

SOCIETY OF THE MOON

By
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Inspired by the "Werewolf Clan" Stories of H. Warner Munn

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"I wouldn't if I were you
I know what she can do
She's deadly man, she could really rip your world apart"

-- **Maneater** (Hall & Oats)

"I'm on the hunt, I'm after you
Smell like I sound, I'm lost in a crowd
And I'm hungry like the wolf"

-- **Hungry Like the Wolf** (Duran Duran)

INT. SEATTLE FOUR SEASONS HOTEL - GOLDFINCH TAVERN - EVENING

A couple sits in a small booth tucked away from everyone else. They prefer the seclusion for anonymity.

"Moon" by George Winston is PLAYING in the overhead speakers.

EVA MASTERS (27) smiles with her eyes at MIKE BOWERS (39) as she takes a drink of her "Old Fashioned." She enjoys the kick from it before she sets it back down on the table.

MIKE

Do you mind if I ask you a personal question?

EVE

How personal?

MIKE

Why did you say, "Yes?"

EVE

To this?

MIKE

To dinner. Yes. To this.

EVE

I liked your picture.

MIKE

Is that the truth?

EVE

Before I answer that, let me give you something to chew on. You started this line of questioning by asking me what you thought was a personal question?

MIKE

I did.

EVE

Then you followed that up by asking me if I was telling you the truth?

(she smiles)

That didn't answer the question I asked which was "How personal?"

MIKE

I'm sorry --

EVE

Don't retreat like that. It makes you seem like you're weak. And I don't think you're weak.

She pops one of her remaining fries into her mouth.

EVE (CONT'D)

And, to answer your "really personal" question. Yes. It was the truth. I liked your picture.

MIKE

Wow... Huh.

EVE

You weren't ready for that?

MIKE

Not quite so blunt. No.

EVE

Truth can be hard. Can't it?

MIKE

Guess so.

EVE

You should try asking another question, then. See if you can.

MIKE

Like?

EVE

Like? Why did I choose to stay here after I sat down?

MIKE

Why did -- ?

EVE

Nope. Gotta find something new now.

Mike considers her challenge for a moment. He takes a drink from his "Gin and Tonic" and places it next to an empty glass that probably had the same thing in it.

MIKE

Was our last hour and a half worth your time?

EVE
 Oh, that's good! See? You're are
 a strong one. Confidence looks
 good on you.

MIKE
 Thank you.

EVE
 Was spending time with you "worth
 it?"

She reaches over and takes his hand in hers. She brings it close to her mouth and kisses it. She dots his knuckles with the tip of her tongue.

EVE (CONT'D)
 Every second.

MIKE
 May I ask why?

EVE
 Tsk.. You're just full of
 questions, aren't you? My turn.
 May I ask you a "personal
 question?"

MIKE
 Absolutely.

EVE
 Not afraid?

MIKE
 Should I be?

EVE
 Maybe.

MIKE
 Ask away.

EVE
 How do you like your blowjobs?

He stares at her for moment. Eve enjoys watching the question sink in after its initial impact.

Mike doesn't answer. He might be in shock.

EVE (CONT'D)
 Hard truths. Simple question. If
 you can answer it, I'll stay. If
 not. We're done.

Mike hesitates for another moment and Eve sighs.

EVE (CONT'D)
 That's too bad. I really liked
 you.

She begins to reach for her coat.

MIKE
 Any.

EVE
 Any? That's your answer? "What
 kind of blowjobs do you like" and
 you answer "Any?" That's the best
 you've got?

MIKE
 I like them any way that they are
 offered.

EVE
 Hmmmm... Gonna have to be a little
 more specific --

She smiles and finished her drink.

EVE (CONT'D)
 Because I'm in "a mood."

Mike smiles and leans forward towards her.

MIKE
 Is anything off the table?

EVE
 Sky's the limit. Let your
 imagination run wild.

MIKE
 I like them slow and meaningful --

EVE
 That's a college freshman answer.
 Do better.

MIKE
 I like it when teeth are used.

EVE
That's more like it. Hard? Light?

MIKE
Both.

EVE
With or without a cock ring?

MIKE
Never tried one of those. Sounds intriguing.

EVE
Good to know. And what should I be doing with my hands?

MIKE
I'd like to find that out sometime.

EVE
You said you were staying here, didn't you?

MIKE
I did. Meal's charged to the room.

EVE
Then what are we waiting for?

A knowing curl appears on the side Eve's lips; hinting at a devious side.

"Dancing by the Moonlight" by King Harvest begins to PLAY.

FOURTEENTH FLOOR - HALLWAY

The elevator doors open revealing Eve and Mike with their mouths, and tongues, in deep exploration. They notice that the doors are open and they run into the hall.

Mike stops at room 1214. Eve is giggling as he pulls his keycard.

ROOM 1414

Mike turns on the lights. Eve turns them off and moves toward the room's huge sliding glass doors and the balcony beyond.

EVE
That... Is too good to waste.

She points at the moon which is hanging heavy over the Seattle skyline. It shimmers over the waters of Puget Sound.

Eve takes Mike's hand and pulls him toward a padded armchair. She pushes him into it forcefully.

Mike smiles. He is enjoying her dominance. He starts to pull off his jacket. Eve stops him when it reaches halfway and pins his arms to his side.

She quickly unbuttons his shirt and traces his chest with her tongue.

Mike leans his head back and prepares himself for what is hopefully coming next.

Eve reaches his belt and slowly unclasps it. She pulls down the zipper and exposes his shiny black underwear.

EVE (CONT'D)
Mmmm... You were hopeful weren't you?

She enjoys his "fragrance."

EVE (CONT'D)
You dressed formal.

Mike looks down and catches her eyes looking up at him.

MIKE
Do you like them?

EVE
Shhhhhh... Don't spoil the moment by being weak.

MIKE
I won't.

EVE
Good.

She slides his underwear down.

A wave of pleasure washes over Mike's face as Eve begins to explore him. The SOUNDS of LIGHT KISSING and LICKING can be heard.

MIKE
Nghhh... Thank you.

The SOUNDS stop for a moment.

EVE

You're welcome. Talk to me. Tell me what you like or if it's too much?

MIKE

I will.

Eve continues and Mike is transported for a moment.

MIKE (CONT'D)

Yes. That's it. Light like that. On the base. Yes. That's what -- Wait. That's too hard. Lighter. Lighter... Please. Ow! Eve? Hey! Please! Not so --

The SOUND of WET CHEWING can be heard and Mike SCREAMS.

Eve's hand shoots upward and clamps down hard on his mouth. He tries to get up and but her other hand forces him back down into the armchair.

He tries to wrestle his body away, but he just can't do it. The SOUND of CHEWING becomes more intense.

The pain is too much. Mike's face is lined with agony. Sweat pours down his face. Eve removes her hand and slides it back down his chest.

Mike's expression has locked into a silent scream.

MATCH CUT TO:

ROOM 1414 - DAY

Sunlight pours across Mike's paled face. It is still frozen in the same expression as before, but he is no longer sweating. He is no longer doing anything. He is dead.

BEV (O.S.)

Is that how he was found?

STOWE (O.S.)

We left him that way 'til you got here.

Detective BEVERLY (Bev) HODDER (32) leans forward and peers into Mike's terrified eyes.

BEV

Did they take anything?

STOWE (O.S.)
 Nope. Just his balls. And
 everything else down there --

She give the look of a disappointed mother to Police Chief
 JAMES STOWE (47).

BEV
 Really?

STOWE
 Looks like whatever it was didn't
 stop eating until it almost got to
 the guy's ass --

BEV
 Not funny.

STOWE
 Wasn't trying to be. Just sharing
 what I'm seeing.

BEV
 Forensics find anything worth much?

STOWE
 Just his wallet. Still in his
 jacket. License says he's Mike
 Bowers. Age thirty-four. From
 LaVerne, California.

BEV
 Anything missing?

STOWE
 Still had about four hundred cash
 in there. Bunch of credit cards.
 No condoms. Not that he'd need --

BEV
 Seriously, James. That's enough.

STOWE
 It's how I manage shit like this,
 Bev.

BEV
 I get it. I'm just trying to --

STOWE
 I know. I'll stop. Let you think.

Bev looks around the room. There are half a dozen forensic
 specialists combing through any evidence they can find.

She looks back at the lower half of the Mike's ravaged body.

BEV
Did he have dog?

STOWE
No. You think a dog would do that?
Looks more like a Goddamn bear.

BEV
I know its a reach... Hope springs
eternal.

STOWE
We checked with the front desk.
He's part of a Mattress Firm sleep
conference being held here. For
sales excellence.

BEV
Married?

STOWE
Don't know, yet. But no ring.

Bev walks over to the sliding doors.

EXT. FOUR SEASONS - ROOM 1414 - BALCONY - DAY

She looks down. It's a death drop. She takes a quick glance
to her left and right. Both adjacent balconies are separated
by quite a distance.

BEV
Huh...

She goes inside.

INT. FOUR SEASONS - ROOM 1414 - DAY

She looks at the sliding door handle.

BEV
Prints?

STOWE
None.

BEV
Hope springs --

STOWE

Eternal. That didn't help the last time you said it, either.

BEV

Did we check the security cameras?

STOWE

Done and done. But you're going to want to --

STOWE (CONT'D)

Check them yourself.

BEV

Check them myself.

STOWE (CONT'D)

Thought so.

SECURITY ROOM

Bev and Stowe are in the security room of the Four Seasons. Monitors line the walls. A SECURITY TECH (20s) sits in a chair watching the screens. Manager LYNN JONES (40s) is with them.

STOWE

Thank you for allowing us in here, Ms. Jones.

LYNN

Thank you for your discretion.

STOWE

As long as we can keep it, Ma'am, we will.

They watch last night's footage of floor fourteen's hallway. The Security Tech rewinds multiple times after it finishes. In every instance, it looks as if the woman in the video was very careful to not have her face be seen.

BEV

Is that all we have?

SECURITY TECH

Just them leaving the bar. Inside the elevator - That's an interesting one -- and then the hall.

LYNN

She was very careful not to --

SECURITY TECH

Show her face? Yes, Ma'am. Even in the elevator and they were going at it pretty hot and heavy. You wanna see?

BEV

Yes.

The Security Tech smiles and pulls up the footage.

BEV (CONT'D)

Not for those reasons, Cowboy.

Relax.

(to Lynn)

We've got them going into the room.

Is there anything with her coming out?

LYNN

Nothing.

STOWE

How'd she get out, then? Fly?

BEV

You sure that's all the footage?

SECURITY TECH

That's it.

STOWE

Christ on a --

BEV

Hold up. Can you go back a bit.

The Security Tech pauses the playback and rewinds it until:

BEV (CONT'D)

There! Play it until I say stop again.

The footage of the couple continues until they reach the fourteenth floor and the doors open.

BEV (CONT'D)

Stop!

The playback stops at a exact moment when the woman in the video is facing the rear the elevator and faces the mirror on the back wall.

BEV (CONT'D)
Can I get footage of this at that
time stamp?

LYNN
What did you see?

STOWE
She's good like --

The Security Tech places the frozen elevator image next to
the footage of the couple running in the hallway.

BEV
Shhhhh... Stop! You see it?

SECURITY TECH
Nice catch.

There is a blurred image of the woman in the mirror in the
rear of the elevator.

STOWE
Not crystal clear, but it's --

BEV
Something. Ms. Jones?

LYNN
Detective?

BEV
Can we please have the elevator
footage sent to our office? You
can upload it to our server.

LYNN
You're welcome to all of it,
Detective.

Stowe's cell phone begins to ring and he answers it.

BEV
Thank you, Ma'am.

She claps the Security Tech on the shoulder with her hand.

BEV (CONT'D)
Nice work, Sir.

SECURITY TECH
Thank you, Ma'am.

Stowe ends his call.

STOWE
(to Bev)
Gotta go.

BEV
Thank you both, again.

ADMINISTRATIVE OFFICES

Bev and Stowe exit the Security Office and walk between the cubicles toward the elevators.

BEV
Let me guess.

STOWE
Uh-huh. Another one. You're not gonna believe where it is..

EXT. SEATTLE - FREEMONT TROLL - DAY

Present at the scene are two police cruisers, an EMT vehicle and two vans. One for the coroner and the other for forensics. They are parked behind the yellow police tape surrounding the "Freemont Troll." A massive public sculpture that was erected under Aurora Freeway.

Stowe and Bev exit their car and walk toward statue's huge hands.

STOWE
You know the story of -- ?

BEV
The Fremont Troll? Didn't the arts council have some sort of competition for this thing?

STOWE
Yeah... It was meant to deter homeless people from sleeping under the bridge.

BEV
Looks like that didn't work out to well.

Officer CHAMBERS (24) approaches them as they reach the caution tape.

CHAMBERS
Hey, Chief!

STOWE

Christ. You said it was a mess down here...

BEV

How many?

Chambers holds up the tape and they duck under.

CHAMBERS

Three? Maybe four? Really can't get an accurate count. There's pieces everywhere.

As they get closer they can see that the "Troll" is covered in wide arterial sprays of blood. It looks like a hurricane has hurled pieces of tents and garbage bags all over.

STOWE

Jesus.

CHAMBERS

Whatever it was ripped through the camp and --

Limbs, torsos and other parts can be seen near the street and in the shadows under the bridge.

CHAMBERS (CONT'D)

Didn't give two shits for the way "it" left it.

BEV

It?

CHAMBERS

Gotta be an animal. Look at all this.

BEV

Chewed through?

CHAMBERS

Something was sure fucking hungry.

ACROSS THE STREET FROM "THE TROLL"

A MAN (50s) wearing a "Green Day" hoodie and jeans watches the scene very closely.

FREEMONT TROLL

STOWE
 (to Bev)
 Any surveillance?

CHAMBERS
 No.

BEV
 Crap.

CHAMBERS
 One of these people had a baby down
 here with 'em.

BEV
 God --

CHAMBERS
 Oh, no! It's still alive. Little
 girl. They took her to Harborview.
 Looks like she's gonna be okay.

BEV
 Good. Christ.

CHAMBERS
 You got any kids?

STOWE
 Two. Nineteen and seventeen. No --

BEV

BEV (CONT'D)
 Not yet.

CHAMBERS
 Shame.

Bev's cell begins to ring. She steps away to answer it.

CHAMBERS (CONT'D)
 Baby's never gonna know his
 parents.

She listens to her cell.

BEV
 Uh-huh --

Bev hangs up and waves to Stowe.

BEV (CONT'D)
 Stowe!

STOWE

Thank you, Chambers. Get me an update as soon as you can.

CHAMBERS

Will do. Soon as we sort this out.

Stowe meets Bev halfway to their car.

STOWE

What is it?

BEV

Already got a hit on the video. You are never gonna guess who our "mystery date" is.

"Fly me to the Moon" by Frank Sinatra begins to play.

INT. SEATTLE - MINISTRY OF ALETEIA - LOBBY - DAY

Eve enters the cavernous lobby of the Ministry of Aleteia with her TWO BODYGUARDS (20s). They walk across the white, polished floors. The hall's support columns are white marble and gleam in the light.

The security team stand up behind their desk as Eve and the others pass. The guards hold their closed fists over their hearts when she goes by.

Eve and her bodyguards cross under enormous banners which have been hung from a rail two floors above them.

One is of Eve. Her name is printed on the bottom. The other is an image of an equally gorgeous man bearing the name THOMAS MASTERS.

BANK OF ELEVATORS

Eve and her bodyguards enter the elevator area. One of them presses the button. She never acknowledges their presence.

ELEVATOR

They step inside and wait for the doors to close.

A poster behind them shows Thomas with his arm around Eve. They are both waving toward an unseen audience. Their white clothes stand in contrast to the bright blue background behind them. The WORDS OCTOBER 30th, 2025 are on the bottom of the poster. As well as the words "COME GATHER AS ONE."

Eve and her Bodyguards look forward in silence.

The elevator chimes once and --

ADMINISTRATIVE OFFICES

They step out make a beeline through the ornate foyer. They head directly to the --

OFFICE OF THOMAS MASTERS

Thomas' office done over in deep redwoods. The walls are lined with books. A commanding desk, with a stark white tabletop is at one end of the room. THOMAS MASTERS (24) sits behind his desk. He is wearing a stark white suit that is practically shimmering.

A small red rose is pinned to his lapel. He does not look up from his writing. His hands are sheathed in white gloves.

ALEX KOERGER (51) is seated in a chair in across from him.

THOMAS

Eight A.M.

EVE

Tom --

THOMAS

Thomas.. Not "Tom." Please. Not around the "help."

EVE

Thomas... My apologies. My calendar said --

THOMAS

Eight A.M.

He continues to write.

THOMAS (CONT'D)

Not nine.

He puts the pen down and looks up. His eyes are just as piercing as Eve's.

THOMAS (CONT'D)

We keep as schedule for a reason, Eve. Especially this week. Especially today and tomorrow.

EVE

Don't lecture me, little brother.

She sits in the chair opposite Alex.

EVE (CONT'D)
I'm not a child. Just a little
tired of being kept on a short
leash...

THOMAS
You didn't come home last night.

EVE
Who told you that?

She glances toward her Bodyguards.

BEV
Frick or Frack?

THOMAS
Neither. Alex informed me --

Eve looks coldly at Alex.

THOMAS (CONT'D)
At eight A.M.

Alex smiles back at her.

THOMAS (CONT'D)
His people said you didn't get in
until two hours ago.

EVE
His "people?"

THOMAS
Out all night. Why bother going
home?

EVE
Lady needs a shower doesn't she?

THOMAS
Then you finally decided to grace
our presence. At nine a.m.

EVE
Consider yourself lucky I did.
It was quite a night.

THOMAS
Care to tell me where you were?

EVE
No.

THOMAS

No?

EVE

It's none of your --

Her eyes drift to Alex.

EVE (CONT'D)

Or his business.

ALEX

For the next twenty-four hours, Ms. Masters, I'm afraid your business is my business.

EVE

And there's no business like show business..

THOMAS

Like no business I know. Out. Everyone. But Eve.

ALEX

Sir?

THOMAS

Now.

Eve's Bodyguards leave the room as ordered. Alex is slower to leave, but eventually does.

THOMAS (CONT'D)

They're gone. Better?

EVE

Better.

THOMAS

So, please tell me the truth when I ask... Where were you last night.

EVE

Turn off the recorder.

THOMAS

It's not on.

EVE

You want the truth from me then give me the same courtesy. I can hear it running. Turn it off.

Thomas smiles and presses a button under his desk.

EVE (CONT'D)
Thank you.

THOMAS
Where were -- ?

EVE
Out.

THOMAS
Out? More specific.

EVE
Playing.

THOMAS
With?

EVE
My food.

THOMAS
Cute.

There is a knock at the door.

THOMAS (CONT'D)
We're not done.
(shouting)
Yes?

Alex opens the door, steps in and closes it behind him.

ALEX
There's a Police Chief and a
Detective are here to see you, Mr.
Masters.

THOMAS
About?

ALEX
They wouldn't say.

THOMAS
Warrant?

ALEX
They aren't here to search, they
said... They just want to talk.

THOMAS
Send them in.

ALEX
Yes, sir.

EVE
Why?

THOMAS
Oh dear, Eve, what's wrong?
Worried about something?

Eve crosses behind the desk and stands next to Thomas just
Bev and Stowe enter the office. Alex closes the double doors
behind him and stays in the room.

THOMAS (CONT'D)
Alex, you can go.

ALEX
Might be more prudent if I stayed.

THOMAS
Suit yourself.
(to Bev and Stowe)
Welcome! To what do we owe the
honor?

BEV
Actually, we're here to see your
sister.

STOWE
Would it be all right if we had a
moment alone with just her in your
office?

THOMAS
No.

ALEX
No.

THOMAS (CONT'D)
It would not.

BEV
"No" it would not be all right to
have a word with her or --

THOMAS
"No" it would not be all right for
you to speak to her alone.. Here..
In my office.

STOWE
Is there somewhere else that's
better?

THOMAS
Here is just fine.

ALEX
Just not alone.

EVE
Anything you have to ask me is
perfectly all right for my brother
to hear.

BEV
And -- ?

Bev looks at Alex.

THOMAS
And Alex as well. Always nice to
have an extra set of ears in the
room.

Thomas places his hand at the base of Eve's back.

THOMAS (CONT'D)
Especially when it comes to
protecting your family --

BEV
Protecting?

THOMAS
Their best interests. Including
the family name.

STOWE
Seems like you're getting ahead of
yourself, Mr. Masters. We're just
here to ask a few simple questions.
You're assuming --

THOMAS
Let me just stop this, if I may? I
have lived in the public eye for
almost five years. Every year
their scrutiny becomes a little
more... Invasive.

BEV
No need to be defensive, Mr.
Masters.

THOMAS
Not defensive --

EVE

Cautious.

THOMAS

Questions asked here tend to be different than the ones the public ends up hearing.

ALEX

Amen.

THOMAS

We just feel the need to be protected.

BEV

From the police?

THOMAS

From the public.

STOWE

That's a new one.

BEV

Sure is. Let me get straight to the point, then. Ms. Masters, may I ask if you were enjoying a meal last evening in downtown Seattle?

EVE

A meal?

BEV

In the lounge restaurant of the Four Seasons. The Goldfinch?

EVE

I was.

STOWE

Were you alone?

EVE

As I recall, the restaurant had a number of patrons.

STOWE

Let me be more precise. Were you alone in your booth?

BEV

Located next to the bar.

THOMAS

Well, that is precise. Isn't it?

Thomas removes his hand from his sister's back and sits.

EVE

I met someone that night. I don't recall the time.

BEV

May I ask who it was?

EVE

A friend.

STOWE

Do recall the name of your friend?

EVE

Not as such.

BEV

Not as such?

EVE

As I would like to share. I believe in discretion. And my personal privacy.

BEV

So do I, Ms. Masters... And normally I wouldn't pry... But the gentleman in question was the victim of an attack last night --

STOWE

In his room.

BEV

Video footage shows that you were the last person seen dining with the victim in the restaurant.

STOWE

And going into his room.

BEV

So, you can understand why we might appreciate it if you could be a little more open with us.

STOWE

Otherwise we might have to ask you to come down to the station.

(MORE)

STOWE (CONT'D)
 (to Thomas)
 And I would hate to see what "the
 public" might think of that.

Thomas takes his sisters hand in his. He squeezes it lightly.

THOMAS
 Best be honest with them, Eve. We
 will just have to trust their
 discretion.

Alex "snorts" in surprise. The room ignores it.

EVE
 Mike. His name was Mike and he was
 a joy to share my evening with.

STOWE
 Last name?

EVE
 I don't recall, but I'm sure you
 do.

BEV
 Bowers.

EVE
 Bowers! Yes! Now I remember.

STOWE
 Do you remember him now?

EVE
 I've had a lot of friends.

BEV
 I'm sure you have.

THOMAS
 You mentioned he was the victim of
 an attack? Do you remember being
 attacked, Eve?

EVE
 No.

THOMAS
 Truthfully. You weren't accosted?
 Didn't see Mr. Bowers get attacked?

BEV
 Or murdered?

The room falls silent for a few awkward moments.

EVE

No. No, I did not see Mr. Bowers
get murdered.

BEV

Sure about that?

THOMAS

She's positive.

Thomas and Eve seem done with the conversation.

ALEX

Will that be all?

STOWE

(to Bev)

Will that be all?

BEV

Yes. For the moment. Please,
pardon us for any intrusion you may
have felt.

THOMAS

None felt. It was an honor talking
to you both.

STOWE

Thank you for your time.

Alex opens the door for them. Bev stops and turns back to
Thomas and Eve.

BEV

Just one more thing.

Alex closes the door, again.

THOMAS

Yes?

BEV

We have footage of you, Ms.
Masters, and Mr. Bowers in the
restaurant. As well as exiting the
elevator on the fourteenth floor
and entering his room.

EVE

You mentioned something to that
effect before.

BEV

We don't have footage of you leaving. How did you get out? Discreetly?

ALEX

What are you suggesting?

BEV

Nothing. Other than if Ms. Masters said she didn't see the attack which caused Mr. Bowers' death... When did she leave the room? And how?

ALEX

That's quite a question, Detective. And one she doesn't have to --

THOMAS

That deserves an answer. Don't you think so, Eve?

All eyes turn to Eve.

THOMAS (CONT'D)

Should we have an attorney present, Officers? In addition to Alex? I should point out that he is my personal attorney... Not hers.

Eve looks at Thomas, but does not give away her position.

THOMAS (CONT'D)

Would you like me to call one for you, Eve?

Her face is stone as she glares at Thomas. It softens when she turns her attention to Bev, Stowe and Alex.

EVE

That won't be necessary. After we had had our time together, I realized that others might not look favorably upon it.

(to Thomas)

Especially with our event tomorrow night. So, I exited the room in such a way that would not draw attention.

BEV

Just how was that, Ms. Masters?

EVE

You're not going to believe this. And looking back on it... It's very embarrassing. Quite unsafe, as well. I took the ironing board from the room's closet and put it on the balcony rail between his room and the one next door.

STOWE

And you walked across it?

EVE

More like shimmied.

STOWE

"Shimmied" across it and into the next room?

EVE

Lucky no one was in there and the sliding doors were unlocked.

THOMAS

Quite lucky.

BEV

Very.

EVE

I always seem to be blessed that way. In any case, I pulled the ironing board over to the room with me. I hid there until morning and left with the rest of the guests in the morning. I called my Bodyguards to come get me, made a quick stop at my apartment and then came here.

THOMAS

An hour late.

EVE

Yes. An hour late.

BEV

And your Bodyguards will corroborate this story.

ALEX

Of course they will.

THOMAS

Now, if it's not too much trouble?
I would like to have my morning
meeting which was set for eight
a.m. Even though, now, it's almost
quarter 'til ten.

BEV

Of course. Thank you, Mr. Masters.

STOWE

Thank you both. We'll follow up,
of course, after we've checked into
the rest of Ms. Masters' story.

THOMAS

Of course.

BEV

And, should you have any additional
information, here's my card.

Alex takes it and tucks it into the breast pocket of his
suit.

ALEX

I won't.

BEV

Thank you, sir.

He opens the door for Bev and Stowe and closes it when they
leave.

EVE

Thomas, I --

THOMAS

Wait for it.

They wait in silence. The phone rings. Thomas picks it up.

THOMAS (CONT'D)

Hello?
(listening)
Thank you.

He hangs up.

THOMAS (CONT'D)

They're gone.
(to Eve)
Now, I suggest you sit down and
share some truths with me.

Eve crosses to the other side of the desk. Alex meets her there and they take their seats

THOMAS (CONT'D)
An ironing board?

EVE
Would you prefer: "I scaled down the wall and swung from the balconies?"

THOMAS
Not in this instance. No.

EVE
The rest was the truth... In a way.

ALEX
In a way?

EVE
I shared a meal with him. I didn't "see" him being murdered, did I? I was too busy eating -

ALEX
That's sick.

EVE
That's hunting.

THOMAS
That... Was supposed to be on hold until we went on tour.

EVE
First night of a full moon. Couldn't help myself.

THOMAS
Anything else?

EVE
Let me put it this way. He was the appetizer. The main course was under an overpass and even more marinated.

THOMAS
That's enough.

EVE
Honestly had enough booze in them to give me a hangover --

THOMAS

Enough. You are an addict, My Sweet Sister.

EVE

That's a little harsh.

THOMAS

Not nearly enough. You eat people because you like it.

EVE

Why wouldn't I? It's sport. I should eat what I kill.

THOMAS

I haven't. I won't. And I told you not to. When we're on tour, it isn't as obvious. But when you do this... Especially locally. It brings attention.

EVE

Aleteia give me strength. Fine. I'm done. Nothing more until the tour.

THOMAS

Good.

EVE

Why did you put me through all of that with the police.

THOMAS

To teach you a lesson that your actions were selfish. They could have hurt all of us. Everything we're working towards.

EVE

That level of stress was unnecessary.

THOMAS

You won't see it again as long as you stay true to your word and honest with me about your actions.

EVE

I promise.

ALEX

Thank God for that. I'm not sure those two are done with you.

THOMAS

Are you afraid for us, Alex?

ALEX

If they keep checking in? Yes.

THOMAS

All of us? Including yourself?

ALEX

Of course! None of us can risk the exposure.. Especially now.

THOMAS

Good. Because that brings us back to what I wanted to have our meeting about.

EVE

Yes?

THOMAS

All lab tests have been completed and, by Aletheia's grace, we'll be able to use the vials we've already shipped.

EVE

What about human trials?

ALEX

We've decided to wait.

THOMAS

No need to wait. We have one scheduled for today.

ALEX

We do? Why wasn't I informed?

THOMAS

No need.

ALEX

Why?

THOMAS

How was your coffee this morning?

Alex looks at Thomas and then to the cup sitting next to him.

THOMAS (CONT'D)
Had a bit of a kick, didn't it?

ALEX
Jesus...

THOMAS
Loves you, I'm sure.

ALEX
I could walk out that door right now.

THOMAS
I think we both know that's not going to happen.

ALEX
I --

Thomas raises his gloved hand and Alex falls silent. A look of understanding and dread comes over him.

THOMAS
You're staying late tonight.
Consider it overtime.
(to Eve)
And you'll be staying in as well.

Eve tries to protest but Thomas' hard gaze stops her.

THOMAS (CONT'D)
I need you here -- If anything --
For Alex's sake. And mine.

EVE
Because?

THOMAS
I would rather have you close by
than be followed. Less risk. Our
intrepid sleuths might catch you
misbehaving.

EXT. MINISTRY OF ALETEIA - PLAZA - DAY

Bev and Stowe exit the Ministry building.

THOMAS (O.S.)
And we wouldn't want that, would we?

BEV
Do me a favor?

STOWE
What's that?

BEV
The next time I want to interview
two bodyguards at once, please give
me "the look."

STOWE
Which "look?"

BEV
The one that says two bodyguards
will never say shit about the body
they're guarding.

STOWE
Done and done.

They have now moved on to the plaza.

BEV
Gonna take a while to sift through
the footage of all of those people
leaving the hotel.

STOWE
You headed back to the Four
Seasons?

BEV
Yeah. It's gonna be a long night. I
least I have the Security Kid.
He's worth a few chuckles.

STOWE
Hold up...

Stowe sees the "Man in the Green Day Hoodie" sitting on the
plaza fountain before Bev does.

STOWE (CONT'D)
Great. I thought this might
happen.

BEV
Thought what might happen.

STOWE
Him.

Stowe waves at to the man at the fountain. JUDAS WARREN (53) smiles and walks towards them.

STOWE (CONT'D)
Hello, Judas. I had a feeling
you'd show up at some point --

STOWE (CONT'D) JUDAS
You always do when -- Hello, Chief --

STOWE (CONT'D) JUDAS (CONT'D)
This crap starts. Detective Hodder.

STOWE (CONT'D)
Bev... This is Judas Warner.
Judas... This is Bev. Judas here
used to part of the Special Crimes
Unit before he retired.

JUDAS
Dismissed is more like it.

STOWE
Retired. That's what in your file.
Anyway, it was six years ago.

Judas extends his hand and Bev shakes it.

BEV
What got you an early retirement?

JUDAS
Same thing that brought you here.

He looks at the banners attached to the light poles leading
up to the Ministry.

JUDAS (CONT'D)
Those two.

"Moondance" by Van Morrison begins to play.

DISSOLVE TO:

INT. STARBUCKS - AFTERNOON

The three of them have settled into a booth near a window.
Judas is sitting on one side while Bev and Stowe are on the
other.

JUDAS
How much do you know about the
Masters, Detective?

BEV
Call me Bev.

JUDAS
Thank you. Bev. Really? What do you know?

BEV
Same as everyone. They started their Ministry small. Grass roots out in Yelm and grew it into --

JUDAS
A mega-ministry. Nationwide --

STOWE
With an eye towards going global. C'mon, Judas. Get to why you're really here. Get ready, Bev, you're gonna need a shovel.

JUDAS
Don't do that.

STOWE
Do what?

JUDAS
Say that. Do that. Make me sound unstable before I can even --

STOWE
Don't put words in my, Judas. I just wanted to --

JUDAS
Tear me down like you did at my hearing?

JUDAS (CONT'D)	STOWE
You ruined everything. Just opened your mouth --	I didn't. Look. You --

BEV
Boys --

JUDAS	STOWE
My life. My wife. Everything gone because --	You need to check your facts -
	-

BEV
Hey, guys, I --

BEV
He admires you.

JUDAS
How do you get that?

BEV
Trusts you, too. He never shows his true face like that.

JUDAS
Huh...

BEV
You must know that. How many years did you serve with him?

JUDAS
Over fifteen.

BEV
Never saw it?

JUDAS
Guess I didn't.

BEV
Too bad. Its one of his better traits.

JUDAS
Huh... Never saw that.

A BARISTA (22) approaches the table.

BARISTA
How you two doing? Need anything?

JUDAS
Can I get another of the same?

He reaches into his pocket. Bev stops him.

BEV
One each of what we had before, please? I'll cover it. And two scones.

Judas looks at Bev with a look of "You sure?"

BEV (CONT'D)
We might be here awhile.

The Barista leaves them to their conversation.

JUDAS

Thank you.

BEV

No worries. My time is short.

JUDAS

I appreciate you giving me this time to --

BEV

Please. Let's just get to it, okay? No offense.

JUDAS

None taken.

He finishes off his drink and cradles the cup in his hands.

JUDAS (CONT'D)

Do you believe in werewolves?

Bev tries to stifle a laugh, but finally cracks.

BEV

Really? That's how we're going to start this?

JUDAS

I'm afraid so.

BEV

Seriously?

JUDAS

Yep.

BEV

That's gonna be hard pass, then, Judas.

She starts to get up.

BEV (CONT'D)

Thank you for your time. I'll take care of the tab. Enjoy the scones.

JUDAS

I've got pictures. Of Eve. From this morning. Climbing down from the fourteenth floor of the hotel.

Judas places a manilla envelope on the table.

JUDAS (CONT'D)

She rarely goes out at night.
Trying to retain their precious
reputation, I guess. Sometimes she
just can't help herself.

Bev sits back down.

BEV

You've been following her?

JUDAS

I stake out her apartment whenever
the moon goes through its phases.

BEV

Jesus...

She opens the envelope and, although the image is not clear,
there is a blurred figure exiting the balcony of room 1414.
It climbs down the side of the building to an area obscured
by bushes. The final photo is a picture of Eve walking out
from behind the foliage with her overcoat wrapped around her.

JUDAS

Can't believe it's true unless you
see it for yourself, right?

BEV

I'm seeing it. Not sure I believe
it. You could have made these.

JUDAS

Eve Masters, and her brother
Thomas, are the most recent
generation of werewolves. I can
trace their family line all the
back to the fourteenth century, in
Ponkert, Poland, where their
family's curse began.

BEV

Poland?

JUDAS

In 1465 to a farmer. His story was
written on a parchment made from
human skin.

BARISTA (O.S.)

(nervously)

Your -- Your order, folks.

They turn to see the Barista. She quickly sets down their order and is gone with a smile.

JUDAS

How about you, Bev? You wanna go, too?

BEV

Not yet. If the story's crap at least I got a scone out of it.

JUDAS

Alright... Here we go.. Mind you there's a lot I'm going to skip over to make this as short as I can.

BEV

Much appreciated.

JUDAS

It started in 1465, on the outskirts of Ponkert, Poland, with a young jeweler whose name was Wladislaw Brenryk.

Judas turns his head to his left, as if looking at a movie screen, and the room disappears around him as he tells his tale.

DISSOLVE TO:

EXT. FLASHBACK - PUNKERT, POLAND - FORREST - NIGHT

Bev and Judas sit at their table in the middle of a forest clearing.

A horse drawn cart enters from an opening nearby them. WLADISLAW BRENRYK (28) is holding the reins for his team.

JUDAS

He was coming home to his wife when he was attacked by a man-sized wolf.

A massive wolf sprints past Bev and Judas and lunges at Wladislaw. It howls mid-air before it strikes.

JUDAS (CONT'D)

Wladislaw always carried a spear with him for protection --

Wladislaw has just enough time to grab his silver-tipped spear. He shoves it upward as the wolf lands on him and pierces it through its heart.

JUDAS (CONT'D)

The attack was over almost immediately. Wladislaw had successfully pierced the heart of the beast.

The wolf falls to the ground. The horses begin to panic from the attack but Wladislaw calms them.

JUDAS (CONT'D)

His night, however, was far from over.

SIX WOLVES enter the clearing. A gaunt man, dressed in robes, walks among them. He is THE MASTER (?).

JUDAS (CONT'D)

The book says that a supernatural, and horrible force, known as "The Master," entered the clearing with six other wolves. Each as large as the first.

The scene plays out silently. When they speak, it is Judas' voice being heard.

JUDAS (CONT'D)

The Master told Wladislaw that he had murdered a member of his "Werewolf Clan." He would have to take its place or watch the slaughter of his own family.

The Wolves have transformed into MEN. They remove Wladislaw from his cart and hurl him to the ground in front of "The Master" who almost vampiric.

JUDAS (CONT'D)

Wladislaw begged not to take deal of "The Master's" nor suffer its wrath. But the threat of losing his family was too much for him and he gave in.

As Bev and Judas look on, "The Master" rakes his long nails across Wladislaw's back. He metamorphizes slowly, and painfully, into a large, muscular wolf with glowing red eyes.

BEV

That sounds horrific.

JUDAS

It was excruciatingly painful every time he had transform for "The Master" and his "Werewolf Clan." But he did so, willingly, for his family. He kept his word to "the Master" and ran with the pack, every night, for months as they preyed on the weak.

DISSOLVE TO:

MONTAGE

Scenes of carnage featuring Wladislaw, "The Master" and the "Werewolf Clan" play out around Judas and Bev:

- Shredding homes in remote villages homes
- Slaughtering livestock
- Devouring people overcome by their speed and ferocity

BEV

Why was this "Master" there? What did it want? Why was it -- ?

JUDAS

Wladislaw never said. He only told the writer of the book that he was protecting his family. But, one day, the good in him shown brightly. After a year in the service of "The Master" and the "Werewolf Clan," he turned against them.

END MONTAGE

DISSOLVE TO:

INT. POKKERT, POLAND -HUNTING LODGE - DAY

Wladislaw speaks to a group of HUNTERS in the Pokkert hunting lodge. Bev and Judas sit nearby in their booth.

JUDAS

Wladislaw gathered a group of hunters and told them that the "Werewolf Clan" had reached full strength and was planning to attack Pokkert that very night.

(MORE)

JUDAS (CONT'D)
 He told them to gather all of their
 weapons, lined with silver, and
 stand at the ready.

The men and women cheer in agreement and arm themselves for a
 horrible fight.

DISSOLVE TO:

EXT. PONKERT, POLAND - TOWN SQUARE - NIGHT

Judas and Bev watch from their booth as Wladislaw enters the
 square along with the rest of the "Werewolf Clan." The wolves
 growl to one another before they launch their attack.

JUDAS
 The story goes on to tell of
 unspeakable acts of carnage --

DISSOLVE TO:

MONTAGE

-- The monsters enter houses by smashing in doors and
 crashing through windows

-- They decimate rooms to try and find their occupants

-- The werewolves howl in anger when they find nothing but
 empty beds. Some shred them in fury.

JUDAS (CONT'D)
 And heroism.

-- The hunters emerge from their hiding places inside the
 houses

-- One by one the Werewolves fall to the silver-lined weapons
 of the Hunters

JUDAS (CONT'D)
 The Hunters were successful in
 destroying the "Werewolf Clan."
 But when it came to Wladislaw, and
 his family --

END MONTAGE

INT. WLADISLAW HOME - MASTER BEDROOM - NIGHT

Wladislaw, in Werewolf form, stands above his wife's bed.
 His muzzle is bloody.

JUDAS

They were too late to save them
all.

A Hunter steps into the room and plows Wladislaw's own spear into his back. He reverts back into human form before falling to his knees in agony.

Wladislaw beacons the Hunter closer to him. There is gratitude in the former werewolf's eyes and the Hunter can see it.

JUDAS (CONT'D)

Although Wladislaw had taken the
his beloved wife's life, there was
still hope for the rest of his
family --

The WAIL OF A CHILD can be HEARD from the next room.

JUDAS (CONT'D)

Ivga, their newborn daughter, was
in the next room. Wladislaw begged
the Hunter to take his daughter
away so she could be spared from
"The Master."

DISSOLVE TO:

MAIN HALL

The Hunter exits the back of the house with baby IVGA (2). Within moments "The Master" enters the home from the front door and heads upstairs.

DISSOLVE TO:

MAIN BEDROOM

Wladislaw lies, naked, in a pool of his own blood. He is not dead yet.

Judas and Bev, seated nearby, watch as "The Master" enters the room and screams, inhumanly, at Wladislaw.

JUDAS

The story goes that Wladislaw
believed that he had won by sending
his daughter away. And although
"The Master" was furious rage,
something stopped him from ending
his protege's life --

"The Master" looks in the direction of where the Hunter has fled with Ivga. He takes in a deep breath, smiles and looks down at Wladislaw. He mouths the words as Judas speaks:

JUDAS (CONT'D)
 "A daughter..." He smiled, "The bloodline of the 'Werewolf Clan' is not severed, because she carries it with her."

Wladislaw's triumphant smile becomes a twisted scream of understanding. "The Master" leaves the room laughing as Wladislaw dies... Alone.

DISSOLVE TO:

INT. PRESENT - STARBUCKS - EARLY EVENING

Judas and Bev sit in the booth. Their plates are nearly empty.

JUDAS
 Wladislaw died, alone, afraid for his daughter and her future.

Bev lets his words sink in.

JUDAS (CONT'D)
 So... Any thoughts?

BEV
 You were wasted as a cop --

JUDAS
 Wow.

BEV
 You should have been a writer. Story like that would get you a lot of money --

She takes the photos and puts them in her satchel.

BEV (CONT'D)
 Maybe a movie deal --

She moves out of the booth.

JUDAS
 Wait! It's real! All of it!

BEV
 Nice try. But thanks for the --

A loud THUNK! SOUND is HEARD.

Bev looks down and sees a large, open book on the booth table.

JUDAS

Don't believe me? Believe this.

The pages of the book are made of aged skin. There are words, pictures and diagrams written on them in ink.

BEV

Where did you get that?

JUDAS

Doesn't matter. Only matters that I have it.

He starts flipping the pages to show her.

JUDAS (CONT'D)

This is Wladislaw's story...
Transcribed my a Frenchman named
Pierre.

Bev looks at him incredulously.

JUDAS (CONT'D)

I get it. French. Pierre. But
this proves it!

BEV

All it proves is that someone,
probably just as disturbed as you
are, made up a story and made that
thing to prove it.

JUDAS

Then what about these?

Judas takes out several smaller books, some older than others, and places them next to the one made of human skin.

JUDAS (CONT'D)

They were written over the years by
different writers. All of them
documenting the story of the
"Werewolf's Daughter" and the "Ten
Tales of the Werewolf Clan." All
of them about the descendants of
Wladislaw Brenryk.

He adds three thick spiral bound books.

JUDAS (CONT'D)

These are my notes about the most recent ancestors of Brenryk. Only they didn't keep the family name. They took the name of the being that started it all - "The Master" - except they pluralized it to --

BEV

Masters.

JUDAS

Exactly!

BEV

Judas...

Bev tries to be kind, but her frustration is showing.

BEV (CONT'D)

Whoever wrote those books is just as obsessed about this werewolf shit as you are --

JUDAS

Obsessed?

BEV

And I'm beginning to see why Stowe said you were "trouble."

JUDAS

He did?

BEV

He did... And a problem. He's right and I'm done.

Bev heads for the door.

Judas quickly gathers all of the books and stuffs them into his satchel.

EXT. MINISTRY OF ALETEIA - PARKING LOT - EARLY EVENING

Bev is opening her car door when she sees Judas running from across the parking lot to her.

JUDAS

Wait! Wait!

BEV

Christ...

Judas catches up with her and slams the car door shut.

JUDAS

What if I could give you real proof? Tell you what Eve and Thomas Masters are really up to?

BEV

Judas --

JUDAS

And if I could tell you how we could end this curse once and for all?

BEV

I'm still not buying this ballad of bullshit, but... What the hell... How?

JUDAS

I've got a man inside...

INT. MINISTRY OF ALETEIA - PHONE BANK - EARLY EVENING

Alex walks past rows and rows of employees in their cubicles. They are making phone calls to the followers of the Ministry and gearing up for the big event tomorrow night.

JUDAS (O.S.)

His name is Alex Koerger --

BEV (O.S.)

Thomas Masters' attorney?

He drops a FedEx "Next Day" envelope into the "Outgoing Bin" and keeps walking.

JUDAS (O.S.)

You know who he is?

BEV (O.S.)

Saw him today. He was in the office when we talked to Eve and Thomas.

Alex arrives at the door of his office and he goes inside.

JUDAS (O.S.)

He's got access to a recorded conversation --

ALEX KOERGER'S OFFICE

The walls of his office are filled with ornate frames of him alongside celebrities.

JUDAS (O.S.) (CONT'D)
Between Thomas, Eve and himself.

He crosses to his desk and looks at the progress of a program that is running on his computer.

BEV (O.S.)
About?

JUDAS (O.S.)
Not sure. Something about tomorrow night's broadcast for the Ministry.

A large file named "1-26-25" is uploading to a server called "KOERGER, A."

JUDAS (O.S.) (CONT'D)
It will prove everything I've told you today.

A LOUD KNOCK is HEARD at his door. Alex looks up and sees two figures behind the frosted glass

ALEX
Please, Jesus...

He looks back down to see that the file has stopped uploading. It's not finished yet.

ALEX (CONT'D)
Fuck... Me.

Another LOUD KNOCK.

ALEX (CONT'D)
Just a moment!

He turns off the monitor and heads for the door. The KNOCKING is LOUDER.

JUDAS (O.S.)
He said it would change everything. He's putting it on his server and sending me a link. He said I'd get it at five.

Alex opens the door quickly and Eve is standing outside with her two Bodyguards.

JUDAS (O.S.) (CONT'D)
Which is right about now.

EVE
You okay?

ALEX
Me? Other than the freight train
of diarrhea I got from that crap
you guys put in my coffee -- ?

EVE
Alex --

ALEX
I'm just fine.

EVE
Good. We're going to need you to
come with us.

ALEX
Where?

EVE
It's a surprise.

ALEX
Not a fan. No thank you.

EVE
Are you busy?

ALEX
Yes.

EVE
You don't look busy.

ALEX
I've got some work I need to
finish. Can I do that first and
then meet you for the "surprise?"

EVE
On the computer?

ALEX
Some of it. Yes.

EVE
That's going to be a problem --

A Bodyguard throws a segment of coiled ethernet cable to Alex. It looks like one end has been ripped apart.

EVE (CONT'D)
I'm afraid you've been cut off.

ALEX
What? Why?

EVE
We don't believe in sharing --

One of the Bodyguards reaches in, grabs Alex by his arm and yanks him out of his office. The other one reaches in and pulls the door shut.

EVE (CONT'D)
Especially with strangers.

A PHONE BANK EMPLOYEE (20s) stops talking and looks up from their cubicle.

A Bodyguard brings their finger to their mouth.

BODYGUARD 1
Shhhhhhh.

The Phone Bank Employee goes back to work quickly.

Eve leads Alex and the Bodyguards away.

CUT TO:

HALL

They turn a corner into a hallway leading away from the cubicles.

EVE
I would advise you not to cause a commotion, Alex.

ALEX
And if I do?

EVE
I've got some silver bullets in a little gun I like to carry with me. I'm sure you know what those do.

ALEX
That's if a person has turned into a werewolf. I haven't.

EVE

Well, Alex, I'm sure silver bullets are equally effective if you're not a werewolf. Don't you think?

ALEX

Christ!

A Bodyguard shoves Alex hard in the back and making him walk faster.

CUT TO:

PHONE BANK

Alex's FedEx Package rests in the "Outgoing Bin." The label is addressed to JUDAS WARNER. A stack of mail is dumped on top of it causing it to disappear among the other envelopes.

BEV (O.S.)

Well --?

CUT TO:

EXT. MINISTRY OF ALETEIA - PARKING LOT - EVENING

Bev is looking at her watch as Judas watches the building. He checks his phone for any email.

JUDAS

Alex said he would send it. He never --

BEV

I'm done for the night.

JUDAS

I --

BEV

Done with you specifically. When you get something, call me.

She hands him a business card.

BEV (CONT'D)

That's got my cell number on it. Don't abuse it.

Bev gets in her car, closes the door and starts the engine.

Judas knocks on her window and she rolls it down.

JUDAS

What if it doesn't come?

BEV

Then thanks for the ghost story and
have a good life.

She backs up her car and leaves. Judas stands alone in the
parking lot and watches her as she leaves.

EVE (O.S.)

Surprise...

CUT TO:

INT. MINISTRY OF ALETEIA - TRANSITION ROOM - EVENING

Eve leads Alex and into a room in the Ministry's "Transition
Center." The room is padded and soundproof. A metal surgical
chair sits in the middle of the room with leather straps at
its head, hands and feet. It almost looks like an electric
chair.

Thomas stands next to it with open arms.

THOMAS

Ah, Alex! Welcome!

ALEX

(to Eve)

I didn't know we had this floor --

EVE

It's the thirteenth.

ALEX

Thirteenth? Buildings don't have --

THOMAS

You're right, Alex --

Alex is slammed into the chair by the Bodyguards.

ALEX

Hey, Asshole!

They begin to strap him into the chair.

THOMAS

Traditionally all buildings, that
are higher than fourteen floors,
don't have a thirteenth floor.
Superstitious lot those designers.

Alex winces.

ALEX
 (to Bodyguard 2)
 That's a bit tight, Lurch.

<p>THOMAS So we decided to take advantage of that --</p>	<p>ALEX (CONT'D) Buy me a drink first, next time?</p>
------------------------------------------------------------------------------------	---------------------------------------------------------------------------------

THOMAS (CONT'D)
 And build our "Transition Center"
 on our thirteenth floor.

ALEX
 For your poisoned -- ?

THOMAS
 Anointed.

ALEX
 Poisoned victims -- ?

THOMAS
 Test Subjects.

ALEX
 To turn into -- ?

THOMAS
 Ascend.

ALEX
 I don't give shit what you call it!
 You're turning unsuspecting people
 into fucking Werewolves! You don't
 even know if its going to work.

EVE
 That's why we have you.

THOMAS
 A true martyr for the faith.

ALEX
 And if I don't turn into something?

THOMAS
 We'll move on to "Plan B."

ALEX
 Which is?

EVE

A surprise.

The Bodyguards have finished strapping Alex in place. His hands, feet and chest have been bound to the chair's metal frame.

Thomas looks through the only window in the room. A few lingering clouds part and reveal a full moon.

THOMAS

Let there be light... Are you ready, My Child?

ALEX

Child? I'm older than --

EVE

Not by a long shot.

ALEX

Don't give me that. I know everything there is to know about you two --

A spasm rocks Alex's body and he jerks back in pain.

EVE

Like the thirteenth floor?

THOMAS

And the coffee we like to make for our favorite employees?

Alex screams in agony.

EVE

Who were you going to send the file to, Alex?

The SOUND of BONE grinding against BONE can be HEARD. Alex voice becomes guttural and rasping:

ALEX

I don't know what you're talking about!

Froth and spittle form on the sides of Alex's mouth. Thick hair burrow out of his skin. He cries out in pain again.

The Bodyguards leave the room.

EVE

Tell us who you tried to send that file to and we'll put a stop to this.

ALEX

Why? Why aren't you c-changing?

THOMAS

We're not children, Thomas. Like you.

EVE

We've mastered the change.

THOMAS

We can suppress it. If need be.

EVE

But a pup like you?

THOMAS

Not going to happen.

The SOUND of BONES POPPING and MUSCLES RE-ARRANGING can be HEARD. Alex lets out a blood-curdling howl as the change begins to engulf him.

EVE

One last chance, Alex! Who were you sending it to?

Alex responds in a voice from beyond the stars:

ALEX

FUCK...YOU!

The change overtakes Alex and his body shifts horribly from it's human state to that of a WEREWOLF!

Alex, now a beast, recognizes he is at full strength. He smiles and strains against his restraints.

He pops his right arm loose and tears at the leather straps holding down the other.

Thomas and Eve look on like proud parents watching the birth of their child as he rips off his restraints.

Alex the Werewolf stands in before them with his hungry eyes fixed on Eve. He is a mass of fur and muscle with claws as sharp as his teeth.

THOMAS
 Welcome, Alex... To the "Werewolf
 Clan."

Alex howls a terrible, ancient cry and leaps for Eve.

She shoots him, square in the heart, and drops to the ground.
 Dead.

THOMAS (CONT'D)
 Truly a pity. A tragic triumph...
 Spoiled.

EVE
 Triumph?

THOMAS
 He changed didn't he? Our "Blood
 of Christ" test sample worked like
 the miracle it is.

EVE
 And the tragedy?

THOMAS
 Alex didn't choose to join us.

Thomas looks sadly down at Alex who has changed back to his
 human form. He is nude with gaping bullet wound in his
 chest. It sizzles around the edges.

EVE
 You are a hopeless romantic. I'd be
 more concerned about --

THOMAS
 Who he was trying to share his
 "information" with?

EVE
 Yes.

THOMAS
 You worry too much. We caught him
 in time.

Thomas leaves the room and Eve follows.

THOMAS (CONT'D)
 All of the vials of our "Blood of
 Christ" should arrive across the
 country tomorrow.

The Bodyguards enter the room and carry Alex out. His dead eyes stare at the moon.

THOMAS (O.S.) (CONT'D)
Right on schedule.

"Bad Moon Rising" by Credence Clearwater Revival begins to play.

DISSOLVE TO:

EXT. SEATTLE POLICE DEPARTMENT - PARKING LOT - NIGHT

The moon is shines down as Bev's car as she drives into the parking lot. She finds her usual spot and parks.

CUT TO:

INT. SEATTLE POLICE DEPARTMENT - OFFICE OF THE CHIEF - NIGHT

Stowe doesn't look up from his computer when Bev enters his office.

BEV
That was fun.

She plops down on the couch and puts her feet up on his coffee table.

STOWE
Judas?

BEV
He's a bit of talker --

STOWE
Talk your ass right off.

Stowe stands up, pulls a bottle out of his desk and pours them both a drink. He offers one to Bev who gladly accepts it.

STOWE (CONT'D)
How far he get?

BEV
The "Curse of the Werewolf Clan"
which has lasted for generations.

She waggles her fingers in an "Oooh Scary" way. They clink glasses and take a shot together.

STOWE

He get to the part where there was a way to stop it? Break the curse?

BEV

He was gonna tell me, but I was done by that point. He means well. Believes in it. Done his homework. But... Seriously... I was done.

STOWE

He's a good guy. Just got obsessed with all that shit 'round the time his wife passed.

BEV

Please, don't tell me she was attacked by a werewolf and he's out for --

STOWE

Cancer.

BEV

Oh, God.

STOWE

He just needed something. Anything. To take his mind off the losing her. It wasn't fast either. The cancer. Took its time.

BEV

I'm sorry.

STOWE

He found an old case file. Found a pattern with some cold cases... And, you know, really force-fed himself in all that crap for something to believe in.

BEV

I had no idea.

STOWE

How could you. You didn't know.

BEV

Yeah... But still.

They drink in silence for a moment.

BEV (CONT'D)
How about you tell me the rest of
his story?

STOWE
About his wife's cancer? No thank
you.

BEV
About how to end the curse.

STOWE
Really?

BEV
Anything's better than realizing I
just treated that poor guy like --

STOWE
Okay... Okay. Understood. Want
another drink, first?

BEV
I'll just take the bottle.

STOWE
Nope. You're gonna have to share.

Stowe pours them both another drink.

STOWE (CONT'D)
According to Judas, the beginning
of a possible end to the curse
started with the British defeating
the Spanish Armada after midnight
on July 29th, 1588.

He looks out his window and into the parking lot.

STOWE (CONT'D)
The "Master" had arranged to meet
one of the Wladislaw's descendants
on the British coastline the night
of the battle.

BEV
You're shitting me.

STOWE
Again, this is according to Judas --

BEV
Yup. Gonna need the whole bottle.

She takes it off of the coffee table and pours herself a third drink.

STOWE

This "Master" was a fucking piece of work, apparantly. Whenever he called for one of the Wladislaw family, they came running.

Stowe continues to look at the parking lot, which --

DISSOLVES TO:

EXT. FLASHBACK - JULY 29TH, 1588 - BRITISH COASTLINE - CLIFF - NIGHT

"The Master" is stands next to MICHAEL WLADISLAW (29). They watch flashes of cannon fire as the the British Navy surprise, and begin to overtake, the massive Spanish Fleet.

They talk in silence as STOWE'S VOICE speaks for them.

STOWE (V.O.)

"The Master" stood with the latest Wladislaw descendant - Michael - And watched as the Spanish Navy burned from the British attack.

Michael looks on in disbelief as some of the Spanish Armada sink and says:

STOWE (V.O.)

"The Spanish were so powerful. I thought Great Brittan was doomed."

"The Master" smiles at him.

STOWE (V.O.)

"Not if I had anything to do with it. I needed you safe. I protected your wretched country to keep you safe. I need you, and those who come after you, to stay alive for my bidding."

Michael shakes his head. "NO."

STOWE (V.O.)

"Please" says Michael, "I beg of you. No more atrocities. An eternity has been enough."

"The Master" places his wretched hand on Michael's shoulder. The SOUND of CANNON FIRE tears through the night.

STOWE (V.O.)

"This is still a great deal your family owe me, Michael, but your words are not hollow. I'll give you an opportunity to end this. If you, or one of your kin, can complete an impossible task for me."

Michael pulls from "The Master."

STOWE (V.O.)

This kid has had enough and says, "Anything. Anything as long we can be free of the Curse of the Werewolf Clan."

"The Master" raises his hand and Michael raises off the ground. He floats closer to the hideous man controlling him.

STOWE (V.O.)

"My passage to this planet was in a craft hewn of silver. Mortal man found it and scattered it to the winds in the form of trinkets."

Michael's eyes are wide and glistening in terror.

STOWE (V.O.)

"What can I do," says Michael?

"The Master" points to one of the ships in the Spanish Armada. It is taking on water and almost overcome.

STOWE (V.O.)

"All of my silver on that ship. If you, or your descendants, can retrieve it, I'll be free of this place. If this task can be accomplished, you have my word that I will end your family's curse."

The ship sinks into the torrid waters of the British Channel. The bubbling waves start to change and shift until the bubbling black surface becomes --

DISSOLVE TO:

EXT. PRESENT - SEATTLE POLICE DEPARTMENT - PARKING LOT - NIGHT

The parking lot, which only has a few car in it at this hour.

BEV (O.S.)
And -- ?

INT. SEATTLE POLICE DEPARTMENT - OFFICE OF THE CHIEF -NIGHT

Stowe turns away from the window and looks at Bev. The bottle in front of her is now half empty.

STOWE
And what?

BEV
Did they do it? The descendants?

STOWE
It's not real, Bev. Only Judas thinks it is.

Bev stands and crosses to Stowe. Some of her words slurred by drink.

BEV
Fuck if its real or not real.
Judas is thorough. He must have known if they succeeded.

STOWE
Time for you lie down, My Friend.
You've had a --

BEV
I'm fine, James.

She sits down. She is not fine.

STOWE
I'm gonna get you a blanket. You can crash on the couch.

Bev looks at Stowe with a look of "The Hell I Am."

BEV
Finish the story fuck-wad.

Stowe hands her a blanket.

STOWE

Do I need to remind you that I am your superior?

BEV

As my superior fuck-wad, I am asking your to, please, kindly, finish it.

STOWE

Then will you sleep?

BEV

Real hard.

STOWE

Okay.

Bev wraps the blanket around her shoulders and nurses another drink.

STOWE (CONT'D)

Judas told me, not long after his wife died, that the grandfather of a local Seattle art collector -- Some guy named Robert Doyle --

BEV

The collector's grandfather's name is Robert Doyle?

STOWE

No. The collector's name is Robert Doyle.

BEV

Got it.

Stowe is beginning to show the signs of drink as well.

STOWE

Anyway, their grandfather was a transient --

BEV

A hobo?

STOWE

I shit you not. And he... And this is going to sound even more fucked up than the werewolf shit.. He - He met this old man under a bridge. The old guy was schlepping two bags around with him everywhere.

(MORE)

STOWE (CONT'D)

One of the bags had a shit-ton of books -- Journals -- The biggest one was made of human skin --

BEV

Judas showed me that one.

STOWE

They were supposed to be the collected "Ten Tales of the Werewolf Clan."

BEV

And the other bag?

STOWE

That one was filled with silver.

BEV

No shit?

STOWE

I shit you not. All of the pieces from that Spanish Armada ship.

BEV

They'd done it!

STOWE

Almost.

BEV

Fuck.

STOWE

The old man told Doyle's grandfather that they had gotten alllll of silver pieces except for two goblets.

BEV

And those -- ?

STOWE

Went down with the Titanic.

BEV

And they --

STOWE
Couldn't get to them.

BEV (CONT'D)
Couldn't get to them.

STOWE (CONT'D)

And, get this, after old guy with the bags told the story to Doyle's grandfather? He died. Just smiled and passed away. Right there.

BEV

He did?

STOWE

He did. The end of the story is the guy's grandson, Robert Doyle, ended up with all the silver and Judas --

STOWE (CONT'D)

Gets the books.

BEV

Got the books.

BEV (CONT'D)

Generations searching for that shit and -- That's sad.

STOWE

It is.

BEV

Still smells like bullshit. But it's sad bullshit.. No wonder Judas believes in it so -- Wait -- How did he get the books?

STOWE

He bought them from the collector.

BEV

And the silver?

STOWE

Only Judas knows that. Never told me. He was "retired" from the Department when he bought the books from Doyle. Believe me when I tell you that Judas likes to reveal things in his own dramatic way. I'm sure that he will...

Stowe looks over Bev and realizes she's fallen asleep. He stands up and adjusts the blanket to cover her fully.

STOWE (CONT'D)

Get some sleep, Kid. Let's see what kind of shit-show tomorrow brings.

Bev squints, looks up and smiles at Stowe. He turns off the light and the room is PITCH BLACK.

"Werewolves of London" by Warren Zevon begins to PLAY.

INT. ANYWHERE, USA -POSTAL VEHICLE - EARLY MORNING

A BLINDING WHITE light replaces it when the Postal Vehicle's rear door is opened. A CITY CARRIER looks inside. There is rolling rack of letters and packages behind him.

The first thing the Carrier loads into the truck are bins filled with SMALL WHITE BOXES. Each of them has the **Logo** and **Address** of MINISTRY OF ALETEIA on them.

MONTAGE

-- CARRIERS climb into their Vehicles and start their engines. They roll out, one by one, and head into the early morning.

-- Carriers hand deliver their mail, including the SMALL WHITE BOXES, to Cluster Box Units (CBUs) and Mail Boxes all over the country.

-- Trucks park in front of homes, or drive up to their mail boxes, all across the country. In small towns and big cities alike; including New York, Detroit, Los Angeles, Houston and more.

-- Hundreds of thousands of the SMALL WHITE BOXES are delivered nationwide.

-- A City Carrier walks across the lawn of one home and then up its stairs.

END MONTAGE

INT. JUDAS WARREN'S HOUSE - LIVING ROOM - MORNING

A DOORBELL RINGS and jolts Judas awake on his couch. His television is on and the Local Anchors are running through their news reports.

Judas walks groggily past his coffee table. His laptop sits on top of it along side a gun and half-eaten pizza still in the box.

He walks to the front door and opens it.

EXT. JUDAS WARREN'S HOUSE - MORNING

He sees a FEDEX DRIVER just as they jump into their rig, slide the door shut and drive away.

Judas looks down and sees an overnight FedEx package with his name on it. He picks it up and heads back inside.

MUSIC Fades

INT. JUDAS WARREN'S HOUSE - LIVING ROOM - MORNING

Judas rips open the package. He gently tips the contents into his hand - A thumb drive and a note. He reads hurried handwriting.

ALEX (V.O.)
 (reading the note)
 Here's the recording. Should be
 enough to convince Stowe. Can't go
 into details here.

ALEX (V.O.)	JUDAS (V.O.)
Sending this out as quick as possible --	"Sending this out as quick as possible -- "

DISSOLVE TO:

INT. SEATTLE POLICE DEPARTMENT - OFFICE OF THE CHIEF - MORNING

Judas continues to read the note out loud. Stowe sits at his desk and Bev leans next to the window.

JUDAS
 "Just in case. I'll send you a link with footage this afternoon."

BEV
 Is that what you were talking about in the parking lot?

JUDAS
 Yesterday. Yes.

BEV
 Thought you said it was an e-mail?

JUDAS
 I really didn't know what it was going to be. He just said he going to get it to me.

He holds up the thumb drive.

JUDAS (CONT'D)
And here it is.

STOWE
Have you listened to it, yet?

JUDAS
Yes.

STOWE
Well? Don't keep a girl in
suspense?

Bev almost "spit-takes."

JUDAS
Still jokes. I thought showing you
proof might change your mind.

He stuffs the thumb drive inside jacket's breast pocket.

JUDAS (CONT'D)
I can tell now that it won't make a
fucking difference to either of
you. I'll take care of it myself.

Judas starts to leave.

STOWE
Hold up, hold up... Man, you're
sensitive.

Stowe stops him before he gets to the door.

STOWE (CONT'D)	BEV
Apologies.	C'mon, Judas. You know how Stowe is.

JUDAS
Fuck you both.

Judas leaves without closing the door.

DETECTIVE'S OFFICES

He's almost halfway through the cubicles when Bev catches up
to him.

BEV
Judas! Hey --

She grabs him by the arm and he pulls away.

JUDAS

I know you two don't want to believe me, but something cataclysmic is going to happen tonight and you two are just trying to jerk me off.

BEV

I'm sorry. I'm serious. I really am.

JUDAS

The thumb drive has --

BEV

Not out here.

Bev takes Judas into an interrogation room.

INTERROGATION ROOM

She motions for Judas to take a seat at the table and she sits opposite him.

BEV (CONT'D)

Go ahead.

JUDAS

I'm not gonna chew my garbage twice. If Stowe wants to hear it, he's --

BEV

If it's real. If I think it's real. I'll get him on board pronto.

JUDAS

I can trust you?

BEV

You're asking me this after your ghost story at Starbucks?

Judas starts to leave.

BEV (CONT'D)

Judas, I'm sorry! I honestly am. You've gotta understand where I'm coming from with all this.

JUDAS

I do. I know I sound batshit crazy.

(MORE)

JUDAS (CONT'D)
 But so does Eve's getting out of a
 hotel room on an ironing board and
 you bought that, right?

BEV
 Who told you?

JUDAS
 Doesn't matter. Mine story's real.
 Her's is bullshit.

Judas puts his phone on the tabletop.

JUDAS (CONT'D)
 I transferred the file to my phone
 so I --

BEV
 Have a copy. Nice.

JUDAS
 Ready?

BEV
 As I'm gonna to be.

JUDAS
 Willing to believe?

BEV
 Yes.

Judas can't tell whether or not she is telling the truth.

JUDAS
 Here goes.

He presses the PLAY BUTTON on his PHONE. The SOUND is
 muffled like its buried in layers of cloth. Probably a
 jacket.

EVE (O.S.)
 You're late.

ALEX (O.S.)
 Apologies. Just making sure
 everything --

THOMAS (O.S.)
 That's ironic. It's usually
 you that can't be on time,
 Evie.

ALEX (O.S.) (CONT'D)
 Was getting ready for Friday.
 Logistics.

EVE (O.S.)

And?

There is a long and awkward pause. The SOUND of a SOMETHING SLAPPING WOOD can be HEARD.

JUMP CUT TO:

INT. FLASHBACK - MINISTRY OF ALETEIA - OFFICE OF THOMAS MASTERS - AFTERNOON

Thomas' gloved hand is still on the table. He beams at Alex with pride.

THOMAS

Of course he's ready! It's Alex!

He presses a button under the table. Part of the wall behind him slides open revealing a bar.

EVE

Why don't you just be a precious little scamp, Alex, and give me the run down.

Eve's expression reveals she couldn't care less.

Thomas is all smiles as he prepares a celebratory drink.

Alex opens his leather portfolio and begins to read:

ALEX

All vials are mixed, labeled and stabilized. The "Blood of Christ" Boxes have been shipped nationwide and should arrive the morning of Friday's live stream and broadcast.

EVE

Test results, yet?

ALEX

Results are inconclusive. We should have it all ironed out before Friday.

EVE

It's Monday of "Go Week" and you're telling me --

Eve growls gutterally.

THOMAS
Relax, Eve --

Thomas give her a drink.

THOMAS (CONT'D)
Alex has got it.

He hands one to Alex as well.

THOMAS (CONT'D)
Haven't you, Alex?

ALEX
Sir?

THOMAS
Got. It.

ALEX
We are at ninety-nine percent, Mr. Masters, and are expected to at one hundred percent by Friday. We've got this.

THOMAS
And if we don't?

ALEX
Sir?

THOMAS
Got... This?

ALEX
We'll have to --

EVE
We can't cancel.

THOMAS
And we won't cancel, Darling.

Thomas lightly places his hands on both of Alex's shoulders.

THOMAS (CONT'D)
We'll just have to do it all over again... Next quarter.

EVE
Don't give me that sociopathic shit, Tommy --

THOMAS

Oh, Evelyn.

EVE

We aren't going to have another three phase moon until next year. I'm not going to keep this lie up any longer than I have --

THOMAS

You won't have to. I won't have to. This is going to work. The "Werewolf Clan" will be legion and we will all make this world a better place. For us.

EVE

For our "Master," as well?"

THOMAS

For him, too. Yes. Yes, Of course. The one true God, too.

He steps away from Alex.

EVE

That's all I ever dreamed of.

THOMAS

And, regardless of how much that old bastard under the bridge wanted to stop us, that is what we are going to finally achieve.

Thomas sets his drink on his table and sits in his ornate desk chair. He spins his glass and looks up at Alex with eyes of a flirt.

THOMAS (CONT'D)

What about the last two silver goblets? When can we expect those?

ALEX

Our sources say they've passed customs from London. They should be arriving at Doyle's home late Friday afternoon. I'll --

EVE

I will make sure my men are there.

THOMAS

Good. Wouldn't want those to get lost... Now would we?

ALEX

No.
 (to Eve)
 No, Sir we would not.

Thomas presses the button under his desk. He puts his feet up on his table as the panels close behind him.

THOMAS

I want those two goblets separated and thrown into deep water. One in the Puget Sound and the other in the Columbia River or even the Ocean. Don't care. Don't wanna know.

EVE

I'll have them take care if it, don't worry.

THOMAS

I don't want them anywhere near the rest of the silver.

EVE

They'll never get near our thrones.

THOMAS

Well, peachy. And everything else for our little dog and pony show, Alex? How's that coming along?

ALEX

All preparations are in order at the Temple, Mr. Masters. I've made sure --

CUT TO:

INT. PRESENT - SEATTLE POLICE DEPARTMENT - INTERROGATION ROOM
 - MORNING

Judas and Bev are listening so intently to the phone they don't see a door opening behind them. Stowe walks in just in time to hear:

ALEX (O.S.)

All media outlets are confirmed to attend.

EVE (O.S.)

How are merch sales?

STOWE

Reach their altars?

JUDAS

All the pieces will be "reunited"
and break the "Curse of the
Werewolf Clan."

STOWE

Real or not. Werewolves or no... I
ain't gonna let those Masters
assholes near those cups.

BEV

We'll get down to the temple and
keep an eye on the showw - Case
things go sideways - 'Til you get
the goblets there.

STOWE

Sounds "plan-like." Let's go.
Sounds like their "concert's" --

CUT TO:

INT. BEV'S CAR - AFTERNOON

Bev and Judas are driving to the Temple of Aletheia.

STOWE (O.S.)

Is gonna be a fucking hoot.

Surprisingly, Bev is the one to break the silence.

BEV

Mind if I ask you a question?

JUDAS

Probably... You're gonna ask it
anyway, right?

BEV

Why are the Masters so important to
you?

JUDAS

They're monsters --

BEV

I get that.

JUDAS

Real ones.

BEV
 Jury's still out on that, but there
 has to be another reason.

Judas doesn't answer.

BEV (CONT'D)
 Please don't tell me this is some
 Van Helsing shit and you're --

JUDAS
 My wife.

BEV
 Her cancer?

JUDAS
 No... Her family line.

BEV
 Was she -- ? Oh, Christ, Judas, I
 was fishing when I asked and --
 Jesus, I'm sorry.

JUDAS
 No offense taken.

They drive in silence again.

JUDAS (CONT'D)
 She wasn't one of "them," Bev.

BEV
 Oh, thank God!

JUDAS
 Do you remember the village I told
 you about? Where it all began?

BEV
 Ponkert?

JUDAS
 The Hunter that came upon
 Brenryk... Was an ancestor of my
 wife.

BEV
 The guy who who took the baby?

JUDAS
 Yeah.

BEV
Holy shit.

JUDAS
He carried the guilt of not killing
Wladislaw when he saw that he
had... Seen what he had done to his
wife.

BEV
Killed her.

JUDAS
Yes.

BEV
That's why --

JUDAS
That's why I need to finish this.

BEV
For her?

JUDAS
For her family's "curse, too.

BEV
Long time to carry around shit like
that.

JUDAS
It is.

BEV
Well, then... Let's go get
ourselves some religion.

DISSOLVE TO:

EXT. QUEEN ANNE DISTRICT - LATE AFTERNOON

Stowe stands in the middle of the street in front of a Postal
rig. His hand is raised with a badge inside of it.

INT. POSTAL VEHICLE - LATE AFTERNOON

FRANK KRAWIECKI (62) pulls his truck to the side of the road.

FRANK
Jesus... I hate this route
sometimes.

He slides the door open to talk to Stowe.

FRANK (CONT'D)
Can I help you, Officer?

STOWE
James Stowe, Seattle Police
Department.

FRANK
Saw the badge. Got glasses. Don't
mean I'm blind. Can I help you?

EXT. QUEEN ANNE DISTRICT - LATE AFTERNOON

Stowe realizes that Frank is about six foot four and crammed
into the rig in front of him.

STOWE
I'm looking for a package. Shipped
from the UK to a Robert Doyle?

Frank looks to his left. The package sits on the sliding
table next to his tray of sorted mail.

FRANK
Right here. Eleven stops away from
gettin' it to him.

STOWE
I'm gonna need to have that
package.

FRANK
Then I'm gonna need to see a
warrant.

Stowe pulls some paperwork from out his jacket. He shows it
to Frank.

STOWE
How's this?

He glances at it and reaches for the package.

FRANK
Good enough for me.

STOWE
Aren't you gonna read it?

FRANK
Print's too small.

STOWE
The print's too -- ?

FRANK
Here.

Frank hands the package to Stowe. It's covered in freight stamps and customs paperwork. He then give Stowe a hand-held device with a stylus attached to it.

FRANK (CONT'D)
Sign.

STOWE
My name?

FRANK
Don't care what name it is. You're slowing me down.

STOWE
Want me to call your supervisor?
Let them know why I kept --

FRANK
Fuck 'em. Now if you don't mind,
Chief --

Frank slides the door shut.

FRANK (CONT'D)
I've gotta make up some time.

He pulls back into traffic; leaving Stowe standing on the curb holding the package.

"Hungry Like the Wolf" by Duran Duran begins to PLAY.

DISSOLVE TO:

EXT. TEMPLE OF ALETEIA - PARKING LOT - EARLY EVENING

Bev and Judas drive past the Ministry's Corporate Offices and head behind it to the massive "Temple of Aleteia." It's bigger than Climate Pledge Arena with a full parking lot. They end up parking in the far end of it.

TEMPLE OF ALETEIA - FRONT ENTRANCE

The vaulted Temple doors are polished oak and look as if they were made for giants.

They have been propped open to allow the LINE of PARISHIONERS to make their way through. Security is set up at the door to scan their tickets.

Bev and Judas approach the front of the line just as the sun is setting. A SECURITY GUARD (31) stops them.

SECURITY GUARD
Hold up there, you two. The end of
the line is back there.

Bev hangs her badge around her neck on a chain.

BEV
Seattle Police --

SECURITY GUARD
I don't care if you're Secret
Police. The line starts back --

BEV
How long you been with your
company, Sir?

SECURITY GUARD
Long enough to know that if you
don't have a ticket, I don't have
to let you in.

Judas whispers something to the Security Guard.

SECURITY TECH
Sorry. Can't hear you. Come
again?

Judas speaks louder, but not vocal enough to let anyone passing by hear.

JUDAS
We've had a bomb threat.

SECURITY TECH
Really? First I've heard of --

BEV
Didn't want to panic the "sheep."

JUDAS
The flock.

BEV
Same thing.

JUDAS

Probably a false alarm. But feel free to call your supervisor and ask them. It'll just take time away from our finding it.

BEV

If it blows up, I'll make sure your name's the first one on my report.

SECURITY TECH

Right this way.

The Security Guard waves them around the metal detector.

BEV

Thank you.

JUDAS

Much appreciated.

SECURITY TECH

But if I don't see you back out here before the show starts --

BEV

Plenty of time.

JUDAS

Supposed to be near the stage. Shouldn't take long. Thank you, Sir.

They walk inside the Temple. The crowd is already singing hymns to Aleteia.

CUT TO:

INT. TEMPLE OF ALETEIA - GREEN ROOM - EARLY EVENING

The Temple's "green room" is located on the third story of the building. Thomas looks gleefully out the window overlooking the stage. He sings to the crowd while Eve sits on the couch drinking an "Old Fashioned."

THOMAS

Can you feel it?

EVE

Feel what?

THOMAS

God. Through all of them. Can? You? Feel? It?

He dances slowly around the room.

EVE
Don't tell me finally bought the
"God is Great" bullshit?

THOMAS
Shhhhhh. Silence, My Sweet Sister.
You are blaspheming in house of the
One True Lord.

EVE
Jesus Christ.

THOMAS
Close, but no cigar. It's me.

EVE
You?

THOMAS
In about fifteen minutes or so, I
am going to be "God" to hundreds of
thousands of our followers.

EVE
After they drink their "Kool-Aid."

THOMAS
After they take the blood of their
new savior into their mouths.

There is a KNOCK on the door.

THOMAS (CONT'D)
Entre' Vou!

A STAGE MANAGER (27) sticks their head in the door.

STAGE MANAGER
Ten minutes, Mister and Ms.
Masters.

THOMAS
Thank. You. TEN!

They've left just as quickly as they arrived.

EVE
How much have you "powdered up"
today, Tommy?

THOMAS
Absolutely zero! I'm high on life,
Sissy! And living the --

A CELL PHONE starts to RING.

THOMAS (CONT'D)
Ooop! Just a sec.

He pulls out his phone and looks at it.

THOMAS (CONT'D)
It's one of your boys.

EVE
Why aren't they calling me?

THOMAS
No clue.

EVE
Shit, maybe they --

Thomas answers his phone.

THOMAS
Hell-o! Tell me you've got --
(listening)
Who? How?

Eve mouths the words: "What's going on?"

Thomas waves her off.

THOMAS (CONT'D)
Is the tracker working in the -- ?
(listening)
Don't you fucking interrupt me!
You had one Goddamn job to do and I
suggest you fucking finish it.
Understood?

Eve stands and tries to get close enough to Thomas to hear what's being said. He glares at her and walks to the other side of the room.

THOMAS (CONT'D)
Catch up to him, rip his fucking
throat out and get it back here.
(listening)
Yes. You have permission to "go
public."

He hangs up his phone and shoves it inside his jacket.

EVE
What -- ?

THOMAS

Your "boys" suck balls. Someone intercepted the package before it was --

EVE

Who?

THOMAS

I don't know who the fuck who, but you can bet your ass --

CUT TO:

INT. JAMES STOWE'S CAR - EARLY EVENING

Stowe is stuck in traffic on the Pine Street Bridge crossing over I-5. He is trying to get to the Broadway District from downtown.

THOMAS (O.S.)

They're as good as dead.

He is looks at the open parcel on the passengers seat with is an ornate wooden box inside.

The clock on his display reads 4:50pm. A full moon shimmers in the red sunset outside.

STOWE

Shit on a stick...

He presses a button on his steering wheel and says:

STOWE (CONT'D)

Bev Hodder.

It starts dialing .

CUT TO:

INT. TEMPLE OF ALETEIA - MAIN HALL - EARLY EVENING

Bev and Judas are deep in the crowd and trying to get closer to the stage on the other end of the hall.

The platform, wide and black as the night, is ten feet off the ground. Two large thrones are fifteen feet from the front of the stage. Large banners of Thomas and Eve, with tinted blue with a gold band framing their edges, hang behind them. The brother and sister duo look almost angelic in them.

There are wide set of stairs on either side of the stage to accommodate multiple groups of people. A heavy chain blocks entry to the stage and is guarded by Security. No one is getting past them unless they say so.

The SOUND of the SINGING CROWD is almost deafening. Bev's watch starts buzzing. She reads it and pulls out her phone. She taps Judas on the shoulder and shouts to him over the crowd:

BEV
Hold up! Stowe's calling!

She answers the phone.

BEV (CONT'D)
Hey, Stowe!

CUT TO:

INT. STOWE'S CAR - EARLY EVENING

Stowe winces from the volume of her voice.

STOWE
Damn, Bev! Dial it back! Jesus!
Between you and these assholes
leaning on their horns --

CUT TO:

INT. TEMPLE OF ALETEIA - MAIN HALL - EARLY EVENING

Bev is practically screaming now.

BEV
What??!

CUT TO:

INT. STOWE'S CAR - EARLY EVENING

Stowe shakes his head "No" to the even louder sound of her voice.

STOWE
You're too fucking loud!

BEV (O.S.)
Sorry, Chief, this crowd is --

STOWE
Yeah, I can hear it. Bunch of
kumbaya-bullshit --

CUT TO:

INT. TEMPLE OF ALETEIA - MAIN HALL - EARLY EVENING

Bev holds one hand to her ear to try and hear Stowe. She continues following Judas to he stage.

BEV
You almost here?

STOWE (O.S.)
No. I'm stuck on the Pine Street
bridge --

CUT TO:

INT. STOWE'S CAR - EARLY EVENING

Stowe tries shielding his eyes from the dwindling, piercing sun.

He doesn't see two LARGE WEREWOLVES leaping from one car to another car behind him. They are getting closer and closer.

Horns are blaring behind Stowe. He raises his middle finger and doesn't look back.

STOWE
Getting ready to get out and walk.

CUT TO:

EXT. SEATTLE - PINE STREET BRIDGE - EARLY EVENING

One of the Werewolves moves to the passenger side while the other takes the driver's side of Stowe's car.

BEV (O.S.)
Can you get here in time?

STOWE (O.S.)
Gonna pop my sirens in a second --

INT. STOWE'S CAR - EARLY EVENING

Stowe covers his eyes to the sun. He doesn't see werewolf rising up to fill his driver's side window.

STOWE

Get past all of this --

His car door is ripped off it's hinges. Stowe turns to see a Werewolf lunging at him. He instinctually guns the car and spins the wheel in the direction the curb. The Werewolf HOWLS OUT in pain and rage. Its ARM SNAPS against the car's metal frame as it roars forward.

The car slams into Werewolf on the passenger's side. It is hit hard enough to flip over the bridge rail falls into the I-5 traffic. It bounces off trucks, cars and semis before finally disappearing under a stream of vehicles.

CUT TO:

INT. TEMPLE OF ALETEIA - MAIN HALL - EARLY EVENING

Bev is puzzled by the SOUNDS coming from the phone before they cut off abruptly.

BEV

Chief? Stowe?!

(to Judas)

We got cut off! He'll be here --

CUT TO:

EXT. SEATTLE - PINE STREET BRIDGE - EARLY EVENING

Stowe flips on his sirens as he tries to muscle across the bridge by hopping the curb.

BEV (O.S.)

Soon, anyway!

It scrapes loudly against the guardrail on one side and metal to metal against the cars on the other.

The Werewolf is gaining behind him; still holding its broken arm.

BROADWAY DISTRICT - EARLY EVENING

Stowe's car careens into the intersection. It narrowly misses the other cars he plows ahead. Cars move frantically to the side to give him leeway.

The Werewolf tears through pedestrians as it charges behind Stowe. It has almost caught up to him.

INT. STOWE'S CAR - EARLY EVENING

Stowe is leaning on his horn trying to get through the traffic. Finally an opening appears and he floors it.

CUT TO:

PINE STREET - EARLY EVENING

The Werewolf leaps for Stowe's car and only gets to pull off the bumper before his car speeds away. He floors it and heads towards the Temple of Aletheia which can be seen in the distance.

The Werewolf flings the bumper through the window of a nearby restaurant and charges after Stowe.

The sound of a CROWD CHEERING can be heard as --

JUMP CUT TO:

INT. TEMPLE OF ALETEIA - MAIN HALL - EARLY EVENING

The lights in the main hall shut off in large banks one by one until the room is in complete darkness.

"Where the Streets Have No Name" by U2 begins to PLAY.

Bev and Judas move their attention to the stage.

JUDAS

Okay...

BEV

Here we go...

The stage lights begin to pulse slowly to the music. Growing stronger as the song progresses.

CUT TO:

BASEMENT - ELEVATOR

Thomas and Eve step out of the elevator, turn left and walk through the wide access tunnel to the stage. They pass a wide access hall that slants up to access doors. The SOUND of CHEERS and STOMPING FEET can be HEARD from above.

CUT TO:

MAIN HALL

The crowd moves together to the rhythm of the moment. It feels like a rock concert and the main event is about to start. Bev and Judas look on in disbelief.

BEV

Holy shit.

Judas nods in agreement as searchlights burst from the stage and roll over the crowd.

CUT TO:

MAIN FLOOR

The faces of the faithful are bathed in the lights. They are enthralled and ready.

JUMP CUT TO:

MONTAGE STARTS - EVERYWHERE, USA

-- Hundreds of thousands of FOLLOWERS OF THE MINISTRY turn on their TVs.

-- They are bathed in the glow of their computers and phone

-- A network of the Faithful hungry for the show.

END OF MONTAGE

JUMP CUT TO:

STAGE

A trap door begins to open on stage midway between the thrones and the front of the stage.

THOMAS (O.S.)

Ladies and Gentlemen!

Thomas and Eve begin to appear from the opening in the floor.
Ascending like rock stars.

THOMAS (CONT'D)
Are you ready to be transformed
unto heaven?!

The CROWD roars back their approval.

CROWD
Yes!

Eve and Thomas step off of the platform and walk toward the front of the stage to meet their adoring fans. The trap doors close behind them.

EVE
Are you ready to give yourself to
God?

CROWD
Yes!

Unseen hands push against Bev and Judas' as the momentum from the Crowd forces them forward.

THOMAS
Are you ready to be part of "The
One?"

CROWD
Yes!

STAGE LEFT STAIRS

Bev and Judas arrive at the chain separating the stage from the crowd. The Security Team hold them back until given the word to go.

THOMAS (O.S.)
Hallelujah!

EVE (O.S.)
Hallelujah!

CUT TO:

STAGE

Thomas smiles adoringly at the Crowd who are ready to receive them.

THOMAS (CONT'D)
Let us begin!

JUMP CUT TO:

EXT. TEMPLE OF ALETEIA - PARKING LOT - EVENING

Stowe tears into the parking lot with the Werewolf right on his tail.

THOMAS (O.S.)
Brothers and sisters!

INT. STOWE'S CAR - EVENING

He shoots by the front doors and can see they are locked tight.

THOMAS (O.S.)
I want you to take a moment --

EXT. MINISTRY OF ALETEIA - PARKING LOT - EVENING

Stowe's car veers to the left and shoots past a SIGN which reads "**LOAD IN ONLY.**"

EVE(O.S.)
And try to breathe as one.

JUMP CUT TO:

INT. TEMPLE OF ALETEIA - STAGE - EVENING

Thomas and Eve are at the front of the stage. They listen as the Crowd begins to breathe as one and find each others rhythm. Soon they are a mass moving in unison.

THOMAS
That's it. Be seated. Breathe together. Breathe. Connect. You can do it at home, too, to all you watching! We are all family!

DISSOLVE TO:

MONTAGE- EVERYWHERE, USA

-- The FOLLOWERS OF THE MINISTRY are breathing as one
-- In their homes
-- On public transport
-- In cafes and bars.

-- All breathing. Together. As one.

END MONTAGE

DISSOLVE TO:

INT. TEMPLE OF ALETEIA - STAGE - EVENING

Thomas kneels down at the edge of the stage. Eve is right behind him with her hands on his shoulders. He reaches out to the Crowd with his hands in prayer.

THOMAS

Good. Good. We are becoming one.

CUT TO:

STAGE LEFT - ACCESS STAIRS

Bev tries to sneak under the chain and is stopped by a SECURITY GUARD. He is not unkind, but obviously means business. She returns to Judas' side.

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

It is time to take the sacrament --

Judas has not moved. All of his attention is fixed on Thomas and Eve. He is not enthralled. He is just patiently waiting for his moment.

CUT TO:

STAGE

Thomas, still kneeling, spreads his arms wide to the faithful.

THOMAS

I want you to reach down, now...
Under your seats... And find our
gift for you.

CUT TO:

MAIN HALL

The Crowd reach under their chairs and pull a SMALL WHITE BOX from a pouch underneath. They begin to open them up.

CUT TO:

STAGE

Eve is smiling. Her face reflects not only her love but also triumph.

EVE
 Brothers and sisters at, home,
 I want you to open the gifts we
 have given you.

CUT TO:

MONTAGE - EVERYWHERE, USA

-- The FOLLOWERS OF THE MINISTRY carefully opening their
 boxes at home

-- On public transportation

-- In a car pulled over on the side of the road

-- In bars and cafes.

THOMAS (O.S.)
 We give this gift to you --

-- They collectively tip their boxes to one side

END MONTAGE

JUMP CUT TO:

INT. MINISTRY OF ALETEIA - MAIN HALL - EVENING

Vials of red liquid slide out of the boxes and into the open
 hands of the people in the Crowd.

THOMAS (O.S.)
 Thank you, my children --

CUT TO:

STAGE

Thomas stands and turns his palms upward.

THOMAS (CONT'D)
 The blood of your Lord and Savior
 is now in your hands.

His hands are placed over his heart in clenched fists, as are
 Eve's.

THOMAS (CONT'D)

So that we may share the gift that
God has given my sister and I with
each and every one of you!

EVE

Praise be!

The Crowd echoes their praise back to Eve.

THOMAS

Open your vials now, My Sweet
Brothers and Sisters, and become
one with your Lord and his destiny!

EVE

You are loved!

CUT TO:

MAIN HALL

The faithful pop the tops of their vials and drink its
contents deeply.

JUMP CUT TO:

MONTAGE - EVERYWHERE, USA

-- The followers at home do the same

-- As others in thousands of locations across the country

END MONTAGE

JUMP CUT TO:

INT. TEMPLE of ALETEIA - STAGE - EVENING

Thomas and Eve applaud the masses as they continue to pop
their vials and drink. It sounds like hundreds of champagne
bottles being popped on New Year's Eve.

Then the room grows silent after they take in their "gift."
They look back to the Masters for further instruction.

CUT TO:

STAGE LEFT - ACCESS STAIRS

Bev stares at the crowd in shock.

BEV
 Jesus Christ... They literally
 drank the Kool Aid.

JUDAS
 They sure fucking did.

CUT TO:

STAGE

THOMAS EVE
 Beautiful work, my darlings. We love you all.

Thomas and Eve begin walk backward towards their thrones.

THOMAS (CONT'D)
 Now, I don't want you to worry
 yourselves --

EVE
 Please, don't. It's going to be
 okay.

THOMAS
 But this might hurt a little..

They take their place on their thrones and Thomas smiles a
 smile five hundred years in the making.

THOMAS (CONT'D)
 Let there be light...

CUT TO:

MAIN HALL

Panels that cover the hall's high vaulted windows begin to
 slide downward. Shafts of moonlight begin to burst into the
 auditorium grasping for purchase.

The faithful are flooded in the pale lunar light and raise
 their faces to it.

Thomas and Eve are outside of moonlight's touch from where
 they are sitting. There is a wide path engulfing the front
 of the stage but that is all.

THOMAS (CONT'D)
To our Family watching at home,
please, go to your windows and
bathe in the light of our Sister
Moon.

DISSOLVE TO:

MONTAGE - EVERYWHERE, USA

-- The followers o go to their windows.

-- They open their curtains or shades and welcome the
moonlight.

THOMAS (O.S.)
Feel her love.

-- Some walk out into the night and step into a lunar embrace

-- Moonlight reaches out over hundreds and thousands of homes
all across America.

DISSOLVE TO:

INT. TEMPLE OF ALETEIA - MAIN HALL - EVENING

The faithful are smiling toward heaven and allowing the moon
to bathe their eager faces. Their time has finally come.

THOMAS (O.S.)
Let her embrace you --

JUMP CUT TO:

EXT. TEMPLE OF ALETEIA - LOADING DOORS - EVENING

Stowe's car turns a hard right and screams down the access
ramp towards loading doors.

THOMAS (O.S.)
As you will soon your Lord.

The Werewolf cuts the distance between the two of them and
jumps the rail. It throws itself onto the roof of the car.
It clamps through the metal with the claws of its good hand.

JUMP CUT TO:

INT. STOWE'S CAR - EVENING

Stowe looks up at the SOUND of the Werewolf MAKING IMPACT with the roof. It claws pierce the metal. He guns the accelerator. The loading doors fill his view.

JUMP CUT TO:

INT. TEMPLE OF ALETEIA - LOADING DOORS - EVENING

He plows the car through the metal doors. They shred the outside of the vehicle and jerk the Werewolf off the roof.

It tumbles behind the car. It's cut-off hand still holds on to the roof.

CUT TO:

BASEMENT - ACCESS HALL

Stowe speeds through the access hall and towards the platform that raises to the stage.

CUT TO:

STAGE LEFT - ACCESS STAIRS

Judas takes his satchel off and hands it to Bev.

JUDAS

Could you hold this for me?

She takes it but looks at him puzzled.

EVE

Why? Are you going?

JUDAS

Not moving from this spot, but I'm gonna need you to hold that for a few minutes.

EVE

Ooooookay...

JUDAS

Trust me --

A SCREAM can be HEARD in the hall. The Crowd immediately turns toward the source of the SOUND. The first of the transformations has begun.

JUDAS (CONT'D)

I think things are going to get --

More SCREAMS can be HEARD ringing out among the Faithful as more begin to succumb to the power of the moon.

JUDAS (CONT'D)

Real weird in a hurry.

CUT TO:

STAGE

Thomas and Eve leave their thrones and begin to walk slowly to front of the stage.

JUMP CUT TO:

BASEMENT - ACCESS HALL

Stowe's car rushes past the confused technicians and support staff.

CUT TO:

INT. STOWE'S CAR - EVENING

He sees the platform to the stage. It is currently raised halfway to the trap doors above. He floors the accelerator and aims for it.

JUMP CUT TO:

INT. TEMPLE OF ALETEIA - MAIN HALL

More of the Faithful are drop to the ground as succumb to the "Curse of the Werewolf Clan." It is a chorus of agony.

CUT TO:

STAGE

Thomas and Eve are moments away from crossing into the moonlight at the front of the stage. The SOUNDS of CHAOS and CONFUSION are a symphony to them.

THOMAS

Stop fighting it, my loves!

EVE

It will only hurt more.

CUT TO:

STAGE LEFT - ACCESS STAIRS

Bev is watches the crowd in horror. The Security Guards abandon their posts and run to help the "victims" in the crowd. She moves to help Guards and feels a hand on her shoulder.

Judas is right behind her.

JUDAS

Come on!

He slips under the chain and runs up the stairs. Bev takes a look at the crowd. The Security Team is trying to treat the Faithful who appear to be having a seizures.

JUMP CUT TO:

MONTAGE - EVERYWHERE, USA

-- The followers in their home are writhing on their floors in the moonlight.

-- Some of them are beginning to transform.

JUMP CUT TO:

INT. TEMPLE OF ALETEIA - STAGE - EVENING

Thomas turns to Eve. The auditorium beyond them is a sea of bodies transforming inside shafts of moonlight.

THOMAS

Isn't it beautiful?

His face beams with love and adoration as watches his sister step out into the moonlight.

Eve's face begins to buckle as she starts her change into a Werewolf. She never stops smiling while it's happening.

EVE

Yes.. It is everything I ever dreamed it would --

A GUNSHOT is HEARD. Half of Eve's face explodes onto Thomas' white suit.

Eve spins in front of her brother and collapses on the stage.

Thomas sees Judas standing at the top of the stairs to the stage. There is a gun in his hand. Bev is right behind him.

THOMAS
Who the hell are --

JUMP CUT TO:

BASEMENT - PLATFORM AREA

Stowe's car slams into the elevator platform. It begins to buckle.

CUT TO:

INT. STOWE'S CAR - EVENING

The air bags explode. They stop Stowe's from plowing into the steering wheel.

CUT TO:

BASEMENT - PLATFORM AREA - EVENING

The support beams to the stage begin to fail.

JUMP CUT TO:

STAGE

The platform lurches sideways and pitches Thomas into the moonlight.

Bev and Judas fall to the ground. The platform begins to tilt even further. His gun slides away from him and falls off the stage.

Judas hangs onto the top of the stairs, but Bev starts slide towards the floor.

Suddenly the stage stops moving. The thrones, however, topple forward and through the trap doors.

JUMP CUT TO:

BASEMENT - PLATFORM AREA

They crash through the trap doors and tumble down. One of them narrowly misses Stowe's car but the other does not. It crashes on his hood which lifts the car up off its back wheels.

JUMP CUT TO:

STAGE

The SOUND of the STAGE struggling to maintain its support is mixed with the SCREAMS from the Hall.

Thomas, bathed in moonlight, slowly gets to his feet. His body is starting to transform. His blood splattered white suit tears from the strain.

THOMAS
(to Judas)
I don't know who you are,
Motherfucker --

Thomas' face cracks and gives way to his Werewolf state.

THOMAS (CONT'D)
But I'm going to tear you both to
fucking shreds. Starting with her.

He starts to walk towards Bev.

THOMAS (CONT'D)
I remember you. Where's your
Chief?

JUMP CUT TO:

BASEMENT - PLATFORM AREA

Stowe stumbles out of his car. He is holding the two goblets. He is almost to injured to walk, but he makes his way to the throne that cratered the front of his car.

He doesn't see the one-handed Werewolf until it on top of him. It rips into his shoulder and begins to feed.

Stowe screams and is slammed in to the front of car. He tries to fight off the Werewolf.

He loses control of the goblets and they bounce into a indented part of the hood. They rattle back and forth every time the Werewolf digs further and further into Stowe.

JUMP CUT TO:

MONTAGE - EVERYWHERE, USA

-- Throughout hundreds of thousands of homes throughout the country the Faithful, now Werewolves, turn on their neighbors and families.

JUMP CUT TO:

STAGE - EVENING

Thomas is looks out at the screaming crowd.

THOMAS

Well, that sounds painful, doesn't it?

Bev and Judas scramble to their feet. There is about thirty feet between them.

BEV

Why? Why do all this? Hurt all of these people?

THOMAS

Really? What a stupid fucking question to ask at a time like this.

Thomas is less than twenty feet away from Bev now. The seams of his suit have burst from his transformation.

JUDAS

Answer her, Asshole.

THOMAS

What is this? Truth or Dare? Okay, Truth! We didn't want to be alone anymore. Not that you give a damn.

BEV

Alone?

THOMAS

My sister. Me. The "family" before us. Alone! We get one mate. One. The rest of the world? Raw meat to keep us fed. You may have killed my sister...

He looks out at the Crowd.

THOMAS (CONT'D)

But look at them! Just look. We truly are a pack, again. Now, I'll never be alone and neither will they.

BEV

That's just a pathetic excuse to put them through his nightmare --

THOMAS

Your opinion! I couldn't care less about your fucking opinion. So, here I come, Little Piggy. And when I finish with you...

(to Judas)

I'm gonna blow your goddamn house down.

Bev opens fire. Deep, ragged holes appear in Thomas blood-spattered suit.

THOMAS (CONT'D)

Aw, fuck... My best suit.

He keeps walking.

THOMAS (CONT'D)

Do you know how much this cost? It's silk.

Judas runs to Bev.

JUDAS

Shoot him!

BEV

I just fucking did!

JUDAS

Use the gun in my bag --

BEV

There's a -- ?

Bev drops her pistol and pulls a gun from Judas' bag. She points it at Thomas. He's just a few feet away. He has fully transformed into a Werewolf that towers over her.

BEV (CONT'D)

Don't move or I'll shoot!

THOMAS (CONT'D)
Go ahead. Shoot me. I don't care.
My sister's dead. You took away my
heart, You Bitch. Do it. DO IT!
Shoot me. Ask yourself something
first --

He looks out over the Main Hall.

THOMAS (CONT'D)
You going to have enough for all of
them, too?

Bev steals a glance.

CUT TO:

MAIN HALL

Thousands of Werewolves fill the hall. They are tearing the Security Guards apart and feasting on them. The smaller ones fight for scraps.

THOMAS (O.S.)
You've lost.

CUT TO:

STAGE

Thomas places his clawed hands on Bev's shoulders.

THOMAS
So, tell me, Officer. You going to
arrest me now?

BEV
No.

She pulls the trigger. It blows a hole through Thomas' chest.

He stumbles back a few feet. Thomas looks down at the gaping wound. The edges of it are sizzling and the inside is beginning to burn.

THOMAS
I'll be damned. You did it.

He is slowly reverting to his human form as he drops to his knees.

JUDAS
Why did you read him his rights?

BEV
I didn't wanna miss.

Judas can see her hands are shaking.

Thomas lies in a pool of his own blood. His body is racked with spasms. He looks up at Bev.

THOMAS
My "Clan" are going to have your
guts for fucking garters.

He smiles through bloody teeth and he is gone.

The SOUND of HOWLING and HORRID GROWLING fills the air. Bev turns to see masses of Werewolves standing up on their haunches before making their way to the stage.

JUDAS
Remember the Alamo.

BEV
Fucking understatement.

JUMP CUT TO:

BASEMENT - PLATFORM AREA

The Werewolf throws what's left of the Stowe onto the hood of the car. The body bounces off of the metal; dislodging the goblets.

They roll down the bumpy surface and CLINK against one of the thrones.

JUMP CUT TO:

STAGE

The Werewolves have overcome the front of the stage and move, as one, towards Bev and Judas.

A concussive BLAST, like a massive HAND-CLAP, shoots out of the trap doors. A SHOCKWAVE runs over the front of the stage and throughout the main hall. It cuts through the Werewolves and the wave knocks them to the ground.

Bev and Judas look on in wonder as thousands of Werewolves start reverting back to human form.

JUMP CUT TO:

MONTAGE - EVERYWHERE, USA

-- The Followers have reverted back to human form

-- They find themselves in places they don't know how they have ended up at.

-- Some hold the bodies of the loved ones that they have unknowingly slaughtered. They wail in confusion and sorrow.

DISSOLVE TO:

MAIN HALL

The Faithful, naked and ashamed, fill the hall confused and afraid. Some run for the exits in panic while others take a seat on the floor and begin to cry.

DISSOLVE TO:

STAGE

Bev and Judas sit on the edge of the stage and stare at the tragedy before them.

BEV

I should have believed you earlier.

JUDAS

Yes. You should have.

BEV

Is that the end of the "Curse?"

JUDAS

I think so. Sure as hell better be.

Bev hands Judas back his gun.

BEV

This is yours.

JUDAS

Thank you. You okay?

BEV
Can't say I am.

JUDAS
What happens now?

She points to the crowd.

BEV
Just called back up. Gonna try and
work my way through all of that
'til they show. Help who I can.
Arrest the others.

JUDAS
And then?

BEV
A shit ton of paper work.

She tries to laugh, but is too tired to manage more than an
exhausted smile.

"My Way" by Frank Sinatra begins to PLAY.

THE END