

Love and Werewolves

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EXT. PROSPECT PARK - NIGHT

Summer. From high above, a full moon looks down on an open field.

SUPER: PROSPECT PARK, BROOKLYN - 1902

Pushing down towards the earth, two objects come into view streaking across a meadow toward a nearby woods.

ANGLE ON THE FIRST: a Romany Gypsy Woman, MIRELLA POLIAKOFF. Mid-20s and terrified because she can't run any faster.

ANGLE ON THE SECOND: A giant fucking WOLF, YELLOW-EYED and SNARLING. It's almost YELLING, TAUNTING the prey in front and closing in fast.

The two hit the edge of a woods on the far side of the meadow.

SLAM. The wolf DRIVES Mirella into the hard ground. In a blur she's wrestled over and pinned, face up, trapped.

Mirella SCREAMS. The wolf mocks her in reply and snaps at her face but doesn't bite down. It is toying with her.

Her screams turn to WHIMPERS. The wolf CLAMPS down on her left arm. With a twist of its head, it tears flesh from bone. Mirella howls in pain.

The wolf stares into Mirella's face, gloating.

Her legs struggle to dislodge the beast. GNASH. It sinks its huge fangs deep into her thigh.

Mirella locks eyes with the beast and slowly bends her right knee, pulling her boot close to her hand. A SILVER DAGGER is tucked into it, MOONLIGHT GLINTS off its handle.

Reaching... Reaching... Almost... Got it. She yanks the blade free--

But the wolf is all over her move. It tears into her knife arm. The dagger thuds to the ground.

Spite turns to rage. The wolf glares one last time then--

Clamps down on her head. SCREAMS fade and FLAILING LIMBS cease as the fangs CRUNCH into her skull.

CRACK. A hefty branch bashes the wolf's face, dislodging it from Mirella. It falls away, disoriented, but taut and ready to spring.

It SNARLS at this new foe. A FANG IS MISSING from its bloody maw.

Wolf POV: Mirella's FATHER, late 40s, stands with the branch in hand.

He spies the dagger and dives for it. As he reaches it, the wolf springs. It's CLAWING, BITING-- his neck, shoulders, chest, anything it can get a hold on.

With all his might, he STABS its torso. He's done for but so is the wolf. It collapses next to him and heaves a dying breath as his ravaged body does the same.

Close by, Mirella's BROTHER peers out from behind a tree. He's 10 years old, ASHEN WHITE and CRYING.

Brother POV: Through his watering eyes JOHANN METZGER sprints onto the scene and stumbles to a halt. He's in his early 30s, affluent, distraught.

JOHANN

No... no no no no--

He falls to his knees near the bodies. We push in and focus, his face and shirt are drenched in sweat. He's pleading--

JOHANN (cont'd)

Eliza. No, please, please no. Eliza.

Johann POV: Looking down on the dead wolf. It TRANSFORMS into a human woman. The dagger juts from her side.

Like the wolf, her face is battered, puncture wounds along her torso. She's in her late 20s. BLOODY. BROKEN.

Johann collapses, SOBBING, upon the woman: ELIZA METZGER, his wife.

He cradles her still body and wipes the matted brown hair from her broken face. A tooth is missing.

Johann reaches over and tugs the FANG from Mirella's face. He wipes it slowly on his trousers then slides it into a pocket.

He eases the dagger from her side and drops it. Then he lifts Eliza into his arms and staggers away in sorrow.

The Brother watches Johann leave, then hesitantly moves into the carnage.

He numbly stares at their bodies then picks up the DRIPPING BLADE. In the background, other Gypsies begin to arrive.

And from the blade we move up through the foliage to another witness--

The moon.

It begins to fade and the sky brightens to an afternoon sun shining down on--

EXT. 6TH STREET, PARK SLOPE - DAY

It's early summer on this beautiful tree-lined street. Gorgeous brownstone houses, classic Brooklyn. A group of houses in the middle stand out, much more ornate.

SUPER: A FEW BLOCKS WEST - PRESENT DAY

We push in on the first of these.

INT. METZGER HOUSE - DAY

The PARLOR. Boxes are stacked among covered furniture. The room is old but well kept and beautiful.

MAYA METZGER stands among the boxes. She is in her late 20s, her brown hair pulled back, tan from a lifetime in L.A. Given a choice she'd skip the beach and bury her nose in a book. Or spend some quality time with--

MAYA

Jase. Jason?

JASON (O.S.)

Yeah?

MAYA

In the parlor. Who has a parlor these days?

FOOTFALLS pound down the stairs then JASON DANIELS glides between the boxes into the room. He's in his early 30s. Tall and scruffy, pretty into his cargo shorts look.

JASON

We do now. This house is amazing.

MAYA

Yes and everything we own fits in this front room.

JASON

At least his furniture is still here. Have you poked around the library?

MAYA

Not yet.

He pulls her in for a quick kiss. She returns it and smiles.

JASON

C'mon.

He leads her by the hand to the back of the parlor through a set of French doors.

The LIBRARY is dim. No windows in this part of the house. The walls are lined with mahogany panels and bookcases. Volumes fill the shelves. The furniture is still covered.

MAYA

Oh, it's wonderful.

The two split and peruse separate shelves along the walls.

JASON

You said he was mostly a recluse?

MAYA

Not always. He was a doctor but after his wife died, he mostly kept to himself. I don't know much.

Her hand comes to a series of small, unmarked, leather-bound volumes. She's about to pull one-- KNOCK KNOCK KNOCK.

OTS of the VISITOR as the front door opens. It's a man wearing a baseball hat. Maya and Jason, both at the door, are a little stunned.

MAYA (cont'd)

Uh, hello.

VISITOR

Hi guys. Saw you just moved in and wanted to welcome you to the neighborhood.

He hands them a bottle of wine. Jason takes it.

JASON  
You're our neighbor?

Maya and Jason POV: It's STEVE BUSCEMI.

STEVE  
Yeah, right next door. I'm Steve.  
Buscemi.

JASON  
(un-stunned)  
Oh sorry. I'm Jason, uh, Daniels.

MAYA  
Maya. Maya Metzger.

Steve reaches out and shakes their hands.

STEVE  
A Metzger? You're related to the  
original owner then?

MAYA  
Yes, Johann. He was my great, no two  
greats, great great uncle.

STEVE  
Wow, the house stayed in the family.  
Where are you guys moving from?

MAYA  
Los Angeles.

STEVE  
Welcome to Brooklyn.

JASON  
Would you like to come in?

STEVE  
Thanks, not at the moment. I've got  
a meeting with HBO about some new  
show. But, I love these old houses.  
Would you mind if I came back for a  
tour?

MAYA  
Please do.

JASON  
Sure. Any time.

STEVE  
Great.

He digs in his pocket and pulls out a business card and pen.

STEVE (cont'd)  
So... here is...

He's writing on the back of it.

STEVE (cont'd)  
My number. Give me a call or text, whatever. Oh, I'm a kind of a private guy so if you wouldn't mind keeping this to yourselves.

JASON  
You bet.

MAYA  
Of course.

He hands the card to Maya.

STEVE  
Thanks.

MAYA  
Thank you, Steve? May we call you Steve?

STEVE  
Steve's great. Let me know if you need any help getting settled in.

He turns to leave.

STEVE (cont'd)  
I'm sure it's a great house--

JASON  
Wait, Steve. There is one thing--

MAYA  
(realizing)  
Yes! Oh yes. Is there anywhere we can get really good Mexican food?

STEVE  
Ha. Yeah. There's a place on Fifth just around the corner, Liddy's. You can't miss it.

They close the door and FREAK OUT.

MAYA  
Steve Buscemi is our neighbor.

JASON  
And he gave us wine.

MAYA  
Liddy's?

JASON  
I'm waiting on you.

EXT. 6TH STREET, PARK SLOPE - DUSK

The sun is fading as Maya and Jason hold hands walking down their new street. They round the corner onto 5TH AVENUE and across the street: neon flames blaze on Liddy's storefront.

MAYA  
Steve was right. Can't miss it--

RUZA  
Get your fortune sweeties?

They're standing in front of a Chinese Eatery, FOOD LIN and to the right of the storefront sits--

RUZA POLIAKOFF, in front of an open door, in a folding chair. Romanian descent, hair in a messy bun, early 50s. Her question is born of obligation, filled with apathy.

MAYA  
Pardon?

Ruza sits next to a sidewalk easel: PSYCHIC READINGS - FORTUNE TELLING - ASTROLOGY.

RUZA  
Read your fortunes. Come on up.

She motions to the stairwell behind her.

MAYA  
Jase?

He's thinking about it.

JASON  
No, not tonight. Thanks though.

They continue past.

MAYA  
But you love that stuff.

JASON  
Priorities woman.

Traffic breaks and he pulls her across the street toward Liddy's.

EXT. METZGER HOUSE - MORNING

Maya and Jason walk out their front door in running gear.

MAYA  
Ready for this?

JASON  
Absolutely.

The couple take off jogging up the street towards the Park. They reach the end of their block and-- Red Light.

JASON (cont'd)  
Meetcha back at the house?

MAYA  
Yup.

The light turns Green, they high five and Maya bolts. We stay with Jason as he casually strolls into a nearby--

INT. COFFEE SHOP - MOMENTS LATER

Jason is sitting down at a table with a huge coffee, the newspaper and a monster danish.

EXT. PROSPECT PARK - CONTINUOUS

Maya - pounding along a path in the woods.

INT. COFFEE SHOP - CONTINUOUS

Jason is sloppily mowing through the danish while trying to read the paper.

INT. METZGER HOUSE - STILL MORNING

Maya is back from her run, sweaty, drinking a big glass of water as she wanders into--

The library. She pulls the first of the unmarked volumes off the shelf, sets her water down and cracks open the cover. The first handwritten page: **DIARY OF JOHANN METZGER.**

She flips through a few pages but catches a WHIFF OF ARMPIT.

MAYA  
Woof. (beat) Meh.

She plops down on the floor and dives into the journal.

INT. METZGER HOUSE - LATER

Maya is in the same spot. All the journals from the shelf are on the floor around her.

Jason walks in carrying a small paper bag. He leans down to kiss her.

JASON  
Hi.

He too catches some B.O.

JASON (cont'd)  
Whoa. How was your run?

MAYA  
Great, oh, yeah, sorry. Got distracted before I showered. But I found all these, Johann Metzger journals.

JASON  
Learn anything about him?

MAYA  
Just flipped through them a bit. It's a tease though. The journals stop sometime in nineteen o two.

JASON  
Didn't he die in the sixties?

MAYA  
Yeah.

JASON  
Hmm, maybe he got tired of keeping a journal. When did his wife die?

MAYA

Doesn't say. I was hoping to read about her too. Did you find coffee?

JASON

Yup.

He shakes the bag.

JASON (cont'd)

Almond croissant if you shower.

MAYA

I don't run for nothing.

JASON

Hey, I thought I'd see if Steve wants to come over for a tour.

Jason pulls his cellphone out of his pocket.

MAYA

You already saved his number in your phone, didn't you?

JASON

Um, yeah.

INT. METZGER HOUSE - DAY

On an upper floor, Maya and Jason (all cleaned up now) and Steve are standing in an big, bright, empty room.

STEVE

Beautiful construction. What are you going to do with all this space?

MAYA

A couple home offices. Jason writes and I teach.

STEVE

Oh yeah? What kind of stuff?

JASON

Mostly freelance, travel magazines, things like that.

STEVE

That's great. And you?

MAYA

I'm starting at a private school in the fall, just a few blocks up. Makes this house perfect for us.

STEVE

Cool. Lotta space leftover. What else?

MAYA

Maybe a fitness room or nursery?

STEVE

Really? Do it. My kid's all grown but I loved every minute, even the hard shit. It's all worth it. But, it is nice to have the house to ourselves again.

MAYA

I'd love to meet your wife.

Steve's demeanor collapses a little. Guarded. Distant.

STEVE

Yeah, maybe sometime. She's a little under the weather.

MAYA

Oh, hope she's feels better soon.

STEVE

Thanks. Me too.

Beat. And just like that he's back.

STEVE (cont'd)

Hey, mind if we check out the basement?

The trio is walking through the kitchen now.

MAYA

We had a management company take care of it for years. They updated some things when we decided to move in.

STEVE

So no one's lived here since he passed away?

Moving down the stairs to the basement.

MAYA

No. My relatives all thought the house was creepy. And, they would've sold it years ago but Uncle Johann's will said it had to stay in the family.

The basement. Some old covered furniture. Boxes. And a washer and dryer off to one side.

STEVE

Yup, it's a basement. Hey, now that's different.

He points to a section of the back wall, mostly covered with boxes. But we see the top of a doorway that has been bricked over.

Steve crosses to it.

STEVE (cont'd)

Mind if we move some of these boxes?

MAYA

Not at all.

The trio clear the boxes.

STEVE

In my place there is an extra storage room back here. This looks like newer construction.

JASON

Maybe it flooded or something and the old guy didn't want to deal with it.

STEVE

You should check in there, make sure it's all structurally sound. Let me know if you need help, I love home projects.

INT. METZGER HOUSE - NIGHT

Their bedroom, classic furniture all around. Jason, in pajama bottoms reads a book on the bed. Maya struts in wearing a negligee.

JASON

Oh, your plan is much better.

She moves to him, and he tosses his book away.

MAYA  
Seems like this room needs some christening.

JASON  
Like the kitchen and bathtub did?

He pulls her in close.

MAYA  
It's a really big house.

They twist into some NAKEY TIME.

Afterward. They're a little sweaty, sated. Jason is nodding off. Maya sips water, running her hands through his hair.

MAYA (cont'd)  
We should open that room.

JASON  
Think Steve will really help?

MAYA  
Is he your new best friend?

Jason smiles.

INT. METZGER HOUSE - MID-MORNING

The Basement. Demolition day. Maya, Jason and Steve are wearing safety goggles.

STEVE  
So what's our plan here?

JASON  
Chisel and hammer, start knocking away.

MAYA  
I'll start.

Maya steps up on the ladder. Jason hands her the tools.

STEVE  
Whoa, whoa, whoa. Guys--

MAYA  
What?

JASON  
What?

Steve reaches down and pulls up an ELECTRIC HAMMER.

STEVE  
Power tools baby.

Jason is on the ladder now, with the ELECTRIC HAMMER. He sets the chisel head against the mortar and lets it fly.

It shoots off to the side completely out of his control. Maya and Steve scramble out of the way.

Maya's turn now. She rips into the mortar like a champ. Dust flying everywhere. Yelling over the noise--

STEVE (cont'd)  
She's clearly the handy one in this relationship.

Jason shrugs in agreement.

Steve's turn with the hammer. He tears into the wall. Maya and Jason are CHANTING and DANCING in support.

MAYA  
Go Steve, it's your birthday.

JASON  
Go Steve, it's your birthday.

With some bricks out of the way, Jason takes a swing with the sledge. He hands it to Maya. She takes a swing and passes it to Steve.

He takes a whack and a large hole crashes opens in the brick. High fives and cheering all around.

MAYA  
Flashlight.

Jason hands her a flashlight. She clicks it on and peers in.

Maya POV: It's a room. Dark, dry and dusty. The light hits a workbench: VIALS, ANTIQUE LAB EQUIPMENT and some books--

Back on Maya as she scans the other side of the room.

MAYA (cont'd)  
Let's get the rest of this wall down.

JASON  
What's in there?

He peeks around her.

JASON (cont'd)

No way.

The doorway is wide open now. Maya steps over the rubble, Steve behind her and Jason follows with a work light shining.

As the room lights up, to the left is a JAIL CELL. In it the walls are SCRATCHED and CLAWED.

MAYA

What is this place?

Jason clamps the work lamp to a bar on the cell.

STEVE

Looks like you have some new family secrets.

Maya crosses to the workbench. Jason creaks open the jail door and enters. He runs a finger over a gouge in the wall.

JASON

Man these are deep. What was he keeping down here?

STEVE

Something big and angry.

Maya checks out the vials, dried and crusty from time. The books are covered in dust. The jail cell key hangs nearby. And in the middle of the workbench is a SMALL WOODEN BOX.

MAYA

Check this out.

STEVE

What've you got there?

MAYA

I don't know.

The three huddle under the light. She unfastens the small latch and pulls open the hinged top.

On a bed of blue velvet sits a GIANT FANG. She delicately lifts it out of the box and up to the light.

STEVE

That is fuckin' gnarly.

JASON

Yeah it is.

MAYA  
What did this come out of?

STEVE  
Mind if I have a look at that?

Steve carefully inspects the fang as Maya returns to the workbench.

Setting the box aside she pulls a SMALL RED LEATHER BOOK off the bench. It's familiar. She opens the cover and--

MAYA  
Jase, Johann wrote this. It's the same handwriting.

JASON  
He didn't want anyone reading that.  
(to Steve) May I?

STEVE  
(hesitant)  
Uh... sure.

Jason takes the fang. He's grossed out.

JASON  
This did not come out easily.

STEVE  
Looks broken at the top.

Jason returns it to the box on the workbench. Maya enters the cell and grabs the bars. Who was in here?

MAYA  
This is way too creepy for me to process right now. Lunch?

JASON  
Yes. Grab a bite with us?

STEVE  
No, I've got a few things to do over at my place. Let me know what you guys find out. I love creepy neighborhood shit.

INT. LIDDY'S - DAY

The place is covered in Surf decor and murals of Mexican farmhands at work.

Maya and Jason sit at the bar sipping margaritas, half eaten plates of food in front of them.

MAYA  
How long until we reach regular status here?

JASON  
At this rate, maybe next week? It's a shame Steve couldn't join us.

MAYA  
Jase, give that man a rest.

JASON  
You're right. He's so cool though.

MAYA  
I know honey.

Beat.

MAYA (cont'd)  
That room, it's like a mad scientist's den. Was he doing experiments? Torture?

JASON  
No one sane has a home torture room.

MAYA  
Exactly. I don't want to go back down there today. Or maybe ever.

JASON  
All right. When we get home I'll grab the journal and finish cleaning up. And you can see what the mad doctor was up to.

MAYA  
But first--

She waves over the bartender.

MAYA (cont'd)  
Another one of these fine house margaritas please.

EXT. 6TH STREET, PARK SLOPE - NIGHT

A HALF MOON glows over the rooftops.

INT. METZGER HOUSE - NIGHT - CONTINUOUS

Jason treads lightly into the bedroom with a glass of water and a bottle of aspirin. Maya is groggy, waking on the bed.

The basement journal and wooden box are on the nightstand.

JASON

So maybe we put a limit on Liddy's house margaritas?

MAYA

This feels awful.

JASON

Here, drink.

He hands her the water and a couple aspirin.

MAYA

I thought I was okay until we stood up to leave.

JASON

Oh no. You were in trouble well before then. You asked if the bartender could tattoo the menu on your thigh, thought it'd be easier for take out orders.

MAYA

It is *really* good food. Why aren't you wrecked?

JASON

I stopped at two and thought I should supervise. And, I knew that room had you feeling uneasy so a little tequila seemed in order.

MAYA

A lot of tequila.

Maya lets out a GROSS BURP.

JASON

I'm a lucky man.

MAYA

Yeah you are. Ugh. This mouth needs a brushing.

She slides off the bed and trudges to the bathroom. Jason opens the box and holds the fang up to the light.

JASON  
I got all the bricks moved outside.

MAYA  
(as she's brushing)  
I slept through that?

JASON  
Yup and I brought up the journal.

MAYA  
I'm in no shape to read.

JASON  
I talked to my brother too. He says hi.

MAYA  
Hi Dave. How are Ryan and Samantha?

JASON  
Great. Ryan had his first peewee soccer game this week.

Maya spits, rinses and comes out of the bathroom.

MAYA  
Oh cute. Did he play well?

JASON  
He did, sort of. Dave said he mostly stood off to the side and pretended he was a T-Rex while the other kids kicked the ball around.

MAYA  
That's adorable.

Jason begins a flailing, tiny-armed T-Rex impression aimed at Maya. The fang juts out of one hand like a talon.

MAYA (cont'd)  
No. Ew. Get that away from me.

JASON  
Grrrrrr... Arrrrrrrrrrrrrrrrrggh. Roar.

He leans to bite her shoulder. She spins out of the way but the fang SCRATCHES HER ARM.

MAYA

Ow. Jason stop. That thing is gross.

The T-Rex onslaught halts. He returns the fang to its box.

JASON

Are you okay?

MAYA

Yeah, it's just a scratch. Oof...  
I've got to lay back down.

She flops onto the bed.

INT. METZGER HOUSE - MORNING

Dawn is breaking. Maya bolts upright, COVERED in SWEAT and SPEWING VOMIT. Jason, waking fast--

JASON

Oh shit. Tequila sunrise.

She BARFS over the side of the bed. Jason, already up and on her side, narrowly avoids her stream.

JASON (cont'd)

It's okay. Let it out, let it out.

She gives one more heave then slowly wipes her mouth.

MAYA

Bathroom. Help me up.

He eases her up and begins walking her to the bathroom. She gags and they pick up the pace.

It's all he can do to get her to the ground and open the lid before she starts again. More heaves then--

MAYA (cont'd)

Jase please don't watch this. Can you get me some water?

JASON

Yeah, sorry. Be right back.

He leaves. She rests an arm on the bowl and slumps her head.

Jason returns with water.

MAYA  
I think I'm done for a bit.

She immediately retches again.

JASON  
Ooop. Maybe not.

A short bit later. He's helping her into a freshly made bed.

JASON (cont'd)  
I've got clean sheets and a big pot here if you need t-- Oh, your arm.

The FANG SCRATCH on her arm is nasty. Swollen. Infected.

MAYA  
Least of my worries right now.

JASON  
Have you seen it?

MAYA  
No, I'm trying not to throw up again.

JASON  
It's bad. I don't think we have anything for it.

Maya is pale and feverish. Jason feels her forehead.

JASON (cont'd)  
And you're burning up. This isn't a hangover. You're sick. Don't move. I'll be right back.

He hurries out and Maya curls into a ball.

EXT. 5TH AVENUE - MOMENTS LATER

Jason is walking quickly down the Avenue past--

RUZA  
Get your fortune read sweet--

She sits in her chair, barely looking at him as he passes.

JASON  
Nope. Not now.

INT. METZGER HOUSE - AND JUST A LITTLE BIT LATER

CU on a plastic bag with an absurd amount of first aid supplies falling out onto the bed: peroxide, ointment, cotton balls, bandages, gauze.

JASON

Let me see your arm.

Maya sits up for him. She's still in rough shape.

MAYA

How much stuff did you buy?

JASON

I wasn't sure what I'd need.

He's cleaning and treating her scratch.

JASON (cont'd)

Don't take this wrong, but you look bad. I think we should go to an urgent care.

MAYA

No. I think it's the flu. They'll tell me it sucks, deal and send me home. Just hurry so I can lay down.

JASON

Okay. Get some rest then.

MAYA

If I'm not here later check the toilet.

JASON

Good times.

Looking down on her from above: DAYS PASS as she SLEEPS and SWEATS and WRETCHES into the pot next to her. Flashes of Jason checking on her, changing her bandage, trying to feed her, making her drink fluids. And then one morning--

INT. METZGER HOUSE - MORNING

Jason groggily wanders into the kitchen in his PJs.

Maya looks refreshed and clean. The table is loaded with breakfast: eggs, bacon, french toast, coffee, juice.

She's shoveling in food.

MAYA  
 (mouth full)  
 I made breakfast.

JASON  
 For the whole neighborhood?

MAYA  
 It all sounded good. I tried to wait  
 for you but I was starving. Sit.  
 Eat. Coffee?

She pours him a cup before he can answer or sit.

JASON  
 Sure. You feeling better?

MAYA  
 Yeah, loads. I might go for a run.

He sits, sips his coffee and begins filling a plate.

JASON  
 Maybe take it easy for a couple  
 days. You were really sick.

MAYA  
 I know. It's all kind of a blur.  
 Thank you for taking such good care  
 of me.

JASON  
 Of course. It was a breeze once you  
 stopped vomiting. How's your arm?

She pulls up a sleeve. Only a faint scar remains.

MAYA  
 Huh. Guess it wasn't that bad.

INT. METZGER HOUSE - DAY

Jason and Maya are in the foyer, a carry-on bag at his feet.

MAYA  
 I've got about fifteen projects to  
 keep me occupied while you're gone.

JASON  
 It's only a week.

MAYA

So really I'll only finish one or two and just end up reading a bunch. See what sort of freaky stuff was going on in the basement.

JASON

That's my girl.

Later. Maya is curled up in a chair in the library. A cup of tea nearby, her phone and ALL of the journals.

MAYA

All right Uncle.

INT. METZGER HOUSE 1901 - AFTERNOON

SUPER: 1901

The foyer. Doctor Johann Metzger is happily greeted by their German Shepherd TESSIE. He hurries to hang his coat and hat then sets his medical bag near the door.

JOHANN

Tessie, hello girl, hello. I missed you too.

He scruffs her and pets her head.

JOHANN (cont'd)

Eliza?

ELIZA (O.S.)

Johann? Upstairs.

He and Tessie find Eliza Metzger in an empty bedroom. We can see now that she's clearly a relative of Maya's.

She is painting a mural on the wall, a sunlit forest scene.

He grabs her in his arms and gently kisses her. Then leans down to her tummy. She is just beginning to show.

JOHANN

How are you two day?

EXT. PARK SLOPE 1901 - EVENING

Johann and Eliza stroll arm in arm down 5th Ave. It's pleasant out, AUTUMN.

They pass the door where Ruza sits in the present. In this time Food Lin is a FORTUNE TELLER'S DEN.

Through the window we glimpse Mirella Poliakoff, the Romany Gypsy woman from the opening, reading a patron's palm.

INT. METHODIST HOSPITAL 1901 - DAY

An operating room. Johann is in surgical garb, a NURSE at his side.

On the table is a very pregnant young woman. She is pale, her left leg is CRUSHED and BLOODY. Her BREATHING STOPS.

JOHANN

Quickly, we can still save the baby.

INT. METHODIST HOSPITAL 1901 - LATER

A hallway. Johann exits the Operating Room, his gown speckled with blood. A young man rises from a bench.

Johann solemnly shakes his head no.

JOHANN

The damage was very severe. I  
couldn't save her, and the baby...  
the baby was still.

The man breaks down and Johann tries to console him.

INT. FORTUNE TELLER'S DEN 1901 - EVENING

It's candle lit. Ornate draperies hang along the walls. Mirella sits in an ornately carved chair at a round wooden table.

Johann hesitantly comes through the door. It's WINTER. His heavy coat and hat carry a light dusting of snow.

MIRELLA

Welcome. Sit, sit. Please.

INT. METZGER HOUSE 1902 - NIGHT

Eliza sleeps in the rocking chair, the new baby does the same in the cradle. Johann stands in the doorway, Tessie at his side. A smile and tears on his face.

JOHANN

The Gypsy was right, Tess. The baby  
is fine.

INT. FORTUNE TELLER'S DEN 1902 - DAY

Johann gently opens the front door, the sun of springtime  
follows him in and Mirella rushes to greet him.

MIRELLA

Johann. Come, come. Sit. I have much  
to tell you.

They reach their seats at her table and Johann lays his  
palms face up. Mirella takes his hands.

MIRELLA (cont'd)

These lines in your hands, they  
haven't changed, not once in the  
last dozen times you've come to see  
me. But something else has--

She turns his hands over and holds them in a soft, loving  
manner.

MIRELLA (cont'd)

Johann, my heart tells me your  
future. I've felt it for months and  
didn't recognize it. But now, now I  
know--

He jerks back his hands. Absolutely not. He stands and  
turns for the door.

MIRELLA (cont'd)

Johann. Wait. This must be. I have  
seen it. You are my light, my love--

But the door is closing and all she can do is plead with  
the emptiness.

INT. METZGER HOUSE 1902 - DAY

The parlor. Johann sits with the newborn in his arms. Eliza  
is next to him but seems uncomfortable.

She stands and collapses. Before her knees hit the ground  
she is GAGGING on a huge STREAM of VOMIT leaving her mouth.

EXT. PARK SLOPE PRESENT - DUSK

The sun begins to set.

INT. METZGER HOUSE - CONTINUOUS

Maya sits cross-legged in the chair. She is tense.

Only one journal left, the red one from the basement. She takes a steeled breath and cracks the cover.

INT. METZGER HOUSE 1902 - NIGHT

The library. Johann reads by the light of an electric lamp in the same chair Maya sits in. Tessie sleeps at his feet. Eliza enters, gently rocking the baby in her arms.

ELIZA

Help me put Jacob down for the night?

He rises and takes the boy from Eliza, kissing him on the head.

JOHANN

Be right back pup.

Tessie cracks an eye and returns to her slumber.

EXT. PARK SLOPE 1902 - CONTINUOUS

A shining FULL MOON is begins its climb.

INT. METZGER HOUSE 1902 - CONTINUOUS

Now in the hallway upstairs. Johann is carrying Jacob. Eliza, in front of them WINCES IN PAIN.

JOHANN

Are you all right?

ELIZA

I don't know. I hurt for a moment. I think it passed.

They enter the nursery and Eliza FALLS TO THE FLOOR, sweating bullets.

Johann sets the baby in the crib and rushes to her.

JOHANN  
Where does it hurt?

ELIZA  
It's everywhere. I'm burning up.

She PULLS at her her dress collar, TEARING it open.

JOHANN  
Stay here. I'll fetch you some  
water.

He races out and down.

Eliza CRIES OUT in pain and begins to convulse, her BONES  
CRACK as they morph beneath her skin.

Her clothes rip and her skin sprouts fur as she begins to  
take the shape of a wolf.

INT. METZGER HOUSE PRESENT - NIGHT

Maya slams the Red Journal shut.

MAYA  
What?

Maya's in her kitchen now. Lost in thought, she fills a tea  
kettle. She sets it on the stove then reaches for her mug.

And it hits her: OH GOD. ELIZA AND I ARE THE SAME.

The mug EXPLODES on the kitchen floor as Maya RACES back up  
to the library.

There, she snatches up her phone and searches: **FULL MOON  
NYC**. She clicks on the search return: **Moon Phase for New  
York**.

It opens up a CHART with a moon that reads **100%** and **JULY  
15, 2016, 8:05PM**. Then she looks at the current time and  
date: **JULY 15, 7:45PM**.

MAYA (cont'd)  
Oh no no no.

She pulls up Jason's number and hits call.

MAYA (cont'd)  
C'mon answer. Answer.



He helps her up.

JASON  
What is happening?

MAYA  
I think I'm AAAAAAGH--

She doubles over again, SWEAT pouring out.

MAYA (cont'd)  
Changing.

JASON  
Changing? I don't understand.

She's straining to control herself now.

MAYA  
We have to get me somewhere I won't hurt you.

JASON  
You can't hurt m--

MAYA  
Shut up. Listen. I'm-- Oh god. It's starting.

Her BONES begin to CRACK.

JASON  
Oh shit. Maya, what is going on?

MAYA  
The... the cage.

JASON  
Downstairs?

MAYA  
Get me to the cage.

He hesitates.

MAYA (cont'd)  
Now.

INT. METZGER HOUSE 1902

Johann races in with porcelain water pitcher and glass. They CRASH to the ground. Jacob, startled, begins to cry.

JOHANN

Eliza--

He's shocked as Eliza lets out a PAINFUL SNARL/SCREAM, her change nearly complete.

She eyes him. They're bright yellow now and show no sign of recognition. She is a GIANT FUCKING WOLF.

INT. METZGER HOUSE PRESENT

Jason is half carrying/half dragging Maya down the stairs. It's a struggle. She's SCREAMING, CONTORTING--

Moving through the kitchen now. Her clothes TEARING and her SKIN BURSTING with FUR.

JASON

What the fuck?

Jason slams on a light switch and fights to get her down the last flight of stairs.

INT. METZGER HOUSE 1902

Johann crosses slowly to the crib, spreading his arms to protect the upset child.

JOHANN

Eliza, it's me. It's Johann.

Eliza crouches, jowls glistening with drool. She LEAPS at him but Johann dives then scrambles to right himself.

Eliza pounces again and he slams a chair into her snout driving her back towards the door. She lands on the broken water pitcher and glass, YELPS and hops back.

Johann jumps on the advantage and SMASHES her back with the chair just enough to SLAM the door shut.

INT. METZGER HOUSE PRESENT

The basement. Jason is pulling her shifting form along but she's heavy and almost fully changed.

He heaves her in and slams the cell door shut. It doesn't latch. Shit. He needs the key.

Maya is a GIANT WOLF now. The daze of the change is wearing off and the full monstrosity is coming into power.

Where is it? Where's the key? By the desk. Got it. He's shaking and fumbling with it as he aims for the key hole.

INT. METZGER HOUSE 1902

In the hallway: Eliza is CLAWING at the door.

In the room: Johann is BARRICADING it with everything he can. A BARKING joins the fray. It's Tessie.

In the hall: Tessie LAUNCHES at Eliza. No match. Eliza snatches her out of mid-air. A BRUTAL YELP from Tessie and Eliza SHREDS her.

Back in the room: Johann huddles with Jacob cradled in his arms as Eliza resumes her clawing and digging at the door.

INT. METZGER HOUSE PRESENT

The key JAMS in and TURNS as she lunges, a mass of terror and rage. Jason stumbles back and the cell door holds.

He's out of breath and shaking, he can't take his eyes off Maya who's--

Going FUCKING CRAZY in the cell. GROWLING, LEAPING and SCRATCHING at the walls, giant paws DIGGING at the floor.

JASON

Maya? Maya? Fuck. What is happening?

The snarling beast claws at him between the bars.

He sits and watches. Paces and watches. This just can't be.

Her assault wanes but now she stalks him from behind the bars.

Jason sits on the floor by the work bench, his eyes glued on the monster.

INT. METZGER HOUSE - DAWN

Maya is changing back to a human. She's naked in the cell, waking on the floor. Fresh claw marks streak the walls.

Jason sits, huddled against the wall. He is tired, drained.

MAYA  
Can you let me out?

JASON  
Is it safe?

MAYA  
I think so.

He fishes the key out of his pocket. As he unlocks the door--

MAYA (cont'd)  
Did I hurt you?

No response.

MAYA (cont'd)  
Jase.

He opens the door. She throws her arms around him. He slowly reciprocates.

MAYA (cont'd)  
Jase, are you okay?

JASON  
I'm okay.

MAYA  
Let's go upstairs. I'm chilly.

The kitchen. Maya is cooking another feast, wearing a cozy bathrobe. Jason sits and stares blankly at the table.

She brings herself and a huge stack of pancakes to the table. Then pours herself a cup of coffee.

MAYA (cont'd)  
Are you going to say anything?

Maya starts housing food.

JASON  
You changed into a wolf last night.  
A fucking giant, scary wolf that  
tried for hours and hours to eat me.

MAYA  
You're not the only one upset here.  
Seriously? You think I knew this  
would happen? C'mon Jason.

(MORE)

MAYA (cont'd)  
You're my person, the one I want to lean on and help me when things are bad. And that, that was really bad.

Beat. While she chews a little.

MAYA (cont'd)  
So you can be hurt or whatever but I'm really thankful you made it home in time.

JASON  
How did you know it was going to happen?

MAYA  
The journal from the basement. I read the others too and they stop right after a time when Eliza got sick, a flu like the one I had.

JASON  
So you got this from her?

MAYA  
Maybe? I don't know. She was one and now I'm one. I have no idea.

JASON  
What changed her? Does it say?

MAYA  
I don't know yet. You better dive in or I'll clear this whole table.

JASON  
This is so fucked up.

MAYA  
Come on, let's finish and you can get some rest. You've been up all night.

He's already standing up.

JASON  
No, I need to, I've got to go. Clear my head.

And walking out.

Maya's frustrated, she shakes her head no. Then takes another bite of her breakfast.

EXT. 5TH AVENUE - MORNING A BIT LATER

Jason is walking down 5th Ave, sullen, drinking a large iced coffee. And finds himself in front of--

Ruza's. She's not there, but her door is propped open.

Inside is a large arrow shaped sign: FOLLOW THE STAIRS. Shoulder shrug. Why not?

INT. GYPSY HOUSE - SECONDS LATER

He slurps the last of his coffee as he reaches the second floor landing, an open door in front of him.

RUZA

In here sweetie.

INT. RUZA'S FORTUNE TELLING ROOM - CONTINUOUS

It's dim, even with light pouring through a window. Ruza sits in the same chair, at the same table, as Mirella.

RUZA

So you finally came in. No wife today? Just you?

JASON

Uh, no, just me.

RUZA

Well then, take a seat. I'm Ruza.

Jason takes a seat across from her.

JASON

No crystal ball?

RUZA

No, no crystal ball. The ones who really see, we don't need that stuff.

JASON

I've seen it both ways.

RUZA

A professional fortune seeker? What'll it be then, the cards, hand reading--

JASON  
Let's do the hands.

RUZA  
Okay then. You wanna help me out?  
He's still holding his iced coffee cup.

JASON  
Oh, right.  
He starts to set it on the table.

RUZA  
Ah ah--  
And stops.

RUZA (cont'd)  
Sorry, antique. The floor is fine.  
The floor it is. Then Jason lays his palms open and Ruza scans the lines.

RUZA (cont'd)  
A romantic, I see. A creative side.  
The writer's fork. You're a writer  
then?

JASON  
Yes.

RUZA  
Love meets your fate line. Fate  
meets your life line. Yours are all  
intertwined. You're feeling uneasy.  
That's true. He's still tense but anyone could see that.

JASON  
Long night.

RUZA  
Well, let's see what that's all  
about then.

She closes her eyes and touches one of his hands--

BOOM. Images flash before her:

- The front of the Metzger house.
- The small wooden box, open. The Giant Fang sits inside.

- A full moon blazing down through the night.
- And a giant yellow-eyed wolf SNARLING in her face.

Ruza's eyes SNAP OPEN. She's startled but quickly calms herself. Jason is looking at his hands. He misses her scare.

RUZA (cont'd)  
Quite the aura you have. I see some challenges ahead for you, maybe some things you didn't expect.

JASON  
That seems pretty accurate.

RUZA  
And you're new to the neighborhood?

JASON  
Yeah. We just moved in around the corner. The house has been in my wife's family for years.

RUZA  
Oh, fancy. You'll love Park Slope.

INT. GYPSY HOUSE - MOMENTS LATER

Jason has left and Ruza sits at her table, thinking. She snatches up her phone and types a quick message: **I think I've found what you need.**

She hits send and races up the stairs to the top floor.

She slams open a bedroom door. Her son, MARKO POLIAKOFF, late 30s, a chubby thug of a man, sleeps on a twin bed.

RUZA  
Marko. Marko, wake up.

MARKO  
C'mon mom.

RUZA  
Living room. Now.

She slams open another bedroom door. In here sleeps her other son, PESHA POLIAKOFF, early 30s. He's smaller and more of a weasel than his older brother. And--

On the other side of the room, a beast of man, mid 20s, their cousin, HANZI POLIAKOFF.

RUZA (cont'd)  
Pesha, Hanzi. Get up. Living room, now.

The living room. The brothers and cousin Hanzi sit bleary-eyed, in their sleeping clothes. Ruza stands before them.

RUZA (cont'd)  
The Metzgers have moved back into their house.

MARKO  
No shit.

PESHA  
Get the fuck out.

Hanzi shrugs: whatever. He doesn't know what this is about.

INT. METZGER HOUSE - DAY

Maya is reading the Red journal, finishing off her breakfast.

INT. METZGER HOUSE 1902 - MORNING

The sun creeps in the window. Jacob sleeps in his crib as Johann quietly unblocks the door.

Once cleared, he puts his ear to the door. It's quiet.

He creaks it open. No wolf. Tessie's remains and blood are spattered everywhere. The door is clawed to shit.

KNOCK KNOCK. At his front door. Again-- KNOCK KNOCK KNOCK.

Johann hurries over the mess and down the stairs. The front window is SMASHED OUT. He opens the front door.

A POLICEMAN and Eliza. She's human and naked but covered in a large wool blanket. Dazed and withdrawn.

POLICEMAN  
Excuse me, Dr. Metzger? Sorry to disturb you so early this morn--

JOHANN  
Oh God I was so worried.

He embraces her and escorts her inside.

POLICEMAN

We found her in the park, no clothes, dirty. She seems dazed. Barely got an address out of her.

JOHANN

Thank you so much officer. She's had a fever and was delirious. I just woke and discovered she was gone.

Eliza shuffles off up the stairs.

POLICEMAN

She is very lucky Doctor. We also found a rather grotesque scene in the park.

EXT. PROSPECT PARK 1902 [FLASHBACK] - NIGHT

Eliza, the wolf, jumps from the woods onto a GENTLEMAN. And TEARS THE SHIT out of him.

BACK TO SCENE.

JOHANN

My wife--

POLICEMAN

An animal of some sort. Did you have a break in last night Doctor?

JOHANN

I believe it may have been my wife.

POLICEMAN

Your wife broke out of your house, through that window and you slept through it?

JOHANN

As I said, she has been very feverish. I had been up for days tending to her. Please, I need to make sure she isn't injured. Thank you for your assistance officer. I was terribly worried.

INT. METZGER HOUSE - EVENING

Johann and Eliza are in the basement. No cell yet. Some root vegetables stored to one side. Gardening tools to another.

She's dressed now. Less dazed but more fearful.

ELIZA

No, I'll hurt you--

JOHANN

Trust me. You won't. We will be safe. Nightfall is on the way.

He points to the back room where the cell will be. Through the doorway we see a BUCKET and a platter of RAW MEATS.

JOHANN (cont'd)

There's water and food.

ELIZA

Like some stray dog?

In the kitchen. Johann blocks the basement door with tables and chairs. He hears Eliza's SCREAMS from below.

He hangs his head and leans against a wall. The screams are replaced by the SNARLING GROWLS of the wolf.

INT. METZGER HOUSE - DAWN

Johann moves furniture away from the door. He opens it and Eliza, human again, takes one step up into the kitchen and breaks down in his arms, crying.

INT. METZGER HOUSE - DAY

A REPAIRMAN is installing new windows in the parlor.

JOHANN

(quietly)

Do you know anyone who works with iron?

INT. METZGER HOUSE - NIGHT

Eliza, human, paces in the new cell, waiting to change. Johann matches her pacing outside the cell.

EXT. METZGER HOUSE - LATER

Johann, sits, hands clenched, in his backyard. A slightly Waning Moon rises and catches his eye.

INT. METZGER HOUSE - A FEW MINUTES LATER

Back in the basement. Eliza sits on the stone floor of her cell, arms huddled around her. Johann returns.

JOHANN

You haven't changed. Eliza this is wonderful.

He grabs the key to unlock the door and the MOON FLASHES across his mind. That's it.

JOHANN (cont'd)

I know what it is.

He sprints out of the room and up the stairs. She yells after him.

ELIZA

Wait, Johann. Johann.

She sighs.

He hurries back into the room, an almanac in hand raised high in the air.

JOHANN

Eliza, you change with the moon.

INT. METZGER HOUSE PRESENT - DAY

The basement. Maya is searching for a book on Johann's workbench. LYCANTHROPY. That's the one. It's old and musty.

Maya snatches it up. She's reading as fast as she can, sometimes just scanning pages and flipping on.

Her finger follows the lines quickly. She stops.

JASON (O.S.)

Hey.

MAYA

I think I found it.

He's back from his visit with Ruza.

MAYA (cont'd)  
Is your head clear?

JASON  
Yeah. Sorry.

MAY  
Good. Listen.  
(reading aloud)  
There are two ways in which a person  
can, um, here we go. The first is to  
have a curse of lycanthropy placed  
upon you.

JASON  
What's lycanthropy?

MAYA  
Turning into a wolf. Have I been  
cursed recently?

JASON  
Not that I can recall.

MAYA  
Exactly.  
(reading on)  
The second way is to be bitten by a  
werewolf.

JASON  
When did that happen?

MAYA  
No Jason, the tooth we found. I  
think it's from a werewolf.

JASON  
(trailing off)  
But it didn't bite you.

Beat.

JASON (cont'd)  
Oh Maya I'm sorry. I'm so sorry. I  
T-Rexed you into a fucking werewolf.  
What kind of husband does that--

MAYA  
Stop.

JASON

And then I storm out like, oh what a dick. I was tired and really freaked out. Sorry sorry sorr--

She moves in and pulls him close.

MAYA

Stop. It was an accident. And I'm sure I was terrifying. We can work through this, together. But promise me you'll be understanding if I get a little grumpy. Or resentful.

JASON

I will. I should've asked the Gypsy if she saw how to deal with this.

MAYA

You went to the fortune teller?

JASON

Yeah, on my walk.

MAYA

Anything good? Or useful?

JASON

Nah. The usual generic stuff.

MAYA

This is not how I wanted to spend my summer vacation.

JASON

How are you going to teach like this?

MAYA

The journal says it only happens when the moon is full.

JASON

We can work around that. And we're in the clear for this month now.

MAYA

Except that the effects of the moon can last for two or three days.

JASON

Oh.

EXT. BUSCEMI'S HOUSE - DAY

A hooded woman follows Steve upstairs. They climb to the top floor and at the end of the hall--

STEVE

It's a little cluttered but the office is a good place for us to chat.

Steve opens the door and we push into his large *Office*. Day pours through a skylight onto a vast, empty room.

Her hood comes down.

RUZA

Cluttered?

Steve casually waves a hand.

STEVE

Voilà.

The room is instantly filled: DUSTY TOMES and RELICS strewn everywhere, a pair of comfy leather chairs and a long table with VIALS, BEAKERS and a SMALL CAULDRON.

A huge PENTAGRAM is painted on the floor in the middle.

RUZA

So what, you're some kind of witch?

STEVE

(indignant)

No. Have a seat.

They each take a comfy chair.

STEVE (cont'd)

Witch. Ha. Actually yeah, that's pretty accurate but I like warlock. Much more badass, right? Anyway--

REGGIE (O.S.)

Hey boss--

RUZA

AAAAAAAAAAGGGHHH.

STEVE

Whoa! It's okay, it's okay. It's just--

A GRAYISH GREEN DEVIL about two feet high. He's barefoot, wearing tiny chinos and a Human Rights Campaign t-shirt.

STEVE (cont'd)

My imp. Reggie.

REGGIE

Sorry lady. Didn't know we'd have company. Seems like that could've been mentioned in the meeting this morning.

STEVE

It wasn't a meeting. We just--

REGGIE

We talked about work. There was coffee, donuts--

STEVE

Fine, it was a meeting. Can we do this later? We've got company an--

RUZA

What, what is he?

STEVE

He's like a research assistant except, you know, a magical creature from another dimension.

Ruza leans in and pokes Reggie on the shoulder.

RUZA

Huh. Okay.

REGGIE

Nice to meet you too.

STEVE

Reggie. What do you need?

REGGIE

We're out of salamander tongue.

She can't stop inspecting him. She's fascinated.

STEVE

Can you pick some up?

REGGIE

Yeah, but I, uh, need some cash.

STEVE  
I gave you some last Friday.

REGGIE  
You had me pick up all those spices.

STEVE  
You spent all of it then?

REGGIE  
Easy there lady.

Beat. Ruza backs off.

REGGIE (cont'd)  
Yeah. No. I ordered Thai while you were at work. Which, if it makes you happy, I totally regret. Ming's on Fifth is really slipping. My stomach was--

STEVE  
Wrecked? Of course it was. You know Thai Song is better. Must have smelled awful in here.

Steve digs some cash out of his pocket.

STEVE (cont'd)  
Here. This time I want a receipt and the change. Got it? Oh, and toadstools. We're out of toadstools.

REGGIE  
Got it boss.

STEVE  
Thanks buddy.

Reggie walks away and POPS out of sight mid-stride.

STEVE (cont'd)  
Sorry about that. Ah, where were we?

RUZA  
I have no idea. Do you have my money?

STEVE  
Right, the money.

RUZA

We had a deal. I find you a werewolf fang, you pay me.

STEVE

But you found me something I already found. I had it in my hand. Not to mention, your mother's the one who told me about it before she passed away.

RUZA

Fine. How about this. That family fucked us over and my clan agreed to get even if we ever got the chance. Well now we've got it.

STEVE

You guys and your revenge. It's been what? More than a hundred years?

RUZA

It ruined generations of our family.

CUT TO:

EXT. PROSPECT PARK 1902 - NIGHT

It's the opening. CU on Eliza, the wolf, as her jaws slam closed on Mirella's head.

BACK TO SCENE.

STEVE

Oh that's brutal. Their teeth are just so pointy and Raaaaaaaaaargh.

His hands clamp together like the jaws of a wolf.

STEVE (cont'd)

But yeah I get that.

RUZA

Well get this: Pay me now or we take them out and you can fuck yourself without that fang.

STEVE

Ah c'mon. I've been working on this project for years. I need that fang. Give me a little time.

RUZA  
You pay me, you get the time.

STEVE  
Fuck you guys.

Beat.

STEVE (cont'd)  
Fuck. Fine. But you wait until I  
have it..

Steve crosses to a cabinet and pulls out a cash-filled envelope.

RUZA  
Agreed. Why didn't you just take it?  
You said you had it in your hand.

He hands her the envelope.

STEVE  
It was too soon. The timing wasn't  
right. And I can't tell them what's  
going on in this house. *Hey guys,  
I'm your neighborhood warlock.*

INT. METZGER HOUSE - NIGHT

Jason turns the key on the cell. Maya stands naked inside.

JASON  
Do you need a blanket or something?

MAYA  
No. But, would you mind not watching  
me change?

JASON  
I've already seen it.

MAYA  
I know but I don't want you to think  
of me as some monster.

JASON  
I don't. You are. But I don't.

MAYA  
Not helping.

Beat.

MAYA (cont'd)  
I think it's starting. Go, please.

JASON  
Okay. Oh, food. Do you need food?

MAYA  
Go--

CRACK.

MAYA (cont'd)  
Gaaaaaaaaaagh.

INT. METZGER HOUSE PRESENT - DAWN

Jason sleeps at the workbench, his face on the journal.

Maya, in human form, is standing at the bars.

Two large porcelain DOG FOOD BOWLS sit near one side of the cell.

MAYA  
Jase. Jase, it's morning.

JASON  
Grbble snfftm.

MAYA  
Jason.

JASON  
I'm up.

He unlocks the door and hands Maya her robe.

MAYA  
Two things. First--

[FLASHBACK]

Jason is trying to push the food and water bowls into the cell with a broom handle. Maya is going APESHIT, trying to tear his face off from inside the cell.

BACK TO SCENE.

MAYA (cont'd)  
You fed me dog food.

A huge bag of BISON DOG FOOD leans against the workbench.

JASON

It's organic. A wolf would totally eat a bison. Plus I got you those nice bowls which were a bitch to get in there with you trying to kill me.

MAYA

Fine. Second. Please, please, please don't watch me--

[FLASHBACK]

Jason sits on the stool grimacing as Maya, the wolf, is hunched up, POOPING in the corner of the cell.

Like all dogs when pooping, she looks EMBARRASSED and GROWLS at him.

BACK TO SCENE.

JASON

Sorry. I'll, uh, clean that up.

MAYA

No, I'll get it. Then a shower. And a run. I need to clear my head. But then I'll need another shower. I--

JASON

Maya. Go take care of yourself. I'll get this.

He kisses her.

JASON (cont'd)

Woof. Dog breath.

PUNCH. She hits him somewhat playfully in the chest.

JASON (cont'd)

Ow. Kidding, just kidding. Go.

She heads out. Jason looks at the cell. It really is a huge pile of wolf shit.

JASON (cont'd)

Gotta buy some big poop bags.

INT. DIZZY'S CAFE - MORNING

It's a weird pork-themed breakfast eatery. Maya and Jason sit at a small table digging into their meals.

MAYA

Would it be weird or just embarrassing if I ordered a second meal?

JASON

You haven't finished this one.

MAYA

Oh I will. This *thing* is driving my metabolism nuts. Can we grab something else on the way home?

JASON

Yeah. A breakfast dessert. Or dessert breakfast?

Maya is shoveling in food as politely as she can.

JASON (cont'd)

I finished reading the journal last night.

MAYA

Find anything?

INT. METZGER HOUSE 1902 - DAY

The parlor. Eliza stands staring out the new window.

JOHANN (O.S.)

Eliza, please say no to this.

She turns on him. He's distraught, eyes red with tears.

ELIZA

The arrangements have been made. I will not trust the safety of my son to iron bars and some *farmer's* almanac.

EXT. METZGER HOUSE 1902 - DAY

A horse-drawn carriage waits in front of the house. The DRIVER loads bags onto the back.

Eliza kisses Jacob on the head then passes him to a NANNY as Johann stands close by.

JOHANN

My brother is expecting you. Please give him my letter. Have him contact us once you arrive in California.

The Nanny nods. Eliza is already walking into the house.

JOHANN (cont'd)

I'm sorry son.

He too kisses Jacob and the Nanny climbs into the carriage.

INT. METZGER HOUSE 1902 - NIGHT

The workbench downstairs is now covered in PERIOD LAB EQUIPMENT. Johann is carefully adding herbs into a bubbling beaker.

Eliza sits rocking in the NURSERY. Her chair is the only furniture that remains. The room is painted white now, no signs of the mural.

Johann enters with a filled syringe. Eliza rolls up her sleeve.

CLOSE ON her arm as the needle nears. We see INJECTION SCARS, new and old.

INT. METZGER HOUSE 1902 - NIGHT

Johann holds Eliza's hands as she waits in the cell.

She begins to CONVULSE and CRIES OUT. Her change begins.

The serum failed. Johann hangs his head and turns away to his workbench. Eliza, the wolf, begins to rage.

INT. DIZZY'S CAFE - MORNING

Maya and Jason are finishing up their meal.

JASON

Think about this: Jacob is your great grandfather right? So that makes Johann--

MAYA

Not my uncle. My great great grandfather. Jesus. And that's why they sent their kid away.

JASON

Poor guy.

MAYA

Poor us. There's no cure then. Jase, I'm stuck like this.

JASON

Maybe. We don't know for sure yet. Every couple has challenges but--

MAYA

Challenges? Really? That's what you're calling this? I'm a--

JASON

I know what you are and we--

MAYA

Don't say we can work work through it together. I already said that. I know we will, but if you hadn't scratched me in the first--

JASON

Oh come on. Now you're blaming me?

MAYA

Yes. No. You can't be mad at me right now. That's really shitty. And why do we always fight when I'm eating?

Beat.

MAYA (cont'd)

I'm sorry. There's that resentment I was talking about.

JASON

I get it. Listen, this isn't a cure but there was more in the journal.

INT. METZGER HOUSE - NIGHT

Johann is throwing chunks of RAW MEAT into the cell. Eliza, the wolf, pounces.

A few quick gulps and the meat is gone. Then she's back to snarling and barking at Johann.

JOHANN  
 (defeated)  
 I don't know what else to do.

He turns back to his bench. The SNARLING STOPS.

It's dead quiet. He faces her quickly.

JOHANN (cont'd)  
 Eliza?

She stares him down and then... a slight nod.

JOHANN (cont'd)  
 You can understand me?

He moves to the cell. Another nod.

And just as fast, it's gone. She lunges and snaps through the bars at Johann.

He jumps back, falling to the ground clear of the attack.

He rises and dusts himself off. Then makes a note in his journal.

INT. DIZZY'S CAFE - MORNING

Maya has just put her last bite in her mouth and stops chewing.

JASON  
 It was the last entry. It just said,  
 she's learning to control it.

MAYA  
 Let's get home.

JASON  
 Okay.

MAYA  
 Wait, hold on. Miss? Miss?

A WAITRESS stops at the table.

MAYA (cont'd)  
 Can we get the check? Aaaaand--

Maya grabs a table menu and scans it quickly.

MAYA (cont'd)

A number seven to go. Extra side of  
bacon please.

INT. METZGER HOUSE - DAY

Maya and Jason sit on their library floor. All the journals  
and every book from the basement are laid out in front of  
them. And the remains of Maya's second breakfast.

She's munching down the last of her bacon as they flip  
through books.

MAYA

All of this and nothing. No cure.  
Not a thing about what changed her.  
And not a word on how she learned to  
control it.

JASON

Guess we're on our own.

INT. METZGER HOUSE - NIGHT

The basement. Maya sits on a blanket in the cell reading a  
book. Jason is trying to do something on his phone.

She looks up at him.

MAYA

We should get some board games.

JASON

And wifi down here. Maybe an Xbox.

MAYA

Really? You're going to play video  
games while I thrash around in here  
trying to escape and murder you?

JASON

I'd feel bad playing upstairs while  
you're alone down here trying to  
murder me. What do you think?

MAYA

I don't think it's going to happen.

JASON

Why?

MAYA

I'm not sure. I feel different.

JASON

This moon phase app says you're in the clear.

He shows it to her.

JASON (cont'd)

No werewolf reviews though.

MAYA

It's midnight. I think we're safe.

INT. 5TH AVENUE DINER - NIGHT

The Poliakovs fill a booth. The diner is mostly empty. Ruza, Marko and Pasha have dinner but Hanzi has a giant stack of blueberry pancakes.

PASHA

You don't understand Hanzi--

HANZI

But why do--

MARKO

Shut up Pasha. Hanzi, those stories Grand Papa told us, they weren't just to scare us. They really happened.

PASHA

Yeah. We owe them. And if mom says--

RUZA

I already said. Quit jabbin' about it. You three start watching them. Tonight.

MARKO

We've gotta work tonight.

RUZA

Then tomorrow, first thing. We figure out when to make a move and as soon as my client has what he needs, we do it.

EXT. GYPSY HOUSE - NIGHT

Late. The street is quiet. Food Lin in Ruza's building is closed. Ruza's door is also closed.

But, in the sidewalk, the cellar entrance to her building is CREAKING OPEN.

Marko climbs out followed by Pesha. Hanzi climbs up last.

MARKO

Hanzi, go get the car.

He passes keys to Hanzi.

HANZI

I don't remember where we parked it.

MARKO

Where we always park it. Across the street, down a half block. Same. As. Always.

Hanzi ambles off.

Pesha goes back into the cellar and STRUGGLES to push up a huge LUMPY DUFFEL BAG, like giant hockey gear sized. It's just too much for him. Marko sees and helps pull it up.

PESHA

Is he coming?

MARKO

Yeah, any second. Grab that end.

The two lift the heavy duffel. A garbage truck SCREECHES to a halt in front of them.

They rush over and toss the bag into the back. Marko hits the compact lever. It CRUSHES the bag to the inside.

He lays TWO HARD SMACKS on the side and the truck tears off as fast as it stopped.

PESHA

Sure this will work?

MARKO

Pesha, look, you take the hands and head and put them somewhere else. Keeps us out of trouble. Grab the pack.

Pesha hurries back down one more time and returns with a heavy backpack as--

A black 1985 ROLLS ROYCE SEDAN slows to a halt in front of them. Street lights gleaming off its sheen.

Marko opens the driver door.

MARKO (cont'd)  
Get in the back.

HANZI  
Marko--

MARKO  
In the back.

Hanzi switches to the rear as Pesha hops in the passenger side. Marko slides in to drive.

THUMP. The pack lands in Hanzi's lap.

HANZI  
What's in here anyway?

MARKO  
Don't worry about it. Just chuck it over like we told you.

INT./EXT. BROOKLYN - NIGHT

The trio are driving in the Rolls heading downtown.

HANZI  
You know, I don't think we should do anything to those Metzger people.

PESHA  
It's our way Hanzi. You know that.

HANZI  
I know. But we're always doing bad stuff.

MARKO  
That stuff gets us paid. And, you barely help at all. You're lucky we even give you a cut.

HANZI  
I just wanna do something else.

PESHA  
Like what?

HANZI  
I don't know. Be a teacher or something.

MARKO

Ha. Fucking teacher. No way.

PESHA

Yeah, no fucking way.

MARKO

Shut up Pasha. You ain't shit either.

Pesha glares then mopes.

INT./EXT. MANHATTAN BRIDGE - CONTINUOUS

The car has stopped near the bridge's walkway entrance.

MARKO

Now when you're done, cross the bridge, take a train back home and we'll get something to eat. Maybe pancakes?

Hanzi grabs the weighted pack and glumly slides out of the car. It SCREECHES AWAY.

HANZI

I already had pancakes.

EXT. MANHATTAN BRIDGE - A FEW MINUTES LATER

Hanzi is at the middle of the bridge. He's alone this time of night.

He TOSSES the pack up into the air. It doesn't clear the top of the chain link fence and CRUNCHES back to sidewalk.

With a heavy sigh he picks it up and gives it monster heave. It soars over, plummeting into the East River.

Head down, hands in his pocket, Hanzi begins his trek to the other side.

EXT. PARK SLOPE - MORNING

Pesha and Hanzi lean against a tree across the street from the Metzger house.

Maya leaves the house in running gear and bolts up the street. Pesha takes a few steps in her direction then stops abruptly.

PESHA

No way, not in these jeans.

Just after, Jason walks out and heads the other direction.

PESHA (cont'd)

See what he's up to.

Hanzi follows him from a distance and watches him enter a SMALL COFFEE SHOP.

EXT. PARK SLOPE - MORNING

Pesha is lurking near the Metzger house. He's wearing a slightly flamboyant running outfit.

Maya tears out of her house and up the street. Pesha gives her a good head start then takes off after her.

One avenue, and another-- and he's beat. He stops, panting heavily.

INT. SMALL COFFEE SHOP - MORNING

Another morning. Hanzi sits, his large frame dwarfs the small tables. He has a coffee in front of him and a GED Test Prep book.

Jason strolls in, orders and sits, uh oh, right next to Hanzi, who's a little nervous.

Hanzi tries to hide his book. Jason sees it.

JASON

Good for you.

HANZI

Yeah?

He eases the book back on the table.

JASON

Yeah. Doesn't matter what other people think. Do what's best for you.

EXT. PROSPECT PARK - MORNING

This time Pesha is waiting along a path, in another more ridiculous outfit. Maya speeds by.

PESHA

I got this.

He runs ten, maybe twenty yards, then veers right at a YOGA CLASS stretching in a nearby meadow.

He's in the back of the yoga group now, stretching away.

PESHA (cont'd)

Oh yeah, I got this.

EXT. PARK SLOPE - NIGHT

Maya and Jason are walking past the Gypsy House as Marko comes out the door. He's startled when he realizes it's them.

He recovers and follows, eager for a little more intel.

INT. GROCERY STORE - A FEW MINUTES LATER

Marko has a basket and nears Jason and Maya as they order from the BUTCHER. They have a big cart.

MAYA

A pork shoulder. Let's throw in a pork butt too. Oh and mamma needs some lamb chops.

JASON

You'll eat all that?

MAYA

Uh, yeah. Also, can you throw in ten pounds of ground chuck? This is going to be epic.

JASON

This is going to make you sick.

Over in the VEGGIE AISLE he approaches again. Marko listens while slowing pulling tomatoes into his basket.

MAYA

So help me god if you grab kale--

Jason pulls his hand back.

JASON

Fine. Swiss chard? Arugula?

MAYA  
Is it organic?

JASON  
Yeah, but not local. Why would you  
not have local?

And now the DAIRY AISLE now. Marko listens again. This time  
pulling cheese after cheese into his basket of tomatoes.

MAYA  
No the other almond milk.

JASON  
Vanilla?

MAYA  
Plain.

JASON  
Sweetened? Gross.

Marko is clearly disturbed by their conversation.

MAYA  
No. What about that one.

JASON  
That one has carrageenan in it.

MAYA  
Ew, that's gross. Is there one  
that's hand-pressed?

They two start digging through all the different almond  
milks looking for the perfect brand.

Marko, basket now full of cheese and tomatoes, can't take  
any more.

MARKO  
What the fuck is wrong with you two?

He drops his basket right there and storms off. Tomatoes  
and cheese scatter all over the floor.

JASON  
What?

MAYA  
Judge much?

Close on Marko's basket mess.

MAYA (cont'd)  
Who eats that much cheese?

INT. BUSCEMI'S HOUSE - DAY

His *Office*. Steve sits, thoughtful, in a big comfy chair.

STEVE  
Hey Reggie.

Reggie is standing on the table, mixing stuff into the cauldron. It's bubbling away.

REGGIE  
Yeah boss.

STEVE  
I need you to get into that house and grab the fang for me.

REGGIE  
Not sure that'll work.

STEVE  
Reg, don't argue with me on this one. I've got to get this project rolling.

REGGIE  
Yeah, but--

Steve loses it.

STEVE  
Shut it. I'm running out of time.

Reggie cowers but Steve quickly regains his composure.

STEVE (cont'd)  
It's in a small wooden box. Now get a move on. And be discreet.

REGGIE  
Sure thing boss.

He hops off the table and POP, he's gone.

INT. METZGER HOUSE - CONTINUOUS

Reggie POPS into the parlor and ducks behind a chair.

Maya is in the basement doing laundry.

Reggie snoops quietly through the parlor then pokes around the library and office. He picks up things here and there. Hopping on and over furniture. No fang down here.

He bounces up the stairs and into Jason's home office. Travel pictures of the couple adorn the walls.

A worn L.A. Dodgers hat sits on the desk. Reggie jumps on the chair, grabs the hat and DRY HUMPS IT.

REGGIE

Ugh, ugh, take that mister Dodger fan.

He tosses the hat back on the desk. On to another room.

In their bedroom now. A basket of laundry is on the bed. The wooden box is on the night stand.

REGGIE (cont'd)

There you are.

The laundry basket distracts him.

REGGIE (cont'd)

But wait...

Downstairs. Maya closes the dryer, sets the timer and climbs out of the basement.

Reggie is digging around in the laundry basket, checking out Maya's various thongs.

REGGIE (cont'd)

Oh yeah, I like you. Oh, you too miss lace. Cotton, meh. Ooooo, now we're talking.

Maya is in the hallway upstairs--

Reggie, his clothes on the floor, is doing a SEXY DANCE, looking into a mirror, WEARING ONE OF HER THONGS. It's too big so he's holding it tight on him.

REGGIE (cont'd)

You like this don't you. Yeah, sexy Reggie is bringing it today. You want some more? You want so--

MAYA

AAAAAAAAAAAAAGGGGGGHHHHHHH.

She's standing in the doorway.

REGGIE

Shit.

With one hand he reaches for the box. Like a magnet repelling another his hand bounces back. He can't touch it.

REGGIE (cont'd)

Shit balls.

Reggie snatches up his clothes and POPS out.

INT. BUSCEMI'S HOUSE - CONTINUOUS

And POPS back into Steve's *Office*, thong still held tight to his body, his little clothes in the other hand.

Steve, still in his chair, wears a huge frown of disappointment and slowly shakes his head No.

INT. METZGER HOUSE - DAY

Jason and Maya sit at the kitchen table. She has a GIANT COPY of ANNA KARENINA and butcher's knife next to her.

JASON

So you kept it with you all day?

MAYA

Yes. It's on my summer reading list.

JASON

And the knife was in case the scary little demon came back?

MAYA

Not scary. Scared. Or embarrassed? He totally freaked out.

JASON

And he stole your underwear?

MAYA

Just the pair he had on. He tried to grab the box with the fang right before he flashed away.

JASON

And you stopped him?

MAYA

No, I was on the other side of the room. His hand sort of bounced off when he tried to touch it.

INT. BUSCEMI'S HOUSE - DAY

In the *Office*. Reggie is back in his chinos and T-shirt standing on the work table. Steve is YELLING at him from a chair across the room.

STEVE

You did not tell me that.

REGGIE

I did. Or at least I tried. I can't touch a magical object because I'm a magical creature. It's like the same sides of magnet. They repel each other. I did try.

STEVE

Before or after you put on her underwear?

REGGIE

After. Man they feel good.

STEVE

You're still wearing them?

REGGIE

Did you not just hear me?

STEVE

And she saw you?

REGGIE

Yeah. She totally freaked out.

STEVE

Fuck, Reg.

REGGIE

She doesn't know I work for you. And, she was probably more upset that I looked so good.

STEVE

(sigh)

So we need another plan?

REGGIE  
Need another plan.

INT. METZGER HOUSE - DAY

Back to Maya and Jason at the kitchen table.

MAYA  
What do we do if he comes back?

JASON  
Hide your underwear. Why did he come  
in the first place?

MAYA  
I don't know. Maybe me being a  
werewolf set off some sort of  
supernatural alarm in the  
neighborhood.

JASON  
How long until your next cycle? Not  
your cycle cycle, your wolf--

MAYA  
I know what you mean. Another few  
days I think.

INT. 5TH AVENUE DINER - NIGHT

The Poliakoffs fill a booth in the back. Again, they all  
have food but Hanzi has blueberry pancakes.

Things are heated.

MARKO  
So you just left? Didn't see where  
she goes after she's done running.

PESHA  
It's good for my core, and all you  
did was watch them pick out meat.

MARKO  
Now I know their eating patterns.

PESHA  
Eating patterns?

HANZI  
That guy has great taste in  
coffee.

MARKO  
How does that help?

PESHA  
You think their cholesterol  
will kill them?

HANZI  
Because I know where he goes  
in the morning.

MARKO  
No, that's stupid. But all  
you know is that you run  
slow.

RUZA  
Shut up all of you. It doesn't  
matter yet. My client--

PESHA  
Bullshit. We get first dibs on  
killin--

RUZA  
Talk softer right now Pasha.

MARKO  
Like you could do it anyway.

PESHA  
Fuck you Marko. I can--

RUZA  
Stop it. Now. Both of you.

The brothers pout and Hanzi digs back into his pancakes.

INT. METZGER HOUSE - NIGHT

Maya is standing in the cage, door closed, ANNA KARENINA in  
hand. Jason rushes in. He's carrying a paper take-out sack.

JASON  
Sorry. Sorry I'm late. What did I  
miss?

MAYA  
Me standing here. I locked myself in  
and tossed the key over to the  
table. Then read for a while. Are  
you ready?

JASON  
Yup. Brought these as an incentive.

Jiggles the bag.

MAYA

What?

JASON

Pork belly sliders from a place I found on Seventh.

MAYA

Oh God those sound good. Wait, are you using them for dog treats?

JASON

Um, I guess so. Sorry. I'll eat 'em. You can have the bison kibble.

MAYA

No way. Start with those and then, dammit, yeah, I think I like the bison.

JASON

Uh oh, you're getting sweaty.

Maya is rising up from the floor as a wolf now. Jason stands out of harms way, holding the bag of sliders.

She sees him and the UNCONTROLLABLE RAGE takes over. It scares Jason. He takes a big breath to calm himself.

Reaching into the bag and unwrapping a slider--

JASON (cont'd)

Maya? Are you in there?

Maybe, but the wolf is clearly in charge.

JASON (cont'd)

Well, one slider for me then.

He munches it down as she goes nuts in the cell.

JASON (cont'd)

Let's try it this way. A slider first.

He tosses one into the cell. It's gone the second it lands.

JASON (cont'd)

And now... Maya. I know you're in there. Come on honey.

More rage and fury. Snarls and snapping.

JASON (cont'd)  
 No. Bad girl. Bad Maya. Another  
 slider for me.

As he's munching this one down--

JASON (cont'd)  
 Sorry. I shouldn't scold you like a  
 dog.

He tosses her one more slider. GULP. She catches it mid-air.

JASON (cont'd)  
 Good girl... Sorry.

INT. METZGER HOUSE - MORNING

Maya paces through the kitchen in her robe, sipping a cup of coffee. Jason is cooking breakfast.

MAYA  
 I can see and hear you the whole  
 time but I can't control myself.

JASON  
 You'll get it.

MAYA  
 What if I can't?

JASON  
 C'mere.

He turns from the stove, spatula in hand and hugs her.

JASON (cont'd)  
 You can do it, I'm sure. But I also  
 know--

He turns back to the stove.

JASON (cont'd)  
 how frustrated you get when you  
 can't do something the first time.

MAYA  
 Stop knowing me so well.

JASON  
 You'll get it. Relax a bunch today  
 and we'll try again tonight.

EXT. PARK SLOPE - DAY

Maya is out for a run. She's still on the sidewalk, passing another long row of brownstones.

Maya POV: Hands shoot out from behind a tree and shove her.

SMACK. Maya's head SLAPS the sidewalk as she tumbles to the ground.

Pesha stands over her, holding a gun but she doesn't move.

PESHA

Oh shit shit.

He pockets the gun and leans down to check on her. The side of her head is bloody.

PESHA (cont'd)

Hey. Wake up. Hey.

He gently slaps her face then listens to her breathing.

PESHA (cont'd)

Okay she's fine, she's fine. It doesn't matter. You can do this.

Pesha grabs Maya and drags her to the Rolls parked next to the tree. He opens the back door with one hand and tries to pull her in with the other. Too much.

He uses both hands and the car door starts closing and squishes them.

PESHA (cont'd)

Come on Pesha.

Pesha uses his butt to push the door off of them and continues to drag her into the back.

He's in the driver seat now. In the rear view, Maya is still passed out, slumped on the seat.

PESHA (cont'd)

Here we go. You got this. I'll fucking show Marko. Stupid shit.

INT./EXT. PROSPECT PARK - DUSK

Still in the Rolls. Pesha is PARKED on a secluded road, high trees on both sides.

His gun sits next to him. He looks in the backseat. Maya is still knocked out.

The MOON is pushing up through the trees.

Pesha opens his text app. **To: Marko** and types: **Meet me in the park. Usual place.**

He hits send then throws in some headphones and CRANKS some *LOVE YOURSELF* by Justin Bieber, dancing in his seat and singing along.

INT. 5TH AVENUE GYPSY HOUSE - CONTINUOUS

Marko sits in the living room playing Fallout 4. His character is being attacked by a giant Yao Guai, (mutant bear).

PING. He hits pause and reaches for his phone.

MARKO

What? That stupid shit.

INT./EXT. PROSPECT PARK - CONTINUOUS

Back seat: Maya is changing into her wolf. Up front: Pesha is oblivious, singing with The Biebs. We hear a LOW GROWL.

Maya, the wolf, sniffs his neck and unleashes a blast of hot air from her snout. Pesha--

Freaks. Then turns to see her and freaks some more.

PESHA

Oh shit fuck what?

Maya lets out another growl. Without taking his eyes off her he goes for the gun but knocks it onto the passenger floor.

PESHA (cont'd)

Fuck.

He DIVES for the gun. Where is it? He's groping in the dark.

Pesha POV: the wolf is slowly climbing over the front seat.

Back on him: Forget the gun, just get out. He reaches for the door, pulls the latch. It creaks open and--

PESHA (cont'd)  
Wait. No. No. Just wait.

Maya STOPS. She's in control, for the moment. She sits.

PESHA (cont'd)  
That's it. Good doggy. Nice doggy.

And just as fast she LOSES IT. LEAPS into the front, TEARING AWAY at Pasha. He SCREAMS and DIES with Bieber cranking through his headphones.

EXT. PROSPECT PARK - A WHILE LATER

The moon is all the way up in the sky now.

Marko is coming out of a wooded path onto the road.

Marko POV: The Rolls in the distance. Lights still on. The passenger door is open.

He picks up his pace. He closes in on it, the engine is still running. What's that on the ground?

It's a HAND. One of Pasha's

His carcass is limp on the seat. He's SHREDED, guts RIPPED OUT. The gun is in a pool of blood on the floorboard.

No sign of Maya as Marko stumbles back from the car. He sinks to his knees, his hands clenching at his temples.

MARKO  
Pasha. Stupid shit.

EXT. PROSPECT PARK - DAWN

CLOSE ON Maya's face. Her human eyes peak open. We pull back and see she is naked, curled up and neatly hidden in some bushes.

Oh no. She realizes where she is. She pokes her head above the bushes. Only one way home from here.

She runs from tree to tree, bush to bush, making her way out of the park.

Dammit. So many JOGGERS this time of morning. Maya waves, smiles and sprints on to another stopping point.

At her next cover of foliage a dog bounds up, panting happily. She GROWLS at it. It tucks its tail and runs.

Edge of the park now.

MAYA

Okay. Two and a half blocks. Two and half long blocks. But then I'm home.

Deep breath and--

She takes off down Sixth running gingerly on her bare feet.

Passing Methodist Hospital now. Maybe just plow by the AMBULANCE DRIVERS out front.

AMBULANCE DRIVER 1

AMBULANCE DRIVER 2

Oh yeah yeah yeah. Don't you run all that off girl. 'Swhat I'm talking about.

RED LIGHT at the corner of Seventh Ave. So busy, so awkward.

Ugh. FUCK IT. She FROGGERS across the street, horns BLARING, brakes SCREECHING. Now onto the home stretch.

Jason is sitting on their steps as she streaks up. He RACES down to meet her, folding her into his arms.

She has no words. Just tears.

JASON

Come on, let's get you inside.

INT. METZGER HOUSE - LATER IN THE DAY

In the kitchen. CU on a cutting board. The Fang sits on it.

JASON (O.S.)

Are you sure about this?

Pull back to him and Maya. She's holding a meat tenderizer mallet.

MAYA

Absolutely. Because of this, I'm a werewolf. And then some crazy devil shows up and tries to steal it. Not to mention that he stole my favorite thong. Plus, last night, I fucking ate a guy.

JASON  
He kidnapped you.

MAYA  
And you know what? I don't think I should feel bad about that. I mean, I feel really bad about it but I don't think I should. I almost had it though Jase. I was almost in control.

JASON  
It's better you lost it. Do we call the cops though?

MAYA  
And say what? There's no way to explain any of this.

JASON  
Plus, karma-wise, he probably got what was coming.

MAYA  
Right? But I don't want to do it again or have this thing change anyone else.

The mallet SLAMS DOWN on the Fang. ZING. It SHOOTS OFF the cutting board.

Jason barely ducks out of way and it CLINKS off the wall and lands somewhere on the floor.

MAYA (cont'd)  
Oh shit. Are you okay?

JASON  
Yeah. It missed.

She goes searching for it.

JASON (cont'd)  
Be careful.

MAYA  
Or it'll turn me into a werewolf a second time?

CU on a COFFEE/SPICE GRINDER. Fang drops in. Lid closes.

Maya hits the button. CLATTER CLATTER CLATTER. No luck.

JASON  
Fuck. Are your teeth that strong?

MAYA  
Dunno. Probably?

CU on a MORTAR & PESTLE. In goes the Fang.

Maya starts grinding away.

JASON  
We should get a new one of those for  
guacamole night.

MAYA  
I think it's working.

Powder is slowly showing on the sides of the mortar.

Later. The mortar is full of ground powder.

JASON  
Do we just put it in the trash?

MAYA  
What if a dog or raccoon eats some?

JASON  
Ooh, were-raccoons.

He does a short-armed were-raccoon impression.

JASON (cont'd)  
Flush it?

MAYA  
What if someone drank it later?

JASON  
Or lots of people drank it.

Maya grabs a Ziploc bag and scrapes the powder into it.

JASON (cont'd)  
Wait, save it?

MAYA  
I don't know. Why not?

She's labeling the bag with a Sharpie now.

JASON  
What if I accidentally eat it?

MAYA  
 If you grab a baggie that says  
 Werewolf Fang, don't put it in your  
 coffee.

Minutes later. CU on the Fang Box on the cutting board.

MAYA (O.S.)  
 Are you sure? It's a nice box.

Jason has the mallet in hand ready to smash the box.

JASON  
 Oh c'mon. You got to crush the Fang.

MAYA  
 Fine.

SMACK. The box SPLINTERS on the cutting board. FOLDED SHEETS OF STATIONERY poke out from under the wooden rubble.

MAYA (cont'd)  
 Whoa. What are those?

Jason shakes off the papers and unfolds them.

JASON  
 More journal entries.

INT. GYPSY HOUSE - DAY

Their living room. Ruza sits, face in her hands, Hanzi next to her on the couch. Marko struts back and forth.

MARKO  
 I took him to the mortuary on Ninth.  
 They owe me a favor. Why weren't you  
 with him Hanzi? Where were you?

HANZI  
 I had stuff to take care of.

MARKO  
 Stuff? More important than looking  
 after family? She practically raised  
 you and this is what we get? What  
 stuff?

HANZI  
 Personal stuff.

CUT TO:

INT. CLASSROOM - DAY

Large, auditorium-style. A PROCTOR sits in the front. A large sign reads: GED EXAM. The test is in progress.

Hanzi engulfs a chair among many other people. He is focused and writing hard.

BACK TO SCENE.

SLAP. Marko CRASHES a hand across Hanzi's face.

MARKO

My ass, personal stuff. Mom, you didn't see this coming?

She looks up, her face streaked with tears.

RUZA

I wasn't sure what I saw when the husband came to me. My visions aren't always clear. But now we know he's a wolf.

Beat.

RUZA (cont'd)

You were always running Pesha down. Telling him he couldn't do this or couldn't do that. So he goes out, on his own, to show you that you can count on him--

Marko raises a hand to strike Ruza but backs off.

MARKO

It's not my fault. Stupid Pesha. Hanzi--

SLAP. Another one across Hanzi's face.

MARKO (cont'd)

You left him. Mom, you tell your client no more waiting. And, fuck, fuck, the car. The only nice thing this family has. Clean it up Hanzi. You remember where it is?

Hanzi sits. No reply.

MARKO (cont'd)

You remember?

Marko swings a FIST at him. CLOSE ON the fist. Hanzi's massive hand stops the blow mid-air.

He pushes Marko's fist aside. It's SLOW and DECISIVE. He's clearly the stronger of the two.

HANZI

Yeah. I remember.

With no other thought or look, Hanzi rises from the couch and makes for the door.

INT. BAGEL SHOP - DAY

Steve and Jason are munching down bagels in a booth. Jason has a giant iced coffee in front of him. Steve has a sensible small cup of hot coffee.

STEVE

It's just so much ice. And in your coffee. I don't get that.

JASON

God I love it. And need it. I haven't been sleeping much.

STEVE

Work stuff?

JASON

Nah, home stuff.

STEVE

You guys okay?

JASON

I think so.

STEVE

Not a divorce or anything?

JASON

No, no, nothing like that.

STEVE

Oh good. So you have, what, ghosts keeping you up at night?

JASON

You believe in that stuff?

STEVE

Promise you won't think I'm some crazy actor? I mean yeah, why not? Who am I to say there aren't ghosts and goblins and shit like that?

JASON

Hmm. Goblins. Yeah, all right.

STEVE

You have goblins in your place?

JASON

Maya--

STEVE

Maya's a goblin?

JASON

No. She, ah, I don't know. You'll think I'm your crazy neighbor.

STEVE

Ha. Maybe. Give me a try.

JASON

(almost embarrassed)

There was this *thing* that showed up in our house. I don't know. Like a demon or a little devil thing?

STEVE

Demon, really? Are you fucking crazy?

Beat. Jason is mortified.

STEVE (cont'd)

Naaaaah. I'm just kidding. Seriously, just kidding. Did you see it?

JASON

No, Maya did. She said it was trying to grab that giant tooth we found in the basement. Oh, and it stole some of her underwear.

STEVE

An underwear stealing demon. Huh. Is she on any heavy duty meds?

JASON

Nope.

STEVE

That is some weird shit, man. It tried to take the tooth? You guys ever learn what that was all about?

JASON

We learned it takes a shit-load to destroy it. Took forever.

STEVE

You destroyed it?

JASON

Oh yeah. That thing was nothing but trouble. It should have stayed hidden down there. That creature tried to steal it. Plus the whole...

He trails off.

STEVE

The whole what?

JASON

Yeah, uh, nah. Forget it.

STEVE

Sure you guys are okay?

JASON

We're good. Or at least we're getting there.

INT. BUSCEMI'S HOUSE - DAY

His *Office*. Ruza sits. Steve paces the outline of the Pentagon, ranting.

STEVE

It's the whole fucking reason I'm here. It's taken me years to get to this point and I'm fucked without it. This place, my plans, him--

REGGIE (O.S.)

Got your back bos--

STEVE

Shut the fuck up Reggie.

Reggie is sorting books in the corner.

REGGIE  
Shut the fuck up Donny.

Beat.

STEVE  
Not funny. I need that fang or I'm  
fucked. Completely fucked.

RUZA  
Maybe not.

Steve tightens a hand into a fist. DARK CLOUDS leap up from the floor threatening to consume the room.

STEVE  
Maybe? I'm running out of time here.

Ruza is startled and a little scared.

RUZA  
I think her husband is a wolf. I had  
a vision when he came to see me.

The CLOUDS DISSIPATE and the room returns to normal.

STEVE  
Jason? Ooooooh, now I get it.

RUZA  
Yeah. He tore Pesha, my youngest, to  
shreds.

Steve's softens and touches her gently on the shoulder.

STEVE  
Oh I'm sorry. I'm so sorry. Losing  
family is always hard.

RUZA  
Marko is ready to kill them both  
right now.

STEVE  
Listen. I can only get a fang if I  
take it out while he's a wolf. Tell  
Marko we can both get what we want.  
Work together. But we have to wait  
until the next full moon.

INT. METZGER HOUSE - MORNING

Maya WAKES, ROLLS OVER and PUKES off the side of the bed.

Jason wakes, panicked.

JASON

Maya. Oh no.

He runs to the bathroom for a wastebasket.

She finishes right before he sets it down.

JASON (cont'd)

I gotta get one for this side.

Maya wipes off her mouth. He feels her forehead.

JASON (cont'd)

No fever. Something we ate or more werewolf stuff?

MAYA

God I hope not. I think it's gone.  
Be right back.

She slides off the bed and heads to the bathroom.

Maya's on the toilet, PEEING. Something crosses her mind.

She's washing her hands now. It hits her.

MAYA (cont'd)

Jason.

JASON (O.S.)

Yeah.

She walks back into the bedroom.

MAYA

I think I might be pregnant.

In a flash, Jason has her in a bear hug, swinging her around in circles.

JASON

Yes. Yes yes yes.

He eases her back to the ground.

JASON (cont'd)

Oh my God sorry, sorry baby.

INT. METZGER HOUSE - LATER

Maya sits on the edge of bed holding a pregnancy test. Jason walks back and forth as they wait for the result.

He looks at her. She nods yes.

JASON

Yes. Just like the other two.

MAYA

One would've been enough.

JASON

I know but I wanted to be sure. And with two it could be fifty fifty but with three--

MAYA

Come here you.

He does. She pulls him onto the bed.

MAYA (cont'd)

We're going to have a baby.

JASON

We're having a BABY.

But her joy quickly fades.

MAYA

What if--

JASON

No. You are not her. Maybe he hid those entries because he was hurting or ashamed or who knows--

EXT. PARK SLOPE 1902 - DAY

CLOSE ON Eliza, from her shoulders up. She's wearing all black, her face pale, hair messy. She is moving past other brownstone houses.

MOVING DOWN we see she is pushing a PRAM. It's empty.

INT. METZGER HOUSE 1902 - LATER

Eliza sits quietly in the parlor, same disheveled look. Johann is kneeling next to her, trying to sooth.

JOHANN

This can end. You control the wolf now. Let's bring our son home and get our life back to normal.

ELIZA

Normal? I'm still a monster. Our son will not live with that horror, with the burden of what I am.

INT. GYPSY HOUSE 1902 - DAY

Johann enters slowly. Mirella sits at her table, pained when she catches sight of him.

MIRELLA

Get out.

JOHANN

Mirella, please.

MIRELLA

You are not welcome here.

JOHANN

I came to apologize. I'm sorry I ran away. I didn't mean to hurt you, didn't know how you felt. But please, my wife, she is hurting now, very much, and I need to know what will happen.

MIRELLA

I can tell you. Be careful. Those bites can be nasty.

JOHANN

Did you? You did this to her?

INT. METZGER HOUSE 1902 - NIGHT

The library. Johann is teary-eyed. Eliza stands nearby, a haggard ball of rage.

ELIZA

You brought this on our family?

JOHANN

I only sought her out to make sure our child would be healthy and safe.

ELIZA

But you kept going back to her. And now you're telling me now that she fell in love with you?

JOHANN

I didn't want that. I love you Eliza. Not her.

ELIZA

But you hid it from me and now she has cursed my very existence. This knowledge you sought, it has destroyed us. Destroyed this family, destroyed me. There's your fortune, Johann.

INT. METZGER HOUSE PRESENT - DAY

Still in the bedroom. They're both lying on the bed.

MAYA

It's so sad.

JASON

It is. Our life is different though. We have each other and they, for all those shitty reasons, didn't.

MAYA

You're right. It's scary though.

JASON

You're scary.

She pushes him onto his back and straddles him.

MAYA

I'll show you scary.

JASON

Did you make a doctor's appointment?

MAYA

Yeah. The soonest they could fit me in was on the twentieth.

JASON

That's during the next full moon. Will anything weird show up?

MAYA

Only if she examines me at night.

EXT. PARK SLOPE PRESENT - NIGHT

The moon is a sliver, rising above the Metzger house. Winds swirl and clouds float by as time passes. The moon swells to its nearly full self then gives way to the late day sun.

INT. METZGER HOUSE - EVENING

The Parlor. Maya and Jason sit on the couch together.

She's holding up a new DOG HARNESS and LEASH.

JASON

It seemed like the next step, you know, once you can control it. And then we can go out together.

MAYA

You want to walk me?

JASON

I mean, we'd be walking together.

INT. METZGER HOUSE - LATER

It's night and the moon is full. Maya is raging in her cage. Jason is holding up a lamb chop. The new harness is on the workbench.

JASON

Come on Maya. Show me you're in there. Who wants a lamb chop?

No luck.

JASON (cont'd)

I'm not eating this raw so if you don't want it--

She lunges at the bars, a fury that still startles Jason.

JASON (cont'd)

No Maya. Sit.

And she does. And stays.

JASON (cont'd)  
Ahhh. There you are. Hi Sweetie.

He chucks her the lamb chop. She gnaws it down. And when she's done... she sits again.

JASON (cont'd)  
Have you got this? Ah, I knew you could. Great job baby. Great job.

He tosses in another lamb chop. She again gulps it down and then sits.

JASON (cont'd)  
Alright. Making progress. Let's try this--

He grabs the harness, and slowly moves the key towards the door and as he nears-- SHE LOSES HER SHIT--

And slams into the bars trying to rip him apart. He slips and falls trying to get away. Then bounces back up.

JASON (cont'd)  
Too soon. Fuck. Too soon.

INT. METZGER HOUSE PRESENT - LATE AFTERNOON

Maya is coming in the front door. Jason is there to meet her.

JASON  
So--

MAYA  
Yes.

He gives her a monster bear hug and kiss.

MAYA (cont'd)  
She said about eight weeks.

JASON  
This is fantastic. Let's celebrate by feeding you raw meat through iron bars as you try hard not to kill me.

MAYA  
Sounds good.

JASON  
I picked up some flank steak and  
some more bison kibble.

MAYA  
God I love you.

DOORBELL. Maya turns and opens the door. It's Steve.

MAYA JASON  
Hi. Come on in. Hey Steve.

STEVE  
Hey guys.

Steve comes in and Maya closes the door. They are noticeably giddy.

STEVE (cont'd)  
You two okay?

JASON  
Yeah we--

Maya gives Jason a little look: Don't tell yet.

JASON (cont'd)  
Yeah. Just some good news today.  
What's up?

EXT. METZGER HOUSE - CONTINUOUS

Marko and Ruza wait on the sidewalk outside Steve and Maya's Brownstones.

MARKO  
I don't trust this magic shit.

RUZA  
You trust me right? If I can see  
things, why can't he do magic?

MARKO  
Fine. He gets what he needs then we  
do what's right. For your Great Aunt  
Mirella and her father. And for  
Pesha. And where the fuck is Hanzi?

RUZA  
I saw him with the car this morning.  
He knows the plan. He'll be here.

INT. METZGER HOUSE - CONTINUOUS

STEVE

I'm sorry guys. This is a mess. I,  
uh, okay, sorry. (Latin) *Nunc somno  
excitare, sed postea.*

He touches them both on the forehead and they slump to the floor, dead asleep.

STEVE (cont'd)

Reginald.

POP. Reggie blinks into their foyer.

STEVE (cont'd)

Get them over there. Tie them up,  
not too tight. This whole thing is  
way more fucked than I thought it  
would be. Those Gypsies are bad Reg.

REGGIE

I hear you. This one time--

Steve cuts him off with a shake of his head.

Reggie touches Maya and Jason and POPS away with them.

EXT. METZGER HOUSE - SECONDS LATER.

Steve is coming down Maya and Jason's front steps.

MARKO

Well?

STEVE

Now we wait.

INT. BUSCEMI'S HOUSE - DUSK

Down the hall from Steve's *Office* is a smaller room. Desk and chairs. Bookcases, actual normal office stuff.

Maya is in a corner, waking from the spell, her hands and feet bound. Ruza stands over her.

MAYA

Jason?

She tries to sit up. KICK. Ruza nails her in the chest and Maya SLAMS back down into the corner.

RUZA

He's not here sweetie.

MAYA

What the hell? Where am I?

RUZA

At your neighbor's house. You've got a debt to repay.

MAYA

Hey, you're that fortune teller. I don't understand. Where's Jason?

INT. THE OFFICE - CONTINUOUS

The last remnants of sunlight are filtering in through the skylight.

Jason is gagged, hands and feet tied, lying in the pentagram. He tries to yawn but can't, then cracks an eye.

He sees Reggie sitting on the floor across from him and freaks out a little.

REGGIE

He's awake. Let's do it.

STEVE (O.S.)

Not yet buddy.

Steve walks into view and takes a seat next to Reggie.

STEVE

Hey Jase, sorry about all this. I really needed that Fang you guys found. But it's gone now and the only way to get a new one is to--

JASON

(gagged and muffled)

What the fuck? Maya. Where's Maya?

STEVE

Maya? Down the hall. She's fine. Ruza won't do anything until we're done here. You just lay there and once the moon rises, get to changing.

What? Jason looks confused.

STEVE (cont'd)

Yeah, your fortune teller told me.  
We go way back. So, once you change,  
and this is gonna hurt a little,  
I've gotta get one of those teeth  
out. But you can't bite me. Okay?  
Though, how awesome would a warlock-  
werewolf be?

REGGIE

Fucking sweet boss.

STEVE

Might be overkill.

REGGIE

Yeah, too much.

STEVE

You're right. This is Reggie, he's  
my Imp. I believe Maya met him  
already.

Reggie pulls a bit of lace thong out from his trouser  
waist.

REGGIE

Check it out.

STEVE

Don't be rude Reg. Anyway, then I'm  
done with you. The bad part though  
is that Marko here--

Marko is sitting in a comfy chair, hands on his knees,  
glaring at Jason.

JASON

(gagged and muffled)

Cheese guy! You're the cheese guy.

STEVE

He and his mom have this big  
vendetta thing. Again, really sorry.  
You two seem like really nice folk.

Steve gives Jason a WINK. Jason's face says, "What the hell  
does that mean?" He starts SQUIRMING and trying to YELL  
through his gag.

INT. THE SMALLER ROOM - CONTINUOUS

MAYA

I don't owe any debts.

RUZA

It's an old family debt. You wouldn't have it if that bitch hadn't kept Johann from the woman he was supposed to be with.

MAYA

How do you know about Johann?

RUZA

My grandfather. He was a boy then.

EXT. PARK SLOPE 1902 - DAY

5th Avenue, a crowded afternoon. Eliza is pushing the PRAM but this time she looks vibrant and joyful. Baby Jacob is still with her, cooing happily.

Mirella "accidentally" bumps into the Pram stopping Eliza.

ELIZA

Oh excuse me. I'm sorry.

MIRELLA

No, excuse me please. I'm terribly--  
Oh what a beautiful baby.

ELIZA

Why thank you. Isn't he--

As they chat, Mirella's Brother, the boy from the opening, slips up behind Eliza and SNIPS a SMALL LOCK of her hair. He disappears into the crowd. Seeing his work finished--

MIRELLA

Well, I wish you a long and happy  
life.

Eliza pushes on. The Brother reappears, holding the lock.

MIRELLA (cont'd)

The best little brother a girl could  
hope for.

She tussles his hair.

RUZA (V.O.)  
 You see, our family will go out of  
 their way to right a wrong.

INT. GYPSY HOUSE 1902 - NIGHT

Mirella INCANTS over a bowl. In it lies Eliza's HAIR. She  
 tosses in a SMALL BONE and a pinch of some POWDER.

MIRELLA  
 (Romanian)  
*Părul și os devin lup. Pentru  
 totdeauna mai mult atunci când luna  
 plină se ridică.*

As she speaks the hair SHORTENS from a fine lock and  
 transforms into a COURSE PIECE OF FUR.

She's dusting off her hands as her FATHER enters the room.  
 He sees the bowl and contents.

GYPSY MAN  
 My daughter, what have you done?

MAYA (V.O.)  
 That's so fucked up.

INT. THE SMALLER ROOM PRESENT - CONTINUOUS

MAYA  
 Johann loved his wife--

RUZA  
 No, Mirella was the one.

MAYA  
 No, she wrecked a part of my family.  
 Not the other way around. And that  
 has nothing to do with you. Or me.

RUZA  
 You don't get it. It should be me  
 and my family in that big, beautiful  
 house. Living your life, not begging  
 to tell fortunes. She ruined it.

MAYA  
 Mirella missed something pretty big  
 though, right?

INT. METZGER HOUSE 1902 - DUSK

Eliza stands in the window. She's the worn, disheveled woman now. No child, no hope.

Several Gypsy families walk up their street toward the park.

ELIZA  
Filth. All of you.

Johann rises from a chair and moves to her side.

JOHANN  
You cannot mean such things. Let them have their night without a burden of hate cast into the air.

ELIZA  
Their night?

JOHANN  
A Romany celebration in the park. They sing, dance, honor their way of life.

Beat.

JOHANN (cont'd)  
It's almost time. You should be getting downstairs.

ELIZA  
You know I don't need the cell anymore. I'll roam the house.

And as she turns and walks out--

ELIZA (cont'd)  
Who's left here to kill? You?

EXT. PROSPECT PARK 1902 - LATER

The FULL MOON is RISING over the GYPSY CELEBRATION in a wooded clearing. Camp fires, music, dancing.

Mirella's Father and her little Brother are among the celebrants. She stands off to one side, not engaging in the fun. The dagger handle pokes out from her boot.

INT. METZGER HOUSE 1902 - CONTINUOUS

Eliza, THE WOLF, slinks down the stairs to the foyer, through the parlor and into the library where Johann reads.

JOHANN

Eliza. Can I get you something?

A LOW GROWL answers his questions. Johann stands, slowly.

JOHANN (cont'd)

What is this?

She circles around him GROWLING and HERDS him from the library. He's SCARED now and BUMPS INTO THINGS as he back away.

Through the Parlor and into the Foyer. He's backed against the front door. Eliza let's out VICIOUS SNARL and BARK.

JOHANN (cont'd)

Stop this. I am your husband.

Another SNARL. Johann reaches for the door handle, it's his only way out. He turns it slowly, ready to make his move--

He YANKS it open but Eliza JUMPS and KNOCKS HIM BACK from the door. She stands over him, hatred in her eyes. Then races from the house.

JOHANN (cont'd)

Oh God, no.

EXT. PROSPECT PARK 1902 - LATER

Eliza pads softly in the darkness, hidden from the Gypsy Celebrants. Their music floats through the trees.

Eliza POV: she scans the crowd, darting from person to person until she sees Mirella, off to one side.

A YOUNG GYPSY MAN takes her hand and motions for her to walk with him. She shakes her head no. He smiles and asks again. She concedes and takes his hand.

The couple reach the edge of meadow.

Eliza is fast, quiet and the Young Man only sees her when she's flying at him. Eliza FUCKING SHREDS him as Mirella unleashes a SCREAM.

BACK TO: Mirella's Father at the Celebration. He knows that cry. His daughter is in trouble. He dashes into the woods.

Her little Brother, concerned, follows after.

BACK TO: The Young Man. Dead. Eliza looks to Mirella, who's streaking across the meadow.

She lets out another VICIOUS SNARL and BOLTS after Mirella.

It's now the OPENING SCENE and Mirella is running as hard as she can, Eliza closing in fast, GROWLING, TAUNTING her.

EXT. PARK SLOPE - CONTINUOUS

Johann is racing up 6th street nearing the park.

EXT. PROSPECT PARK 1902 - CONTINUOUS

Mirella's Father finds the shredded Young Man. He looks up and sees Mirella and Eliza sprinting across the meadow.

He joins the race. The Brother hurries behind but he can't keep up.

Brother POV: He sees Mirella reach the edge of the woods and-- SLAM. Eliza DRIVES her into the ground.

INT. THE SMALLER ROOM - PRESENT

MAYA

I mean, she should've at least seen that coming. If that's how it runs in the family, you can't be much better.

RUZA

You have no idea.

EXT. PARK SLOPE PRESENT - CONTINUOUS

And here comes the FULL MOON, edging up the horizon.

INT. THE SMALLER ROOM - CONTINUOUS

MAYA

Betcha didn't see this comin--  
Gaaaaaaaagh.

It's on. Maya's change begins.

INT. THE OFFICE - CONTINUOUS

Steve, Reggie and Marko stand over Jason as he stares up at them. Reggie has some GIANT PLIERS in hand.

STEVE

Wait for it.

Ruza bursts into the Office.

RUZA

Marko get out here. Now.

INT. THE HALLWAY - CONTINUOUS

Ruza drags Marko back towards the Smaller Room.

MARKO

What?

RUZA

She's changing.

MARKO

No, you saw it. You saw *him* coming at you. Not her.

RUZA

Well I was obviously wrong.

INT. THE HALLWAY - CONTINUOUS

Marko charges into the Smaller Room. Maya, full on wolf and free of her binds, greets him with a SNARL.

She LUNGES at him and takes a bite at his leg. He scrambles back into the hall, slamming the door closed on the wolf.

MARKO

Shit. Where is Hanzi?

INT. THE OFFICE - SECONDS LATER

Reggie has pulled up Jason's lip and is tapping one of his canine teeth.

REGGIE

Here pointy pointy--

Steve is at his work table flipping pages in a spell book.

STEVE

I'm telling you, any second now.

Marko stumbles in with Ruza in tow. She slams the Office door closed behind her.

RUZA

She's a wolf too.

REGGIE

Well somebody better be.

STEVE

What? Reggie, go check on her.

POP. He's gone.

Marko takes one more step then COLLAPSES next to Jason in the PENTAGRAM. The MOONLIGHT BLAZES DOWN through the skylight.

Marko is sweating bullets. CLOSE UP on his leg: It's BITTEN and BLOODY.

MARKO

GAAAAAAAAAGH.

CRACK. He lets out another CRY OF AGONY and STARTS HIS OWN CHANGE. Ruza kneels next to him, unsure what to do.

RUZA

(panicked)

Marko? What's happening?

STEVE

Ah shit.

Jason knows what is coming and tries to wiggle away.

Reggie POPS back into the room. He's RIDING Maya. She's thrashing like a bronco. He's yelling--

REGGIE

Look what I found. Makes sense, right? I mean, this guy's taking his sweet t-- Hey, what's with him?

Marko is in mid-change, an enormous, disgusting heap of shifting flesh and fur.

Maya SPINS and GROWLS trying to shake Reggie off. He POPS off her back and REAPPEARS on the worktable next to Steve.

She THRASHES again then realizes he's gone. She stops and surveys the room: Reggie stands next to Steve. Marko is changing on the floor, Ruza at his side. And Jason is still inching his way to safety.

STEVE

Reg, we have a huge problem.

REGGIE

Two of them. Should we bail?

STEVE

No way I can leave the house with two werewolves inside. Oh, Jason. Untie him Reg, untie him.

Reggie hops across the room, over Marko's shape and lands on Jason. He goes to work untying Jason's gag.

RUZA

Marko don't do this.

As if pleading will help.

Maya LUNGES at Reggie, who's freed Jason's gag.

JASON

Maya, no. Maya.

She halts, IN TOTAL CONTROL of her wolf self now.

JASON (cont'd)

Maya?

Maya LICKS HIS FACE.

JASON (cont'd)

That's my girl.

REGGIE

Thanks dude.

Reggie starts in on Jason's binds.

Maya turns and SNARLS at the churning mass that is Marko. She moves in between him and Jason.

Ruza stands, pulling a THE SILVER DAGGER, from behind her.

RUZA  
No way bitch.

Maya leans in and SNARLS again.

Reggie is having trouble with the knots and his little hands.

REGGIE  
Who tied these anyway?

Marko's change is complete. He RISES TO HIS FEET, a cursed savage beast. No remorse or control and MASSIVE.

Marko sees Steve first and LAUNCHES at him.

Steve takes a step back while GESTURING with a hand.

Marko bounces off a GOLDEN LIGHT colored DEFENSE SHIELD Steve has thrown up and SLAMS back to the ground--

Next to Ruza. He's up in a hurry. Ruza turns to look at him.

RUZA  
Marko?

Marko GROWLS at Ruza. Paralyzed, her dagger drops to the ground.

Reggie darts in and grabs it.

REGGIE  
Thanks.

Ruza POV: Marko LEAPS at her. Giant, yellow-eyed, snarling.

CUT TO:

INT. RUZA'S FORTUNE TELLING ROOM - [FLASHBACK]

Ruza is holding Jason's hands on the day of his reading.

She sees the flash of the wolf coming at her. We pull back IN THE FLASH and see it's this wolf, at this moment, in Steve's *Office*.

BACK TO SCENE.

CU on: Ruza's face. It hits her.

RUZA

Fuck.

Marko TEARS into her. Ruza CHUNKS FLY into the air.

REGGIE

Shitty fortune teller.

Reggie zips through Jason's binds. Jason springs to his feet.

JASON

Thanks, uh, little guy.

STEVE

Reggie hold him off. I've got a plan.

REGGIE

You've got it.

Steve grabs a different spell book and begins feverishly searching through it, turning page after page.

Reggie POPS away and reappears above Marko. He lands on his back and shoots a MINI JOLT of ELECTRICITY at the wolf. It doesn't do much other than momentarily distract his rage.

Reggie keeps at it. JOLT, then POPS away and back again, over and over. It's driving Marko even crazier.

Maya CIRCLES, looking for an entrance into the fray.

Over the chaos of Marko and Reggie--

JASON

Steve what the fuck is going on here?

STEVE

Well, clearly, it's a werewolf epidemic.

JASON

Why are you doing this--

STEVE

Look man, can you give me a minute? I've got to focus here or we're all gonna be dog food. You might want to take cover.

Marko FLAILS too close to Steve again. Steve casually THROWS UP another SHIELD while flipping pages. Marko bounces off again.

He lands close to Jason. Maya dives in to protect him.

The wolves go at each other. She is no match for Marko's size but she's quick and agile, leaping over and under him. Landing bites and claws here and there.

The wolves are CRASHING all over the Office, knocking over piles of books, shelves, furniture.

Marko is CUT and BLEEDING in spots. Maya is getting to him. Reggie continues his annoying assault of ELECTRIC JOLTS.

REGGIE

I don't think this is helping.

STEVE

Just a little more buddy. Almost theeeeeere. Found it.

Maya feints one direction and back to fake out Marko. He doesn't fall for it and catches her on her front shoulder. She's pinned down.

Reggie lands another JOLT and Marko lets go. Maya springs up but Marko catches her again and flips her onto her back.

CU: Maya's exposed belly.

Marko leaps at it.

JASON

Noooooooooo!

He dives in front of Maya, maybe buying some time for her and unborn child.

Steve looks up just in time, makes a move with both hands and all the combatants FREEZE IN MOTION.

Maya on her back. Jason DIVING in front of her. Marko in MID-AIR, FANGS bared, DROOL and FURY coming right at Jason. Reggie is about to land on Marko's back, a BOLT of ELECTRICITY just leaving his tiny hand.

STEVE

(sigh) Alright, let's see here.

He leaves his table, crosses over to surveys the scene.

STEVE (cont'd)  
 Guys, you can all hear me and Marko  
 is too crazed to understand so  
 listen up. I can't hold this thing  
 very long. Once I start this next  
 spell, I'll need to focus on that  
 and you'll unfreeze. All of you.  
 Sorry. Maya--

Her shoulder is TORN OPEN. Red droplets are frozen in air.

STEVE (cont'd)  
 I know you're in bad shape here but  
 I need you to muster everything  
 you've got and get out of the way as  
 soon as you can move. And Jason, man  
 that was a bold fucking move there,  
 you--

He looks at Maya's belly and back to Jason.

STEVE (cont'd)  
 Wait, is she pregnant? Was that the  
 news? Oh that's great.  
 Congratulations. Ah man, I'm really  
 sorry about how this whole thing  
 went down. But uh, yeah, anyway,  
 you're going to be okay. Reg, as  
 soon as you can, grab Jason and  
 blink out.

Beat.

STEVE (cont'd)  
 Can't believe you're going to be a  
 dad. Hopefully. If this all works  
 out.

Steve moves back to his worktable and quickly scans the  
 page he stopped on.

STEVE (cont'd)  
 Okay, okay, got that, and that.  
 Should be do-able.

He runs to a cabinet on the wall and digs for a few  
 ingredients--

BACK TO: the frozen gang. THEN BACK TO: Steve. He's really  
 trying to work fast.

He grabs two different powders in small Mason Jars and  
 hurries back to the table.

They're a little stuck and don't open easily.

STEVE (cont'd)  
Oh I hate these. Reg, buddy, we've  
got to change out these lids.

He gets them open and throws pinches of each powder into his cauldron--

STEVE (cont'd)  
C'mon, c'mon.

He's a little shaky as he tries to get the lids back on. It's not working. He glances up at the frozen group and abandons the jars. The cauldron begins to SMOKE and CRACKLE.

We can see them ALL, super slowly, start to move. Time is unfreezing for them. Steve sees it too.

STEVE (cont'd)  
Shit. Uh, next we--

He scans the book.

STEVE (cont'd)  
Okay, here we go. (Latin) *Ostium  
Apertum in Altera Vita, Aperta Iam  
Abscondita Ostiola, Ostium Apertum.*

He's GESTURING with his HANDS, INCANTING the spell. The group is moving back to real time, faster, faster and--

BANG. A HUGE PORTAL explodes to life behind Maya, a SWIRLING MISTY VORTEX. As--

Maya flips, YELPS in pain, and SCAMPERS out of the way.

Reggie's BOLT of ELECTRICITY hits Marko as Reggie POPS out. He POPS back in, GRABS HIS CROTCH, FLIPS OFF Marko, and SNAGS Jason by the shirt. POP. They're gone.

Marko is BLOODY, SNARLING and VICIOUS, desperately clawing the floor as he gets SUCKED INTO the VORTEX.

BANG. The VORTEX DISAPPEARS.

Maya collapses in pain.

Reggie POPS back with Jason in tow into one of the comfy chairs.

Steve lets out a GIANT SIGH and hangs his head.



STEVE

Just, please, I'll show you.

JASON

You're some kind wizard?

STEVE

Wizard, ha, not hardly. A warlock.

JASON

That's not a real thing.

STEVE

Your wife is a werewolf so--

They are moving through the hall now and down his stairs.

JASON

So you were going to let those  
Gypsies kill us?

STEVE

What? No. I winked. Didn't you see  
me wink? I wouldn't let them kill  
you. That's fucked up man.

JASON

It's fucked up that you kidnapped us  
and were going to yank out one of my  
teeth.

STEVE

Yeah, well, alright, I'll give you  
that. But here's why.

They arrive at a bedroom one floor down. The door is open  
and they are greeted by the WHIR of LIFE SUPPORT MACHINES.

On a bed, intubated, tubes coming out of each arm, is an  
EMACIATED, HUSK of a WOMAN. She looks ancient compared to  
her husband.

STEVE (cont'd)

Come on in. This is Carla, my wife.

She's unconscious.

STEVE (cont'd)

Carla, this is Jason. He's our new  
neighbor I told you about.

JASON

What happened to her?

STEVE

Multiple Sclerosis. The end stages. She's had it for decades, found out just after our son was born. For a while it was manageable but now, I just try and keep her comfortable.

JASON

Steve I'm so sorry. I don't understand though. Everything upstairs--

STEVE

Everything upstairs was years of work and study and planning. There's no cure so I started looking into magic. Was it real? Could I learn it? Would it help?

He moves around the bed and takes Carla's hand.

STEVE (cont'd)

I tried magical herbs, ointments, spells. Nothing. Then I found a spell I thought could work. And Ruza's mother tells me there might be a fang next door, my final ingredient. I bought this place as soon as I could and have been trying to get in ever since.

JASON

You can open portals to other dimensions but you can't get into the house next door?

STEVE

Some ironic bullshit, isn't it? I had Reggie search that place high and low but he didn't know about that room. Then you guys find it and destroy it. I got desperate. I didn't want to hurt you guys but I'm so close. It'll give her life back. She hasn't had that in a long while.

JASON

Man you could've just asked--

STEVE

No I couldn't. And I didn't want you to know about any of this. Not about me or her or Reggie.

(MORE)

STEVE (cont'd)  
I'm sorry Carla, I don't think I can  
fix this now.

JASON  
I need to check on Maya.

Jason turns and walks out.

He walks in on Reggie sitting cross-legged next to Maya.  
She's sleeping.

REGGIE  
Hey dude. She's one pretty puppy.  
Come check this out.

Jason crosses over to them. CU on Maya's shoulder. The  
wounds are smaller and closing. The blueish goo still  
slathering them.

REGGIE (cont'd)  
It's working already. She'll be good  
as new in a day or so. This is some  
good stuff.

Holding up the jar of goo up to Jason.

JASON  
Did he make it for her?

REGGIE  
Yeah, one of many. When he's not off  
doing cool actor shit he's here  
studying, trying everything he can  
to help. So far, not much luck.

Steve walks in behind them.

STEVE  
How's it going Reg?

REGGIE  
Good boss. We should get this on the  
home shopping network.

STEVE  
No we shouldn't.

JASON  
Hey, I'm going to run to the house  
and get her some clothes. You're not  
going to--

STEVE

No. She'll be safe. Come on back and we can all get some rest. I'll get some blankets for you.

INT. BUSCEMI'S HOUSE - MORNING

In the kitchen. Steve sits at a table staring out a window, coffee in front of him.

Reggie is bounding over the counters and stove as he makes breakfast. A buffet spread is filling up a counter top.

Jason and Maya walk in. She's human again, in her robe.

STEVE

Coffee? Reggie here makes a mean cup.

Maya is quiet, guarded, as she takes a seat at the table.

JASON

Yeah. Thanks.

He sits too.

STEVE

Maya?

MAYA

Yes, please. I...

She can't keep it in.

MAYA (cont'd)

Fuck Steve. Just fuck. Fuck. Fuck. That was so fucking. I can't even. Just. FUCK.

Beat. Dead silence except for the SIZZLE of BACON.

MAYA (cont'd)

Okay. Jason told me why everything happened. We're good. Yes, I'd love some coffee and I'm starving.

STEVE

Please, please. Reg, two coffees.

REGGIE

Two coffees coming up.

They hit the buffet.

Back at the table. Plates now filled. Maya's is overflowing with food. She digs in, oblivious to everything.

STEVE  
Is that normal?

JASON  
Yeah.

STEVE  
Plus, eating for two now. I really  
am happy for you guys.

JASON  
Thanks Steve.

MAYA  
I have it you know.

STEVE  
What?

MAYA  
The fang. I kept the powder.

STEVE  
You...

He looks at Jason, who shrugs.

JASON  
I thought I'd let her tell you about  
that.

STEVE  
Can I? I mean--

MAYA  
Yes. You could've just asked.

STEVE  
I know, I know. I--

Beat.

STEVE (cont'd)  
Thank you.

INT. BUSCEMI'S HOUSE - LATER

The foyer. Maya and Jason are about to leave. Steve and Reggie are there to send them off.

STEVE  
Still friends?

MAYA  
Can we start with neighbors and work  
up from there?

STEVE  
Fair enough.

REGGIE  
See you Dodger fan.

He fist bumps Jason.

JASON  
See you guys.

REGGIE  
Hey lady, want your thong back?

MAYA  
No no. You keep that one.

REGGIE  
Thanks. You maybe want to send a  
link to their website or something?  
They're so comfy. I'd like to--

STEVE  
Reg. Stop.

INT. METZGER HOUSE - LATER

The basement. Maya walks into the lab and reaches for the baggie of Fang powder on the workbench. As her hand touches the baggie we fade to--

INT. METZGER HOUSE - NIGHT

CLOSE UP on hands. They're old and folding paper next to the newly crafted Fang Box. It's disassembled.

The workbench is covered in dust and cobwebby.

The pages are placed inside and the felt lining returned. The Fang is gently lain inside.

Johann, very old but not yet feeble, closes the box.

## INT. METZGER HOUSE - LATER

Bricks and mortar are being neatly placed in the doorway to the lab. Always the surgeon, Johann makes clean, precise work of the new wall.

The doorway is mostly filled now. He looks over the brick into the dusty room one last time.

Johann POV: He eyes the workbench, then the cell and lastly, the scarred walls.

On him now: His eyes are red, tearful. He resumes the brick laying.

## EXT. PROSPECT PARK PRESENT - NIGHT

A well lit path. Steve and Carla, (she's better now, vibrant, happy) walk hand in hand on a late night stroll.

We pull up from the couple high into to the sky then push down again into another part of the park--

A forest. The moonlight pierces the trees from above.

Shhk, shhk, shhk, shhk. Paws loping the woods. It's a gentle footfall, not racing or deadly.

From behind a tree lopes Maya, in wolf form. She's wearing her harness and she stops to wait...

For her PUP. It's awkward and clumsy as it bounds up to her. She nuzzles it with her snout and together, they move off through the trees.

JASON (O.S.)

Hey, you two wait up.

He comes up from behind, trailing the wolves.

As their tails wag out of sight, we push up through the trees to the FULL MOON, keeping a watchful eye on the earth below.

The CREDITS ROLL and at the end...

INT./EXT. THE ROLLS ROYCE - DAY

Hanzi is driving. Alone. The back seat holds an old suitcase and some books.

He glances down at a SAT PREP BOOK on the seat next to him then looks back to the road and keeps on driving.

We pull away from him out the window and up into the sky and see the Rolls driving through flatlands covered in sage brush. This is not the East Coast.

The car speeds away from us toward distant mountains, big ones. The Rockies.

FADE OUT