ANGLE ON CHILD

Who jerks away, the chain snaps, leaving the medal and chain in ROMO's hands. CHILD runs and disappears into the crowd.

ROMO

Wait! I must talk to you!

ROMO after him.

INTERCUT CHILD/ROMO

MOVING SHOT. The CHILD apprehensively looks back over its shoulder and then rushes away.

ROMO pursues the CHILD through the milling crowd.

49 EXT. PLAZA PUPPET BOOTH NIGHT

49

FEATURING BEN

as he arrives at the booth and goes up to Rudolfo.

BEN

Where's Romo?

RUDOLFO points off in the direction that Romo just left.

RUDOLFO

He just left a moment ago ...

49 Continued

49

BEN

Round up Juan and the priest ...
we'll meet you at the church.

BEN turns and rushes off after ROMO.

INTERCUT SERIES OF SHOTS MOVING THROUGH THE CROWD

of ROMO pursuing the CHILD and being, in turn, followed by BEN.

FEATURING CHILD

who finally stops at the doorway to an old building and looks back.

CHILD'S P.O.V. ON ROMO

who is rapidly closing in on the child. ROMO waves his hand.

ROMO

Wait! ... I want to talk to you!

BACK TO SCENE

The CHILD quickly ducks through the doorway into the building. ROMO runs up to the door and follows the CHILD inside.

ANGLE ON BEN

who weaves his way through the crowd as quickly as he can manage toward the front of the building.

CUT TO

50 INT. OLD BUILDING NIGHT

50

ON CHILD

as he runs up a flight of stairs and disappears into the darkness.

MOVING WITH ROMO

as he follows the CHILD up the stairs to the second floor landing. When ROMO reaches the landing he stops and peers down the dim empty corridor.

We HEAR THE SOUND OF FEET scampering up some more stairs above him.

ROMO turns and begins climbing up the steps to the next landing.

CUT TO

51 INT. ENTRY OF BUILDING

51

ON BEN

who enters, looks around, then slowly begins climbing the stairs.

52 INT. UPPER FLOOR OF BUILDING

52

ON ROMO

as he reaches the uppermost floor of the building. The child's mask is lying discarded on the floor.

ROMO stops and peers down the dim hall. We HEAR A CHILD's soft FRIGHTENED WHIMPERING.

ROMO'S P.O.V. HALLWAY

At the far end of the hall the child is curled up with its face to the wall, crying. The only illumination in the hallway comes from the festival lights which dimly pour in through a large window.

BACK TO SCENE

MOVING WITH ROMO

as he slowly walks toward the CHILD speaking in a reassuring tone of voice.

ROMO

Don't be frightened ... I just want to ask you a question ...

He stops a short distance from the huddling child. He holds out the holy medal with one hand and touches the child's shoulder with the other.

ROMO

Where did you get this medal?

SUDDENLY the child turns around.

CLOSE ON EMILIANO'S HIDEOUS FACE

Blood smeared, ghoulishly grey, with raw gaping cavities where his eyes should be. The dead dwarf has been transformed by La Bruja's evil magic into a MURDEROUS ZOMBIE.

SCREAMING INHUMANLY, EMILIANO springs to his feet, SLASHING WILDLY AT ROMO with a knife.

ANOTHER ANGLE

ROMO staggers back in shock as EMILIANO's sharp knife cuts deeply into his arm.

52 Continued

52

EMILIANO THRASHES WILDLY back and forth across the hall, HACKING FURIOUSLY with his lethal blade and SCREAMING like a crazed animal.

ROMO tries to fend off the savage attack as best he can, but EMILIANO presses him relentlessly.

ON BEN

who vaults up the last few steps into the hallway. BEN instantly sizes up the situation and rushes EMILIANO. He blocks a wild thrust and KICKS EMILIANO, knocking the little man back.

With inhuman strength and dexterity, EMILIANO goes into a backward tumble and springs back to his feet. With a BLOOD CURDLING SHRIEK, EMILIANO does an acrobatic forward vault straight at BEN. As he lands, he begins to swing his blade in sweeping criss-cross patterns, SLICING the air and just narrowly missing BEN who dodges out of the way as he backs up.

BEN finally seizes an opening and blocks a swing. He grabs EMILIANO by his hair, and somersaults backward with a perfectly executed judo throw, pitching EMILIANO into the air with his feet.

EMILIANO is flung back, head over heels, and CRASHES through the window. He SCREAMS as he falls three stories to his death.

CUT TO

53 EXT. DESERTED ALLEY BEHIND BUILDING NIGHT 53

EMILIANO'S TWITCHING BODY is gruesomely IMPALED on the spikes of an iron fence.

CUT TO

54 INT. HALLWAY OF BUILDING 54

ON BEN

as he slowly gets to his feet and checks on ROMO who is leaning against the wall holding his bleeding arm.

BEN

You O.K.?

ROMO nods.

ROMO

It's not bad ...

BEN

We've got to stop the bleeding.

54 Continued

54

BEN rips off a piece of the curtain and ties it around ROMO's arm.

ROMO

It was La Bruja ... not Emiliano.

BEN nods.

BEN

La Bruja's castle ... I found it.

ROMO looks at him with a face filled with anguish. He hands Jenny's chain and holy medal to Ben.

ROMO

They have Jenny ... we must hurry.

SHOCK CUT TO

BEN'S AGONIZED FACE

DISSOLVE TO

55 INT. VILLAGE CHURCH NIGHT

55

CLOSE ON AGONIZED FACE OF A CRUCIFIED CHRIST

A STATUE OF CHRIST on the cross hangs over the interior of the dimly lit church. The statue is almost lurid in the explicit detail of the crown of thorns and the blood streaming from his brow.

ESTABLISHING SHOT

The church is deserted. There are hundreds of small votive candles casting their flickering light in the gloomy darkness.

The SOUND of MUSIC from the festival outside seeps into the church.

ANOTHER ANGLE

ON ROMO AND BEN

as they enter the back of the church. BEN follows ROMO to the front of the church. As they pass the altar, ROMO genuflects and makes the sign of the cross. He leads BEN into the sacristy, a small room off to the side of the altar where the priest customarily puts on his vestments for the service of the Mass.

56 INT. SACRISTY OF CHURCH

56

In the sacristy FATHER MATTEO, RUDOLFO and JUAN are kneeling together in silent prayer.

ANGLE ON ROMO AND BEN

as they enter the room. The men look up. FATHER MATTEO is the first to notice ROMO's wound.

FR MATTEO

What happened?

ROMO

La Bruja killed Emiliano and sent his effigy to attack me ...

The men take the news grimly.

ROMO

We must go to the castle tonight ...
We need all the help possible.

He searches the faces of the men.

FATHER MATTEO turns to a cupboard and removes a small bundle which is neatly wrapped in white linen. He reverently places the bundle on the table.

ROMO unwraps the white linen and takes out the contents item by item.

BEN

What's that?

ROMO

Our weapons.

He places a bottle of clear oil on the table.

ROMO

Chrism ... the consecrated oil.

He takes two candles and lays them next to the bottle of oil.

ROMO

The wax of the blessed candles
to protect us from her curses ...

Finally he removes a long titanium spike with a sharpened end.

ROMO

A titanium spike made from a chalice
that has held the consecrated blood
of Christ.

56 Continued

56

He holds it up like a dagger, looking at it intensely.

ROMO

We must plunge this deep into her
evil heart.

ON BEN

who sceptically inspects Romo's mystic arsenal.

BEN

Don't you have any more conventional
weapons.

ROMO

Yes ...

ON JUAN

who holds out a large, wicked looking machete with a titanium
blade.

ROMO

(smiling)

Juan has made a titanium machete.

ON FATHER MATTEO

who holds up a heavy titanium-headed axe for BEN to see.
He then lifts up what looks like a fire extinguisher.

ROMO

Holy Water.

ANGLE ON BEN

who shakes his head in disbelief.

BEN

Is that it?

JUAN puts a sawed-off shotgun, two boxes of cartridges and a
titanium hunting knife on the table.

ROMO

They were Emiliano's weapons ...
We had special shells made ...
filled with titanium pellets.

BEN picks up the shotgun and slips the knife in his belt.

CUT TO

57 INT. LA BRUJA'S CASTLE NIGHT

57

There is a great bonfire burning. The BLACK SABBATH
revelries are in full progress. There is an INFERNAL MUSIC
which seems to fill the night air.

LA BRUJA'S DISCIPLES are drinking and dancing deliriously around the flames. They are all wearing HIDEOUS PAGAN COSTUMES and are in various stages of undress.

ANGLE ON

A DIABOLICAL ALTAR with the head of the HORNEED GOD prominent over it. A SLAUGHTERED LAMB has been split open and is hanging upside down, crucified on a large wooden cross.

ANGLE ON LA BRUJA

She is wearing a long crimson robe with a hood and is sitting on a throne which is set on a raised platform. She is presiding over the festivities.

LONG SHOT ACROSS FLAMES

We can barely make out the forms of couples orgiastically copulating.

CUT TO

58 INT. DESERTED DUNGEON IN CASTLE NIGHT

58

ON JENNY

who is tied to a post, she struggles hopelessly against the ropes which securely bind.

ANOTHER ANGLE

The FIGURES OF TWO MEN wearing goat masks appear at the open door, silhouetted by the firelight behind them. One man is carrying a bowl filled with lamb's blood. The other man is holding a flaming torch. They both approach JENNY.

The man with the torch PLUNGES it into the lamb's blood, which hisses and steams as the flames are extinguished.

The man with the bowl speaks to JENNY. We can now tell from his voice that this is VITTORIO.

VITTORIO

I now annoint you with the blood
of the lamb.

He holds the bowl over her hand and pours the blood over her. He slowly runs his hands over her body, fondling her breasts and sides.

VITTORIO

Later ... I will come back and make
you one of ours ... you will know
pleasure such as you have never
imagined exists.

The two men turn and leave the room.

58 Continued

58

CLOSE ON JENNY

A look of terror on her face.

CUT TO

60 INT. CASTLE NIGHT

60

One of La Bruja's disciples comes running out of the darkness and comes up to her. He says something to her. She stands up, pounding her staff against the platform.

All of her followers stop their revelry and gather in front of her. They take off their masks.

LA BRUJA

Our enemies approach us ... Go,
my children ... Destroy them ...
Destroy them!

60A SERIES OF CLOSE ANGLES

60A

on the faces of several of LA BRUJA'S DISCIPLES as they begin to transform into werewolves.

Their eyes are already red and animal like, their fangs protrude from their mouths. Hair has already begun to form on them. They GROWL and SNARL FEROCIOUSLY.

ON LA BRUJA

She turns to VITTORIO and MARSHA who are standing near her. They have not yet begun to transform.

LA BRUJA

You two stay with me.

ANGLE ON THE WEREWOLVES

The disciples are only partially transformed into animals, they rush out into the darkness to intercept their enemies.

58A ON LA BRUJA

58A

She turns and walks over to the altar, kneeling down in front of it. A malicious, victorious smile twists on her face as she opens her arms to the effigy of the HORNED GOD.

MARSHA and VITTORIO kneel next to her and bend their foreheads to the ground in supplication.

CLOSE ON FACE OF HORNED GOD

Its evil face stares out with eyes as dark and empty as deep endless space.

CUT TO

59 EXT. MOUNTAIN TRAIL TO CASTLE NIGHT

59

ROMO raises his hand and the men stop.

ROMO

From here on we should spread out ...

He gestures to the men to spread out. RUDOLFO, JUAN and
FATHER MATTEO move off some distance. BEN stays close to
ROMO.

BEN

(to Romo)

Come on ... let's go ... I'll
cover you.

ROMO nods. They slowly continue to move forward through
the trees.

INTERCUT MOVING SHOTS

Of the four men as they carefully pick their way through
the dense grove of trees.

SUDDENLY ALL HELL BREAKS LOOSE as the werewolves attack
them.

1. There is a DEAFENING ROAR as a large form HURTLES
out of the darkness toward ROMO. BEN pivots and
BLASTS the werewolf, RIPPING its face apart and
BLOWING it back off its feet into the underbrush.
2. BEN pushes ROMO down for safety and turns,
furiously PUMPING SHOTS into TWO MORE WEREWOLVES
that charge at him from different directions. The
first BLAST stops a beast cold in its tracks,
the second BLAST sends it CRASHING back against a
tree. He NAILS another werewolf as it LEAPS in the
air at him. The WEREWOLF TWISTS and WRITHES in
the air and HITS the ground heavily.
3. A WEREWOLF SLAMS into JUAN, knocking him over.
The beast stands over him, GROWLING SAVAGELY as it
is about to POUNCE. A MACHETE suddenly RIPS into
the beast's throat. The WEREWOLF stumbles back,
impaled on the prongs of RUDOLFO's titanium machete.
Blood SPURTS from its wounds as it falls to the
ground.
4. Another WEREWOLF SUDDENLY pops up and SLASHES at
RUDOLFO, who now has no weapon. The beast RIPS
RUDOLFO'S face. RUDOLFO falls to the ground
SCREAMING IN PAIN. The WEREWOLF leaps on him and
begins clawing at him mercilessly.

59 Continued

59

5. FATHER MATTEO lifts his axe high over his head and brings it down with a prodigious blow burying it between the shoulder blades of the beast that is attacking RUDOLFO. The WEREWOLF straightens up in shock, HOWLING in anguish and then keels over.
6. ROMO sprays three creatures with the fire extinguisher containing Holy Water, and they SHRIEK in agony as if being burned alive.

THERE IS QUIET at least for a moment. The attack seems to have stopped.

ROMO, BEN, FATHER MATTEO and JUAN slowly regroup. BEN is shoving more shells into his shotgun. FATHER MATTEO pulls his axe free from the werewolf and JUAN picks up his machete.

ANOTHER ANGLE

as they all momentarily stand over their slain comrade, RUDOLFO, whose body is horribly lacerated.

The four men quickly move toward the edge of the dense grove toward a clearing.

DISSOVEL TO

59 EXT. CLEARING IN THE WOODS NEAR CASTLE NIGHT

59

ROMO, BEN, FATHER MATTEO and JUAN emerge into a clearing. The moonlight is now particularly bright.

BEN motions for FATHER MATTEO and JUAN to spread out again.

MOVING SHOT

The men spread out and begin walking across the clearing, the only SOUND is the CRUNCHING of the leaves underfoot.

FEATURING JUAN

as he walks alone, in the middle of the clearing, ten or fifteen feet from the others.

SUDDENLY AN UNEARTHLY, GROTESQUE HAND

SHOOTS UP through the leaves on the ground and GRABS JUAN by the leg, burying ENORMOUS CURVED TALONS into his thigh, and PULLS him down.

JUAN SCREAMS IN TERROR AND AGONY. He rapidly begins to SINK into the ground, as if the soil beneath him had suddenly grown soft and was swallowing him up.

59 Continued

59

REACTION SHOTS

Of the other men as they turn toward JUAN and watch in horror as a SECOND HAND reaches up and CLUTCHES his neck.

The second hand rapidly pulls JUAN down into the ground out of view.

ANGLE ON ROMO

who opens the bottle of Chrism and flings the oil in the direction of the creature that has attacked Juan.

ROMO

Quickly! ... burn it!

FATHER METTEO touches a match to the leaves and they suddenly burst into flames.

ROMO

Come ... Juan is lost.

As the three men sprint away, there is a HORRIBLE AGONIZING ROAR OF PAIN from the demonic creature as it begins to burn in the fire of the consecrated Chrism.

The OUTLINES OF SOME UNEARTHLY FORM rise up in the flames and TWIST WILDLY in his death throes.

CUT TO

61 INT. CASTLE NIGHT

61

CLOSE ON LA BRUJA

She is SCREAMING AND WRITHING in ecstasy, walking on glowing ashes.

LA BRUJA turns to VITTORIO and MARSHA.

LA BRUJA

Bring the girl.

61A VITTORIO nods. He and MARSHA move off towards the dungeon where JENNY is being held captive.

61A

CUT TO

61B ANOTHER PART OF THE WOODS NEAR THE CASTLE NIGHT

61B

ROMO, BEN and FATHER MATTEO are rapidly approaching the castle. They pass through the last small stand of trees that separates them from the castle.

SUDDENLY, a WEREWOLF who is still half human, LEAPS DOWN out of the upper branches of the trees and tackles FATHER MATTEO, knocking him violently to the ground.

CLOSE ON FATHER MATTEO AND WOLFMAN STRUGGLING

The WOLFMAN is GROWLING and CLAWING at FATHER MATTEO, while the big man valiantly tries to fight him off.

ON BEN

who kicks the beast on its side, knocking it off FATHER MATTEO and sending it sprawling to the ground.

BEN PUMPS TWO SHOTS at point blank range into the beast. It BOUNCHES from the powerful impact of the shotgun blasts.

BEN helps FATHER MATTEO to his feet.

BEN

You O.K.?

FATHER MATTEO slowly nods his head.

FATHER MATTEO

Yes ... thank you ...

The three men turn and quickly run across the last stretch of ground that separates them from the castle.

CUT TO

ANGLE ON ROMO

who gestures for them to stop. He turns to BEN.

ROMO

It is best that we separate ...
there is more chance that you
will find Jenny ... leave La
Bruja to me.

BEN

How are you going to stop her?

ROMO

The power of evil is not limitless.
There are greater forces ...

61B Continued

61B

BEN

Where are they now that we need
them?

ROMO

(interrupting)

Go, my friend ...

ROMO turns to FATHER MATTEO. Gestures for him to check the church. As FATHER MATTEO slowly walks towards the church, ROMO quickly heads towards the flickering light of the bonfire.

CUT TO

62 INT. CASTLE NIGHT

62

FEATURING FATHER MATTEO

as he pushes open the CREAKING door and enters the castle. He stands with his back against the wall waiting for his eyes to adjust to the darkness. He holds his axe in readiness.

Moonlight pours in through the gaping holes in the walls.

FATHER MATTEO slowly inches forward into the interior of the castle.

ANOTHER ANGLE ON LA BRUJA

She quietly moves out of the shadows into a shaft of light. She stands staring at MATTEO with malevolent eyes.

ON FATHER MATTEO

who freezes in his tracks the moment he sees her,
MOMENTARILY TRANSFIXED.

ANGLE ON LA BRUJA

• who has begun rubbing her hand over the carved GARGOYLE figure on the top of her staff. She MURMURS some UNINTELLIGIBLE SOUNDS.

CLOSE ON GARGOYLE

The hideous little CREATURE opens its eyes which glow with an infernal ruby light.

62 Continued

62

ON FATHER MATTEO

who quickly makes the sign of the cross then raises his axe and charges at LA BRUJA YELLING A BATTLE CRY.

LA BRUJA

abruptly moves the staff toward FATHER MATTEO, LAUNCHING THE GARGOYLE which LEAPS off the staff and FLIES SCREECHING into his face.

CLOSE ON FATHER MATTEO

The GARGOYLE clutches him with its claws and drives its two razor sharp fangs straight down into the top of his skull

FATHER MATTEO SCREAMS in pain. He falls to the floor, dropping his axe as he tries to pull the creature off.

The GARGOYLE'S TENTACLE LIKE TAIL coils tightly around his neck, strangling him. The end of the tail is forked, two of its tips penetrate into his nostrils and extend up into his nose invading the interior of his skull. Another tip plunges into FATHER MATTEO's mouth and extrudes itself into him through that orifice like some invasive parasite.

The FLESH of his face CRACKS and SPLITS OPEN as the creature bores it sway out from the inside. A CHUNK OF HIS SKULL is knocked out and a WRITHING MASS of tentacles, like countless squirming, gelatinous worms pour out.

ANGLE ON LA BRUJA

as she calmly walks out of the shadow, passing FATHER MATTEO'S corpse. His eyes are frozen open in death.

CUT TO

63 INT. CASTLE DUNGEON NIGHT

63

JENNY is tied to the post.

SUDDENLY A BODY CRASHES INTO THE ROOM through the window in an EXPLOSION OF SHATTERING GLASS.

JENNY SCREAMS.

63 Continued

63

ANGLE ON VITTORIO

who stands in a semi-crouched posture, SNARLING at JENNY. He is only partially transformed into a werewolf, still more human than wolf.

ANOTHER ANGLE

MARSHA, still fully human, walks into the room through the door and stands next to VITTORIO. She inspects JENNY with a triumphant expression.

VITTORIO circles around JENNY.

CLOSE ON VITTORIO

Now a HALF-WOLF.

VITTORIO

confidently closes in on JENNY. He BARES HIS FANGS and opens his enormous mouth to ROAR.

As the Beast opens its mouth, BEN steps out and jams the barrel of his gun into it and pulls the trigger.

There is a LOUD MUFFLED EXPLOSION as the SHOTGUN BLAST blows the back of VITTORIO's head and his brains all over the walls.

REACTION OF MARSHA

who looks stunned.

BEN turns on her and aims his gun at her. He pulls the trigger only to hear the sickening CLICK of an empty gun.

MARSHA

GROWLS at BEN, her FANGS beginning to form and CLAWS already beginning to emerge. She rushes at him.

As she lunges at him, BEN pulls EMILIANO's silver hunting knife and rams it deep into her belly.

MARSHA HOWLS IN RAGE AND PAIN. She CONVULSES backward, WRITHING and SNARLING. Her hands close on the handle of the knife, trying to pull it loose. Blood is pouring from the wound. She sinks down to her knees, fatally injured.

63 Continued

63

ON BEN AND JENNY

as BEN grabs JENNY and drags her as fast as she can move out of the room.

CLOSE ON MARSHA

as she slowly slumps over onto the floor, dying and SCREAMING.

CUT TO

64 INT. CASTLE NIGHT

64

ANGLE ON LA BRUJA

who hears SCREAMING. She HOWLS and BARES HER FANGS. She starts to walk towards the dungeon steps.

ROMO

steps out of the shadows and blocks her descent.

ROMO

You go no further.

LA BRUJA stops. Smiles.

LA BRUJA

So we meet again.

ROMO

For the last time.

LA BRUJA

Yes. It is to be for ... the last time.

ROMO

I am going to kill you, my sister.

LA BRUJA begins laughing throatily. Gestures for ROMO to come to her. Speaks in an enticing, seductive voice.

LA BRUJA

Come to me, Luis ...

ROMO

Your evil magic no longer has any power over me ...

LA BRUJA

Embrace me, my brother. Take this body that burns for you ...

64 Continued

64

ROMO shakes his head slowly, as if he were having difficulty resisting.

ROMO'S POV

LA BRUJA is voluptuous and beautiful. She holds out her arms to him, smiling.

LA BRUJA

Don't resist me, Luis ... you
want me ... you always wanted me ...
and I want you ... surrender to
your desire and we will be
invincible ... come, kiss me ...

BACK TO SCENE ON ROMO

He struggles to resist, nevertheless he takes an involuntary step towards her. Looks down at his feet, horrified to find himself drawn to her.

ROMO

Christ ... help me ... I beg you!

LA BRUJA laughs.

LA BRUJA

My brother ... my lover ...

He shakes his head violently. The strain of resisting evident on his face. He continues walking towards her, step after tortured step.

LA BRUJA

You will be my Prince of Darkness ...
and I will be your Queen of Night!

ROMO puts his hands to his ears.

ROMO

No! Dear God! No!

LA BRUJA

(laughs)

Together, we will rule the
world!

She opens her arms, throwing open her robe to reveal her luscious naked body. Waves of a SUPERNATURAL FORCE now engulf the entire room.

LA BRUJA

Come to me ... I give myself to
you ... I am yours to ravage and to
rape ...

64 Continued

64

ROMO groans in ANGUISH as he is forcefully drawn to her.
He moves forward at speed, his body raised from the ground.

LA BRUJA smiles triumphantly.

LA BRUJA
Love me, my brother!

ANGLE ON ROMO'S HAND HOLDING A TITANIUM SPIKE

He comes hurtling towards her, raised above the ground.

ROMO
(screams)
Yes!

Lands on her as she SHRIEKS, his lips smother hers as he plunges the titanium spike into her.

LA BRUJA

turns into a hideous and shrivelled HAG.

They both crash into the fire.

ANOTHER ANGLE LONG SHOT

ROMO and LA BRUJA are locked in a fiery embrace that could be one of love or death. The FIRE LEAPS up wildly, burning with a hellish intensity as the writhing bodies are consumed in the RAGING CONFLAGRATION.

The mingled SCREAMS and SHRIEKING of LA BRUJA and ROMO continue.

DISSOLVE FROM the roaring inferno of the flames that destroy LA BRUJA and ROMO to:

65 INT. JENNY'S APARTMENT NIGHT

65

CLOSE ON the fire in the fireplace. PULL BACK to reveal BEN and JENNY relaxing on couch, drinking wine, toasting marshmallows. On the table is a small grinning pumpkin, a candle flickering inside it.

JENNY
Penny for your thoughts.

65 Continued

65

BEN

Mmmm ... I was thinking about
old Romo. It being Halloween
and all ... this was probably
his favourite day.

JENNY

You know ... strange as he was ...
I miss him.

BEN

I don't miss any of them. I
prefer to think of it all as a very
bad dream.

JENNY

(smiles)

Including me?

He kisses her on cheek.

BEN

No. You're like waking up ...
the best part.

O.S. SOUND of DOOR BELL. He hops up and goes around
corner to get it.

BEN

But all the rest ... nightmare
time!

BEN opens the door. A WEREWOLF GROWLS at him. BEN
recoils. The very realistic WEREWOLF extends a very
realistic paw.

WEREWOLF

Trick or treat! Trick or
treat!

BEN

(grins)

Woooo ... you really had me going,
kid. That's a hell of a costume.

Small little GROWLS as BEN lays some money in the paw.
WEREWOLF steps across the hall and opens the door of the
opposite apartment.

BEN

Happy Halloween!

WEREWOLF gives a GROWL and a wave (or is it a slash?) of his
paw and shuts the door.

JENNY comes up as a grinning BEN turns from the door.

JENNY

Who was that?

BEN

Trick or treat. Kid from
across the hall.

JENNY

But that apartment is empty.

BEN

Must've moved in while you were
away.

JENNY

Maybe we should ask them over for
a glass of wine.

BEN

Why?

JENNY

It's neighbourly!

Opens door and knocks on the door of the opposite apartment.
The door opens and a smallish, sharp-featured man, with a
long pointed nose stands there. (ERLE?)

JENNY

Hi, we're your neighbours. Your
child just knocked on our door
and ...

MAN

My child?

BEN

Yeah. The kid in the wolf's
costume.

MAN

(small smile)

But I have no child. I'm not
married. I am a bachelor and
live quite ... alone.

A lupine smiles spreads across his face, as if he were
contemplating the prospect of a delicious meal.

MAN

Won't you come in?

THE END