

An American Werewolf in London

by

John Landis

FADE IN

1 MAN'S FOOTPRINT

on the moon.

EXT. MOON

Camera begins to pull back slowly, straight up - the song "Moon Shadow" by Cat Stevens begins. Once we are high enough to see the entire moon, the main title is superimposed.

An American Werewolf in London

We continue to retreat from the moon, looking on as it grows farther from us, continuing credits until the full moon is the size it appears to us from earth.

2 EXT. CROSSROADS ON THE MOORS - NIGHT

Tree branches enter into the frame, the camera pans down and we see a truck approaching. We are at a crossroads in the moors, looking sinister enough to have earned their literary reputation.

The truck stops at the crossroads, the DRIVER, mustached and wearing tweeds, boots, and a muffler, climbs down.

"Moon Shadow" ends.

CUT TO:

Loud bang of the back grating on the truck as it slams down. Revealed among the sheep are two rudely-awakened young American boys. They look exhausted. They both carry backpacks, two American kids on a jaunt in Europe. They are both in their late twenties.

It is very cold and they clamber out of the truck none too happily. Pushing sheep aside they step out and stretch.

JACK GOODMAN AND DAVID KESSLER

They've been cramped for hours.

TRUCK DRIVER

Here, lads, East Proctor and all about are the moors. I go east here.

JACK  
 Yes, well thank you very much for  
 the ride, sir. You have lovely  
 sheep.

TRUCK DRIVER  
 (as he clambers back  
 up on his truck)  
 Boys, keep off the moors. Stay on  
 the road. Good luck to you.

DAVID  
 Thanks again!

He drives off. LONG SHOT of the two boys as the lorry pulls  
 away. Surrounding them are the moors. They put on their  
 packs, David points to the signpost pointing towards East  
 Proctor.

EXT. ROAD ON THE MOORS - NIGHT

As they walk, their breath visible:

JACK  
 Are you cold?

DAVID  
 Yes.

JACK  
 Good.

They walk on, finally:

DAVID  
 Jack.

JACK  
 David.

DAVID  
 You're not having a good time are  
 you?

JACK  
 Oh, I don't know. I mean look  
 around. Isn't this a fun place?

The camera shows us the moors - desolate, cold, foreboding.

DAVID  
Well, I like it here.

JACK  
I'm sorry. Northern England first,  
Italy later.

DAVID  
Right.

They walk on.

JACK  
Do you think she'll meet me in  
Rome?

DAVID  
I think Debbie Klein is a mediocre  
person with a good body.

JACK  
Debbie is not mediocre and she has  
one of the great bodies of all  
time.

DAVID  
She's a jerk.

JACK  
You're talking about the woman I  
love.

DAVID  
I'm talking about a girl you want  
to fuck, so give me a break.

JACK  
Well, anyway, do you think she'll  
be there?

DAVID  
I don't know.

JACK  
(like an announcer)  
Rendezvous in Rome starring Jack  
Goodman and Debbie Klein. The love  
affair that shocked Europe!  
(MORE)

JACK (CONT'D)

See torrid lovemaking at its most explicit! See Jack and Debbie expose their lust in the sacred halls of the Vatican! Never has the screen dared....

DAVID

If you don't stop, I'm going to kill you.

JACK

I have to make love to her. It's very simple. She has no choice really.

DAVID

It just fascinates me that you can spend so much energy on someone so dull.

JACK

It is impossible for a body like that to be dull.

DAVID

We've known Debbie what, since the eighth grade? How many years of foreplay is that?

JACK

She says she 'likes me too much'.

David just laughs and laughs and laughs.

DISSOLVE TO:

3 EXT. EAST PROCTOR MAIN STREET - NIGHT

David and Jack entering East Proctor. It is brightly moonlit. East Proctor consists of a few shops, all closed, a petrol pump and a pub. East Proctor has a very small population and the place looks empty. David and Jack enter the middle of town and look about. The camera sees what they see. A few shops, dark and shuttered. Light and laughter come from the pub.

4 EXT. THE SLAUGHTERED LAMB - NIGHT

Its traditional shingle shows a ferocious wolf's bloody head on a pike, and tells us the pub's name, "The Slaughtered Lamb".

JACK  
The Slaughtered Lamb?

DAVID  
Of course, The Slaughtered Lamb.  
Why else would they have a severed  
fox head on a spear as their  
symbol?

JACK  
That's a wolf's head.

DAVID  
Of course, The Slaughtered Lamb.  
Why else would they have a severed  
wolf's head on a spear as their  
symbol?

JACK  
That's not a spear. It's a pike.

DAVID  
A severed wolf's head on a pike as  
their symbol.

JACK  
David, before we go in there I want  
you to know that - no matter what  
happens to us - it's your fault.

DAVID  
I assume full responsibility.

JACK  
Okay.

DAVID  
Shall we?

5 INT. THE SLAUGHTERED LAMB - NIGHT

The pub was apparently "modernized" sometime in the mid-fifties.

Its traditional Englishness combines with greasy stainless steel and glass. It is populated by mostly pale young men with longish hair. Several older men are ruddy complexioned and sport large mustaches. Four or five are watching a chess game. Two men are playing darts. The conversation is loud and there is often laughter. But there is something unsavory about these people. A look of leanness and poverty. They seem inbred and somehow sullen. We establish the types and the general level of noise in the room.

The door opens revealing David and Jack. There is dead silence and all are staring in a not friendly way at the two boys who are made uncomfortable by all the strange attention. They give each other a "what?" look, then turn to the assembled populace.

DAVID

Hello.

JACK

Nice to see you.

FACES

Silent and staring.

CUT TO:

DAVID AND JACK

DAVID

(smiles)

It's very cold outside. May we come in?

The WOMAN BARKEEP nods. The boys walk carefully over to a table and very self-consciously remove their packs, place them on the floor, and sit down at the table. There is a long, awkward wait. The Woman finally comes over to them.

JACK

Do you have any hot soup?

WOMAN

No.

DAVID

Well, do you have any coffee?

WOMAN

No.

JACK

Hot chocolate?

WOMAN

We've got spirits and beer. If it's something hot you want, you can have tea.

JACK

Then you have some hot tea?

WOMAN

No.

JACK

Oh.

WOMAN

But I can heat some up for you if you'd like.

DAVID & JACK

Yes, please.

As the Woman turns to prepare the tea, everyone resumes what they were doing; talking, drinking, playing chess and darts, and the boys breathe easier.

JACK

Nice looking group.

DAVID

Listen, at least it's warm in here.

JACK

Look at that.

CUT TO:

JACK'S P.O.V.

On the wall is painted a red pentangle (a five-pointed star) and on either side burns a yellow candle.

DAVID

What about it?



JACK  
It's a five-pointed star.

DAVID  
Maybe the owners are from Texas.

The Woman brings them their tea.

JACK  
(to Woman)  
Remember the Alamo?

WOMAN  
I beg your pardon?

DAVID  
He was joking. Thank you.

WOMAN  
Joking? I remember The Alamo. I  
saw it once in London, in Leicester  
Square.

Jack and David look startled. One of the CHESS PLAYERS  
explains:

CHESS PLAYER  
She means in the cinema, that film  
with John Wayne.  
(turns to board)  
Checkmate.

DAVID  
Oh, yes, of course.

JACK  
Right, with Laurence Harvey and  
everybody died in it. It was very  
bloody.

CHESS PLAYER  
Bloody awful if you ask me!

This sends everyone into gales of laughter. Jack and David  
smile politely.

CHESS PLAYER  
Here, Gladys, Tom. Did you hear  
the one about the crashing plane?

WOMAN

No, but we're about to.

Laughter.

CHESS PLAYER

You be quiet, woman, and let me speak.

WOMAN

(heavy sarcasm)

Quiet, everyone! Hush! Shhh!

Uproarious laughter.

CHESS PLAYER

All right, laugh then. I shan't tell it.

WOMAN

Oh, come on, tell us.

CHESS PLAYER

No. You've had your chance.

The men all coax him to tell the joke.

JACK

(to David)

Ask them what the candles are for.

DAVID

(to Jack)

You ask them.

JACK

(to David)

Listen, that's a pentangle, a five-pointed star. It's used in witchcraft. Lon Chaney, Jr. and Universal Studios maintain it's the mark of the wolf man.

DAVID

(to Jack)

I see. You want me to ask these people if they're burning candles to ward off monsters.

JACK  
 (to David)  
 Right.

DAVID  
 (to Jack)  
 Wrong.

The drinkers have gotten the Chess Player to tell the joke as everyone knew he would.

CHESS PLAYER  
 Oh, all right. There was this airplane over the Atlantic on its way to New York. It was full of men from the United Nations.

WOMAN  
 That's very funny, that is.

Uproarious laughter.

JACK  
 (to David)  
 Go on, ask them.

DAVID  
 (to Jack)  
 You ask them.

CHESS PLAYER  
 Here now, let me finish! So halfway over the ocean the engines run low on petrol so they have to lighten the plane. So they heave out all the baggage, but it's still too heavy. So they chuck out the seats, but it's still too heavy! Finally this Froggy steps up and shouts "Viva la France" and leaps out. Then an Englishman....

DART PLAYERS  
 Hear! Hear!

CHESS PLAYER  
 (undaunted)  
 ...steps up and shouts 'God save the Queen!' and leaps out.  
 (MORE)

CHESS PLAYER (CONT'D)

But the plane is still too heavy.  
So the Yank delegate from Texas  
steps up, shouts, 'Remember the  
Alamo!' and chucks out the Mexican.

This is apparently the funniest joke the inhabitants of East Proctor have ever heard. The laughter is uproarious, choking, knee-slapping, incredible. As the Chess Player goes to take a drink of beer, the Dart Player gasps out...

DART PLAYER

Remember the Alamo!

...causing the Chess Player to spit out his beer causing even harder laughter. Complete hilarity.

JACK

Excuse me, but what's that star on  
the wall for?

Dead silence. A dart lands in the wall. David and Jack are understandably bewildered. The villagers look hard indeed.

DART PLAYER

(angry)

You've made me miss.

JACK

I'm sorry.

DART PLAYER

I've never missed the board before.

DAVID

Jack, we'd better go.

JACK

What do you mean? I'm starving.

DART PLAYER

There's no food here.

The villagers look threatening and David's voice is a bit urgent.

DAVID

Come on, Jack, shall we go?!!

JACK

Apparently so.

The boys pick up their backpacks and move uncertainly for the door.

WOMAN

(to men)

You can't let them go.

DAVID

(worried)

How much do we owe you?

CHESS PLAYER

Nothing, lads. Go, God be with you.

DAVID

Uh, thank you.

WOMAN

Wait! You just can't let them go!

DART PLAYER

Go! And stay on the road. Keep clear of the moors.

DAVID

Yes, well, thanks again.

CHESS PLAYER

Beware the moon, lads!

David pushes Jack out.

6 EXT. THE SLAUGHTERED LAMB - NIGHT

It is very cold.

JACK

What the hell was that all about?

DAVID

I don't know. Let's see if there's an inn or something up the road.

JACK

Beware the moon?

DAVID

Come on, I'm freezing.

They start up the road into the night.

7 INT. THE SLAUGHTERED LAMB - NIGHT

It is quiet.

WOMAN

You can't let them go.

DART PLAYER

(angry)

Should the world know our  
business?!

CHESS PLAYER

It's murder then.

DART PLAYER

Then murder it is! It's in God's  
hands now.

The wax drips from the Pentangle's candles onto the floor.

DISSOLVE TO:

8 EXT. A ROAD ON THE MOORS - NIGHT - DAVID AND JACK

walking on the road surrounded by darkness.

DAVID

That was weird. I guess leaving  
was the best idea.

JACK

I don't know. Now that we're out  
here and it's three degrees, I'm  
not so sure I wouldn't rather face  
a blood-thirsty mob.

DAVID

Well, not quite a blood-thirsty  
mob.

They keep walking.

JACK

What do you think was wrong?

DAVID

I have no idea.

JACK

Maybe that pentangle was for something supernatural.

DAVID

I see and they were too embarrassed to talk about it, because they felt so silly.

There is a flash of lightning that sends a ghostly illuminating sheet of light over the boys' faces. The clap of thunder follows loud and rumbling.

DAVID

Please don't rain.

Downpour. The boys are walking in a deluge.

DAVID

Of course.

They walk getting soaked.

JACK

Say, David....

DAVID

I'm well aware of how pleasant the weather is in Rome at the present time thank you.

Jack spreads his arms and sings.

JACK

Santa Lucia...Santa Lucia.

9 INT. THE SLAUGHTERED LAMB - NIGHT

The rain is loud on the roof and beating on the windows. The gathered continue to drink, play chess and darts, but all are silent and contemplative.

WOMAN

Perhaps they'll be safe in the rain.

The Chess Player slams his hand on the table. Shouts:

CHESS PLAYER

No one brought them here! No one wanted them here!

WOMAN

You could have told them!

DART PLAYER

Are you daft? What do you think they'd say? They'd think us mad.

WOMAN

Listen!

The rain is subsiding. There is a very faint howl.

WOMAN

Did you hear it? We must go to them.

DART PLAYER

I heard nothing.

CHESS PLAYER

Nor I.

The camera lingers as the Chess Player's hard face shows the man's struggle. Another howl. The Chess Player turns suddenly.

10 EXT. ROADSIDE ON THE MOORS - NIGHT

David and Jack are now completely out of sight from East Proctor surrounded by darkness and wet. There is a light drizzle. They are standing, listening. The drizzle stops.

JACK

Did you hear that?

DAVID

I heard that.

JACK

What was it?

David begins to walk, Jack with him.

DAVID

Could be a lot of things.



JACK

Yeah?

DAVID

A coyote.

JACK

There aren't any coyotes in England.

DAVID

The Hound of the Baskervilles.

JACK

Pecos Bill.

DAVID

Heathcliffe.

JACK

Heathcliffe didn't howl.

DAVID

No, but he was on the moors.

JACK

It's a full moon, 'beware the moon'.

Another howl, this one long and loud. It is a very inhuman noise, terrifying, and closer this time.

JACK

I vote we go back to The Slaughtered Lamb.

DAVID

Yeah.

They are both visibly worried and walk briskly back from where they just came. Although after a bit of fast walking they are getting nowhere. They stop out of breath.

DAVID

We're lost.

Another bloodcurdling howl.

JACK

Shit! David, what is that?

DAVID  
I don't know. Come on.

JACK  
Come on, where?

DAVID  
Anywhere! I think we should just  
keep moving.

A growl. A low guttural growl comes from out of the  
darkness. We stay on the boys, but we hear something out  
there. It starts to walk.

DAVID  
It's moving.

JACK  
It's circling us.

And indeed it is. The boys strain to hear its four footfalls  
and they turn slowly, following it. A snarl.

JACK  
Fuck.

We hear the wolf-monster stop (for that's what it is - we  
know it's there even though we've not seen it). It sits  
breathing heavily.

DAVID  
What's the plan?

JACK  
(nervously)  
Plan?

DAVID  
(not too relaxed  
himself)  
Let's just keep walking.

They do and David keeps talking as they walk.

DAVID  
That's right, a lovely stroll in  
the moors. Tra-la-la, isn't this  
fun?

The thing stalking them seems to speed up. The boys hesitate as they sense it run past them. It stops.

DAVID  
It's in front of us.

JACK  
Do you think it's a dog?

Jack and David strain to see what waits ahead of them.

BOYS' P.O.V.

Something is waiting in the darkness. Its hulking shape is barely discernible, but its eyes glow eerily and its breath is visible.

JACK  
Oh shit. What is that?

DAVID  
A sheep dog or something. Turn slowly and let's walk away.

The boys keep talking as they move faster and faster.

JACK  
Nice doggie. Good boy.

DAVID  
Walk away, Jack.

JACK  
Walking away, yes, sir. Here we are walking away.

They are in a full-out run by now. After a few minutes flight they stop, panting.

DAVID  
See anything?

JACK  
No.

A moment of quiet, then a howl.

DAVID  
It sounds far away.

JACK  
Not far enough. Come on.

They walk briskly.

DAVID  
Jack?

JACK  
Yeah.

DAVID  
Where are we going?

JACK  
I'll tell you when we get there.

DAVID  
Well. I'm glad we...WHOAA!!

David shouts as he slips suddenly in the mud, scaring Jack, and us, and himself a great deal. He lays startled on the wet ground for a moment, then he and Jack laugh.

JACK  
You really scared me, you shithead.

DAVID  
Are you going to help me up?

Jack takes David's extended hand to help him up when THE WOLF MONSTER SPRINGS!

EXT. MOORS - NIGHT

The lunging beast brings Jack down in one fell swoop. David falls back on his ass. Jack is screaming and struggling as he is torn to shreds. David scrambles to his feet and runs in complete panic. Jack's screams and the wolf's roars combine.

JACK  
Jesus fuck! David! Please help me! Please! David! Shit! Help me! Oh God!

EXT. ROADSIDE ON THE MOORS - NIGHT

David runs and runs. Finally he falls, out of breath.

DAVID

Jack? Oh my God, Jack!

He gets up and runs back to find Jack a torn and bloody mess on the ground. He stares in horror.

DAVID

Jack....

EXT. NIGHT - VARIOUS FLASH CUTS

THE WOLF SPRINGS! The camera adopts David's P.O.V. as he fights the dark savage shape on top of him. Fangs clamp down on his shoulder when shots ring out and the hulking form rolls off of him.

EXT. ROADSIDE ON THE MOORS - NIGHT

David, dazed and bloody, looks and sees the men from The Slaughtered Lamb armed with shotguns and torches running towards him. Looking over at his attacker, instead of a wolf he sees a very old, naked man laying in the mud riddled with bullet holes. As the villagers crowd around, David falls back and faints.

FADE OUT

FADE IN

11 INT. HOSPITAL ROOM - DAY

David is in a small, clean and very white hospital room. He lays on his back in bed, his shoulder bandaged and his arm plugged into a bottle of plasma. There are several cuts and abrasions on his arms and face, but he really doesn't look too bad. He opens his eyes slowly, blinks, and tries to sit up and look around, but is unable to because of the pain. He calls out....

DAVID

Jack?!

...and passes out. However his shout has fetched a nurse. She is ALEX PRICE, very English, very beautiful. She goes to the bed.

ALEX

Mr. Kessler?

She looks into his eyes, lifting the lids with her thumb, and then checks his chart at the end of the bed.

ALEX  
Mr. Kessler?

David remains unconscious. Another young nurse, MISS GALLAGHER, comes in.

MISS GALLAGHER  
He all right?

ALEX  
Yes, I should think. He called out just now.

MISS GALLAGHER  
He's an American, you know. Dr. Hirsch is going to fetch round one of those Embassy fellows to see him.

ALEX  
Chart says he's from New York.

MISS GALLAGHER  
I think he's a Jew.

ALEX  
Why on earth do you say that?

MISS GALLAGHER  
I looked.

ALEX  
(smiles)  
Really, Susan, I don't think that was very proper, and besides, it's common practice now.

A voice startles the girls.

DR. HIRSCH  
Yes, Miss Gallagher, Miss Price is quite right.

DR. HIRSCH enters. He is an older man wearing the customary lab coat. A very commanding and reassuring presence. The girls are embarrassed.

ALEX

Dr. Hirsch, Mr. Kessler cried out a minute ago.

DR. HIRSCH

Miss Gallagher, surely you must perform some function here at the hospital.

MISS GALLAGHER

Yes, Doctor.

DR. HIRSCH

Then get on with it.

MISS GALLAGHER

Yes, Doctor.

She exits. Dr. Hirsch begins to examine David. Alex watches. Dr. Hirsch turns to Alex.

DR. HIRSCH

Can I be of service, Miss Price?

ALEX

Dr. Hirsch?

DR. HIRSCH

Go about your duties.

ALEX

Yes, Doctor.

She starts to exit.

DR. HIRSCH

Oh, Miss Price?

ALEX

Yes, Doctor?

DR. HIRSCH

What exactly did he call out?

ALEX

He said 'Jack'.

DR. HIRSCH

That would be Jack Goodman, the boy who was killed.

ALEX

What happened to them?

DR. HIRSCH

The police report said an escaped lunatic attacked them. He must have been a very powerful man. Although I really don't see that it is any of your concern, Miss Price.

ALEX

No, sir. Of course, sir. Good day, Doctor.

She exits as Dr. Hirsch continues his examination, looking into David's eyes.

12 EXT. DENSE FOREST - DAY

The camera is handheld, running furiously through the almost dense greenery. On the soundtrack are the footfalls and heavy breathing of the runner. The camera abruptly stops and turns, sharply looking about, the panting continuing. The breathing gets louder and harder, then too loud when we:

CUT TO:

13 INT. HOSPITAL ROOM - DAY

David opens his eyes quickly, the silence and whiteness contrast sharply with the preceding fantasy. Standing beside the bed are Dr. Hirsch and MR. COLLINS. Mr. Collins wears a bow tie and is holding a briefcase.

DR. HIRSCH

Hello, David. I am Dr. Hirsch and this is a countryman of yours, Mr. Collins.

DAVID

Where am I?

DR. HIRSCH

You're in a hospital in London.

DAVID

London? Where's Jack? I had a strange dream.



DR. HIRSCH

I should think so after your recent traumatic experiences.

DAVID

The guy I was with. Is he all right? How did I get to London?

DR. HIRSCH

(quietly)

Now, David, I want you to prepare yourself; your friend is dead.

David jolts up in bed and shouts.

DAVID

What?

The sudden exertion and strain hurt.

DAVID

Ow, shit!

He sinks back down.

DAVID

Jack's dead?

MR. COLLINS

Mr. Kessler, I am Mr. Collins of the American Embassy here in Grosvenor Square. Both Mr. Goodman's parents and your parents have been notified of your injuries and everything's in order.

DAVID

Everything's in order? What are you talking about?

MR. COLLINS

Mr. Goodman's body has been air-freighted back to New York for burial and your parents have wired funds for your stay in the hospital until you are well enough to fly home.

DAVID

(controlled tears)

You don't crate and ship Jack like  
some side of beef.

(approaching hysteria)

Who the hell are you people?

What's going on here? Where is  
Jack? I demand to see him!

DR. HIRSCH

(holds David down,

calls out)

Miss Price! Miss Price, please!

DAVID

(shouting)

Get your fucking hands off me!

What the hell is going on here?

Alex enters amidst David's shouting and confusion.

MR. COLLINS

(distraught, clutching

his briefcase)

I realize how upsetting this must  
be for you, Mr. Kessler, but please  
try to refrain from hysterics.

David continues shouting and struggling.

DR. HIRSCH

Prepare a hypodermic, please, Miss  
Price.

The shot is administered and David is held down by Dr. Hirsch  
and Alex until his breathing becomes more normal.

MR. COLLINS

Now, Mr. Kessler, try not to excite  
yourself. Everything has been  
arranged. I shall come back to  
check on your progress and send a  
report to your parents. The police  
have requested to interview you and  
I have given them permission to do  
so.

Dr. Hirsch walks Mr. Collins to the door.

DR. HIRSCH

Thank you very much, Mr. Collins.  
He'll rest now and I'm sure  
everything will be fine once he's  
adjusted. He's had quite a shock.

MR. COLLINS

These dumb-ass kids never  
appreciate anything you do for  
them.

Mr. Collins exits. Dr. Hirsch crosses back to the bed.

DAVID

How long have I been here?

DR. HIRSCH

You've been unconscious since you  
were brought in two weeks ago.

DAVID

Two weeks?

DR. HIRSCH

You've suffered some rather severe  
cuts and bruises, lost a bit of  
blood, but nothing too serious;  
black and blue for a while. You'll  
have some dueling scars to boast  
of. That lunatic must have been a  
very fierce fellow. They say a mad  
man has the strength of ten.

DAVID

(softly, as the drugs  
take hold)  
Lunatic?

DR. HIRSCH

Now we've just given you a pretty  
strong sedative, so try to get some  
rest now. Miss Price will see to  
your needs. Rest now.

Dr. Hirsch watches as Alex straightens David's covers.

DAVID

(softly)  
It wasn't a lunatic.

ALEX  
 (puzzled)  
 I beg your pardon?

DAVID  
 It was a wolf.

ALEX  
 (bends down close  
 to hear)  
 What?

DAVID  
 A wolf.

David passes out. Alex looks to Dr. Hirsch.

DR. HIRSCH  
 Did he say a wolf?

ALEX  
 Yes, I believe he did.

Dr. Hirsch regards David thoughtfully.

14 INT. DR. HIRSCH'S OFFICE - DAY

Dr. Hirsch is on the phone, he is referring to a desk calendar.

DR. HIRSCH  
 But Roger is so terribly boring.  
 Yes, dear, but couldn't we...I see.  
 (he makes a note)  
 Thursday at eight, dinner with  
 boring Roger. Yes, I'm sure I  
 will; if I survived Rommel, I  
 suppose I'll survive another  
 excruciating evening with Roger  
 Mathison. Be a good girl. Bye.

He hangs up very disgruntled. The intercom buzzes.

DR. HIRSCH  
 Yes?

SECRETARY (V.O.)  
 Lt. Villiers and Sgt. McManus are  
 here to see you, Doctor.

DR. HIRSCH  
Send them in.

He rises to greet the two police officers, one tall, the other rather pudgy.

LT. VILLIERS  
Dr. Hirsch?

DR. HIRSCH  
Come in, come in. Please sit.  
Some tea?

The cops sit down, Lt. Villiers immediately produces a small notebook.

LT. VILLIERS  
No, thank you.

SGT. McMANUS  
I'd like some tea, please.

Lt. Villiers shoots the sergeant a withering look.

SGT. McMANUS  
Maybe not. No thanks. Maybe later.

DR. HIRSCH  
It's no problem.

LT. VILLIERS  
No, thank you, Doctor.

DR. HIRSCH  
Well, then, what can I do for Scotland Yard?

SGT. McMANUS  
We understand the Kessler boy has regained consciousness.

Lt. Villiers glares at McManus.

SGT. McMANUS  
Sorry.

LT. VILLIERS  
Has Mr. Kessler said anything regarding the attack on the moors?

The intercom buzzes.

DR. HIRSCH  
Excuse me. Yes?

SECRETARY (V.O.)  
Roger Mathison, Doctor.

DR. HIRSCH  
What here?

SECRETARY (V.O.)  
He's on the telephone.

DR. HIRSCH  
Tell him I'm out. No, tell him  
I've passed away. An old war wound  
or something. Tell him I'm dead.  
And no more calls!

He turns from the intercom back to the cops.

DR. HIRSCH  
You were saying?

LT. VILLIERS  
Has David Kessler anything to say  
concerning the attack on the moors?

DR. HIRSCH  
Why don't we ask him?

15 INT. HOSPITAL ROOM - DAY

David sits up in bed. Lt. Villiers and Sgt. McManus stand by his side. Dr. Hirsch sits observing.

DAVID  
I'm sorry if I conflict with your  
report, but Jack and I were not  
attacked by a man.

LT. VILLIERS  
So you've said.

SGT. McMANUS  
He may have a point, Lieutenant.  
Two strong boys would be able to  
defend themselves against one man.

LT. VILLIERS

Sgt. McManus, are you suggesting that David and Jack were, in fact, attacked by some animal and that the officialdom of East Proctor has conspired to keep it a secret? We have an autopsy report on the murderer who was shot in the act by the local police. We have two witnesses to the crime. You'll forgive me, Mr. Kessler, if I consider your testimony as coming from someone who has gone through a terrible shock.

SGT. McMANUS

Lieutenant, the boy seems pretty lucid to me and....

LT. VILLIERS

And what, Sergeant?

SGT. McMANUS

(defeated)

I don't rightly know, sir.

LT. VILLIERS

That is precisely my point. David, as far as we are concerned, the matter is closed. We won't trouble you any further. Good day.

The lieutenant goes for the door. The sergeant smiles at David and follows.

LT. VILLIERS

Doctor.

The cops exit. Dr. Hirsch crosses to David's bed.

DAVID

There were witnesses?

DR. HIRSCH

So they said.

DAVID

How could there have been witnesses? It was so dark.

(MORE)

DAVID (CONT'D)

We were running and I fell and Jack went to help me up and this thing came from nowhere...I don't understand what they're talking about.

DR. HIRSCH

In time I'm sure it will all come back to you.

DAVID

Doctor, my memory is fine. It's my sanity I'm beginning to worry about.

CUT TO:

16 EXT. DENSE FOREST - DAY

Again the handheld camera is running furiously through the woods. Heavy breathing and the sounds of the runner crashing through the foliage. The camera runs for a while then suddenly stops short near a tree. David abruptly enters frame, animal-like, the tenseness of a startled cat. His head makes sudden movements, looking about.

CLOSEUP

of his flared nostrils and perked up ears accenting his animalness.

DAVID

takes off and now we run with him. He runs fast and gracefully, taking long strides and leaps. We run with him faster and faster sharing in his exhilaration. We see him completely as the animal, study his movement and grace as if watching a gazelle. Suddenly he stops again, alert, listening. He moves with stealth, slowly he pushes some leaves aside.

CLOSEUP

of his eyes.



DAVID'S P.O.V.

Several deer in the forest; they sense something and freeze, the camera noting a fawn next to a doe. The buck turns his head, feeling the danger.

CUT TO:

DAVID

Shots showing the muscles in his legs and shoulders tensing.

CLOSEUP

of David's eyes.

CLOSEUP

of the frightened deer.

CUT BACK TO:

CLOSEUP

of David's eyes.

CUT BACK TO:

THE FAWN

as it is leapt upon, its terrified face leaving frame as David forces it down. David's head reenters frame, his mouth full of flesh, his face and hands covered with blood. He howls in triumph.

17 INT. HOSPITAL ROOM - NIGHT

The lights are subdued and David's asleep. The door opens, a shaft of light penetrates the room. Miss Gallagher enters with a small tray. She crosses to David, turns on the bed light and touches him.

MISS GALLAGHER

Mr. Kessler? Wake up, please.

DAVID

(awakened)

I was having a nightmare.

Miss Gallagher is very efficient in administering the pills and pouring a glass of water.

MISS GALLAGHER  
Yes, well these should help that.  
That's right, drink up.

David takes the pills.

MISS GALLAGHER  
Now go back to sleep so you'll be  
fresh for Dr. Hirsch in the  
morning.

DAVID  
What time is it?

MISS GALLAGHER  
It's nearly eight. I'm off duty  
shortly, then I'm off to the films  
with Alex.

DAVID  
Alex?

MISS GALLAGHER  
Miss Price, the other nurse that  
attended you.

DAVID  
What are you going to see?

MISS GALLAGHER  
An American film about the Mafia  
called 'See You Next Wednesday',  
and I want to see it badly, so you  
give me no problems and go to  
sleep.

DAVID  
(dropping off)  
Do you have bad dreams, too?

MISS GALLAGHER  
Some, everyone does.

DAVID  
Yes, but does everyone kill Bambi?

MISS GALLAGHER

Bambi?

David has fallen asleep. Miss Gallagher turns off the light, picks up her tray and pauses in the doorway.

MISS GALLAGHER

Kill Bambi?

She exits, closing the door plunging the room into darkness.

18 INT. HOSPITAL NURSES' STATION - DAY

The corridor is busy with orderlies pushing gurneys about, doctors, visitors, and patients all performing appropriate background actions. Behind the Nurses' Counter, Alex is typing some forms and an older, obviously senior nurse is filling some paper cups with different sizes and colors of pills she is taking from the drug cabinet. She is MRS. HOBBS, the chief nurse.

MRS. HOBBS

Miss Price.

ALEX

Yes, Mrs. Hobbs.

MRS. HOBBS

Take these round now, will you please? The American boy in twenty-one is only to have these after he's eaten. Will you be sure of that?

ALEX

Has he been refusing food?

MRS. HOBBS

Nothing quite as dramatic as that, Miss Price. He just doesn't eat enough of what is put before him. He suffers from nightmares. I'd think he just needs a hand to hold.

ALEX

Yes, Mrs. Hobbs.

Alex takes the cups handed to her and makes her way down the hallway, pausing a moment to straighten her appearance. She enters.

19 INT. CHILDREN'S WARD - DAY

A ward with seven or eight beds in it, all occupied. She goes to a little Pakistani boy named BENJAMIN.

ALEX  
Hello, Benjamin.

BENJAMIN  
No.

ALEX  
No what?

BENJAMIN  
No.

ALEX  
Well, all right then, be that way.  
Here, swallow this.

BENJAMIN  
No.

Alex pours a glass of water, gives the pill to Benjamin who promptly takes it and then drinks the water, handing Alex back the glass.

ALEX  
Feeling better?

BENJAMIN  
No.

ALEX  
The doctor will be round later.  
Would you like a picture book to  
look at? We have some lovely funny  
Beans.

BENJAMIN  
No.

ALEX  
Right.

She exits, pausing in the hall to speak to a black Jamaican ORDERLY pushing a cart of lunch trays into Benjamin's ward.

20 INT. HOSPITAL CORRIDOR - DAY

ALEX  
Has the patient in twenty-one  
gotten his tray yet?

ORDERLY  
The American? Yes, duck.

ALEX  
How did he look?

ORDERLY  
What do you mean, 'how did he  
look'?

ALEX  
You know, did he seem depressed?  
Do you think he'll eat the food?

ORDERLY  
(annoyed)  
I'm an orderly, not a bleeding  
psychiatrist! I push things about,  
but I've little say what happens to  
them.

ALEX  
Thank you.

Alex holds up her head and proceeds to David's room. She hesitates, then peeks in.

21 INT. HOSPITAL ROOM - DAY

The curtains are drawn and David's lunch waits patiently on its tray alongside of the bed. David is apparently asleep. Alex enters softly.

ALEX  
(softly)  
Mr. Kessler?

DAVID  
(lifeless)  
Yes?

ALEX

You haven't eaten your lunch.

DAVID

I'm not very hungry, thank you.

ALEX

I'm afraid you have to eat something.

DAVID

Please, really. I'm not hungry.

ALEX

You put me in an awkward position, Mr. Kessler.

DAVID

How is that?

ALEX

(she shakes the paper cup)  
Well, you're to take these after you've eaten. Now what kind of nurse would I be if I failed in so simple a task as giving out some pills?

DAVID

Leave the pills. I'll take them later.

ALEX

Sorry.

She opens the curtains, daylight fills the room.

DAVID

Aw come on, Miss Price!

ALEX

Call me Alex.

DAVID

Aw come on, Alex!

ALEX

Shall I be forced to feed you, Mr. Kessler?

David is getting interested.

DAVID  
Call me David.

ALEX  
Shall I be forced to feed you,  
David?

DAVID  
This is absurd. I'm not hungry. I  
don't want any food.

ALEX  
Right.

Alex efficiently removes the covers from the dishes and sits on the edge of the bed. Taking knife and fork in hand, she neatly cuts David's food into pieces. David watches all this amused. She places a napkin under David's chin and holds up his first bite on his fork. David folds his arms and refuses to open his mouth.

ALEX  
Let's try a little harder, shall  
we?

DAVID  
Will you give me a break?

Alex grabs David's nose forcing his mouth open quickly, shoving the fork in it. David is startled, but amused and chews his food slowly and swallows it. Alex holds up another bite.

ALEX  
Will I have to take such drastic  
action again, David?

David opens his mouth obediently. Alex almost smiles. She feeds him for a while; they are both sizing each other up. Finally:

DAVID  
May I have a glass of milk?

Alex smiles.

FADE OUT

FADE IN

22 EXT. DENSE FOREST - DAY

Again we are running fast and faster. David again running naked, flying through the green forest. He stops suddenly, ears perked, he looks about and then we hear Jack's o.s. screams. The voice of Jack screams:

JACK (O.S.)  
David! David! Please help me! Oh  
God! David! Oh my God!

David turns in blind panic, he runs (and we run with him) desperately trying to find the source of Jack's screams.

He comes to a clearing in the woods, light streaming through the tall trees. Jack's screams halt in mid-word. David looks in disbelief at the clearing. There is a hospital bed with someone in it. It is the same as David's.

David walks toward it slowly. The figure in the bed lays still. It grows dark, very dark, and David looks up at the full moon. There is a howl identical to the one heard earlier back on the moors. David approaches the bed slowly, fearfully. We hear ocean noises on the soundtrack, the sound of crashing surf. David reaches out to pull back the covers, lightning and thunder cause him to hesitate for a second. Silence. The camera remains on David as he pulls off the covers. His face registers total disbelief and increasing horror.

We cut to the bed to find - DAVID. He lies there, pale white with purple lips and death pallor.

The camera begins to move in on the corpse of David.

Cut back to the standing David's terrified face; then continue until David's death mask fills the screen. The face remains still for several beats, then suddenly opens its bright yellow eyes and red mouth revealing fangs in a bloodcurdling wail which carries over in the....

CUT TO:

23 INT. HOSPITAL NURSES' STATION - NIGHT

Mrs. Hobbs hears David's screams and efficiently calls out....



MRS. HOBBS  
Orderly! Miss Gallagher!

Miss Gallagher and an ORDERLY appear at once.

MRS. HOBBS  
Orderly, go at once to twenty-one  
and restrain the patient.

The orderly exits.

MRS. HOBBS  
Miss Gallagher, remain here at the  
desk. I'll be in twenty-one.

She exits.

24 INT. HOSPITAL ROOM - DAY

It is bright, daylight, and Dr. Hirsch gazes thoughtfully out  
the window.

DR. HIRSCH  
You've never had bad dreams before?

DAVID  
(upset)  
Sure, as a kid. But never so real.  
Never so bizarre.

Dr. Hirsch crosses over and sits on a chair by the bed.

DR. HIRSCH  
Did you get a good look at the man  
who attacked you?

DAVID  
I've told you, it wasn't a man. It  
was an animal. A big wolf or  
something. A rabid dog.

DR. HIRSCH  
(chewing on his glasses)  
Yes.

DAVID  
Look, Dr. Hirsch, I know I've been  
traumatized, but Jack was torn  
apart. I saw him.  
(MORE)

DAVID (CONT'D)

A man can't do that to someone with his bare hands.

DR. HIRSCH

You'd be surprised what horrors a man is capable of.

DAVID

Did you see Jack?

DR. HIRSCH

No. In fact, your wounds were cleaned and dressed before you arrived here.

DAVID

Did you talk to the police in East Proctor? Did the cops go to The Slaughtered Lamb?

DR. HIRSCH

I really don't know.

DAVID

Then why the hell are you so quick to disbelieve me? You yourself said it must have taken incredible strength to tear apart a person like that.

DR. HIRSCH

(rubs his forehead)

David, please. The police are satisfied. I'm certain that if a monster were out roaming northern England we'd have seen it on the telly.

DAVID

You really think I'm crazy, don't you?

DR. HIRSCH

Believe me. The Hound of the Baskervilles was an invention of Sir Arthur Conan Doyle's. And if you'd read the bloody book, you'd find that Holmes discovered your house of hell a fraud, a fake.

There is an awkward silence as David sits and Dr. Hirsch is embarrassed at raising his voice.

DR. HIRSCH

Now really, David. You're far too intelligent to go on this way. When you return to America I want you to seek out a competent psychiatrist or psychologist or something and stop this nonsense. You'll be leaving this hospital in three or four days, please remain sane. At least until you are no longer our responsibility.

Dr. Hirsch goes to the door.

DAVID

Dr. Hirsch?  
(pause)  
I'd rather not be by myself.

DR. HIRSCH

Of course not, David. I'll fetch in young Miss Price.

DISSOLVE TO:

25 INT. HOSPITAL ROOM - NIGHT

Alex sits next to David's bed. Her shoes are off and she has her feet tucked up under her legs on the chair. The room is dark except for the lamp by which she reads. She is reading A Connecticut Yankee in King Arthur's Court by Mark Twain. David is asleep. Alex reads for a bit, then puts down the book and yawns. She gets up and stretches, a big spreading arms and feet, fingers and toes stretch.

DAVID

(quietly)  
You're a very beautiful girl.

ALEX

(embarrassed)  
I thought you were asleep.

DAVID

I was. What are you reading?

ALEX

'A Connecticut Yankee in King  
Arthur's Court' by Mark Twain.

DAVID

Do you like it?

ALEX

I've just started it. My friend  
gave it to me.

They look at each other.

ALEX

What do you dream about?

DAVID

I dream of death mostly.

ALEX

I'm sorry. I shouldn't have asked  
you.

DAVID

It's okay. I want to talk to you.

They sit and look at each other for a while longer.

DAVID

How old are you?

ALEX

That's not really a very proper  
question.

DAVID

How old are you?

ALEX

Twenty-eight.

DAVID

I'm twenty-seven.

ALEX

I know.

DAVID

Now what do you want to talk about?

ALEX

Was Jack Goodman your good friend?

DAVID

(seriously)

My best friend. My very best friend.

ALEX

(embarrassed)

Shall I read to you?

DAVID

What? Oh, yes, please.

ALEX

(opens book)

A Connecticut Yankee in King Arthur's Court by Samuel L. Clemens. This is after the preface but before chapter one: A Word of Explanation. You all right?

DAVID

(settles back)

Yes, go on.

ALEX

(clears her throat)

Ahem, A Word of Explanation. It was in Warwick Castle that I came across the curious stranger whom I am going to talk about. He attracted me by three things: his candid simplicity, his marvelous familiarity with ancient armor, and the restfulness of his company - for he did all the talking. We fell together as modest people will in the tail of the herd....

DISSOLVE TO:

26

INT. KESSLER HOME - NEW YORK - NIGHT

We are at David's parents' house in New York. His FATHER sits reading the paper in the living room as his younger BROTHER and SISTER watch "The Muppet Show" on television.

We can see past the small dining nook where David sits doing homework and into the kitchen where his MOTHER is washing the dishes. A peaceful lower, middle class setting. All is tranquil and secure. There is a loud pounding on the front door.

FATHER

I'll get it.

The pounding continues.

FATHER

All right, all right! Hold your horses.

(The following happens with shocking speed.) When he opens the door, four beings open fire with machine guns, blowing him away. The sudden burst of violence is terrifying and unrelenting. The four rush into the room and the family looks at them in fearsome surprise for these men are not human at all, but loathsome, bestial demons dressed as Storm Troopers. One kicks in the television and fires into the kitchen, blasting David's mother. David rises but is forced back into his chair by one of the things and held there.

DAVID

Stop!

He watches in horror as his little brother and sister scream in terror before they are brutally murdered. The monstrous Storm Troopers then set fire to the rooms. The one holding David pulls a knife and quickly slits David's throat.

CUT TO:

27 INT. HOSPITAL ROOM - NIGHT

David bolts upright in bed and looks around, trying desperately to gain his bearings. He sees that Alex is asleep in the chair by his bed, Connecticut Yankee folded on her lap. He makes a deliberate effort to calm himself. He considers waking her, then decides against it. He turns on the lamp by his bed and reaches over to take the book from Alex's lap. David takes the book as gently as possible, but Alex wakes up anyway.

ALEX

(yawns, smiles)

Hello. You all right?

DAVID  
I'm sorry I woke you up.

ALEX  
Don't be silly. Can I get you something?

DAVID  
No, thank you. Just keep me company for a while.

ALEX  
That's easy enough.

DAVID  
I keep having these really terrible dreams. They are getting worse and I can't seem to stop them.

ALEX  
David, your dreams will stop. You'll leave England and your bad memories; and then this will all fade away.

DAVID  
Will you come with me?

ALEX  
(taken aback)  
What?

DAVID  
(smiling)  
I'm serious. You don't know me and I know nothing about you. We have a perfect relationship.

ALEX  
Now, David, I said I would keep you company, but I meant right here and now.

DAVID  
Will you think about it?

ALEX

How did we get from your bad dreams  
to my taking a holiday with a  
patient?

DAVID

(big grin)  
Not just a patient -- me.

ALEX

You're being awfully forward,  
aren't you?

DAVID

Forgive me, I'm trying to cheer  
myself up and an affair with a  
beautiful nurse seemed like just  
the thing to do it.

ALEX

(smiles)  
All I am to you is a sex fantasy  
then?

DAVID

Now I'm embarrassed.

ALEX

Good. I thought for a moment I was  
the only embarrassed one in the  
room.

There is an awkward pause.

DAVID

Where were we in the book?

Alex is relieved for something to break the tension.

ALEX

(looking through  
the book)  
Let me see here.

FADE OUT

FADE IN



28

INT. HOSPITAL ROOM - MORNING

The black Orderly hustles in with David's breakfast tray, busily setting up the tray on the table over the bed. He awakens the sleeping David with his activity.

ORDERLY

Ah you're up. Good morning and a good day to you. We've quite a meal for you here this morning. Bacon, oatmeal, orange juice, and toast with jam. Good stuff there. Now eat it up and I'll be back for the dishes when you've finished.

The Orderly exits. The drowsy David, who has been trying to fully wake up during the Orderly's speech, notices his exit.

DAVID

Good morning.

He looks at his food none too happily. He sticks a spoon into the bowl of oatmeal and tastes it gingerly.

DAVID

(in mock English accent)

Please, sir, I want some more.

He settles down to eating, reaches over to butter his toast and drink his juice. While he eats, we hear Jack's o.s. voice.

JACK (O.S.)

Can I have a piece of toast?

David looks over to the o.s. Jack. Jack, behaving relaxed and normal, sits in the chair last occupied by Alex. However, Jack's appearance makes his casual manner all the more surreal. He is as we left him butchered on the moors. He is covered with dried mud and open wounds. Huge glistening gashes abound on his body. His face is scratched, his throat is badly torn, and his hair is matted with blood. In several spots he has already begun to rot. He is a remarkably gruesome sight, but his physical state seems not to affect him at all.

JACK

(pleasantly)

Nice to see you.

DAVID  
(unbelieving)  
Get the fuck out of here, Jack.

JACK  
Thanks a lot.

DAVID  
(horrified)  
This is too much. I can't handle  
this.

JACK  
I'm aware that I don't look so  
great, but I thought you'd be glad  
to see me.

Jack gets up and takes a piece of toast from David's tray as David watches amazed. Jack returns to his seat and takes a bite out of his toast. David stares at Jack horrified.

JACK  
David! You're hurting my feelings.

DAVID  
(astounded)  
Hurting your feelings? Has it  
occurred to you that it may be  
unsettling to have you rise from  
your grave to visit me? Listen to  
me, I'm talking to a hamburger!

JACK  
I'm sorry to be upsetting you,  
David, but I had to come.

DAVID  
(aghast)  
Aren't you supposed to be buried in  
New York someplace?

JACK  
Yeah. Your parents came to my  
funeral. I was surprised at how  
many people came.

DAVID  
(resigned)  
Why should you be surprised? You  
were a very well-liked person.

JACK  
Debbie Klein cried a lot.

DAVID  
I can't stand it.

JACK  
So you know what she does? She's  
so grief stricken she runs to find  
solace in Rudy Levine's bed.

DAVID  
Rudy Levine the shmuck?

JACK  
Life mocks me even in death.

Jack takes another bite of toast.

DAVID  
(to himself)  
I'm going completely crazy.

JACK  
(loud)  
David!

DAVID  
(louder)  
What?!

JACK  
David, now I know this may be hard  
for you, but I have to warn you.

DAVID  
(shouting)  
Warn me? Will you get out of here,  
you meat loaf?

JACK  
I'm a grisly sight, it's true; but  
I love you and that's why I'm here.  
You've got to know.

DAVID

If you love me so much, Jack,  
you'll realize how disconcerting it  
is to share one's breakfast with  
the living dead!

JACK

We were attacked by a werewolf.

DAVID

(covers his ears)  
I'm not listening!

JACK

On the moors, we were attacked by a  
lycanthrope, a werewolf.

DAVID

Shut up, you zombie!

JACK

I was murdered, an unnatural death,  
and now I walk the earth in limbo  
until the werewolf's curse is  
lifted.

DAVID

(incredulous, furious)  
What's wrong with you? Shut up!

JACK

The wolf's bloodline must be  
severed. The last remaining  
werewolf must be destroyed.

DAVID

Will you be quiet?!

Jack rises and comes closer to David.

JACK

It's you, David.

DAVID

What?!

JACK

You survived and now you shall  
continue the curse.

DAVID

What are you talking about? I  
won't accept this! Get out! God  
damit!

JACK

Remember what that guy at The  
Slaughtered Lamb said? 'Beware the  
moon.'

DAVID

(quietly)  
Stop it, Jack.

JACK

Beware the moon. The full moon,  
David. You've got two days.

DAVID

(quietly)  
Jack, please go away. Please go  
away.

JACK

You'll stalk the streets of London  
a creature of the night.

DAVID

(flares up)  
You're talking like Boris Karloff!  
It's movie dialogue!

JACK

David, please believe me. You will  
kill people, David. You've got to  
stop the bloodshed before it  
begins.

DAVID

(yells)  
Nurse!

JACK

Listen to me! Take your own life,  
David. It's our only chance.

DAVID

Nurse!

JACK

The supernatural! The powers of  
darkness! It's all true. Take  
your own life! Suicide, David.  
Join me.

DAVID

(losing it)  
Nurse! Oh God! Alex!

JACK

It's cold, David, and I'm so alone.  
The undead surround me. Have you  
ever talked to a corpse? It's  
boring! I'm lonely! Kill  
yourself, David, before you kill  
others.

29 INT. HOSPITAL - NURSES' STATION - DAY

Alex rushing down the hospital corridor.

30 INT. HOSPITAL ROOM - DAY

David rocking back and forth weeping.

JACK

Don't cry, David.

31 INT. HOSPITAL CORRIDOR - DAY

Alex rushing down hospital corridor.

32 INT. HOSPITAL ROOM - DAY

JACK

Please don't cry.

33 INT. HOSPITAL CORRIDOR - DAY

Alex rushing to the door.

34 INT. HOSPITAL ROOM - DAY - CLOSEUP

JACK

(softly in looming  
closeup)  
Beware the moon, David.

CUT TO:

ALEX

as she bursts into the room.

CUT TO:

DAVID

laying in bed rocking from side to side, crying softly. He is alone. Alex rushes over, removes the tray, sits on the bed and hugs David.

ALEX

David? David!

David pulls away sharply, his head jerking about wildly until he focuses on Alex's face and begins to breathe easier.

ALEX

David, what's wrong?

David smiles and kisses her, a real kiss.

DAVID

(quietly)

I'm a werewolf.

ALEX

A werewolf?

Alex holds David a moment then realizes where she is and backs off a little. David composes himself.

ALEX

Are you better now?

DAVID

I'll let you know the next full moon.

ALEX

You're to be discharged tomorrow. Will you be all right?

David takes Alex's hand.

DAVID

My friend Jack was just here.

ALEX  
Your dead friend Jack?

DAVID  
Yeah. He says that I will become a monster in two days. What do you think?

ALEX  
What do I think? You mean about the possibility of your becoming a monster in two days or about visits from dead friends?

DAVID  
I was dreaming again?

ALEX  
I would think so.

DAVID  
(resigned)  
Yeah, I would think so, too.

Alex considers for a while, finally....

ALEX  
Do you have a place to stay in London?

CUT TO:

35 EXT. APARTMENT BUILDING - DAY

David and Alex walking down the street. Alex points out her flat and leads David up the front steps. She gives him a conspiratorial look and unlocks the door.

36 INT. ALEX'S FLAT - DAY

Alex enters and David follows. A small, utilitarian apartment, she flicks on the kitchen light. David puts his backpack on the floor.

ALEX  
The kitchen.

DAVID  
Very nice.



She proceeds to give the tour.

ALEX

Closet.

DAVID

Charming.

ALEX

Bathroom.

DAVID

Lovely.

ALEX

The bedroom.

DAVID

There is only one bed.

ALEX

(makes a face)

David, perhaps you'd like to watch  
the telly while I take a shower.

Alex enters the room and David whistles softly, rocking on his heels.

37 INT. BATHROOM - DAY

David and Alex stand facing each other under the stream of water in the shower.

DAVID

It's nice to see you.

ALEX

It's nice to see you.

MONTAGE IN SHOWER - DAY

A sequence of soap and flesh. Van Morrison's "Moondance" plays. A montage of soapy hands on slippery skin. Thighs rubbing thighs, arms and shoulders. David and Alex kiss again and again and....

38 INT. ALEX'S BEDROOM - DAY

David and Alex in a passionate, orgasmic kiss in Alex's bed. David pulls out and they lay holding each other. After a moment....

DAVID  
Alex?

ALEX  
Yes?

DAVID  
Will you be here in about fifteen minutes?

ALEX  
Of course.

DAVID  
(leers)  
Good.

Alex props herself up on one elbow.

ALEX  
David, you don't honestly believe that in reality your friend Jack rose from the grave to breakfast with you? Do you really?

DAVID  
I was awake and he was in my room.

ALEX  
But, David.

DAVID  
(firm)  
I wasn't hallucinating.

Pause.

ALEX  
(smiles)  
Tomorrow is the full moon.

DAVID  
That's good, Alex. Reassure me.

Alex begins kissing David's neck.

DAVID  
It's all right, I know I'm being  
insane.

She kisses his shoulders, then his chest.

DAVID  
Okay, okay. I'm properly  
reassured!

Alex is now kissing his stomach, her head gradually lowers from frame. David reaches back over his head to hold onto the headboard of the bed.

DAVID  
(closing his eyes)  
This is very reassuring. I'm  
feeling very reassured.

DISSOLVE TO:

INT. ALEX'S BEDROOM - NIGHT

Alex is asleep holding David. David carefully lifts her arm and gets out of bed. He is naked. He tiptoes out of the room and goes to the bathroom.

39 INT. ALEX'S BATHROOM - NIGHT

David lifts the toilet seat and pees. He winces, hoping the steady stream doesn't awaken Alex. When he's finished peeing he goes to the sink. The medicine cabinet door over the sink is open. When David closes it he (and the audience) is terrified to see Jack reflected standing behind him. (Note: This is a big scare.) Bloodied and horrible, Jack has continued to rot and looks even worse than when we last saw him. David chokes out a strangled cry, closes his eyes tightly and then reopens them. Jack is still there in the mirror. When David turns around Jack is standing in the doorway.

DAVID  
(points a trembling  
finger)  
You're not real.

JACK

Don't be an asshole, David. Come here.

David, clearly troubled, follows Jack into the living room.

40

INT. ALEX'S LIVING ROOM

Jack sits down and motions for David to sit also. He does. David's conversation is in whispers, so as not to wake up Alex.

DAVID

What are you doing here?

JACK

I wanted to see you.

DAVID

Okay, you've seen me. Now go away.

JACK

David, I'm sorry I upset you yesterday, but you must understand what is going on.

DAVID

I understand all right. You're one of the undead and I'm a werewolf.

JACK

Yes.

DAVID

Get out of here, Jack!

JACK

David, tomorrow night is the full moon. You'll change, you'll become....

DAVID

(interrupting)

A monster. I know, I know.

JACK

You must take your own life now, David, before it's too late.

DAVID

Jack, are you really dead?

JACK

What do you think?

DAVID

I think I've lost my mind. I think you're not real. I think I'm asleep and you're a part of another bad dream.

JACK

You must believe me.

DAVID

What, Jack? That tomorrow night beneath the full moon I'll sprout hair and fangs and eat people? Bullshit!

JACK

The canines will be real. You'll taste real blood! God damit, David, please believe me! You'll kill and make others like me! I'm not having a nice time, David! Don't allow this to happen again! You must take your own life!

DAVID

(shouts)

I will not accept this! Now go away!

41 INT. ALEX'S BEDROOM - NIGHT

Alex wakes up from the shouting.

ALEX

David?

42 INT. LIVING ROOM - NIGHT

JACK

(quietly)

This is not pretend, David.

DAVID  
 (righteous)  
 I will not be threatened by a  
 walking meat loaf!

Alex enters the room.

ALEX  
 David, what's wrong? I heard  
 voices.

David turns and sees that Jack is gone.

DAVID  
 (triumphant)  
 It was just me, Alex. It was just  
 me.

43 EXT. EAST PROCTOR - DAY

Dr. Hirsch is driving down the main street in his red M.G.  
 He parks in front of The Slaughtered Lamb.

44 INT. THE SLAUGHTERED LAMB - DAY

The pub is less crowded than when we were here last. The  
 Dart Player is behind the bar cleaning glasses, the Chess  
 Player is still at the chessboard. Dr. Hirsch enters and  
 crosses to the bar. As he removes his gloves:

DR. HIRSCH  
 A drink for a very cold man?

The Woman comes in from the back.

WOMAN  
 Hello, there. What can I get you?

DR. HIRSCH  
 Campari and soda would do nicely.

WOMAN  
 Sorry, love.

DR. HIRSCH  
 I suppose Guinness will suffice.

She serves him his beer. As he lays down his money...

DR. HIRSCH  
A thousand thanks.

After a few sips.

DR. HIRSCH  
Nasty bit of business with those  
two young American boys.

The Dart Player stops his wiping.

DART PLAYER  
I'm afraid I don't know what you  
mean, sir.

DR. HIRSCH  
Yes, I'm sure that's right. A few  
weeks ago, the last full moon  
wasn't it?

The Chess Player turns in his chair to get a good look at Dr.  
Hirsch.

DR. HIRSCH  
I mean that escaped lunatic. The  
one that killed the boy. Wasn't  
that near here?

CHESS PLAYER  
(concerned)  
And where are you from, sir?

Dr. Hirsch crosses and joins the Chess Player at his table.

DR. HIRSCH  
London. Knight takes pawn.

CHESS PLAYER  
What?

Sees that Dr. Hirsch was talking about his game....

CHESS PLAYER  
Oh, yes, yes.

Dr. Hirsch points to the pentangle on the wall.

DR. HIRSCH  
What's that?

WOMAN

(nervously)

Oh, that's been there for two hundred years. We were going to paint it out, but it's traditional, so we left it.

DR. HIRSCH

I see. You've heard nothing about the incident?

DART PLAYER

Incident?

DR. HIRSCH

The murder?

CHESS PLAYER

Are you a police officer?

DR. HIRSCH

(smiles)

No, no, hardly. I work in the hospital where the Kessler boy was brought.

The Dart Player and Chess Player exchange a look.

DR. HIRSCH

He was talking about werewolves and monsters and as I was near here I thought....

DART PLAYER

You thought what?

DR. HIRSCH

I thought I'd look into the boy's story.

CHESS PLAYER

(scoffs)

A story about werewolves - now really, sir.

Dr. Hirsch eyes the Chess Player.

DR. HIRSCH

Would you like a game of chess?



45 INT. ALEX'S FLAT - DAY

We find Alex and David in an embrace by the front door. Alex is dressed in her nurse's uniform and David has jeans and a T-shirt on. He is shoeless and obviously not going out. Alex pulls away.

ALEX

Let me go now, you'll make me late.

DAVID

Do me an enormous favor?

ALEX

Anything.

DAVID

Tell me that it's silly of me to be apprehensive.

ALEX

It's silly of you to be apprehensive.

DAVID

Werewolves simply do not exist.

ALEX

(serious)

David, do you want me to stay here tonight?

DAVID

Yeah, I do, but go to work.

He opens the door and they both go outside.

46 EXT. APARTMENT BUILDING - LATE AFTERNOON - ALEX AND DAVID

walk to the sidewalk. It is rather chilly.

ALEX

Listen, if you get too anxious, call me at the hospital, okay?

DAVID

Okay.

ALEX

I've left those pills for you.

DAVID  
A dooper werewolf.

They kiss again.

ALEX  
I'm off. There's food in the  
fridge.

DAVID  
See you later.

Alex goes off, turning for a last wave. David stands looking after her when a LITTLE GIRL walking a dog passes by. The dog, on seeing David, begins to growl and snarl.

DAVID  
(to dog)  
What did I do?

The dog begins barking ferociously, the little girl tugging on his leash.

DAVID  
Thanks a lot, dog.

He realizes just how cold he is outside and runs back up the steps to find the door locked.

DAVID  
Wonderful.

Cut to shot of David's bare feet on the cold stone. He mutters to himself, imitating a newscaster.

DAVID  
An American werewolf was found  
frozen to death today in the heart  
of London, England.

He looks around and sees that there is a small window ajar on the side of the flat about eleven feet off the ground, which can be reached by climbing a brick wall, which he does but not without damage to his bare toes.

At the top of the wall is a cat that begins to hiss on seeing David. The hair stands up on its arched back and it glares at David, hissing and spitting. David is disturbed by the cat's hostile behavior.

DAVID  
 What did I do, cat?

The cat is really acting fierce. When David goes to pat it cautiously, it screeches and runs away. David is, by this time, not amused. David manages to pull himself into the window.

47 INT. ALEX'S BATHROOM - DUSK

David awkwardly enters the bathroom through the tiny window. Finally getting both feet on the ground, he steps to the sink and regards himself in the mirror.

DAVID  
 (weakly)  
 Snarl. Growl. Grrrrr.

He examines his mouth, touching his canines carefully. After a while he sighs and goes into the kitchen.

48 INT. ALEX'S KITCHEN - DUSK

David goes straight to the fridge and opens it. He closes the fridge and walks into the bedroom.

49 INT. ALEX'S BEDROOM - DUSK

He lays down on the bed. After a few beats of staring at the ceiling, he rises and goes back into the kitchen.

50 INT. ALEX'S KITCHEN - DUSK

He reopens the fridge.

DAVID  
 I'm not hungry.

He closes the fridge and walks into the living room.

51 INT. ALEX'S LIVING ROOM - DUSK

David turns on the television. On Thames is a soccer match. On BBC 1 is some truly insipid children's program, and on BBC 2 is a soccer match. David switches off the television.

He sits on the chair nervously, drumming his fingers and humming.

DAVID  
 (singing)  
 'Moon River, wider than a mile  
 I'm crossing you in style,  
 Someday....'

David gets up, goes to the front door, and flings it open. It is getting dark. David views this fearfully, but still not completely convinced. He goes back inside and we note that the front door is not completely closed. He goes back into the bathroom and looks into the mirror.

DAVID  
 Fee fi fo fum, I smell the blood of  
 an Englishman.

He goes back into the living room and paces round and round the room like a caged animal.

52 INT. CHILDREN'S WARD - NIGHT

Alex is back with Benjamin, the little Pakistani.

ALEX  
 How are we feeling tonight?

BENJAMIN  
 No.

ALEX  
 No what?

BENJAMIN  
 No!

ALEX  
 (smiling)  
 Benjamin, have you ever been  
 severely beaten about the face and  
 neck?

BENJAMIN  
 No.

ALEX  
 I thought not.

She tucks him in.

ALEX

You sleep now and have sweet  
dreams.

BENJAMIN & ALEX

No!

For the first time, Benjamin smiles. As Alex tucks him in,  
we can clearly see the full moon outside through the window.

53 INT. ALEX'S FLAT - NIGHT

David sits reading Connecticut Yankee when he suddenly  
clutches his head in pain.

DAVID

Jesus Christ!

He stands in agony, the book falls to the floor.

DAVID

(screams)

What? Christ! What?

He begins sweating profusely, clinging to the sides of his  
head. He trembles violently.

DAVID

I'm burning up! Jesus!

He rips at his shirt, tearing it off. His body is dripping  
wet.

DAVID

(shouts out in  
pain and fear)

Jack!? Where are you now, you  
fucker!?!

As a new spasm of pain wracks his body, he cries out in  
anguish.

DAVID

Help me! Somebody help me, please!  
Jack!!

David's hair is wringing wet. He screams and grabs at his  
legs.

DAVID

(pleading, whimpering)

I'm sorry I called you a meat loaf,  
Jack.

New bolts of agonizing pain wrack through David's body. He grabs at his pants, pulling them off as if they are burning him.

Standing naked in the center of the room, David gasps for air.

He falls to his knees and then forward on his hands. He remains on his hands and knees, trying to master his torment; but it's no use. On all fours he gives himself over to the excruciating hurt and slowly begins to change.

The metamorphosis from man into beast is not an easy one. As bone and muscle bend and reform themselves, the body suffers lacerating pain. We can actually see David's flesh move, the rearranging tissue. His mouth bleeds as fangs emerge. His whole face distorts as his jaw extends, his skull literally changing shape before our eyes. His hands gnarl and his fingers curl back as claws burst forward.

The camera pans up to show the full moon outside through the window. David's moans change slowly into low guttural growls. We hear the four footfalls as the WOLF begins to walk. As the camera pans back over the room, we see the front door pushed open and hear the Wolf padding off into the darkness.

54 EXT. RESIDENTIAL STREET - NIGHT

A taxi pulls up in front of a block of flats. An attractive couple gets out. The Man pays the driver and the cab drives off.

WOMAN

Which one, Harry?

MAN

Number thirty-nine, but let's go  
'round the back.

WOMAN

Why?

MAN

Come on, we'll give Sean a scare.

WOMAN

You're crazy, Harry.

HARRY

Come on.

Harry takes her hand and leads her around the side of the flats. The apartments back up to a park and the two walk around to the rear. The park is dark and quiet.

55 EXT. PARK - NIGHT

WOMAN

Did you hear something?

HARRY

Just now?

WOMAN

Yes.

HARRY

No. Here we are, Sean's is the one....

THE WOLF SPRINGS! Before the Woman can scream, the Wolf whirls around and goes for her throat. We can't see clearly, but we see enough to realize how large the Wolf is and that its wolfen features are twisted and demonic. The Wolf savagely devours its two victims.

56 INT. SEAN'S FLAT - NIGHT

Sean's wife is looking through their French windows out onto the park - a middle-aged couple.

WIFE

Sean, those hooligans are in the park again.

SEAN

Aren't you ready yet? They'll be here any minute.

WIFE

Something's going on out there.

57 INT. HOSPITAL - NURSES' STATION - NIGHT

Miss Gallagher is helping Mrs. Hobbs dispense medication into paper cups when Dr. Hirsch approaches. He is still wearing his overcoat.

DR. HIRSCH  
Is Miss Price on duty this evening?

MRS. HOBBS  
Yes, Doctor.

DR. HIRSCH  
Miss Gallagher, do you know if Miss Price has seen the Kessler boy since his release?

Miss Gallagher is not sure how to answer.

MISS GALLAGHER  
Uh, I don't know if....

Alex has walked up and overheard the last.

ALEX  
It's all right, Susan. Yes, Doctor, I have.

DR. HIRSCH  
Come to my office, Miss Price.

Alex and Susan exchange glances as she obediently follows Dr. Hirsch down the hallway.

58 EXT. PARK - NIGHT

Sean has exited the back of his flat to investigate his wife's complaints. She hangs by the door. He walks deeper into the park.

SEAN  
(calls out)  
Is anyone there?

59 INT. DR. HIRSCH'S OFFICE - NIGHT

Dr. Hirsch hangs up his overcoat.

DR. HIRSCH  
Sit down, Alex.



Alex sits and Dr. Hirsch leans against his desk.

DR. HIRSCH  
I was in East Proctor today.

Alex looks confused. Dr. Hirsch realizes the cause of her concern.

DR. HIRSCH  
Oh dear girl, your extracurricular activities are of no consequence to me. I don't give a damn who you sleep with. I'm concerned about David.

ALEX  
Yes, sir.

DR. HIRSCH  
It's a full moon. Where is he?

ALEX  
At my flat. I'm off at midnight and....

Dr. Hirsch picks up the phone.

DR. HIRSCH  
The number, Alex. Your number!

60 EXT. PARK - NIGHT

Sean carefully approaches something near the trees. He steps on something and looks down to see what it is. It is an arm.

61 INT. ALEX'S FLAT - NIGHT - EXTREME CLOSEUP - THE TELEPHONE

rings loudly. (This is a scare.) It continues to ring unanswered.

62 INT. DR. HIRSCH'S OFFICE - NIGHT

Dr. Hirsch waits on the phone, finally hanging up.

DR. HIRSCH  
He's not there.

Alex grows worried.

ALEX

He's not?

DR. HIRSCH

Alex, has David persisted in his werewolf fantasies?

ALEX

Well, yes, but he seems to be more upset by the death of his friend.

DR. HIRSCH

Has his friend appeared to him again?

ALEX

Yes.

DR. HIRSCH

What did he say?

ALEX

David says Jack comes to warn him.

DR. HIRSCH

Warn him?

ALEX

Dr. Hirsch, what's wrong? Is this more serious than I know?

DR. HIRSCH

I tried to investigate the attack. There are no records. The case was closed and now they've 'misplaced' the file. David's lacerations were cleaned and dressed when he arrived here and yet supposedly no doctor examined him before I did. The Goodman boy is already in the ground so he's no good to us. So I went to the pub in East Proctor where I was convinced of two things.

ALEX

Yes.

DR. HIRSCH

They were lying. There were no witnesses, no escaped lunatic. The whole community is hiding the truth of what actually happened up there.

ALEX

And what else?

DR. HIRSCH

I think the village of East Proctor is hiding some dark and terrible secret. I'm convinced that, like David, they believe in this werewolf.

Alex is flabbergasted.

DR. HIRSCH

You've absolutely no idea where David might be?

ALEX

No. He knows no one in London, besides me. I shouldn't have left him alone.

Suddenly.

ALEX

Surely you're not suggesting....

DR. HIRSCH

David has suffered a severe trauma. I myself witnessed some form of mass neurosis in East Proctor. If all the villagers believe that Jack Goodman was killed by a werewolf, why shouldn't David? And then it follows that if he survived an attack by a werewolf, wouldn't he himself become a werewolf the next full moon?

ALEX

(bewildered)  
Dr. Hirsch?

DR. HIRSCH

Oh, I don't mean running about on all fours and howling at the moon. But in such a deranged state he could harm himself, or perhaps others.

ALEX

What shall we do?

DR. HIRSCH

Let's call the police and see if they can help us find our wandering boy.

63 EXT. BRICK LANE - NIGHT

The bombed-out ruins of this unsavory part of London are stark and uninviting in the moonlight. Three old DERELICTS are huddled around a trash can fire trying to keep warm. A skinny dog is tied up beside them. Its ears perk up and he growls in warning.

DERELICT #1

Old Winston smells something.

DERELICT #2

(calls out)

Who's there?

The dog begins to whine.

DERELICT #2

Let 'im go.

Derelict #1 unties Winston who takes off running in terror.

DERELICT #3

Brave dog that.

DERELICT #1

(worried)

Here - who's there?

An unearthly howl shatters the night. We've heard this sound on the moors.

DERELICT #2

That's not Winston.

DERELICT #3

Look there.

He points out into the night. They strain their eyes - something is approaching them. They can just make out its size.

DERELICT #1

Mother Mary of God.

64 INT. SUBWAY STATION - NIGHT

A train SCREECHES to a halt. (A scare.) We are in the tubes of London. Only one passenger disembarks and the train goes off, leaving him alone in the cavernous hallways. The PASSENGER is a young man, rather well-dressed. He looks about the platform, then at his watch. He walks up to a vending machine to buy a Cadbury Chocolate Bar.

CUT TO:

INT. SUBWAY STATION - LONG SHOT

as the Passenger puts his coin in the vending machine. The camera is on ground level and as we watch the Passenger, the Wolf's legs flash by us.

CUT TO:

CLOSEUP

of the Passenger eating his chocolate bar. He turns thoughtfully, wondering if he had heard something. Satisfied that he is alone, he begins his walk down one of the long serpentine tunnels that make up London's tubes. He feels he's being followed and turns slowly to look. There is no one and he continues, concerned about his imagination.

CUT TO:

CLOSEUP - WOLF'S EYES

watching in the darkness.

BACK TO SCENE

Our Passenger approaches the first escalator, pauses, then gets on going swiftly and silently up the moving stairway.

CUT TO:

CLOSEUP - WOLF'S SNOUT

In profile we can see its ragged, razor-sharp fangs and black tongue. It waits, panting, drool falls from its mouth.

BACK TO SCENE

The Passenger reaches the landing and walks briskly down the long tunnel marked "Escalator to Street Level". He is being followed. He hears it and we hear it. He stops, frightened.

PASSENGER

Hello?

CUT TO:

TUNNEL

Long and empty.

THE PASSENGER

PASSENGER

Is there someone there?

We hear the Wolf's heavy breathing. The Passenger is beginning to panic.

PASSENGER

I can assure you that this is not  
in the least bit amusing!

He looks around wildly.

PASSENGER

I shall report this!

PASSENGER'S P.O.V.

We see the Wolf at a great distance trotting down the tunnel towards us.

PASSENGER

Good Lord.

THE PASSENGER

turns to flee, his jog becoming a run. He is terrified.

WOLF - CLOSEUP

of the Wolf's running steps.

THE PASSENGER

frantically running, falls to the ground hard bloodying his nose. He scrambles to his feet crying out in fear. Reaching the escalator, he begins to run up the moving stairs, falling several times. He sits, panting and defeated, the blood trickling from his nose.

CUT TO:

WOLF'S P.O.V.

as it begins to climb the stairs. The camera tracks slowly in on the increasingly horrified Passenger until we are in an extreme closeup of his eyes, when we:

CUT TO:

65 CLOSEUP - A TIGER ROARING

(A scare.) The tiger paces in its cage and roars again. We are at:

EXT. LONDON ZOO - DAY

It is early morning and all the animals are aroused. We cut around to roaring cats, screeching monkeys, and panicky birds, etc., until we come to the Wolves' cage where we find David, naked and curled up on the ground by the cage, asleep. David wakes up slowly. He is completely naked, his body dirty, with several scratches on his torso and legs. He yawns and stretches, makes a face, and with his finger picks something distasteful from his teeth. He also notices something under his fingernails and as he goes to clean them, he suddenly does a complete Stan Laurel discovering where he is. He puts his hands over his eyes.

DAVID

Wake me up, Alex.

He slowly peaks through his fingers; he's still there. He stands up and looks around.

The zoo opens and women with prams and children hustle about. David sees them coming towards him, notes his lack of clothes, and decides it would be better for all concerned if they did not meet. He looks around for a suitable hiding place and dashes behind some bushes. He crouches down so that he can't be seen, scratching himself on a thorn.

DAVID

Ouch!

66 INT. ALEX'S FLAT - DAY

Alex sits holding David's torn T-shirt. She is trying to read her book, but is just too distracted. The phone rings and she runs for it.

ALEX

(excited, then  
disappointed)

Hello? No, Dr. Hirsch, he hasn't  
come back yet. Yes, I will,  
doctor, but I just feel so helpless  
sitting here doing nothing. Thank  
you, yes, goodbye.

She hangs up and looks around the empty flat. She is now more worried than ever.

67 EXT. LONDON ZOO - DAY

David is still behind the bushes. He looks to see if the coast is clear, then stands up and parts the bushes. He steps out to confront a DOWAGER LADY.

DAVID

Hello.

CUT TO:

DOWAGER'S FACE

Dumbfounded.

DAVID

Excuse me, won't you?

He returns to the bushes.

CUT TO:



CLOSEUP - A GORILLA EATING

A LITTLE BOY with four helium balloons on a string is staring intently at the gorilla. The Little Boy leaves the monkey house and we travel with him as he looks at several other animals. Eventually he comes to the Wolf cage.

DAVID (O.S.)

Pssst!

The Little Boy looks around.

DAVID (O.S.)

Hey, kid! Pssst. Little boy with the balloons.

The Little Boy pantomimes, "who me?"

CUT TO:

THE BUSHES

David cannot be seen.

DAVID (O.S.)

Come over here.

The Little Boy shakes his head. The bush replies:

DAVID (O.S.)

If you come over here, I'll give you a pound.

The Little Boy shakes his head. The bush pleads.

DAVID (O.S.)

Two pounds?

The Little Boy shakes his head. The bush reasons:

DAVID (O.S.)

Listen, two pounds is a lot of money. It's almost five dollars.

LITTLE BOY

(very English)

I don't know who you are.

DAVID (O.S.)

I'm the famous balloon thief.

LITTLE BOY  
 Why would a thief want to give me  
 two pounds?

DAVID (O.S.)  
 (losing patience)  
 Come here and I'll show you.

The Little Boy starts cautiously towards the shrubbery, but stops a few feet away.

DAVID (O.S.)  
 (pleading)  
 Come on!

The Little Boy edges forward.

DAVID (O.S.)  
 A little closer.

When the Little Boy gets within reach, David grabs his balloons and uses them to cover his crotch.

DAVID  
 Thank you.

David runs off through the zoo, naked but for his balloons, startling several animal lovers.

68 EXT. PARK - DAY

An ELDERLY COUPLE sits feeding birds, their coats folded nearly over the park bench. A naked blur darts by, grabbing the top coat as it passes, scaring off the birds.

69 EXT. LONDON ZOO - DAY

The Little Boy tugs at his MOTHER'S coat.

MOTHER  
 Yes, love?

LITTLE BOY  
 A naked, American man stole my  
 balloons.

MOTHER  
 What?

## LITTLE BOY

A naked, American man -- the famous  
balloon thief.

70 EXT. NEWSSTAND - DAY

The signs they always have on London newsstands proclaim "Man or Monster?" Dr. Hirsch picks up a newspaper with its headline, "London Murder Victims Found Partially Devoured".

DR. HIRSCH

I'll have one of those, too.

He pays for the papers. The second one's headline, "Death Toll Up To Six - New Jack The Ripper?"

71 EXT. LONDON STREET - DAY - BUS STOP

in another part of town. The camera is on the crowd of fifteen or twenty people waiting for the bus. When the bus pulls up, they all crowd in. The camera goes to floor level and slowly examines the footwear of the crowded bus. Passengers are standing in the aisle and the camera slowly pans on their galoshes, boots, high heels, rubbers, etc., until it comes to rest on a conspicuous pair of bare feet. We pan up to find David clad only in a woman's rain coat with a fur collar trying to look as nonchalant as possible. A man looks at him oddly.

DAVID

(cheerfully)

A lot of weather we've been having  
lately.

The man studies David carefully.

72 INT. ALEX'S FLAT - DAY

Alex sits in the kitchen drinking tea and reading. There is loud knocking on the door. Alex rushes to open it and David enters quickly, closing the door behind him. He is still wearing the woman's coat.

ALEX

David! Where on earth have you  
been!?!

DAVID

I'm freezing.

He goes into the bedroom and takes off the coat and gets dressed as Alex watches in amazement. David is excited, even euphoric.

DAVID

Alex, I've lost my mind. I woke up at the zoo! But you know what? I feel terrific!

ALEX

The zoo?

DAVID

Waking up at the zoo, that's not so insane. Having no clothes on? That's insane. What did I do last night, Alex?

ALEX

Don't you remember?

DAVID

I said goodbye to you. I was locked out of the flat. I climbed the wall and came in through the bathroom window. I started to read and then I was naked at the zoo!

(big smile)

I guess I am out of my fucking mind.

Alex sits next to him and puts her arm around his shoulders.

ALEX

I worried about you. We didn't know where you were.

David kisses her, a desperate kiss, and she kisses back with equal passion.

ALEX

Where did you get that coat?

David laughs.

73

INT. DR. HIRSCH'S OFFICE

Dr. Hirsch is dialing the phone.

74 INT. ALEX'S FLAT

The phone rings.

ALEX  
I'll get it.

Alex goes to the phone.

ALEX  
Hello?

The telephone conversation is intercut between Alex and Dr. Hirsch.

DR. HIRSCH  
Alex, have you heard anything?

Alex speaks softly so that David won't hear her.

ALEX  
He's here.

DR. HIRSCH  
(excited)  
Is he all right? Why didn't you call me? Where was he?

ALEX  
He doesn't remember. He woke up at the zoo.

DR. HIRSCH  
The zoo? Is he rational?

ALEX  
Yes, he is. He's very excited and confused, but he's not crazy, if that's what you mean.

DR. HIRSCH  
Have you read the papers today? Have you listened to the radio or television?

ALEX  
No, why?

DR. HIRSCH  
Is David acting strangely?

ALEX  
No, not really.

Dr. Hirsch considers.

DR. HIRSCH  
Could you get here without any  
trouble?

ALEX  
Yes, I should think so.

DR. HIRSCH  
Right. Now listen carefully. I  
want you to bring David here. I  
want him in my care. I'll notify  
the police that we've found him.  
It is imperative that you bring him  
straight to the hospital. Do you  
understand?

ALEX  
Yes, Doctor.

DR. HIRSCH  
You're certain he's lucid? You  
won't need any help?

ALEX  
He's fine. We'll come right over.

DR. HIRSCH  
Shall I send a car?

ALEX  
No, a cab will be faster.

DR. HIRSCH  
I expect you shortly.

Dr. Hirsch hangs up, checks a piece of paper, and then dials  
again.

DR. HIRSCH  
Yes, Scotland Yard?

75 EXT. LONDON STREET - DAY

Alex and David are walking.

ALEX  
The next corner we can get a cab.

DAVID  
(grins)  
I should be committed.

ALEX  
Dr. Hirsch will know what to do.

DAVID  
(stretches)  
I don't know why I feel so good. I  
haven't felt this good in a long  
time.

Alex is signaling for a taxi.

DAVID  
My body feels alive, alert. I feel  
like an athlete.

A taxi pulls up; Alex opens the door.

ALEX  
Get in.

76 INT. TAXI - DAY

ALEX  
Saint Martin's Hospital.

DRIVER  
Right.

As they drive.

DRIVER  
It's like the days of the Mad  
Barber of Fleet Street, isn't it?

ALEX  
I beg your pardon?

DRIVER  
The murders.

DAVID  
(concerned)  
What murders?

DRIVER

Last night. Haven't you heard?  
Six people in different parts of  
the city mutilated. A real maniac  
this one.

DAVID

Pull over.

ALEX

But....

DAVID

(adamant)

Pull over.

77 EXT. LONDON STREET - DAY

The cab pulls to the sidewalk.

DAVID

Pay the man.

David gets out of the cab.

ALEX

David, wait!

She hurriedly hands the Driver some money and takes off after David.

ALEX

David, what are you doing?

DAVID

Six people mutilated? It had to be  
me, Alex.

ALEX

David, stop!

He turns and faces her.

DAVID

I am going to the cops. There's a  
full moon tonight. Jack was right.  
I....



ALEX

(angry)

Jack is dead!

DAVID

Jack is dead. Look, six people  
have been killed. I'm going to the  
police.

David takes off walking briskly down the street. Alex has to  
jog to keep up with him.

ALEX

David, please be rational. Let's  
go to Dr. Hirsch.

DAVID

Rational!?! I'm a fucking  
werewolf, for Christ's sake!

He strides up to a Bobbie on the corner.

DAVID

Officer, I killed those people last  
night.

BOBBIE

(interested)

You did, did you?

Alex runs up.

ALEX

He's playing a stupid joke, sir.

DAVID

(dumbfounded)

What?

ALEX

We had an argument. He's being  
silly.

DAVID

(desperate)

I swear, I don't know this girl.

BOBBIE

All right, you two, move along.

DAVID

Hey, you asshole! I want you to arrest me!

BOBBIE

There's no call for that kind of language.

DAVID

(shouts)

Queen Elizabeth is a man! Prince Charles is a faggot! Winston Churchill was full of shit!

BOBBIE

(losing patience)

Now see here young man.

DAVID

Shakespeare was French! The Queen Mother sucks cocks in hell! Shit! Fuck! Piss!

The Bobbie takes David's arm roughly as pedestrians start to gather.

BOBBIE

That's quite enough!

ALEX

(pleading)

David, please!

DAVID

Who is this girl?

BOBBIE

You're going to have to stop this disturbance or I shall arrest you.

DAVID

(frustrated, yelling)

That's what I want you to do, you moron!

ALEX

(to Bobbie)

Sir, he's very upset. His friend was killed and....

DAVID  
Will you shut up!?!!

BOBBIE  
(losing his temper)  
That's enough! Now go about your  
business.

ALEX  
Yes, David, let's go.

DAVID  
(disbelief)  
You're not going to arrest me?

David approaches one of the ONLOOKERS.

DAVID  
Don't you think he should arrest  
me?

ONLOOKER  
Well, I'm not sure. How does he  
know this isn't a prank?

DAVID  
(despair)  
A prank?

ALEX  
(urgently)  
David....

The Bobbie has lost all patience.

BOBBIE  
I've no time for this foolishness.  
(to onlookers)  
Nothing to look at. Move along.

The Bobbie walks away. David is beside himself.

DAVID  
Hopeless. It's hopeless.

ALEX  
(softly)  
David, let's go now.

David turns in a rage.

DAVID

Leave me alone, dammit! You people  
are crazy! I've got to get away  
from here! I've got to do  
something!

ALEX

(worried)  
David, don't lose control.

DAVID

(approaching, hysteria)  
Control!?! What control!?! Get  
away from me!

He begins to cry.

DAVID

Leave me alone!

He runs out into the street. Cars slam on their brakes, just  
missing him.

ALEX

David, wait!

It's too late. He's lost in traffic. Alex stands for a  
moment not knowing which way to turn.

78 EXT. ALLEY - DAY

David is running in panic. He finally comes to rest in an  
alley. He sits down and sobs uncontrollably.

79 INT. DR. HIRSCH'S OFFICE - DAY

Alex sits distraught in the chair opposite the desk. Dr.  
Hirsch is talking to Lt. Villiers and Sgt. McManus.

LT. VILLIERS

The forensic lads seem to feel that  
some sort of animal was involved,  
that's true, but I hardly think....

DR. HIRSCH

(interrupts)

Regardless of what you think,  
Lieutenant, the fact remains that  
David is missing and that we must  
find him.

SGT. McMANUS

Before nightfall.

DR. HIRSCH

Precisely.

LT. VILLIERS

(harried)

Gentlemen, please. We shall find  
Mr. Kessler as quickly as we're  
able.

ALEX

He tried to have himself arrested.  
He....

LT. VILLIERS

(interrupts)

Getting arrested isn't all that  
difficult, Miss Price.

ALEX

He wants help. He....

DR. HIRSCH

(interrupts)

What can we do to assist you?

LT. VILLIERS

(rising)

Stay here. If we need you, we'll  
know where to reach you.

He and Sgt. McManus pause by the door.

LT. VILLIERS

I cannot accept a connection  
between David Kessler and last  
night's murders. We will find him,  
however. I can assure you of that.

SGT. McMANUS  
We'll find him, not to worry.

The two policemen exit. Dr. Hirsch looks at Alex.

ALEX  
(distraught)  
What shall we do?

DR. HIRSCH  
(comforting)  
Tea would be nice.

80 EXT. LEICESTER SQUARE - DAY

David is in a telephone booth.

DAVID  
Yes, operator. I'd like to call  
the United States and reverse the  
charges. David Kessler for anyone.  
Yes, I'll wait. Hello? Yes, area  
code 315/472-3402. Thank you.  
(pause)  
Hello? Rachel? Just say yes,  
you'll accept the charges. Just  
say yes, Rachel. Is Mom or Dad  
home? Where are they? Where's  
Max? You're all alone? Mom and  
Dad wouldn't leave me alone when I  
was ten. No, not ten and a half  
either. I'm still in London. I'm  
all better. Look, would you tell  
Mom and Dad that I love them? I  
don't care, Rachel, just do it for  
me. Okay? Good. And, Rachel,  
don't fight with Max. Well, try.  
Look, kid, please don't forget to  
tell Mom and Dad I love them. I  
love Max and you, too. Well, I do.  
No, I'm not being weird, you little  
creep. You promise? Okay. Be a  
good girl. I love you. Bye.

He hangs up in profound depression. Leaving the booth he  
sees an outdoor clock. It is 4:15. He sighs, then catches  
sight of something.

81 EXT. CINEMA - DAY - DAVID'S P.O.V.

There stands Jack, now truly rotted and ghastly. He's pretty much dried out, a third of his face gone revealing the grinning skull. He waves to David. Jack points inside the theater and goes in. David smiles, walks across the intersection, and up to the box office.

TICKET LADY

Two and a half quid, please.

David reaches in his pocket. All he has are traveler's checks.

DAVID

Will you take a traveler's check?

TICKET LADY

No, sorry.

David signs a \$100 check and hands it to her.

DAVID

Keep the change.

TICKET LADY

Well, thank you, sir!

She gives him a ticket. David goes in.

82 INT. CINEMA - DAY

A film (to be determined) plays on screen. The small theater is mostly empty. A few snoring BUMS and wide-eyed CHILDREN are scattered about. Jack sits in the last row in the shadows. He waves to David. David goes and sits next to him.

DAVID

Hi, Jack.

JACK

Hi, David.

They sit for a while watching the screen.

DAVID

What can I say, Jack?

JACK  
You don't have to say anything.

DAVID  
Aren't you going to say, 'I told you so'?

JACK  
If I was still alive, I probably would.

DAVID  
You look awful.

JACK  
Thank you.

DAVID  
(apologizes quickly)  
I didn't mean it. I don't know what I'm saying. I'm not even sure it was me who killed those people. I don't remember doing it.

JACK  
What about the zoo?

DAVID  
Well, even if I'm not the wolfman, I am crazy enough to do something like that. I mean, here I sit in Leicester Square talking to a corpse. I'm glad to see you, Jack.

JACK  
I want you to meet some people.

Sitting down the row from Jack is a man, GERALD BRINGSLY, completely in the shadow.

JACK  
David Kessler, this is Gerald Bringsly.

DAVID  
Hello.



JACK

Gerald is the man you murdered in the subway. We thought it best you didn't see him as he's a fresh kill and still pretty messy.

BRINGSLY

(in shadow; very English)

Yes, I do look most unpleasant.

The camera pans down to show the blood dripping from the seat to a puddle on the floor.

DAVID

(horrified)

Why are you doing this to me, Jack?

BRINGSLY

This isn't Mr. Goodman's idea. He is your good friend, whereas I am a victim of your carnivorous lunar activities.

DAVID

(appalled)

Mr. Bringsly, I'm sorry. I have absolutely no idea what to say to you.

BRINGSLY

You've left my wife a widow and my children fatherless. And I understand that I am to walk the earth one of the living dead until the wolf's bloodline is severed and the curse lifted.

Bringsly leans forward almost into the light, he glistens.

BRINGSLY

You must die, David Kessler.

JACK

David, this is Harry Berman and his fiancée Judith Browns.

The two victims lean forward from their seats next to Mr. Bringsly. We can just make out that Harry has one arm missing.

JACK

And these gentlemen are Alf, Ted,  
and Joseph.

The Three Derelicts sit next to Harry and Judith. All are  
slick in the darkness, the light from the screen illuminating  
their gore.

DERELICT #2

Can't say we're pleased to meet  
you, Mr. Kessler.

DAVID

(defeated)  
What shall I do?

JACK

Suicide.

HARRY

(adamantly)  
You must take your own life!

DAVID

That's easy for you to say - you're  
already dead.

BRINGSLY

No, David. Harry and I and  
everyone you murder are not dead.  
The undead.

DAVID

(to Jack)  
Why are you doing this to me?

JACK

Because this must be stopped.

DAVID

How shall I do it?

JUDITH

Sleeping pills?

DERELICT #1

Not sure enough.

DAVID  
I could hang myself.

JACK  
If you did it wrong, it would be  
painful. You'd choke to death.

DERELICT #3  
So what? Let 'im choke.

JACK  
Do you mind? The man's a friend of  
mine.

DERELICT #3  
Well he ain't no friend of mine.

BRINGSLY  
Gentlemen, please.

HARRY  
A gun.

DERELICT #1  
I know where he can get a gun.

DAVID  
Don't I need a silver bullet or  
something?

JACK  
Be serious, would you?

David puts his head in his hands.

DAVID  
Madness. I've gone totally mad.

HARRY  
A gun is good.

JUDITH  
You just put the gun to your  
forehead and pull the trigger.

BRINGSLY  
If you put it in your mouth, then  
you'd be sure not to miss.

DAVID  
Thank you, you're all so  
thoughtful.

As the conversation continues, the camera pulls back from the grisly tableau. David grabs his head suddenly.

CUT TO:

83 EXT. BIG BEN - NIGHT

The clock strikes eleven. The full moon is up.

84 INT. CINEMA - NIGHT

David is dripping wet and shaking violently. Three small children, the oldest nine, stand in the aisle staring at him.

DAVID  
(gasps out in anguish)  
Go away! Please! Go away!

The children watch, fascinated as David's seizures grow more severe.

DAVID  
(his face contorting)  
Run! Please...run.

His hands clutch the arms of his chair. Coarse thick hair splits his skin. The children's eyes widen in fascination.

85 EXT. CINEMA - NIGHT

Roars and screams come from inside the theater. The TICKET TAKER at the door says to the Ticket Lady:

TICKET TAKER  
I'll check on the house.

He goes inside the theater.

86 INT. CINEMA - NIGHT

The Ticket Taker enters the theater. The movie continues on screen, but all else is quiet. He cautiously continues down the aisle. He sees something and makes his way towards it. He looks down in horror.

THE WOLF SPRINGS!

CUT TO:

87 EXT. LEICESTER SQUARE - NIGHT

From way up high we look down on the sidewalks and single out TWO BOBBIES running furiously to the cinema through the busy traffic.

88 EXT. CINEMA - NIGHT

The two cops run up, the Ticket Lady is hysterical.

TICKET LADY

It's horrible, horrible! There's a  
beast! A mad dog! It's killing  
people in there!

One cop stays with the lady, the other rushes inside.

89 INT. CINEMA - NIGHT

The cop enters a side door to find several bloodied corpses. He hears something, looks over to see the Wolf hunched over a victim. The Wolf turns, eyes blazing, mouth dripping with blood. We see it clearly for the first time. It is truly a hound from hell, its wolfen features a hideous sight. Its eyes fierce, burning green. The Wolf roars and starts for the cop. The cop rushes out and slams the door behind him.

90 EXT. CINEMA

As the cop bolts the door shut.

COP #1

For God's sake, Tom, there's a  
monster in there!

The doors shudder as the Wolf begins to batter them down. The cops strain to keep them shut.

COP #1

Call for assistance and tell them  
to bring guns.

Pedestrians start milling around. The door is bulging. The Wolf's roars continue.

COP #2

Keep moving! Will you people get  
out of the way!

91 INT. DR. HIRSCH'S OFFICE - NIGHT

Alex is asleep. Dr. Hirsch wakes her.

DR. HIRSCH

Nurse Hobbs said there's a  
disturbance in Leicester Square  
involving some sort of mad dog.

ALEX

David?

DR. HIRSCH

I doubt it. But it's something to  
do.

92 INT. POLICE STATION - NIGHT

An officer unlocks a rack of rifles which are distributed to  
uniformed men.

93 INT. CINEMA - NIGHT

Police cars arrive, sirens blaring. Officers are pushing the  
crowd back as other men help hold the door closed against the  
Wolf's battering.

Another police car pulls up and out steps Lt. Villiers and  
Sgt. McManus.

LT. VILLIERS

What the hell is going on here?

COP

It's some kind of animal, sir.  
We....

Suddenly the doors splinter apart and there stands the Wolf,  
eyes blazing. It leaps on Lt. Villiers, savaging him. The  
crowd falls back in panic.

The Wolf runs into traffic, a cab swerves to avoid hitting it  
and plows into fleeing pedestrians hurling one through a shop  
window. Mass confusion as orders are shouted and the police  
pursue the Wolf.

It runs down an alleyway into a cul de sac. It stops in the darkness, blocked by a brick wall. The Wolf whirls around, defiant, roaring. The cops quickly barricade the entrance to the alley.

94 INT. TAXI - NIGHT

The taxi is halted by the traffic jam in Leicester Square. Police vehicles roar past.

ALEX

David! It's David!

She jumps from the car before Dr. Hirsch can stop her.

95 EXT. CUL DE SAC - NIGHT

The police arrive with weapons and efficiently ring the alley. Alex runs to them.

ALEX

Let me through!

COP

Stand clear, miss!

ALEX

I must get through!

Alex dodges the cop and runs into the alley. The officers shout after her. Dr. Hirsch reaches the police line.

DR. HIRSCH

Alex!

Alex walks towards the dark end of the alley.

ALEX

David? Is it you? Is it true,  
David?

She's almost to the end. The Wolf lays in wait in the shadows. The police raise their weapons.

ALEX

David?

THE WOLF REARS UP. In that brief instant, Alex realizes it will kill her.

OFFICER

Fire!

The guns blaze. The Wolf falls dead. Alex leans on the wall, numb. The cops, Dr. Hirsch, and Sgt. McManus run to the dead Wolf only to find David, naked and riddled with bullets. Alex begins to weep.

FADE TO:

BLACK

END CREDITS OVER BLACK

SONG: The fifties rock version of "Blue Moon".

THE END