

CAMERA PANS DOWN from stars to the Earth.

NARRATOR

On August 12th, 2001, scientists discovered that a meteorite was on a Collision course with the earth.

The large meteorite is hurtling towards the earth...

NARRATOR

Nuclear weapons were used in an attempt to destroy the deadly meteorite.

Show explosion on meteor—it breaks up into a few chunks.

NARRATOR

Although they did not destroy it completely they did manage to knock it

Off course, sending it crashing into the moon's surface. The impact was so

Powerful that it changed the moon's orbit, bringing it closer to earth. As a result the weather was affected, tides increased but the most astounding thing that happened was

The strange biological change certain people underwent.

Sky shot of full moon pans down to New York City—and we hear the howling of many many wolves.

CREDITS:

EXT. TIME'S SQUARE, NYC—EARLY MORNING

GRAPHIC: 2010

JAKE and RALPH, two men in their 30's, walk across an empty intersection. Both are a bit bedraggled looking. Ralph stops, looking in the plastic bag he carries. He stops when he feels JAKE staring at him.

RALPH

I'm just making sure that I didn't forget any of the cans—

JAKE still stares at him, disapproving.

RALPH

What? What are you looking at?

JAKE

You're such a hyena...

RALPH

Hey, I'm not the only one scavenging, here...

JAKE

You're right.

RALPH

You want to eat like a man, dontcha?

Jake doesn't answer.

JAKE

Come on. I don't like being out in the open like this—

RALPH

Me and you can kick anyone's hairy ass, right?

Jake looks around, concerned. No one is out.

JAKE

C'mon, let's just go—

They continue, walking past abandoned looking buildings. Finally they come to their building but they don't go through the front way. They go up the fireescape in the back, their secret entrance.

INT. APARTMENT- DAY

Their apartment looks like a typical "guys" apartment—messy. Immediately, JAKE senses that there was someone there earlier.

JAKE

We had a visitor while we were out.

RALPH

(looking around)

Doesn't look like they took anything.

JAKE

Yeah...I wonder what they wanted.

RALPH

Who gives a shit. Let's watch some TV.

He turns on the television. The reception is quite good, surprisingly. On the television is the local news—

NEWS REPORTER

In a unanimous decision, the Supreme Court has declared New York City an “unsafe” zone and is pulling out the remainder of the law enforcement by the end of the month. Those who are uninfected and are able to leave should do so as soon as possible.

RALPH interrupts—

RALPH

I guess we’re shit out of luck.

JAKE

Well, I was born and raised here. I don’t want to leave.

RALPH

Not as safe as it used to be—can’t hide in the crowd anymore.

JAKE

You’re Mr. Fucking Know It All, aren’t you?

RALPH

I just know the situation I’m in. Just trying to get by—

As he’s talking his eyes never leave the magazine he’s looking at.

On the television are scenes of werewolves pillaging and attacking...

ANCHOR

With us tonight is Professor Jonathan Hull, the leading expert on the Werewolf phenomenon. Professor, what’s your explanation for all this?

PROF. HULL

Well, Jim, we’ve established that a certain percentage of the population possesses a latent gene that can cause lycanthropy. A sort of unbalance between

human and animal, if you will. The shifting of the moon's orbit five years ago has accelerated this dormant gene. Just as the full moon changes the tides and some emotions in people, its influence has now increased to dangerous proportions.

ANCHOR

Thank you, Professor. (to camera) So far the disease has been contained to several major cities in the US—Las Vegas, Houston, and New York...

Jake is sick of watching this—he goes into the other room.

EXT. OF CITY- DUSK

Jake and Ralph are walking. Ralph suddenly stops and looks up at the sky, very dramatic.

RALPH

Wait! Oh, no! The full moon's coming out! I'm changing again!

Grrrrr! Get away!

Jake looks at Ralph with little reaction as Ralph messes up his hair, tearing his t-shirt under his open coat, growling and jumping around like a fool.

JAKE

I wish you'd stop with this bullshit you pull every time there's a full

Moon out. You're not a real werewolf so you might as well get over it.

Ralph continues to act nutty, jumping around like a dog.

RALPH

What do ya mean? Look at me, man! I'm a werewolf! I'm dangerous, Jake!

Jake stares at him and we see Ralph from his perspective. He looks very pathetic.

JAKE

You know you should thank God you weren't affected so much by

The moon's orbit. You lucked out but you're too stupid to realize it!

Ralph composes himself—seeing that Jake isn't going to put up with this.

RALPH

You know, I'll take one of those DNA tests right now—it's proof I have

The wolf genes—I'll prove it to you (pause). Oh, come on Jake!

Why are you being so hard on me? I'm just trying to fit in!

But Jake holds up a hand for him to be quiet. He hears something.

JAKE

Shush! Listen.

RALPH

What? I don't hear anything.

JAKE

Next block. Bounty hunters—they've got someone cornered!

With that, Jake bolts out of frame.

RALPH

Wait! What an idiot! I can help! Wait!

Ralph catches up with Jake who is peeking around a wall at the end of an alleyway. Three or four bounty hunters have a she-wolf cornered. She is growling at them, scared and angry. One of them pulls out a gun and net.

BOUNTY HUNTER

Got ya now, bitch. No more running!

Jake becomes angry and we see his eyes turn yellow. Before RALPH can stop him he leaps and lands in the alley behind the hunters.

RALPH

(to himself)

What an idiot!

JAKE confronts them.

JAKE

Leave her alone!

BOUNTY HUNTER #2

Jesus, this one can talk!

JAKE

I do card tricks, too...

JAKE ducks into the shadows as bullets go off. The female werewolf, only partially transformed, takes the opportunity to strike at one of her would-be captives. More bullets, Jake leaps out of the shadows and slashes some of the hunters. While the ones still alive reach for their weapons, Jake gets hit several times by regular bullets while protecting the she-wolf. RALPH stays hidden—he knows he hasn't a chance of helping!

INT. JAKE/RALPH APARTMENT:

The shewolf is on the couch, out of it, weak from the wounds inflicted by the hunters. If she wasn't half comatose they would have to tie her down. Most werewolves have no reasoning abilities when they are changed.

RALPH

I don't know why you wanted to bring her here—

like we don't have enough problems.

JAKE

She's wounded.

RALPH

She's a wolf. She'll heal.

JAKE

We're not in an old horror film—if she's hurt bad

enough she could die.

CUT TO: EXT NIGHT

A couple, both in their 20's, are running down the street, looking over their shoulder. They duck around a corner. The guy is DAVE, the woman LISA. Although we may not see it immediately they both wear these gold medallions about their necks that have a pentagram on them.

LISA

Why are they doing this to us? Why don't they

just leave us alone?

DAVE

It's because they get a thousand bucks for a wolf pelt on

the black market.

Lisa looks up at the partially full moon.

LISA

It's not even a full moon yet...we're not even changed!

DAVE

They'll try to capture us. God knows what they'd do to us

in a few days...

LISA

We should've stayed with The Leader, we were protected

there—

Dave rolls his eyes.

DAVE

Why did we leave him, again?

LISA

Because he wanted to fuck me.

DAVE

And....

She throws herself to him, hugging him.

LISA

Because I love you!

DAVE

He'd have killed me.

LISA

We did the right thing...

They are both silent for a moment. They can hear the sound of the laughing bounty hunters in the distance. Then, Lisa notices an open door to a nearby building.

LISA

Let's go in there...

They do. DAVE goes in first, walking into shadow. But there's an awful scream and he stumbles back out, one of his arms gone. He falls down. Someone or something throws his wrenched arm after him. Lisa starts screaming but a shape steps out—large—and a hand grabs her, lifting her off of the ground. Her feet twitch in the air. It is LAZLO.

LAZLO Nobody has their own pack, except me. How DARE you try to leave me—are you sorry you made the wrong decision?

She tries to talk but cant. He puts her back on the ground so she can answer. She looks at DAVE, who is moaning.

LISA

It was all my idea to leave—if I go back to you will you leave him alone?

LAZLO

That's what you wish?

LISA

That's all. Then I'll go back..

Quickly the leader goes to DAVE and puts a foot on his head.

LAZLO

This is what your wishes mean to me—

And he steps on DAVE's head, squishing it like a ripe tomatoe.

LAZLO

You're next—

He turns to her—

CUT TO: LATER/MORNING

RALPH walks in the front door and JAKE, waking up, sees this.

JAKE

What are you doing up so early?

RALPH

I...had a hard time sleeping. All this makes me nervous—

(he gestures to GINA). Very nervous.

As they are talking the girl transforms back into her human form, a girl named GINA. She awakens. She looks around, puzzled at the unfamiliar surroundings.

GINA

Man, that must've been some party. I've never

Woken up with two guys before...

JAKE

It wasn't that kind of party.

She starts to get up, wobbly.

JAKE

Lay back down. You need to rest, let your healing factors

kick in.

RALPH

Do you remember anything that happened last night?

GINA

I do remember you getting shot (to JAKE) You were protecting me, right? But why weren't you hurt?

RALPH

It's because he's a SPECIAL werewolf. (he says "Special" like

You do when you talk about handicapped kids).

JAKE

Shut up, Ralph.

GINA

What do you mean?

RALPH

He didn't get it from the moon's crazy orbit. He's cursed.

JAKE

What about "shut up" don't you understand?

GINA

Is he telling the truth? Are you cursed?

RALPH

Boy, is he!

JAKE

I said SHUT UP!!!

GINA

Really, are you cursed?

JAKE

Yes!

GINA

How did it happen?

JAKE

It's a long story.

GINA

Well, I'm obviously not going anywhere soon. Like you said, I have to let those healing factors kick in.

JAKE

Okay, fine. It all started one day when my father was a young

Man. He was out gathering wood in the mountains outside a small town in Italy. He said a beast in man's clothing attacked him—a werewolf.

CUT TO: FLASHBACK SCENE where he gets attacked.

JAKE

The beast would have killed him if not for an arrow shot by a nearby hunter. For some reason, my father was unaffected, but two of the three children he later had were—my older brother and I. My sister was spared the horrible curse. Laslo and I didn't feel the effects of the curse until we reached our late teens. One night during a full moon it happened...

CUT TO FLASHBACK SCENE—where he is changing.

JAKE

At that time, before the change in the moon's orbit, I had no control over the beast inside me, I couldn't change at will, only when there was a full moon—like with you. After the many deaths my brother and I committed the townspeople began to suspect my father, having heard the story from the hunter who saved him from the wolf. My parents, my younger sister, were burned alive in our very home. My uncle saw Lazlo and I get to safety by sending us to America. So that's it, that's the story.

GINA

And that's why regular bullets can't hurt you?

JAKE

I guess only silver bullets can, though I've never been shot by one, so I can't say for sure...

GINA

So all those old werewolf legends are true?

RALPH

Cursed werewolves, bloodsucking vampires and evil demons—they all exist. They've just managed to keep themselves hidden from mankind.

JAKE

Stop it, you're scaring her.

RALPH

She's a fuckin werewolf, for Christ's sake!

JAKE pulls Ralph aside, whispering, though she can still probably hear.

JAKE

I don't want you telling her anything else about us, okay?

RALPH

Okay, Mr. Secret Origin.

JAKE glares at him.

JAKE

I don't want you telling her about our other hideouts or

Anything. I don't trust her.

RALPH

You're the one who saved her...

JAKE

Doesn't mean I have to like her.

He stands up, goes towards the door.

JAKE

I'm going outside for a while. Don't make a mess.

He goes out the front door.

Ralph and Gina look at the closed door for a moment before she turns to him.

GINA

Who bit him in the ass?

INT. APT. BUILDING: DAY

Jakes goes down the front stairs of his apartment building and is surprised by what he sees when he gets

Down to the front lobby—the door is wide open and there is the corpse of a woman (LISA!), sort of mangled. But that's not the worst part—there are scavengers—homeless looking people, who are feeding on her, like zombies. These are the individuals who have gone insane from the werewolf transformations and will eat anything. Jake half transforms and growls, scaring them away. He then turns to examine the body...and notices she is clutching something in one of her hands. It is part of one of his T-shirts.

JAKE What the hell?

Then he realizes that it was stolen from his apartment yesterday.

JAKE

Damnit!

He briefly looks outside before he shuts the door and runs back up to the apartment.

INT. JAKE/RALPH APARTMENT: DAY

As soon as he walks through the door he shuts off the television RALPH and GINA are watching.

RALPH

What did you do that for?

JAKE

Move your hairy ass.

GINA

What's going on?

JAKE

I went downstairs and there's a body—all over the place.

RALPH

Hey, I wouldn't do that—

JAKE

I know, but who would? If those bounty hunters come here

Are you going to want to deal with them?

RALPH

Let's just clean up the mess...

JAKE

Too late. There are scavengers already—

RALPH

Shit. (he looks around) And I liked living here, too.

GINA

What about me? I thought I was supposed to recuperate?

JAKE

You're healed. Now move it. (to RALPH) Get what you need.

With that Jake goes into the other room. He starts throwing clothes into a duffel bag.

CUT TO: Various shots of a deserted looking New York city.

INT. JAKE/RALPH APT. DAY

Ralph walks into Jake's room.

RALPH

So, who do you think did it?

JAKE

Well, it's not a full moon for two more nights and there's only

One other person I know who can change at will—

RALPH

Why's he doing this to us?

JAKE

Because he hates the idea that we won't join his pack, I suppose. Believe me, we've never gotten along.

RALPH

I don't like him.

JAKE

Makes two of us. I want nothing to do with the asshole.

EXT. NEW YORK CITY- DAY

They leave the apartment building, Ralph and Jake carrying backpacks over their shoulders. Gina follows them. They walk for a while, not talking. Gina walks in front of RALPH and we see that he is enjoying the view, as it were. Then, GINA stops, catches Ralph looking at her.

GINA

Look, maybe it's better I go off on my own. I mean

I do have a place to stay.

RALPH

You want to leave already?

GINA

You two are in trouble, right? No offense and thanks for saving me and everything but I like the low profile. So, I'm splitting.

JAKE

Goodbye.

Jake starts walking.

RALPH

Hey, are you going to let her go?

JAKE

She can do whatever the hell she likes.

He makes eye contact with her and nods.

JAKE (to RALPH)

We're gonna have a hard enough time without dragging someone else along. She has no reason to stick with us.

RALPH

Well, adios, then.

Gina waves and starts walking

GINA

Thanks, guys.

They both watch her walk off.

EXT. JAKE'S APARTMENT:

The camera pans down to the corpse—but it is a different one than the one JAKE had seen.

Two cops stand over the partially eaten corpse. One cop #2, has a device in his hand. It is a DNA matcher, about the size of a cordless phone.

COP #1

Look at this mess. This is fucked up! Christ, why do
They even allow normal people to even live this city?
The whole place is crawling with those werewolf freaks!

COP #2

` You know why they're here. They're all criminals, tax
violaters, child abusers, you know, the scum of the Earth.

COP #1

Yeah, whatever. But to die like this? This has got to be
The worst way to go, being chewed up alive...

COP #2

Hey, check this out.

He spots the torn piece of clothing in the dead man's hand.

COP #2

Let's see who this belongs to—

He uses the DNA matcher on the clothes and a beeping sound is heard a moment later.

COP #2

According to the DNA on this the guy who did it

Is a Jake Malderone.

Cop looks up at the address on the building.

COP #2

Shit. This is the guy's address, too.

COP #1

That's pretty stupid.

COP #2

Well, criminals aren't usually geniuses. He's probably

Long gone by now but we should check it out. I'll put out an APB on him. Maybe one of the other patrols will spot him.

CUT TO LATER:

Jake and Ralph are walking through the alleyways. They are looking for food. Ralph stops by a small metal door by the ground. He opens it up and out pops a bloody head.

RALPH

I know we're trying to be like regular human beings, eat like them, but I'm so fuckin hungry right now!

JAKE

You stupid bastard. What the fuck is the matter with you?

Don't you want to get out of this place? We have to act like them! Christ, you're not even a real werewolf!

Then, he senses something.

JAKE

Wait. Come on, we have company.

At that moment we hear the sound of approaching bounty hunters. Jake and Ralph split down the alley and up the fire escape. They get away and head back for their apartment. Outside, from behind some bushes, they see police men walking around, asking questions to people. They find out from a street person, CHARLIE, that someone was murdered outside of Jake's apartment and they're looking for him. They find the hobo in a nearby alleyway, getting drunk as usual. They surprise him. He drops the bottle, it smashes and he gets pissed off. CHARLIE is a werewolf affected by the moon.

RALPH

Hey, Charlie!

CHARLIE

Godamn it! You see what you made me do! I outta kill

You right now you wanna be!

RALPH

Just try it old man!

They are about to go at it when JAKE gets in between. Charlie starts to grow some fangs, etc.

JAKE

Take it easy, Charlie. Ralph, make sure there aren't any
Hunters around..

He goes.

CHARLIE

Jake, how do you put up with that guy?

JAKE

It aint easy. What's going on outside my apartment?

CHARLIE

Quit the bullshit, Jake. You know what's going on. Got
hungry last night, huh Jake?

.

JAKE

Why don't you stop fucking around and tell me what's going on? I can be a lot more formidable than my
wanna be friend over there.

CHARLIE

Okay, okay. Cops said you killed a norm last night outside
Your apartment. Looks like he was important, too, some city
Official.

JAKE

That's impossible. Me and Ralph left yesterday morning.
And there was a body, but it wasn't any norm.

CHARLIE

Maybe. But they found pieces of your clothes near him. Matched up your saliva with the dna on file.

JAKE

Shit. I can't believe he's doing this to me...

CHARLIE

What you be doing?

JAKE

Just talking to myself.

CHARLIE

If it wasn't you, then whoever did this is sure trying to make people think it was.

JAKE

It's probably Lazlo,

RALPH

Your brother? Why would he want to frame you?

JAKE

Because he wants me to join him, he's insane, wants to take over the city, probably figures with me on the run I'll eventually join him. Come on, let's get out of here.

INT. SENATOR'S OFFICE—DAY:

This is the office of Senator Robert McNaughton. He is wearing glasses and a nice suit. He sits at his desk. His secretary buzzes him on the intercom.

SECRETARY (VO)

Sir, there's a gentleman on the line by the name of Lazlo.

He refused to give his last name, says you know him. Shall I

Transfer the call to your phone?

McNAUGHTON

No!! I mean no, that won't be necessary, I'll take it on the

Vivicom. Thank you, Terry.

He turns in his swivel chair to face a computer screen, then presses a button. Lazlo appears on the screen.

LAZLO

Hello, Robert, it's been a while.

McNAUGHTON

Not long enough, Lazlo. I told you never to call me here!

LAZLO

Watch your tone of voice with me little man, least I come there and personally rip your throat out. Are you forgetting who it was that helped put you in that fine office of yours while the rest of us are living like animals? You wouldn't want me to tell the world that you are a fellow werewolf, would you?

McNaughton wipes his sweaty brow with a handkerchief.

McNAUGHTON

No, no please, I'm sorry. I'm sorry. Please, what can I do

For you?

LAZLO

That's better. I want you to acquire something for me. It

Might require some doing but I'm sure you can do it.

McNAUGHTON

Yes....what is it?

LAZLO

I have need of a vampire

McNAUGHTON

(coughing up his drink) A Vampire? In heaven's name, why Lazlo? This isn't another one of your wild sexual escapades, is it?

LAZLO

Heaven has nothing to do with my plans, Richard, and my

Affairs are of no consequence to you. All that matters is that you obey!

McNAUGHTON

But Lazlo, please....

LAZLO

No but, Richard! You owe me and now I'm calling in the marker. A simple yes or no.

McNAUGHTON

Yes Richard, of course. I'll make the necessary arrangements and have the body flown out to you.

LAZLO

Excellent. You've done well, Richard. Until next time.

McNaughton shuts off the Vivicom screen.

McNaughton Can't wait. (Pause) Where the hell am I going to get a

Vampire?

EXT. CITY- DAY

Gina is walking alone. She goes into a building, then down the stairs to a long hallway. She looks like she knows where she's going.

INT. LAZLO'S OFFICE:

There's a knock on his door and he looks up but doesn't answer. The knock is harder this time.

LAZLO

Come in.

The door opens and in steps GINA. Her personality is a bit different—more evil. She sits down in the chair, looking at him.

LAZLO

So?

GINA

So, are you going to at least thank me?

LAZLO

For doing your job?

She stares at him.

LAZLO

You're right. You do have my thanks—

He pushes a few buttons on his computer keyboard and a grid of the city comes up. A dot glows. He points to it—

LAZLO

I know exactly where he is now—and it looks like

He's on his way. (PAUSE) Was it hard deceiving them?

GINA

Your brother has this annoying compulsion to help

People. It was extremely easy.

CUT TO:

FLASHBACK of Gina putting a tracer on the back of Jake's coat. It signals wherever he's at.

LAZLO

As I told you.

He goes back to typing at his computer. Gina makes a sound, clearing her throat. He looks up.

LAZLO

Yes?

GINA

Is that it? What about my reward?

LAZLO

Your reward is coming tonight, rest assured. It is something

Very unique.

GINA

I am glad to be of service.

She gets up and leaves. Lazlo watches after her and chuckles to himself.

EXT. NEW YORK CITY- DAY:

Jake and Ralph are on the run from some bounty hunters. Up above is a helicopter, way off in the distance. They go around a corner and into an alley. They stop at the end of the alley because of two bounty hunters.

RALPH

Well, that's no gonna work. What about the roof tops?

Jake gestures to the sky, shaking his head "no".

JAKE

Too many copters. They'd spot us in a minute.

RALPH

Then, what?

JAKE

There.

He is pointing at a manhole cover. Ralph has a look on his face that tells us he doesn't want to go down there.

Jake removes the manhole cover and they go down.

INT. SEWER SYSTEM

RALPH

Jeeez, this place stinks!

JAKE

Smells like your room.

RALPH

Hah hah, very funny (pause) Where are we going, anyway?

JAKE

We have to stay out of sight, they're all looking for us.

RALPH

You're not a regular 'wolf. We could take on all of them!

JAKE

We? We? You need a reality check again. Me, I just want some peace.

They walk for a while—encountering some strange things along the way such as a human skeleton, rats, bats and when stepping over some water see an alligator. They eventually walk into what looks like a maintenance tunnel. There are lots of cobwebs. SOMETHING watches the two of them, though...

RALPH

Jake, look!

They look to the side and see glowing eyes staring at them and hear low growling noises. They are THE HIDDEN, those of who the moon has had a slightly different effect on. They are very dark in color, twisted features, a lot of teeth.

JAKE

Shit—

A voice is heard—of THE LEADER, VINCENT

VINCENT

This is our domain. Why do you come here?

RALPH

We don't have to answer to you. We're werewolves!

JAKE

(to RALPH) Will you shut the fuck up!?!

VINCENT

Werewolves, hmhhh?

He comes partially out of the shadows, toward them, growling an eerie growl. And we see that he is also a werewolf, of sorts, stuck forever half between in the transformation. Half his face is that of a wolf, the other human. He also has one wolf paw instead of a hand. He is also HUGE.

JAKE

We mean you no harm!

VINCENT grabs Jake and throws him against the wall like a rag doll. Jack becomes angry and partially transforms—eerie yellow eyes, some hair, teeth, claws. VINCENT pauses at this, regarding him.

VINCENT

You can transform at will?

Jake shrugs.

JAKE

We're just passing through, we don't want any trouble.

VINCENT

Your being here is enough. We---don't tolerate

Outsiders—

Then, another one of the deformed werewolves grab RALPH and pull him into the shadows. Ralph screams.

JAKE

No, I warned you, now I can't be responsible for what

Happens!

He changes and attacks.

There is a brief fight in which Jake and Vincent go at it. Ralph takes a bit out of the creature holding him and it releases its hold on him. We see Jake and Vincent's fight through a series of closeups and reaction shots of Ralph. Finally, Jake rips off Vincent's good arm. He falls to the ground in pain while Jake stands over the body, growling triumphantly. The other mutants, having seen their leader beaten, back away into the shadows once more....

RALPH

Jake, Jake, snap out of it! We have to get out before

they decide to come back—

JAKE

Okay, Okay, let's go...

VINCENT

Stop them! Agggghhh! (in pain) They can't be allowed

to leave—they know our secret location! You are many, they

are only two! Kill them!

The mutants come back out of the shadows and go after Jake and Ralph. The two bolt through the tunnels. Finally they duck behind a wall. A rat runs by, squealing.

RALPH

A rat! Food!

He's about to go for it but Jake grabs him and whispers.

JAKE (whispering)

We're being chased by mutant freaks and you're thinking about food?!! Give me your lighter.

RALPH (also whispering)

You're on my ass for looking at food and now you're gonna have a smoke?

JAKE

Just give me the lighter, you idiot!

Jake grabs a piece of rag(s) on the floor and makes a ball and lights it up, throwing it in the direction of the approaching mutants. They can't stand the flames and back up, making strange, fearful sounds.

Ralph looks around and sees a way out.

RALPH

Jake! This way! Looks like a way out.

They both go in that direction but not before Jake throws another rag/flame ball at the mutants.

EXT. NEW YORK

They walk down a street.

RALPH

Do you know where you're going?

JAKE

Not exactly, but we can't go back home. The place is crawling with cops. Maybe we should try and get out of this fucking city. I just want to be left alone, you know?

RALPH

Whatever. But in the meantime maybe we should find a nice safe place to rest, you know—(he points) like that warehouse, for example.

JAKE

You seem awfully anxious to go into that warehouse.
wouldn't be because you want to find some rats, would
it?

RALPH

No, of course not! It's just that I'm not going to be in
my right frame of mind tonight, I don't feel so hot right now.
The full moon, you know?

JAKE

Well, just don't try humping my leg (pause). I really didn't
expect you to come. It's me the cops are after.

RALPH

Hey, we're pals, right? I'm here to back you up. I mean, what
are friends for, right?

Jake smiles and they both walk towards the warehouse. We hear their voices as they walk to the building
in the distance.

RALPH

I don't mind leaving this city anyway. Me, I just want to
be able to watch a little tv, eat when I want, and howl at
the moon, you know?

JAKE

We should rest.

RALPH

Best idea you had all day.

— EXT. NEW YORK CITY – DAY: A helicopter lands behind some buildings and several men loading a
long, coffin sized crate into a van. They slam the doors to the van and drive off.

INT. BUILDING/WAREHOUSE:

JAKE and RALPH step into the abandoned warehouse.

JAKE

Be careful, there might be traps—

RALPH

No one LIVES here—

JAKE

Exactly.

RALPH

Well, it looks deserted. (he looks at Jake). Look,
you know you can rip the shit out of anyone if they
bother us.

JAKE

Oh, I was just worrying about you.

RALPH

Oh.

CUT TO:

SHOTS OF THE CITY—The sun is now setting.

INT. LAZLO'S BUILDING- basement.

The same men who unloaded the coffin sized crate from the van now bring it down the stairs into the basement of Lazlo's building. They put it behind the bars of a cage that is built to one side of the room. Crosses and garlic dangle from the bars around the cage. They set it in the middle then leave, locking the door behind them.

Lazlo watches. Slowly, the lid of the crate moves and a hand comes out, a woman's hand. Slowly, she pushes the top of it aside and sits up. She is young looking—and very very pissed. This is KESSA.

LAZLO

Welcome to my home. The accommodations are a little rustic, but

I'm sure you can understand why..

She glares at the crosses and the garlic.

LAZLO

Bat got your tongue, eh.

She hisses at him.

LAZLO

Don't worry, though, you won't be here long....

He turns and leaves. She watches him, hate in her eyes. She remembers—

CUT TO:

KESSA FLASHBACK: Graphic "Two weeks ago"

INT. BUILDING:

Kessa feeds on a victim. She looks up, blood on her mouth. She realizes someone is watching her from the shadows.

KESSA

You the fuck are you and what do you want?

There is no reply.

KESSA

You've already pissed me off. Let's not make it a slow and

agonizing death--

Still no reply.

KESSA

Well...let's.

A man steps out from the shadows, a crucifex in one hand, a stake in the other. She hisses at him.

He wears the collar of a priest.

KESSA

Doing it the old fashioned way, I see. Fucking Van Helsing

wannabe.

Finally, the man speaks.

MAN

I do it with a little help from my friends....

KESSA

Fine. More food to play with.

One of them throws a stake—it goes through her arm. It surprises her. She tries to change shape but it's not happening.

MAN

We put a blessing on the house—you can't shift shape—

The men encircle her. She can't stand the sight of the crosses.

KESSA

For cripes sake, just kill me—just get those good humor

Sticks out of my face!!!

MAN

We have no intention of killing you. It's far more

Profitable to keep you "alive" as it were—

CUT TO: PRESENT

INT CAGE:

Kessa shakes her head of the memory and looks at the crosses on her cell bars.

KESSA

Sold to the highest bidder. Blood is going to flow...

INT. BUILDING

JAKE and RALPH are sitting against a wall. We hear some squealing and Ralph slowly gets up, like a cat ready to pounce on a mouse. He darts out of frame. JAKE watches. When he comes back to sit back down he has a half eaten rat in one hand. Blood covers his mouth. He is clearly enjoying his snack.

JAKE

You're disgusting.

RALPH

Least I'm not hungry.

INT. LAZLO'S HOUSE- NIGHT

Laslo is pouring some wine into two glasses. He picks them up and hands one to his guest—GINA, who is dressed up. He raises his glass of wine in a toast—

LAZLO

To the beginning of a new world...

She clinks her glass against his and takes a sip.

GINA

So, where is this reward? Or is it something that is going to happen

Later on tonight...

She smiles at this, intention clear.

LAZLO

You'll be getting it alright. Well, no sense in beating around the bush. Do you...want to see it now?

Disappointment flickers for a moment on her face.

GINA

` Sure--

LAZLO

Follow me—

They go down into the basement—but Gina is feeling a bit woozy. She reaches out a hand to steady herself and Lazlo takes her arm.

LAZLO

Careful.—

When they get to the bottom the stairs they see the cage—and in it is KESSA, whose head is down. She looks very much like a victim. Gina's face brightens up.

GINA

For me?

LAZLO

All for you.

Gina steps forward, even more woozy. Perhaps we see a POV of her, all blurred, etc.

CUT TO:

GINA is now in the cage, Lazlo shuts the door behind her . She realizes what's going on, but is drugged from the wine.

GINA

What are you doing?

LAZLO

What I have to do.

KESSA looks up from her position and she is baring her fangs—GINA looks extremely surprised. KESSA feeds!

DISSOLVE TO:

LAZLO

Enjoy?

KESSA

Tasted like dog, to be honest. (pause)

You think you're so smart, that you have it all figured out.

But soon my kind will come looking for me!

LAZLO

I don't think so. This whole island is a prison that may be harder to break into than out of. Besides, we should be done

With my little experiment tomorrow night. You were stupid

To be captured...

She makes a face at him.

KESSA

Let me go now and I may let you live.

LAZLO

Oooohhh.

He tosses the head at her but she movies aside. It bounces on the floor.

KESSA

You're going to kill me?

He approaches her—looking as if he's going to eat her.

LAZLO

Not tonight. Tonight, I just want a bite—

And he takes a bit out of her arm—her eyes widen and she realizes what has happened.

KESSA

What did you do to me?

Lazlo wipes blood off of the corner of his mouth.

LAZLO

I'm making you one of us—

KESSA

It's heresy!

LAZLO

It's power. And it's all going to be mine!

CUT TO:

JAKE and RALPH

Jake is peeking out an old window.

RALPH

Are they still out there?

We see Jake's point of view—cops walking the streets, checking around.

JAKE

We mine as well try and get some sleep. They'll be gone

When it's dark.

RALPH

Sounds great to me. Those hideous mutant freaks really pooped me out.

JAKE

Yeah, well one of us has to stay awake and keep watch...

Ralph takes out a coin.

RALPH

Okay, we'll flip and see who's got the first watch.

He throws the coin –

RALPH

I got heads!

The coin lands on heads. Jake smiles.

RALPH

Shit in a basket. (he glares at Jake) You suck.

JAKE

Wake me up in a few hours.

Ralph walks to the window, Jake falls right to sleep...

CUT TO:

JAKE'S NIGHTMARE (BLACK AND WHITE FLASHBACK).

Two men are walking through a forest and are attacked by two werewolves. They are JAKE and LAZLO in their wolf incarnations. They attack the men, who scream in terror. The two brothers feast on the bodies.

DISSOLVE TO:

It is morning and the two brothers wake up near what's left of the bodies. Jake is repulsed and walks away—they speak in Italian

LAZLO

Why do you walk away, brother?

JAKE

These things we do—they aren't right. They are evil, things

Of the devil.

LAZLO

These are the things we do—who we are!

They stop walking abruptly when they hear the sound of the mob approaching their home.

CUT TO:

Angry men, with torches in hand, approach Jake and Lazlo's home.

CUT TO:

Jake and Lazlo run towards the sounds, leaping over bushes, past trees. Running and running.

CUT TO:

The angry men are lighting what looks like a molotov cocktail (glass bottle filled with gasoline), cursing in Italian.

CUT TO:

A photograph of Jake's parents and sister falls on the floor. The glass frame breaks.

CUT TO:

The men shake their torches in anger.

CUT TO:

Jake and Lazlo are still running towards the house.

CUT TO:

House is in flames. Photos catch fire, girl's doll on fire, perhaps burning person.

CUT TO:

Jake and Lazlo make it to the house and are crouched behind the bushes. But they are too late. The house is totally engulfed in flames. Jake looks to Lazlo, who doesn't take his eyes off of the flames. Jake tries to approach his home but a dead body (one of his previous victims) rises from the ground and grabs his leg, tripping him, holding him there. The corpse speaks.

CORPSE

This is your fault, for all of your sins! Your killings!

Watch, watch them burn!

JAKE

No! No! NOOOOOOOOOO!!!

INT. BUILDING- present

Jake wakes up screaming and scares the shit out of Ralph, who had started dozing off.

RALPH

Yahhhhh! Shit. What the fuck is the matter with you?

JAKE

Sorry...another one of my nightmares. How's it lookin'

Out there?

Ralph looks out the window.

RALPH

I don't see them anymore.

JAKE

Let's go—

EXT. CITY DAY—

A close up of a human skull is suddenly sprinkled upon by a fountain of water. We see that it is one of the bounty hunters, FRANK McCOY, relieving himself. His cellular phone starts ringing, but he has to wait until he's done to answer it. The voice on the other end is LAZLO's. We cut back and forth between the two of them as they talk.

FRANK

Yeah?

LAZLO

No one has taught you phone etiquette, have they? (pause)

FRANK

I said, "Yeah".

LAZLO

There's a certain 'wolf I'm interesting in.

FRANK

What's so special about him? You're no longer into young boys?

LAZLO

If you weren't so valuable to me I really wouldn't put up with

This shit, you know...

FRANK

I am good, baby, oh yeah...

LAZLO

As I was saying, there's a certain werewolf I'm interesting in

Capturing, alive, I might add.

FRANK

That's way extra...

LAZLO

Goes without saying. You'll get triple your standard fee, if that's agreeable.

FRANK

Hey, you know how to take care of me...

LAZLO

Stay where you are and I'll have a messenger send you over the

Equipment and information you'll need.

FRANK

Yeah, I'll be here. Have to rest for all the festivities tonight...

LAZLO

Don't have too much fun.

FRANK

Oh, not me.

Frank hangs up the phone just as another bounty hunter approaches him.

BOUNTY HUNTER #2

Who was that. Your mama?

FRANK

Actually, it was my retirement fund.

BOUNTY HUNTER #2

Whatever. If you're hungry, they're serving dinner

Back at the camp...

They turn and leave.

EXT. CITY-DAY

Jake and Ralph have made it to the outskirts of the city. There's huge fences with barbed wire. Plus what look like bounty hunters.

RALPH

Think we can take them?

JAKE

Taking them is not the problem. It's the fence I'm worried about. Looks like it's charged with megavolts.

RALPH

So what, nothing can hurt you except silver bullets!

JAKE

How the fuck do you know? You're so fucking tough, you go c limb it!

RALPH

Forget it. What now?

JAKE

With the full moon tonight this place is going to get wild. I say we make our way over to the park, rest up

till we can plan an escape. We'll come back in the morning, they won't be expecting any trouble then, especially after the Moon.

RALPH

You're the boss.

EXT. BOUNTY HUNTER CAMP—

Men grab guns and weapons out of racks, shots of feet running by, etc. Camera pans up to FRANK McCOY, who is looking at a small computer screen in his hand. It is the tracking device that Lazlo is tracking JAKE with.

FRANK

This is gonna be like shooting ducks in an arcade.

Bounty hunter #2 overhears him.

BOUNTY HUNTER #2

What did you say?

FRANK

Nothing to you, Mr. Snoop! Why the fuck are you

Always hanging around me?

BOUNTY HUNTER #2

Maybe because we've been hunting partners for the past

Four years? I don't know.

FRANK

I...have to do something alone tonight.

BOUNTY HUNTER #2

You're kidding, right? No one in their right mind

Goes out alone on a Full Moon.

FRANK

I'm not in my right mind. Go with Kerwin and the others.

They'll protect you.

BOUNTY HUNTER #2

It wouldn't have anything to do with your "retirement Fund" would it?

FRANK

I'd tell you, but if I tell you I'd have to kill you.

EXT. NEW YORK – NIGHT

FULL MOON is bright in the sky. Various shots of people doubling over in pain, growling, smashing things. They are all transforming into werewolves—thousands of werewolves.

INT. LAZLO'S BUILDING- NIGHT

Lazlo is standing before Kessa's cage—she is starting to change into a werewolf as well—one with vampiric qualities (batlike ears, different fangs, etc, should be fairly unique looking)

KESSA

What have you done to me?

LAZLO

I've made you better—

KESSA

You die!!!

Lazlo approaches the cage.

LAZLO

You want a part of me?

All she can do is let out a growl.

LAZLO

Here—

He sticks his bare arm through the bars—and she attacks, sinking her snout into his forearm. There is little reaction on face—until he starts to change—

LAZLO

I....I can feel it!

He starts to change as well—

CENTRAL PARK- NIGHT

Jake and Ralph have made it to the park. In the distance they hear the howls of the wolves. Ralph looks in that direction as if he wants to join them. He starts to do his mimic change routine. Unknown to them McCOY is nearby, watching them.

RALPH

Argggghh! I'm changing!

Jake watches him for a moment while he goes through his act, tearing at his shirt, etc.

JAKE

Oh, why don't you stop!

RALPH

Admit it, Jake, doesn't it just make you want to join them.

You know, run with the pack?

Suddenly some werewolves emerge from their hiding place in the bushes and start to approach them. Jake quickly changes into his wolf persona. At that moment the bounty hunter lets loose with a hail of bullets, killing most of the werewolves. Ralph splits after Jake uses his body as a shield to protect him. Jake is angry at this and confronts the hunter.

McCOY

So, it's really true, you can't be hurt by regular bullets?

JAKE

You son of a bitch! You killed them in cold blood! They didn't do anything! And for what, so you can sell their pelts to the highest bidder!?

McCOY

I suppose I'll do that. But it's you I'm really after (as he says this he pulls out another gun). I had these silver bullets made

Especially for you.

The bounty hunter starts firing silver bullets. Jake jumps and rolls on the grass behind some bushes.

McCOY

They say only a shot in the heart can kill you but I'm betting that if I hit you anywhere it's gonna hurt like a

mother fucker. Care to test my theory?

He starts firing into the bushes Jake has disappeared into. He hears JAKE yell and smiles. He goes to claim his prize.

Suddenly, Jake jumps down from a tree and grabs the hunter, shoving him into a tree.

JAKE

Dog Food!

McCOY

Take it easy, take it easy. I wasn't really gonna kill ya, honest.

JAKE

Oh, really. Why should I believe you?

McCOY

Because my employer wants you back alive. He gave me the whole low down on you, how you could be stopped and...

JAKE

Who!?!?!?!?

McCOY

I don't know...honest! I never saw him in person.

He reaches into his pocket and takes out a gold medallion, which Jake immediately recognizes. It has a picture of a pentagram on it.

McCOY

He wanted me to show you this...said it belonged to you...

JAKE

Lazlo!

McCOY

Who?

JAKE

Shut up! I wasn't talking to you! I'll take that gun of yours.

And this rope you have too.

Jake then ties him to a tree and throws the rest of the weapons away.

McCOY

Look, I wasn't gonna kill you—just deliver you to him, like he wanted.

JAKE

Well, he's damn right about that. I want nothing to do with him.

McCOY

Well, I think you probably should—he has your friend by now—

JAKE looks around—calls out.

JAKE

Ralph?

McCOY

He's caught.

JAKE

Like you—

JAKE growls at him, ferocious.

McCOY W..What are you gonna do to me?

JAKE

Me? Nothing. But they don't look too happy with you.

Jake looks to the side and we see hungry werewolves approaching, growling.

McCOY

No, please, don't leave me tied up here! Without my weapons

They'll kill me!

JAKE

Like you killed those poor souls before. You scavengers seem

To forget that we were human once, just like you. Your own kind! You're worse than an animal. They kill because of the

Genes in their bodies. You kill only for sport and greed!

Jake turns and leaves but not before taking the bounty hunter's duffel bag with him. These weapons will come in handy later on...

McCOY

No! Wait! Please!!

The werewolves approach the tied up hunter and he screams as they tear into him as we tilt up to the FULL MOON. He screams.

CUT TO:

Morning. The sun has made its way on the horizon. City looks deserted. Ralph wakes up from where he's sprawled out on the park bench. He spits out a bone he had in his mouth. He gets up and starts walking. He goes to the nearest telephone and makes a call.

RALPH

Yeah, it's me. (pause). I did what you said. (pause)

I need a place to stay—I just don't want any of your

Thugs beating the shit out of me when I come knocking...

He hangs up the phone a moment later and walks on...

INT. LAZLO'S APT.

RALPH is in the midst of talking...

RALPH

He's coming for you, Lazlo. He knows you're behind

The setup. I've done everything you asked so far—killed the

Norm outside the apartment, even planted Jake's shirt on

Him as incriminating evidence. Now it's your turn—make me
Into a real werewolf! I promise to serve you loyally!

LAZLO

Fool. If you'd betray your best friend whose to say you
Would not betray me one day?

RALPH

No, never! I would never betray you! Please make me a real
Wolf and will serve only you!

LAZLO

Spineless dog shit. Did you honestly think I'd really transform
YOU into one of the better species?

RALPH

You promised! We had a bargain.

LAZLO

Yes, I promised I would change you and so I shall.
In a few moments you'll be dead. That's a change from
Being alive, isn't it? Ha ha ha ha ha!!!!

He lunges at RALPH and kills him horribly, There's lots of guts and bone breaking.

CUT TO:

EXT. CENTRAL PARK—

Jake is walking around, looking for his friend. He calls out—

JAKE

Ralph! Ralph!

There is no reply. He continues on.

JAKE

Damnit.

EXT. CITY-

Jake is walking out of Central Park, no one around except a bum who has a sign near him that reads "WILL WORK FOR HUMAN FLESH". Otherwise, the streets are empty. He looks up at the Gargoyles on buildings. Everything he sees seems to disgust him about the city—it's written on his face.

EXT. NEW YORK CITY—

Various shots of Jake walking in New York, thinking to himself. We get the sense that time is passing.

He finally stops and pulls out a chain with a figure of Christ on a cross dangling from it. The CAMERA ZOOMS in on it—

JAKE (V0) What the hell does my brother want? All's

I want is to get out of this city, is that too much

To ask? What the fuck does he want?

CUT TO: FLASHBACK (Black and White)

JAKE is sitting on a park bench, looking at the same cross. Lazlo comes up from behind him.

LAZLO

Praying to that God of yours again? Do you think he's
going to cure you?

JAKE

Probably not.

LAZLO

Mother should never have given you that. It's false hope,
pathetic faith.

JAKE

Maybe faith is all we have now...

LAZLO

You're confused, Jake. My guidance is what you need
now. You've only begun to see the cruelty of man, the selfishness, the insolence.

JAKE

Yes, they can be evil at times but there IS good in them. I can sense it.

LAZLO

You still want to be one of them, don't you?

JAKE

And what's so wrong with wanting to be a normal human being? Our mother and sister were normal and they were good people!

LAZLO

They were weak! That's why they weren't given the gift!

JAKE

The Gift? You call these powers a gift? To hunt and kill like an animal? It's more like a curse, a curse our father knew only too well.

LAZLO

Our father was a great man! Kyou should thank that God of yours for giving you the power we possess! You don't deserve it!

JAKE

Listen to me Lazlo. We must work together, seek out doctors and find a cure, not jut for us but for the others!

LAZLO

You're a fool! You always were. I don't want a cure! I want to embrace it, to lead the others who are like us! I want to crush the humans to the ground until only our kind remains.

With that declaration he storms away, into the park.

CUT TO: PRESENT

EXT. CITY

JAKE Finally, he throws up his hands, coming to a decision.

JAKE

Better to get it over with.

EXT. LAZLO'S BUILDING:

He finally makes his way to Lazlo's building. He kicks the recently killed body out of the doorway and continues on...

JAKE

Come out, Laz. I know you're there.

LAZLO

So, you've come to join me at last, eh brother?

And why not, we're still family, aren't we?

JAKE

Cut the shit. Did you think I wouldn't figure out it was you who set me up?

LAZLO

I was hoping you would. What better way to get you here.

I want you here at my side, to rule these pathetic weak humans who think they can hold US prisoner! It's our destiny! We

Are strong!

JAKE

You're babbling, like a broken record.

LAZLO

You, of all people, should understand how I feel—or did you forget what they did to our parents. To our sister?

JAKE

I feel the rage, too, but that's not the way. What we did back at our village was wrong, evil, but now we can control it! We can help by setting an example to those who suffer from the disease.

LAZLO

Do you polish your halo everyday?

JAKE

This is insanity. Even if I wanted to help you, which I don't,

How do you plan on taking on all of the Norms? They outnumber us a thousand to one!

LAZLO

Poor Jake. You never did have much of an imagination.

What happened to you? You were always the one that held the

Faith, always searching for that wonder cure that would make you "normal". Common. Are you still ashamed of your heritage?

He lowers his head in shame. He doesn't need to answer.

LAZLO

That's a shame. Perhaps once you see what I've accomplished

for our kind you'll think differently. Come on, I have something to show you.

Jake reluctantly follows Lazlo down a dark corridor and down some stairs. The place is spooky looking, with cobwebs and maybe some spiders around. There are a few body parts also lying about.

LAZLO

Do excuse the mess. It's just so hard to find good help

these days.

He smiles an evil smile, turns and walks away.

JAKE

Look, just show me where Ralph is—that bounty

hunter said you had him.

Lazlo doesn't answer. Jake follows...

The two walk until they come to a room with a jail cell in it. The crosses and bulbs of garlic hang from the bars. This is where KESSA has been kept. She looks very drained and sad. Jake sniffs the air in front of him.

JAKE

A vampire? You've captured a vampire?

Lazlo ignores Jake. Instead, he rattles the cell bars with a nearby stick.

LAZLO

Wake up my dear, wake up. We have a special guest.

KESSA

Fuck off dog breath!

JAKE

I always thought you were just a LITTLE nuts. Don't you realize that her kind will come looking for her?

KESSA

That's what I keep telling him but he's a little thick.

LAZLO

Silence! (to JAKE) Now, dear brother, it's common knowledge that the vampire legion left this city years ago, right around the time the meteorite collision with the moon,

which brought forth more of OUR kind. (PAUSE) I had this

one shipped in especially for my experiment, which I must say has shown very pleasing results.

KESSA

(to JAKE) He plans on killing me. You know, to show what a big WOLF man he is and all....

JAKE

(to Lazlo) You should really let her go—vampires are not good to mess with—

KESSA

That's right. We're gonna suck the blood out of your hides!

JAKE

I'm not going to go along with this, you know. I'm a lot Older now, Laz. A lot has changed since we were kids.

LAZLO

(whispering to himself)

Yes, a lot of things have changed.

At this point Lazlo triggers his own transformation, into that of a monstrous hybrid of vampire and werewolf. The change is dramatic, the most dramatic transformation we have seen yet. He smiles, evilly, as he growls, getting into the pain of the change. His eyes turn yellow, his clothes rip as fur appears across his forearms. His teeth grow extra long, saliva pouring out his gaping mouth. His ears grow long and pointy.

While this is going on KESSA gets Jake's attention.

KESSA

Get me out of here now and I promise you'll be spared.

He turns from her to his brother, who is midway changed. When he turns back to her her demeanor is more helpless and tone more pleading.

KESSA

Please, don't let him kill me—

Jake makes his decision. He tears away the religious artifacts from the cell bars and starts to bend them. But before he can finish creating a hole big enough for the vampire to fit through Lazlo has now fully transformed into the creature. And attacks him...

The were/bat lunges at Jake and they take down a door and end up in the next room. As they fall and roll, the bounty hunter's duffel bag rips off of Jake. The fight continues...

Lazlo bites JAKE just as he starts to transform into his wolf form.

JAKE rolls on the floor in great pain as the vampire blood mixes with his own, transforming him into a similar looking creature to Lazlo. He is brownish in color, though, while Lazlo is black/blue. Jake stares at his brother's yellow eyes, communicating a question which we hear. As brothers, they can speak to each other's minds when in wolf form. Audible over their growls is what they are saying to each other....

JAKE (VO)

My god, what have you done to me?

LAZLO

I've given you the gift of immortality. In short, I've turned you

Into a better creature such as myself. You should be grateful.

JAKE looks away for a moment, staring at his hand, which is now webbed. He stares back at Lazlo.

JAKE

Grateful? Grateful? You've made it worse!!!

JAKE lunges at his brother, renewing the battle.

While they fight, Kessa has managed to get out of her cell. She spots the duffel bag dropped by JAKE and picks it up. She too is starting to transform but not as severe as the brothers. She now has fangs and some fur on her face and claws.

JAKE has now jumped on Lazlo's back.

JAKE (VO)

Forgive me, brother...

And with a weird, savage growl that is a mixture of wolf and bat, Jake rips off his brother's head. There is a lot of blood shooting out and the head rolls to the end of the room, bouncing off the wall. Lazlo's headless body tears Jake off and tosses him to the side of the room, where he lands on all fours and growls like a savage animal. It's here that JAKE sees the mangled body of RALPH on the ground. He is shocked—but not as shocked as he is to see the decapitated head of Lazlo (now human) staring up at him and talking. Meanwhile, Lazlo's headless body, still wolflike, is slowly picking itself up off the floor.

LAZLO

Don't look so sad, Jake. He deserved to die for double-crossing

You. He's the one who really set you up.

JAKE can't take his eyes off the impossibility before him.

LAZLO

You look surprised. Did you really think that would kill me?

Lazlo starts laughing.

Kessa enters the room, holding the bounty hunter duffel bag. And his gun. The one with the silver bullets. She fires at the headless body several times. The impact of the bullets push the body back but it does not kill it. Strangely, the head of Lazlo winces with slight pain with each bullet shot.

The body turns around to "face" her. This gives JAKE enough time to get to his feet. KESSA looks at the Lazlo creature, then at JAKE—and gestures with her head that he should do something. She fires more bullets and this time Lazlo's head makes a sound. This gives JAKE an idea.

He reaches over and grabs Lazlo's head—and runs into the other room with it, where the jail cell is.

LAZLO

What are you doing?

In the other room the Lazlo body is fumbling around without eyesight to direct it. It is blind. Kessa steps

around it and kicks it in the ass as he darts into the other room after JAKE.

JAKE has now returned more to his human form, though he still has werewolf teeth and eyes.

JAKE

What should I do?

KESSA

We have to separate his head from his body permanently, so he

Can't reform.—here—

She takes the head from Jake's grasp and throws the screaming head into her coffin.

JAKE

Now what?

KESSA

We have to fill the coffin with garlic and other religious artifacts—

The stuff on the floor—

Jake places reaches into his shirt and reveals the cross and chain given to him by his mother—we see it has burned a mark into his chest. He then rips it off and places it into the box with Lazlo's head. It makes Jake's hand smoke and is in pain, confused. A sideeffect of Lazlo's "gift". Kessa flips the lid over as Lazlo screams out—

LAZLO

No, don't. Don't!!!! Nooooo!!!!

Kessa pulls Jake aside.

KESSA

Okay, let's go.

JAKE

Wait, we're not done. He might come after us—

KESSA

I doubt it—

She starts pulling him back towards the stairs.

KESSA

We really have to go--

JAKE

Why, what did you do?

To answer this we cut to the bomb stuffed in the Lazlo werewolf's body's pants. We see the numbers clicking by. A countdown. It is feeling against the wall for the entrance to the jail cell room, trying to find them. But without Lazlo's line of sight it is hard.

KESSA

You'll see—

They scramble up the stairs—but a hand grabs her leg. She kicks it off and they continue up to outside—they run out and pause a distance away.

INT. BASEMENT

By now the werewolf body has found the head and takes it out of the box—placing it back on its shoulders. This is when Lazlo feels—and then sees-- the grenade stuffed in his pants. He explodes.

EXT. HOUSE—

There is the sound of an explosion and some flames.

Both Kessa and Jake stand and watch for a moment, before they continue. The sounds of approaching crowd—Lazlo's followers—is heard.

EXT. CITY—

They are running down the street—Kessa pulls on his arm. They stop.

JAKE

What is it?

She is pointing at the horizon.

KESSA

Look—

The sun is starting to rise.

JAKE

What?

She makes a sound and gesture with her hands, as if something explodes.

JAKE

Oh. You think?

She nods a yes.

JAKE

Shit. Let's go.

They both continue...

Jake and Kessa duck into a nearby building –and see that it is to the staircase that goes up. He looks at her and she shrugs. The sounds of the crowd is still behind them.

JAKE

Up we go.

He walks past her and starts up the stairs. She follows, a bit reluctantly.

On the way up they try getting in through the doors but they are all locked. They continue up.

JAKE

There must be an open floor up here—

They continue...sounds still behind them...

Finally they get to the top—and can see the sunlight leaking in through the bottom of the doorway that leads to the roof. Jake peers over the stairs and can see them coming—

He quickly takes Kessa's arm, opens the door and pulls them through.

For a moment they're both blinded by the light. But nothing happens.

They stand before the closed door, incredulous. Kessa examines her hands. No spontaneous combustion.

KESSA

I can't believe it. The sun is up and I'm not frying.

I haven't seen daylight in six hundred years...

JAKE

Must be one of the good side effects of Lazlo's experiment.

Maybe something good came out of this for you after all.

She stares at him....

KESSA

Why did you save me back there—when your brother was going to kill me?

JAKE

I...don't know. I guess I have this annoying habit of helping people who need it. (PAUSE). Why didn't you split after we killed him?

KESSA

I figured I'd return the favor.

There is loud banging on the door, but it holds. They hear the angry mob of Lazlo's former followers. The door won't hold for long.

JAKE

We're trapped.

Kessa walks to the edge of the building and looks down. At least ten stories above the street.

KESSA

Maybe not—there IS another way out.

He stands beside her and looks down below, shaking his head.

JAKE

Don't you think if I could have done that years ago I would have?

No, it's part of the curse.

KESSA

No, you just need to take a step and the rest will happen—

JAKE

I told you—

KESSA

I think we can still fly.

His eyes light up.

CUT TO:

The crowd has manage to get the door open. But when they step on the roof they see that Kessa and Jake are nowhere to be seen.

ANGRY MAN

Where did they go?

CUT TO:

EXT. NEW JERSEY—

A skyline shot of New York City widens out to show Jake and Kessa standing side by side.

JAKE

I never thought I'd be able to leave that place...life's
a funny thing.

She nods in agreement and walks out of frame.

JAKE

What now?

KESSA

Anything. Everything.

JAKE

What do you want to do first?.

KESSA

How about getting to know each other better?

She gestures for him to come to her. Intention is clear.

Jake smiles and lets out a wolfish "howl" as goes to her.

END