

SOCIETY OF THE MOON

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

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

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

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

INT. SEATTLE FOUR SEASONS HOTEL - GOLDFINCH TAVERN - EVENING

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

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

EVA MASTERS (29) has a smile in her eyes as MIKE BOWERS (37) watches her take a drink of her "Old Fashioned." She enjoys the kick from it before she sets it back down on the table.

MIKE

Do you mind if I ask you a personal question?

EVE

How personal?

MIKE

Why did you say, "Yes?"

EVE

To this?

MIKE

To dinner. Yes. This.

EVE

I liked your picture.

MIKE

Is that the truth?

EVE

Hold on. You started by asking me what you thought was a personal question?

MIKE

I did.

EVE

And you followed that up with asking me if I was telling you the truth?

(she smiles)

I'd call that a personal question.

MIKE

I'm sorry --

EVE

Don't. Don't back off like that.
It makes you look weak. And I
don't think you're weak.

She pops one of her remaining fries into her mouth.

EVE (CONT'D)

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

MIKE

Wow... Huh.

EVE

You weren't ready for that?

MIKE

Not quite so blunt. No.

EVE

Truth can be hard. Can't it?

MIKE

Guess so.

EVE

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

MIKE

Like?

EVE

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

MIKE

Why did -- ?

EVE

Nope. Gotta find something new to
ask me now.

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

MIKE

Was your last hour and a half spent
with me worth your time?

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

MIKE
 Thank you.

EVE
 Was spending time with you "worth
 it?"

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

EVE (CONT'D)
 Every second.

MIKE
 May I ask why?

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

MIKE
 Absolutely.

EVE
 Not afraid?

MIKE
 Should I be?

EVE
 Maybe.

MIKE
 Ask away.

EVE
 How do you like your blowjobs?

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

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

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

Mike hesitates for another moment and Eve sighs.

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

She begins to reach for her coat.

MIKE
 Any.

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

MIKE
 I like them any way that they are
 offered.

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

She smiles and finishes her drink.

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

Mike smiles and leans forward towards her.

MIKE
 Is anything off the table?

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

MIKE
 I like them slow and meaningful --

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

MIKE
 I like it when teeth are used.

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

MIKE
Both.

EVE
With or without a cock ring?

MIKE
Never tried one of those. Sounds intriguing.

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

MIKE
I'd like to find out that answer sometime.

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

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

EVE
Then what are we waiting for?

A knowing curl of a smile, hinting at a more devious side of perhaps, appears on the side Eve's lips.

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

INT. FOURTEENTH FLOOR - HALLWAY

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

Mike stops at room 1214 and Eve is giggling as he pulls his passkey out for the lock.

INT. ROOM 1414

Mike turns on the lights. Eve turns them off and points to the room's huge sliding glass doors which lead out to its balcony.

EVE

That.. Is too good to waste.

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

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

Mike smiles. He is enjoying her being so dominant. He begins to pull of his jacket and she stops him when it reaches halfway; pinning his arms to his side.

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

His head leans backward as he prepares himself for what comes next.

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

EVE (CONT'D)

Mmmm... You were hopeful weren't you?

She enjoys the fragrance of him.

EVE (CONT'D)

You dressed formal.

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

MIKE

Do you like them?

EVE

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

MIKE

I won't.

EVE

Good.

She slides his underwear downward.

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

MIKE

Nghhh... Thank you.

The SOUNDS stop for a moment.

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

MIKE
I will.

Eve continues her movements below and Mike is transported for
a moment.

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

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

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

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

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

The mixture of shock and pain has locked Mike's expression
into a silent scream.

DISSOLVE TO:

INT. ROOM 1414 - DAY

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

BEV (O.S.)
Is that how he was found?

STOWE (O.S.)
We left him that way 'til you got
here.

DETECTIVE BEVERLY "Bev" HODDER (38) leans forward and peers
into Mike's terrified eyes.

BEV
Did they take anything?

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

Bev turns and gives CHIEF JAMES STOWE (49) the "look" of a disappointed mother.

BEV
Really?

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

BEV
Not funny.

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

BEV
Forensics find anything worth much?

STOWE
Just his wallet. Still in his
jacket. License says his name is
Mike Bowers. Age thirty-seven.
From LaVerne, California.

BEV
Anything missing?

STOWE
His dick and balls, obviously.

BEV
Stowe --

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

BEV
Seriously, James. That's enough.

STOWE

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

BEV

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

STOWE

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

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

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

BEV

Did he have dog?

STOWE

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

BEV

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

STOWE

We checked with the front desk. He's part of a conference being held here at the "Seasons" by Mattress Firm. For "sales excellence."

BEV

Married?

STOWE

Don't know, yet. But no ring.

Bev walks over to the sliding doors.

EXT. FOUR SEASONS - ROOM 1414 - BALCONY

She steps outside and looks down. The drop equals an easy death. She takes a quick glance to her left and right and sees that the balconies next to this room are separated by quite a distance.

BEV

Huh...

She steps back inside.

BEV
Is that all we have?

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

LYNN
And she was very careful not to --

SECURITY TECH
Show her face? No, Ma'am. Even in
the elevator and they were going at
it pretty hot and heavy. You wanna
see?

BEV
Yes.

The Security Tech smiles and pulls up the footage.

BEV (CONT'D)
Not for those reasons, Cowboy.
Relax.
(to Lynn)
We've got them going into the room.
Is there anything with her coming
out?

LYNN
Nothing.

STOWE
How'd she get out, then? Fly?

BEV
You sure that's it? That's all the
footage you've got?

SECURITY TECH
That's it.

STOWE
Christ on a --

BEV
Hold up. Can you go back a bit.

The Security Tech pauses the playback and rewinds it until:

BEV (CONT'D)
There! Play it until I say stop
again.

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

BEV (CONT'D)
Stop!

The playback stops at a exact moment when the woman in the video is facing the interior of the elevator and the mirror that is covering the back wall.

BEV (CONT'D)
Can I get the elevator footage at that time stamp?

LYNN
What did you see?

STOWE
She's good like that, she can --

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

BEV
Shhhhh... Stop! You see it?

SECURITY TECH
Nice catch.

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

STOWE
Not crystal clear, but it's --

BEV
Something. Ms. Jones?

LYNN
Detective?

BEV
Can we please have an upload of the elevator footage sent to our office?

LYNN
You are welcome to all of it, Detective.

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

BEV
Thank you, Ma'am.

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

BEV (CONT'D)
Nice work, Sir.

SECURITY TECH
Thank you, Ma'am.

Stowe ends his call.

STOWE
(to Bev)
Gotta go.

BEV
Thank you both, again.

INT. ADMINISTRATIVE OFFICES

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

BEV
Let me guess. The call --

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

EXT. SEATTLE - FREEMONT TROLL - AFTERNOON

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

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

STOWE
You know the story of -- ?

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

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

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

OFFICER CHAMBERS (50) approaches them as they reach the
yellow caution tape.

CHAMBERS
Hey, Chief!

STOWE
You said it was a mess down here,
but --

BEV
How many?

Chambers holds up the tape as the duck under.

CHAMBERS
Three? Maybe four? We really
can't get an accurate count.
There's pieces of them everywhere.

As they get closer they can see that the "Troll" is covered
in wide arterial sprays of blood. Pieces of tents and
garbage bags are strewn about as if they were in a hurricane.

STOWE
Jesus.

CHAMBERS
Whatever it was ripped through the
camp down here and --

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

CHAMBERS (CONT'D)
Didn't give two shits for the way
"it" left it.

BEV
It?

CHAMBERS
Gotta be an animal. Look at all
this.

BEV
They were chewed through?

CHAMBERS
Something was sure fucking hungry.

ACROSS THE STREET FROM "THE TROLL"

A MAN is watching the scene very closely. He looks to be in his late fifties and is wearing a black Green Day hoodie and jeans.

FREEMONT TROLL

STOWE

(to Bev)

No surveillance cameras down here.

BEV

None.

CHAMBERS

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

BEV

God --

CHAMBERS

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

BEV

Good. Christ.

CHAMBERS

You got any kids?

STOWE

Two. Nineteen and seventeen. No...

BEV

BEV (CONT'D)

Not yet.

CHAMBERS

Shame.

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

CHAMBERS (CONT'D)

Kid's never gonna know his parents.

BEV

(listening to her cell)

Uh-huh --

She hangs up her phone and waves to Stowe.

BEV (CONT'D)

Stowe!

STOWE

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

CHAMBERS

Will do. Soon as we sort this out.

Stowe meets Bev halfway to their car.

STOWE

What is it?

BEV

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

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

INT. SEATTLE - MINISTRY OF ALETEIA - LOBBY

Eve enters the cavernous lobby of the Ministry of Aleteia. She, and her TWO BODYGUARDS, are making their way quickly across the white, polished floors and through the gleaming marble architecture that surrounds them.

They walk past briskly the Security Desk. The team behind it stands and places their closed fists over their hearts as they pass.

Eve and the bodyguards cross under a pair of enormous banners that have been hung from a rail two floors above.

One banner is picture of Eve with her name, EVE MASTERS, printed on the bottom of it. The other banner has the image of an equally gorgeous man with the name THOMAS MASTERS under his.

BANK OF ELEVATORS

Eve and her Bodyguards enter the elevator area. One of them presses the top floor button for her. She never acknowledges their presence.

ELEVATOR

They step inside and wait for the doors to close.

A poster behind them shows Thomas with his arm around Eve's shoulders. They are both waving toward an unseen audience.

Their white clothes stand in contrast to the bright blue background behind them. The WORDS OCTOBER 30th, 2024 are on the bottom of the poster. As well as the words COME GATHER AS ONE.

Eve and her Bodyguards look forward in silence.

The elevator chimes once and --

ADMINISTRATIVE OFFICES

They step out of the elevators and make a beeline through the ornate foyer and directly into the --

OFFICE OF THOMAS MASTERS

The office is done over in deep redwoods and lined with books. A commanding desk, with a stark white table top sits at one end of the room. THOMAS MASTERS (27) is sitting behind his desk in an white suite which is practically gleaming.

There is a small red rose pinned to his lapel and he is wearing white gloves. He does not look up from his writing.

ALEX KOERGER (51), the personal assistant and attorney to Thomas, is seated in a chair in across from him.

THOMAS

Eight A.M.

EVE

Tom --

THOMAS

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

EVE

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

THOMAS

Eight A.M.

He continues to write.

THOMAS (CONT'D)

Not nine.

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

THOMAS (CONT'D)
 We keep as schedule for a reason,
 Eve. Especially this week.
 Especially today and tomorrow.

EVE
 Don't lecture me, little brother --

She sits in a chair opposite Alex.

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

THOMAS
 You didn't come home last night.

EVE
 Who told you that?

She glances toward her Bodyguards.

BEV
 Frick or Frack?

THOMAS
 Neither. Alex informed me --

Eve looks coldly at Alex.

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

Alex smiles back at her.

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

EVE
 His "people?"

THOMAS
 In short. Out all night. Only
 returning home because --

EVE
 Lady needs a shower doesn't she?

THOMAS
 And then you finally decided to
 grace our presence. Now. At nine
 a.m.

EVE
 Consider yourself lucky I did.
 (she smiles)
 It was quite a night.

THOMAS
 Care to tell me where you were?

EVE
 No.

THOMAS
 No?

EVE
 It's none of your --

Her eyes drift to Alex.

EVE (CONT'D)
 Or his business.

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

EVE
 And there's no business like show
 business..

THOMAS
 It's like no business I know.
 (smiling)
 Out. Everyone. But Eve.

ALEX
 Sir?

THOMAS
 Now.

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

THOMAS (CONT'D)
 They're gone. Better?

EVE
 Better.

THOMAS
 So, please tell me the truth...
 Where you were last night?

EVE
Turn off the recorder.

THOMAS
It's not on.

EVE
You want the truth from me? Then,
give me the same courtesy. I can
hear it running. Turn it off.

Thomas smiles and presses a button under his desk.

EVE (CONT'D)
Thank you.

THOMAS
Where were -- ?

EVE
Out.

THOMAS
Out? More specific.

EVE
Playing.

THOMAS
With?

EVE
My food.

THOMAS
Cute.

There is a knock at the door.

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

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

ALEX
A Police Chief and a Detective are
here to see you, Mr. Masters.

THOMAS
About?

THOMAS

"No" it would not be all right for you to speak to her alone. You can speak to her here... In my office.

STOWE

Is there somewhere more private?

THOMAS

Oh, we can go anywhere you like --

ALEX

Just not alone.

THOMAS

So, why don't we make it here? Since we're already so cozy.

EVE

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

BEV

And -- ?

She turns and looks towards Alex.

THOMAS

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

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

THOMAS (CONT'D)

Especially when it comes to protecting your family --

BEV

Protecting?

THOMAS

Their best interests. Including the family name.

STOWE

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

THOMAS

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

BEV

There is no need to be defensive, Mr. Masters.

THOMAS

Not defensive --

EVE

Cautious.

THOMAS

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

ALEX

Amen.

THOMAS

As do the answers.

ALEX

Amen to that, too.

THOMAS

And we just feel the need to be protected.

BEV

From the police?

THOMAS

From the public.

STOWE

(to Bev)

That's a new one.

BEV

Sure is.

(beat)

Let me get straight to the point, then, Mr. Masters.

(beat)

Ms. Masters, may I ask if you were enjoying a meal at the Four Seasons in downtown Seattle last evening?

EVE
A meal?

BEV
In the lounge restaurant - The
Goldfinch?

EVE
I was.

STOWE
May I ask if you were alone?

EVE
As I recall there were a great many
other patrons at the restaurant --

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

BEV
Located next to the bar?

THOMAS
Well, that is precise now, isn't
it?

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

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

BEV
May I ask who it was?

EVE
A friend.

STOWE
Do recall the name of your friend?

EVE
Not as such.

BEV
Not as such?

EVE
As I would like to share. I
believe in personal privacy.

BEV

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

STOWE

In his room.

BEV

And video footage shows that you were the last person seen with the victim in the restaurant --

STOWE

And in his room.

BEV

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

STOWE

Otherwise we might have to ask you to accompany us down to the station.

(to Thomas)

And I would hate to see what "the public" might think of that.

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

THOMAS

Best be honest with the Detectives, Eve. We will just have to trust their discretion.

Alex "snorts" in surprise but the room ignores it.

EVE

Mike. His name was Mike and he was a joy to share time with.

STOWE

Last name?

EVE

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

BEV

Bowers --

EVE
Bowers! Yes! Now I remember.

STOWE
Your friend's name -- His complete name -- Was Mike Blowers. Do you remember him now?

EVE
I have a lot of friends.

BEV
I'm sure you do.

THOMAS
You mentioned he was a victim of an attack? Do you remember seeing him getting attacked, Eve?

EVE
No.

THOMAS
Truthfully. You didn't see him get attacked?

BEV
Or murdered?

The room falls silent for a few awkward moments.

EVE
No.
(beat)
No. I did not see him get murdered.

BEV
Sure about that?

THOMAS
She's positive.

Thomas and Eve seem done with the conversation.

ALEX
Will that be all?

STOWE
(to Bev)
Will that be all?

BEV

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

THOMAS

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

STOWE

Thank you for your time.

They begin to walk away. Alex opens the door for them.

Bev stops and turns back toward Thomas and Eve.

BEV

Just one more thing.

Alex closes the door.

THOMAS

Yes?

BEV

We have footage of you, Ms.
Masters, and Mr. Bowers in the
restaurant, in the elevator going
up to the fourteenth floor and of
the two of you entering his room.

EVE

Yes?

BEV

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

ALEX

What are you suggesting?

BEV

Nothing. Other than if Ms. Masters
said she didn't see the attack that
caused Mr. Bowers' death... She
must have left before it happened.

(beat)

So all I'm asking is: When did she
leave the room?

STOWE

And how?

ALEX

That's quite a question. And it's one that she doesn't have to --

THOMAS

It is quite a question! And I personally think it deserves an answer. What do you think, Eve?

All eyes turn to Eve.

THOMAS (CONT'D)

(to Bev and Stowe)

Should we have an attorney present?

(beat)

Other than Alex? Because he's my personal attorney... Not hers.

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

THOMAS (CONT'D)

Would you like me to call one in for you?

Her expression softens as she turns her attention to Bev, Stowe and Alex.

EVE

That won't be necessary.

(beat)

After we had had our time together, I realized that others might not look favorably upon it.

(to Thomas)

Especially with tomorrow night's event coming up. So, I made my way out of the room in such a way that would not draw attention.

BEV

And just how was that accomplished, Ms. Masters?

EVE

You're not going to believe this. And looking back on it... It's very embarrassing. But I took the ironing board from the closet in the room and put it on the railings between the his room and the room to the right of it.

STOWE

And you walked across it --

EVE
More like shimmied.

STOWE
Shimmied across it and went into
the next room?

EVE
The sliding glass door was unlocked
and no one was in there. Lucky me,
I guess.

THOMAS
Quite lucky.

BEV
Very.

EVE
I always seem to be blessed that
way. In any case, I pulled the
ironing board over to the room I
was hiding in. I waited in there
until others started leaving in the
morning... Then I made my way out
with them. I called my bodyguards,
made a quick stop at my apartment
and then came here.

THOMAS
An hour late.

EVE
Yes. An hour late.

BEV
And your bodyguards will
corroborate this story.

ALEX
Of course they will.

THOMAS
Now, if it's not too much trouble.
I would like to have the meeting I
had set for 8am with my sister and
my attorney... even though it is
now --
(checking his watch)
Almost a quarter 'til ten?

BEV
Of course. Thank you, Mr. Masters.

STOWE

Thank you both. We will follow up after we have checked out the rest of Ms. Masters' story, of course.

THOMAS

Of course.

BEV

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

ALEX

I won't.

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

BEV

Thank you, sir.

He opens the door and the Bev and Stowe leave. He closes it behind them.

EVE

Thomas, I --

THOMAS

Wait for it.

They wait in silence until the phone finally rings. Thomas picks it up.

THOMAS (CONT'D)

Hello?

(listens)

Thank you.

He hangs it up.

THOMAS (CONT'D)

They're gone.

(to Eve)

Now, I suggest you sit down and share some truths with me.

Eve crosses to the other side of Thomas' desk. Alex meets her there and they both sit.

THOMAS (CONT'D)

An ironing board?

EVE

Would you prefer scaled down the wall and swung from the balconies?

THOMAS

Not in this instance. No.

EVE

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

ALEX

In a way?

EVE

I shared a meal with him. I couldn't "see" him being murdered at the time, now could I? I was too busy eating -

ALEX

That's sick.

EVE

That's hunting.

THOMAS

That... Was supposed to be on hold until after our tour.

EVE

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

THOMAS

Anything else?

EVE

Let me put it this way. He was the appetizer. The main course was even more marinated.

THOMAS

That's enough.

EVE

I've got plenty of metaphors I was going to --

THOMAS

Enough.

EVE

Enough. I'm done. Nothing more until after the tour.

THOMAS

Good.

EVE

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

THOMAS

To teach you a lesson that your actions were selfish enough to hurt all of us and everything we have been working towards.

EVE

I understand, but letting them throw me over the coals like that was truly unnecessary.

THOMAS

Trust that it won't happen again. Just as long as you stay true to your word and be honest with me about your actions.

EVE

I promise.

ALEX

Thank God for that.

He looks towards the door.

ALEX (CONT'D)

Because I'm not sure those two are done with you yet.

THOMAS

Are you afraid for us, Alex?

ALEX

If they keep checking in? Yes.

THOMAS

Are you afraid for all of us? Including you?

ALEX

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

THOMAS

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

EVE

Yes?

THOMAS

All tests have been completed in the lab and, by God's grace, the vials we've shipped will be able to be used for tomorrow's event.

EVE

What about human trials? We should wait for those, shouldn't --

ALEX

Even if the initial tests come back inconclusive, we can keep sending them out for further events and use them when we get a positive result.

THOMAS

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

EVE

What?

THOMAS

A human trial. Just ask Alex.

ALEX

We do? I haven't gotten information about that yet --

THOMAS

And you won't.

ALEX

Why?

THOMAS

How was your coffee this morning?

Alex looks at Thomas and then to the cup on the corner of the desk next to where he was sitting before.

THOMAS (CONT'D)

Bet it had a bit of a kick, didn't it?

ALEX

Jesus...

THOMAS

Loves you.

EVE

Yes he does. But that's besides the point.

THOMAS

The point, my dear Alex, is that we are going to see if the "beast," that you carefully keep hidden inside of you, might decide to come out to play.

ALEX

I could walk out that door right --

THOMAS

I think we both know that's not going to happen. You're going stay here tonight... Pull a little overtime.

ALEX

And if I don't?

THOMAS

Eve gets to have breakfast.

He waits for a rebuttal.

ALEX

I --

Thomas raises his gloved hand to him and Alex falls silent.

THOMAS

(to Eve)

And you'll be staying in as well.

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

THOMAS (CONT'D)

I need you here -- If anything -- For Alex's sake. And mine.

EVE

Because?

THOMAS

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

CUT TO:

EXT. MINISTRY OF ALETEIA - PLAZA

Bev and Stowe exit the Ministry building and start to walk across the plaza.

THOMAS (O.S.)

And we wouldn't want that now,
would we?

BEV

Do me a favor?

STOWE

What's that?

BEV

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

STOWE

Which "look?"

BEV

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

STOWE

Done and done.

BEV

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

STOWE

You headed back to the Four
Seasons?

BEV

Yeah. Or I can give my friend at
Security a call and --

STOWE

Hold up...

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

STOWE (CONT'D)

Great. I thought this might
happen.

BEV
Thought what might happen?

STOWE
Him.

Stowe motions a greeting to the man at the fountain. JUDAS MAXWELL (58) smiles and starts walking towards them.

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

JUDAS
Hello, Chief --

STOWE (CONT'D)
You always do when --

JUDAS (CONT'D)
Detective Hodder.

STOWE (CONT'D)
This crap starts.

STOWE (CONT'D)
Bev.. This is Judas Maxwell.
Judas.. This is Bev. Judas here
used to be in the Special Crimes
Unit until he retired.

JUDAS
Dismissed is more like it.

STOWE
Retired. That's what your file
shows, anyway. Six years ago.

Judas extends his hand to Bev and she shakes it.

BEV
What got you an early retirement?

JUDAS
Same thing that brought you here.

He looks up at all of the banners attached to the light poles.

JUDAS (CONT'D)
Those two.

"Moondance" by Van Morrison begins to play.

DISSOLVE TO:

INT. STARBUCKS - AFTERNOON

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

JUDAS

When it really comes down to it...
How much do you know about the
Masters, Detective?

BEV

Bev.

JUDAS

Bev. Honestly... What do you
know, so far?

BEV

Same as everyone knows. They
started their Ministry small.
Grass roots. Up here in the
Pacific Northwest.. Just outside of
Yelm and grew it into --

JUDAS

A nationwide mega-ministry.

STOWE

With an eye towards going global.
C'mon, Judas. Get to why you're
really here. You're gonna love
this, Bev. Seriously, Judas, are
you really going to start shoveling
the same -- ?

JUDAS

Don't do that.

STOWE

Do what?

JUDAS

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

STOWE

Don't put words in my -- I just
wanted to --

JUDAS

Tear me down like you did at my
hearing?

STOWE
I didn't. Look. You --

JUDAS (CONT'D)
You ruined everything. Just
opened your mouth --

BEV
Boys --

STOWE
You need to check your facts,
asshole --

JUDAS
My life. My wife.
Everything gone because --

BEV
Hey, guys, I --

STOWE
Pretty sure your drinking did
that before I --

JUDAS
YOU! You decided that
everything I was saying about
the Masters Ministry was --

BEV
Shut the fuck up!

JUDAS (CONT'D)
(quietly)
Not true and made up.

STOWE
(To Bev)
I was just trying to give you
some insight into Judas' --

BEV (CONT'D)
Enough. Please. Seriously,
Stowe. ENOUGH!

BEV (CONT'D)
Last time I checked I was a fully
functional fucking adult. Please,
give me the benefit of the doubt
and let me listen to this man and
make my own Goddamn decisions.

Stowe considers Bev's request for a minute.

STOWE
Give me the receipt.

BEV
For the -- ?

STOWE
Drinks, yes.

She pulls it out of her pocket and gives it to him. Stowe
gets up and starts to leave.

STOWE (CONT'D)
Least I can do is pay for drinks if
you're gonna stay for his
floorshow.

(MORE)

STOWE (CONT'D)
(to Judas)
Good to see you, Judas. Honestly.

JUDAS
Same here, Chief, I --

STOWE
No hard feelings, but try not to
baffle her too much with your
bullshit?

Stowe smiles, pats Judas on the shoulder and leaves. He
watches him go and then turns back to see that Bev. She is
smiling at him.

JUDAS
What?

BEV
He admires you.

JUDAS
How do you get that after --

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

JUDAS
Huh...

BEV
You must know that? C'mon, how
many years did you serve with him?

JUDAS
Over fifteen.

BEV
Never saw it?

JUDAS
Guess I didn't.

BEV
Too bad. Its one of his better
traits.

JUDAS
Huh... Never saw that.

A BARISTA (22) approaches the table.

BARISTA

How are you two doing? You okay?
Need anything?

JUDAS

Can I get another of the same?

He starts to reach into his pocket for cash. Bev stops him.

BEV

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

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

BEV (CONT'D)

We might be here awhile.

The Barista leaves them to their conversation.

JUDAS

Thank you.

BEV

No worries. But my time is short.
What is it you need to tell me?

JUDAS

I appreciate the time --

BEV

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

JUDAS

None taken.

He finishes off his tepid apple cider, sets down his cup and then all aspects of his light-heartedness instantly evaporates.

JUDAS (CONT'D)

Do you believe in werewolves?

Bev tries to stifle a laugh, but finally cracks and gives into it.

BEV

(laughing)

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

JUDAS
I'm afraid so.

BEV
Seriously?

JUDAS
Yep.

BEV
Then that's gonna have to be a hard
pass, Judas --

She starts to get up.

BEV (CONT'D)
Thank you for your time and I'll
take care of the tab if you decide
to stay past the scones.

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

He pulls a manila envelope from his satchel and places it on
the table.

JUDAS (CONT'D)
She rarely goes out at night.
Trying to retain her precious
reputation, I guess. But sometimes
she can't help herself.

Bev sits back down.

BEV
You've been following her?

JUDAS
I stake out her apartment when the
moon is going through its phases.

BEV
Jesus...

She opens the envelope and sees a series of photos of a
blurred figure exiting the balcony of room 1414 and making
its way down the side of the building to an area obscured by
bushes. The final picture is of Eve walking out from behind
the foliage with her overcoat wrapped around her.

JUDAS

Grassy knoll kind'a stuff, isn't it?

BEV

Uh...

JUDAS

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

BEV

I'm looking at it and I'm not sure I can --

JUDAS

Eve Masters, and her brother Thomas, are the most recent generation of a bloodline of werewolves that reach all the way back to the origin of their family curse in Ponkert, Poland.

BEV

Poland?

JUDAS

In 1465. By a man who's story was written onto a parchment of human skin.

BARISTA (O.S.)

(nervously)

Your -- Your order, folks.

They both turn to see the Barista who is holding a tray with their order. She sets it down and quickly leaves with a smile.

JUDAS

Still want to leave?

BEV

Not yet. If anything I'll get a good story and a scone out of it.

JUDAS

Alright... Here we go.. And mind you there is a lot I'm going to skip over to make this short --

BEV

Much appreciated.

JUDAS

As I said, it started in Ponkert,
Poland in 1465 with a young jeweler
named Wladislaw Brenryk --

Judas turns his head to his left as if he is looking at a movie screen. The room begins to disappear around him as he begins to tell his tale.

DISSOLVE TO:

EXT. PONKERT, POLAND - FORREST - NIGHT

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

A horse drawn cart enters near them from a dirt road. WLADISLAW BRENNRYK (26) is holding the reins and guiding his team along.

JUDAS

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

A massive wolf springs into the clearing and lunges past Bev and Judas. It sprints toward Wladislaw.

The wolf howls mid-air before it strikes.

JUDAS (CONT'D)

Wladislaw always carried a spear
with him to protect his precious
cargo --

Wladislaw has just enough time to grab a silver-tipped spear attached to the driver seat next to him. He spins around to place it between him and the wolf. It strikes the beast straight through its chest and deep into its heart.

The wolf falls to the ground next to his cart. The horses are stomping the ground in panic and Wladislaw is making every effort to calm them.

JUDAS (CONT'D)

The fight was over in moments, but
Wladislaw's night was far from
done.

SIX MORE WOLVES enter the clearing. A gaunt man, dressed in robes walking among them. He is THE MASTER (60s in appearance).

JUDAS (CONT'D)

The book says that a supernatural, and horrible force, known as "The Master," entered the clearing with six more wolves. Each of them were as large as the one who attacked Wladislaw.

The scene plays out silently. Even when the participants are talking. Their mouths move, but the only person speaking is Judas.

JUDAS (CONT'D)

The Master told Wladislaw that he had murdered a member of their "Werewolf Clan" and would either have to take their place or suffer the slaughter of his family while he watched.

The Wolves, who are now transformed into men, remove Wladislaw from his cart and throw him in front of "The Master."

JUDAS (CONT'D)

Wladislaw begged not to take "The Master's" offer, or suffer his wrath, but eventually he gave in to save his family.

"The Master" who looks more vampire than human, rakes his long nails across Wladislaw's back. As Bev and Judas look on, the young man metamorphizes slowly, and painfully, into a large and muscular wolf with glowing red eyes.

BEV

That sounds horrific.

JUDAS

And painful every time he had to endure it. But he did so, willingly, for his family. He kept his word to "the Master" and ran with the pack, every night, for months as they preyed on the weak - Both animal and human.

DISSOLVE TO:

MONTAGE

Scenes unfold around the two of them as "The Master" and the "Werewolf Clan" attack remote homes and their livestock.

BEV

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

JUDAS

Wladislaw never said. He only told the writer of the book that he was protecting his family. But, eventually, the good in him shone brightly and, after a year in service devoted to the "Werewolf Clan," he turned against "The Master."

DISSOLVE TO:

INT. POKERT, POLAND - CABIN - DAY

Wladislaw is standing in a cabin and speaking to a group of HUNTERS.

Bev and Judas, still at their table, are nearby.

JUDAS

Wladislaw gathered a group of hunters and told them that the "Werewolf Clan," now in full strength, was planning an attack on Pokert that very night. He told them to gather all of their weapons, lined with silver, and stand at the ready.

DISSOLVE TO:

EXT. POKERT, POLAND - TOWN SQUARE - NIGHT

The Werewolf Clan, including Wladislaw, enter the square and launch their attack on the homes.

JUDAS

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

DISSOLVE TO:

MONTAGE

The "Werewolf Clan" enter houses, searching rooms where their owners, and their loved ones, are sleeping in order start their horrible feast.

JUDAS (CONT'D)

And heroism.

The Hunters emerge, hidden, from rooms throughout their homes, catching the Werewolves by surprise.

One by one the Werewolves fall to the silver lodged in the weapons of the Hunters.

JUDAS (CONT'D)

The Hunters were successful in destroying the "Werewolf Clan." But when it came to Wladislaw, and his family --

INT. WLADISLAW HOME - MAIN BEDROOM - NIGHT

Wladislaw stands above his wife's bed, in Werewolf form, with a bloody muzzle.

JUDAS

They were too late to save some of them.

His once beautiful wife is now his most horrible victim.

A Hunter steps into the room and plows Wladislaw's own spear into his back. The young man reverts into human form and writhes on the floor in agony.

Although in pain, Wladislaw is grateful to the Hunter and he beckons the him close to him.

JUDAS (CONT'D)

Although Wladislaw had taken the life of his beloved wife, there was still hope for the last surviving member of his family --

The SOUND of the WAIL OF A CHILD can be heard from the next room.

JUDAS (CONT'D)

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

DISSOLVE TO:

MAIN HALL

The Hunter exits the back of the house with BABY IVGA (1) just as "The Master" enters the home from the front and heads upstairs.

DISSOLVE TO:

MAIN BEDROOM

Wladislaw is lying, naked, in a pool of his own blood.

Judas and Bev, seated nearby, watch as "The Master" enters the room and screams in unspeakable anger at the young man dying on the floor in front of him.

JUDAS

The story goes that Wladislaw thought that he had won by sending "The Master" into a furious rage having been robbed of his prize. But something stopped him from ending his protege's life immediately --

"The Master's" fury fades as he looks out the window in the direction of where the Hunter fled with Ivga. He looks back at Wladislaw and smiles. Judas speaks for him:

JUDAS (CONT'D)

"A daughter... You have.. A daughter." 'The Master' smiled, "Werewolf Clan's" has not been severed. She carries it with her."

Wladislaw's look of triumph turns into a twisted scream of understanding. "The Master" leaves the room laughing as the young man on the floor dies... Alone.

DISSOLVE TO:

INT. STARBUCKS - EARLY EVENING

Judas and Bev sit at the table. Their food and drinks are only remnants.

JUDAS

Wladislaw died, alone, afraid for the future of his daughter.

Bev stares at Judas in silence. He eventually breaks it.

JUDAS (CONT'D)

So... ?

BEV

You were wasted as a cop --

JUDAS

I was wasted as -- ?

BEV

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

She takes the photos and puts them in her satchel.

BEV (CONT'D)

Maybe a movie deal --

She starts to get up.

JUDAS

Wait! It's real! All of it!

BEV

Nice try. But thanks for the --

A loud THUNK! can be HEARD and Bev looks down.

A book, its pages made of aged skin with ink on them, is
sitting in the middle of the table.

JUDAS

Don't believe me? Believe this.

BEV

Where did you get that?

JUDAS

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

He opens it and delicately turns the pages to show her.

JUDAS (CONT'D)

This is Wladislaw's story,
transcribed by a Frenchman named
Pierre.

Bev looks at him incredulously.

JUDAS (CONT'D)

I get it. French. Pierre. Sounds
made up, but this proves it.

BEV

All that proves is that someone,
probably just as disturbed as you
are, made up a story and created
that thing --

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

JUDAS

Then what about these? Each of
these have been written over the
years by different writers. All of
them documenting the story of the
"Werewolf's Daughter" and "Tales of
the Werewolf Clan." All of them
about the ancestors of Wladislaw
Brenryk.

He brings out three thick spiral bound books.

JUDAS (CONT'D)

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

BEV

Masters.

JUDAS

Exactly!

Bev sits down one more time and tries to be kind, but her
frustration is showing.

BEV

Judas. Whoever wrote those books
is just as obsessed about this
Werewolf shit as you are --

JUDAS

Obsessed?

BEV

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

JUDAS

He did?

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

Bev gets up and finally starts heading for the door.

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

EXT. MINISTRY OF ALETEIA - PARKING LOT - EARLY EVENING

Bev is almost in her car when she sees Judas running across
 the parking lot towards her.

JUDAS
 Wait! Wait!

BEV
 Christ...

Judas catches up with Bev, slams her car door shut and leans
 on it.

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

BEV
 Judas --

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

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

JUDAS
 I've got a man inside...

INT. MINISTRY OF ALETEIA - PHONE BANK - EARLY EVENING

Alex is walking past rows and rows of cubicles filled with
 employees making phone calls to the Ministry's followers.
 They are gearing up for tomorrow night's big event.

JUDAS (O.S.)
 His name is Alex Koerger --

BEV (O.S.)
Thomas Masters' attorney?

Alex drops an FedEx Next Day envelope into the "Outgoing Bin" without stopping.

JUDAS (O.S.)
You know who he is?

BEV (O.S.)
Saw him today. He was in the office when we talked to Eve and Thomas.

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

JUDAS (O.S.)
He is supposed to be sending me a link to recorded conversation Between Thomas, Eve and himself--

ALEX KOERGER'S OFFICE

His office is done in cherry woods and has mementos of his accomplishments hung on his walls in ornate frames. Many of them include him standing side by side with famous celebrities.

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

BEV (O.S.)
About?

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

A large file with the name "1-26-23" can be seen. It is being uploaded to a cloud server with the name "KOERGER, A" attached to it.

JUDAS (O.S.) (CONT'D)
It's supposed to tie into everything we've been talking about.

There is the SOUND of a LOUD KNOCK. He looks up and can see two figures behind the door's frosted glass

ALEX
Please, God...

He looks back down to see the file has stopped uploading before it has a chance to finish.

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

Another LOUD KNOCK can be HEARD.

ALEX (CONT'D)
Just a moment!

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

JUDAS (O.S.)
He said it would change everything
and I should be getting it right
about now... Just before 5:00pm.

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

EVE
You okay?

ALEX
Me? Other than a freight train of
diarrhea that from all that crap
you stuck in my coffee this morning
and the unwelcome stress -- ?

EVE
Alex --

ALEX
I'm just fucking peachy.

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

ALEX
Where?

EVE
It's a surprise.

ALEX
Not a fan. No thank you.

Alex starts to close the door. One of the Bodyguards stops him.

EVE
Are you busy?

ALEX
Yes.

EVE
You don't look busy.

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

EVE
Work? On the computer?

ALEX
Some. Yes.

EVE
That's going to be a problem --

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

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

ALEX
What? Why?

EVE
We don't believe in sharing --

One of the Bodyguards reaches in and grabs Alex by his arm and yanks him out of his office.

EVE (CONT'D)
Especially with strangers.

The other Bodyguard reaches in and one pulls the door shut.

PHONE BANK

Eve and the Bodyguards begin to hustle Alex past all of the phone banks. A PHONE BANK EMPLOYEE (25) in one of the cubicles stops talking and looks up.

Bodyguard "1" brings their finger to their mouth and says:

BODYGUARD 1
Shhhhhh.

The Phone Bank Employee quickly goes back to work as Eve leads Alex and the Bodyguards away.

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

ALEX
And if I do?

HALL

They turn a corner into a hallway which leads away from the phone banks.

EVE
We'll get to find out if the silver bullets I put in my gun work equally as well as when you are in your human form.

ALEX
Human form?!

One of the Bodyguards shoves Alex hard in the back and the four of them move quickly down the hall.

PHONE BANK

Eve and the Bodyguards have missed something. The FedEx Package that Alex had dropped in the "Outgoing Bin." It is addressed to JUDAS MAXWELL.

A stack of mail is dumped on top of it and it disappears among the other envelopes.

BEV (O.S.)
Well --?

EXT. MINISTRY OF ALETEIA - PARKING LOT - EVENING

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

JUDAS
Alex said he would send it. I'm just waiting for an email confirmation. He's never let me down before and --

BEV
I'm done for the night.

JUDAS

I'm --

BEV

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

She hands him a business card.

BEV (CONT'D)

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

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

Judas knocks on her window and she rolls it down.

JUDAS

What if it doesn't come?

BEV

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

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

EVE (O.S.)

Surprise...

CUT TO:

INT. MINISTRY OF ALETEIA - TRANSITION ROOMS

Eve leads Alex and the Bodyguards into one of the Ministry's "Transition Center" rooms. It's a padded cell's with one primary feature: A metal surgical chair with binding straps on it. It almost looks like an electric chair.

Thomas is standing next to it with outstretched arms.

THOMAS

Ah, Alex! Welcome!

ALEX

(to Eve)

I didn't know we had this floor --

EVE

It's the thirteenth.

ALEX

Thirteenth? Buildings don't have --

THOMAS
You're right, Alex --

The Bodyguards slam Alex into the chair.

ALEX
Hey, Asshole!

They begin to strap his arms and legs to the chair.

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

Alex winces.

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

THOMAS
So we decided to take
advantage of that --

ALEX (CONT'D)
Buy me a drink first, next
time?

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

ALEX
For your poisoned --

THOMAS
Anointed.

ALEX
Poisoned victims --

THOMAS
Test Subjects.

ALEX
To have a place to turn into --

THOMAS
Ascend.

ALEX
I don't give shit what you call it.
You're trying to turn unsuspecting
people in fucking Werewolves!

(MORE)

ALEX (CONT'D)
You don't even know if its going to work.

EVE
That's why we have you.

THOMAS
A true martyr for our faith.

ALEX
And if I don't turn?

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

ALEX
Which is?

EVE
A surprise.

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

Thomas looks up at the room's only window. A few lingering clouds pass to reveal a full moon.

THOMAS
Let there be light... Are you ready, my child?

ALEX
Child? I'm older than --

EVE
Not by a long shot.

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

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

EVE
Like the thirteenth floor?

THOMAS
And how we like to make coffee for our favorite employees?

Alex screams out in agony.

EVE

Who were you trying to upload the
file on the computer to, Alex?

The SOUND of BONE grinding against BONE can be HEARD. Alex
responds to Eve in a rasping, GUTTURAL VOICE:

ALEX

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

Froth and spittle begin to form on the sides of Alex's mouth.
Thick hair begins to burrow up from his skin and he cries out
in pain again.

The Bodyguards leave the room.

EVE

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

ALEX

Why? Why aren't you c-changing?

THOMAS

We're not children, Thomas. Like
you.

EVE

We've mastered the change.

THOMAS

We can suppress it. If need be.

EVE

But a "pup" like you?

THOMAS

Not going to happen.

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

EVE

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

Alex responds in a voice from beyond the stars:

ALEX

FUCK...YOU!

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

Alex, now fully a beast, recognizes he is at full strength, smiles and begins to strain against his restraints.

He pops his right arm loose and begins to tear at the leather straps on his left.

Thomas and Eve look on as if they were proud parents watching the birth of their child.

Alex, now in a frenzy, rips off the rest of his restraints and stands in front of them. He is a mass of muscle and fur with claws as sharp as his teeth. His eyes are fixed on Eve and he is hungry.

THOMAS

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

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

She shoots Alex, square in the heart, and he drops to the ground dead.

THOMAS (CONT'D)

That it is truly a pity. Such a tragic triumph.. Spoiled.

EVE

Triumph?

THOMAS

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

EVE

And the tragedy?

THOMAS

Alex didn't choose to join us. Or live to see a new world.

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

EVE

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

THOMAS
Who he was trying to share his
information with?

EVE
Yes.

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

Thomas leaves the room and Eve follows.

THOMAS (CONT'D)
All of the vials have been sent and
will arrive tomorrow. Right on
schedule.

The two Bodyguards enter the room and begin to carry Alex out
of it. His dead eyes stare in the direction of the moon.

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

DISSOLVE TO:

EXT. SEATTLE POLICE DEPARTMENT - PARKING LOT - NIGHT

The moon is shining down as Bev drives into the parking lot.
She finds her usual spot and parks.

INT. SEATTLE POLICE DEPARTMENT - OFFICE OF CHIEF JAMES STOWE -
NIGHT

Bev enters Stowe's office. He is seated behind his cluttered
desk and working on his computer.

BEV
That was fun.

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

STOWE
You just get done with Judas?

BEV
He's a bit of talker --

STOWE
Talk your ass right off.

Stowe stands up, pulls a bottle out of his drawer and pours two drinks. He offers one to Bev. She gladly accepts it.

STOWE (CONT'D)

How far did he get?

BEV

The curse of "The Werewolf Clan"
has lasted for generations.

She waggles her fingers in an "Oooh That's Scary" manner. They clink glasses and take a shot in unison.

STOWE

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

BEV

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

STOWE

He's a good man. Was... Still is,
I guess. He just got obsessed with
it around the time his wife died.

BEV

Please, don't tell me that there's
a story where a Werewolf attacked
her and --

STOWE

Cancer.

BEV

Oh, God.

STOWE

He just needed something.
Anything. To take his mind off
losing her. It wasn't fast
either. The cancer? It took its
time and --

BEV

I'm sorry.

STOWE

He found an old case file. Started
putting dots together with other
cases we had.

(MORE)

STOWE (CONT'D)

Finally found a pattern and, you know, forced himself to believe in it.

BEV

I had no idea.

STOWE

How could you. You didn't know.

BEV

Yeah... But still.

They drink in silence for a moment.

BEV (CONT'D)

How about you tell me the rest of his story?

STOWE

About his wife's cancer? No thank -

BEV

About how to end the curse.

STOWE

Really?

BEV

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

STOWE

Okay.. Okay. Understood. You want another drink, first?

BEV

Probably just take the bottle.

STOWE

Nope. You're gonna have to share.

Stowe pours them both another drink. He then goes to look out the window of his office and into the parking lot.

STOWE (CONT'D)

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

(MORE)

STOWE (CONT'D)

On the night of the battle "The Master" had arranged to meet one of the descendants of Wladislaw on the British coastline.

BEV

You're shitting me.

STOWE

Again, this is according to Judas --

BEV

Yup. Gonna need the whole bottle.

She takes it and pours herself a third drink.

STOWE

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

Stowe continues to look at the parking lot, which begins to change into the churning waters off the coast of Great Britain. Ships, locked in battle under sea, begin to raise up through the waves.

DISSOLVE TO:

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

"The Master" is standing next to MICHAEL WLADISLAW (33). They are watching the flashes of cannon fire as the ships of the British Navy surprise the massive Spanish Fleet and begin to overtake them. Stowe is standing next to them.

As before, they speak in silence while only STOWE'S VOICE is heard.

STOWE (V.O.)

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

Michael looks on in disbelief as some of the Spanish ships begin to sink. He turns to the "The Master" and says:

STOWE (V.O.)

"I thought Great Brittan was doomed."

"The Master" smiles at Michael.

STOWE (V.O.)

"Not if I had anything to do with it. I needed you safe. So I protected your wretched country and made sure it was safe, too. I need you and your descendants to live on... To do my will."

Michael shakes his head. "NO."

STOWE (V.O.)

"No," says Michael, "No more atrocities. It has been eternity. Enough."

"The Master" places his wretched hand on Michael's shoulder. The SOUND of CANNON FIRE is blasting in the distance.

STOWE (V.O.)

"You will do, as I say, as always, but I will give you an opportunity to end this. I tire of the resistance of you and your bloodline. My work is nearly finished here and I wish to be done with all of your lot. It can be over. If you, or one of your kin, can do an impossible task for me."

Michael pulls violently away from "The Master."

STOWE (V.O.)

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

"The Master" raises his hand as if to beckon Michael forward. The young man is lifted off the ground and floats close to the hideous man controlling him.

STOWE (V.O.)

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

Michael's eyes are wide and tears are beginning to form in them.

STOWE (V.O.)

"What can I do," says Michael?

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

STOWE (V.O.)

"All of my silver has finally been gathered and is on that ship. If you, or one your descendants, can retrieve it. I'll be free of this place and, you have my word, I will end your family's curse."

The Spanish ship, along with "The Master's" cargo, sinks into the torrid waters of the British Channel. The water begins to shift and change until its black surface becomes --

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

The parking lot of the Seattle Police Department, which is almost empty except for a few cars.

BEV (O.S.)

And -- ?

INT. SEATTLE POLICE DEPARTMENT - OFFICE OF CHIEF JAMES STOWE - NIGHT

Stowe turns away from the window and looks at Bev. The bottle that they had started earlier is almost half empty.

STOWE

And what?

BEV

And did they do it? The descendants?

STOWE

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

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

BEV

Fuck if its real or not real. Judas is thorough. He must have known if they did it.

STOWE

Time for you lie down, my friend. You've had a --

BEV
I'm fine, James.

She sits down. She is not fine.

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

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

BEV
Finish the story fuck-wad.

Stowe hands her the blanket.

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

BEV
No. But as my superior fuck-wad,
I am asking your to, please,
kindly, finish it.

STOWE
Then will you sleep?

BEV
Real hard.

STOWE
Okay.

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

STOWE (CONT'D)
Judas told me, not long after his
wife died, that the grandfather of
a local art collector here in
Seattle -- Some guy named Robert
Doyle --

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

STOWE
No. The collector's name is Robert
Doyle.

BEV
Got it.

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

STOWE

Anyway, the collector's grandfather
was a transient --

BEV

A hobo?

STOWE

I shit you not. And he... And this
is going to sound even more fucked
up than the werewolf shit.. He - He
met this old man under a bridge and
he had two bags. One of them had a
shit-ton of books -- The Journals -
- The biggest one was made of human
skin --

BEV

Judas showed me that one.

STOWE

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

BEV

And the other bag?

STOWE

It was filled with silver.

BEV

The bag was -- ?

STOWE

Yup. All of the pieces that went
down with that ship from the
Spanish Armada.

BEV

They'd done it!

STOWE

Almost.

BEV

Fuck.

STOWE

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

BEV

And those -- ?

STOWE

Went down with the Titanic.

BEV

And they --

BEV (CONT'D)

Couldn't get to them.

STOWE

Couldn't get to them.

STOWE (CONT'D)

And after the old guy with the bags told the story to Doyle's grandfather? He just smiled and passed away. Right there.

BEV

He did?

STOWE

He did. The end of that story is that Robert Doyle ended up with the silver and --

BEV

Judas got the books.

STOWE (CONT'D)

Judas got the books.

BEV (CONT'D)

That's sad.

STOWE

It is.

BEV

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

STOWE

Judas bought them from the collector.

BEV

And the silver? Where did that end up?

STOWE

Only Judas knows that. He never told me. He was already kicked out of the Department when he bought the books from Doyle. And, believe me when I say --

Stowe looks over Bev and she has fallen asleep on the couch.

STOWE (CONT'D)

Judas likes to reveal things in his own dramatic way.

He stands up and adjusts the blanket on top of Bev so it covers her up.

STOWE (CONT'D)

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

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

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

INT. POSTAL VEHICLE - ANYWHERE, USA - EARLY MORNING

The PITCH BLACK fades into a white light as the back door of a POSTAL VEHICLE is opened. It reveals a CITY CARRIER(56) looking inside. There is a rack behind him filled with packages and letters. He begins to start loading the truck. He starts with a bin filled with SMALL WHITE BOXES with the MINISTRY OF ALETEIA LOGO and Address on their upper left hand corner. He puts this one on the rack located next to the front seat.

CUT TO:

EXT. POSTAL STATION - ANYWHERE, USA - EARLY MORNING

Dozens of CITY CARRIERS are climbing into their Postal Vehicles and starting their engines. They begin to roll out one by one and head off into the early morning.

MONTAGE - POSTAL DELIVERIES

The City Carriers begin to hand deliver their mail, including the SMALL WHITE BOXES, to their destinations all over the country. One by one the WHITE BOXES are delivered to mailboxes, CBUs and slid into the cubbies of apartment mail cases.

Mail Carriers walk from home to home, or drive up to their mail boxes, by the hundreds in small towns all across the country and in the big cities including New York, Detroit, Los Angeles, Houston and more.

It soon becomes apparent that thousands and thousands of the SMALL WHITE BOXES are being delivered nationwide.

EXT. ANY HOUSE - ANYWHERE, USA - MORNING

A City Carrier walks across the a neglected lawn. She is leaving one home while heading towards another. She walks up the stairs and --

INT. HOME OF JUDAS MAXWELL - LIVING ROOM - MORNING

A DOORBELL RINGS and jolts Judas awake. He has fallen asleep on the couch, again. His television is on and the local anchors are running through their news reports.

Judas walks groggily past his coffee table. His laptop is sitting on top of it along with his gun and the remnants of last night's pizza dinner. He walks to his front door and opens it.

EXT. HOME OF JUDAS WARNER - MORNING

He sees a FEDEX DRIVER just as they are sliding the door to their rig shut. They fire up their engine and drive away.

Judas looks down and sees an overnight FedEx package with his name on it.

He picks it up and heads back inside.

MUSIC Fades

INT. HOME OF JUDAS MAXWELL - LIVING ROOM

Judas rips open the package as he heads for his couch. He gently tips the contents of the envelope out into his hand. It is a thumb drive. A piece of paper with handwriting also falls out. He clumsily tries to catch it, but it falls on the ground.

The handwriting on the note looks hurried.

It reads:

ALEX (V.O.)
 (reading the note)
 Judas, here is the recording I told
 you about. Should be enough to
 convince Stowe. Can't go into
 details here.

<p>ALEX (V.O.) Sending this out as quick as possible --</p>	<p>JUDAS (V.O.) "Sending this out as quick as possible -- "</p>
---	---

DISSOLVE TO:

INT. SEATTLE POLICE DEPARTMENT - OFFICE OF CHIEF JAMES STOWE -
 LATE MORNING

Judas is reading the note out loud. Stowe is behind his desk
 and Bev is leaning next to the window.

JUDAS
 "Just in case. I'll send you a
 detailed video explaining more
 about it this afternoon."
 (beat)
 Then he just signed it - "A."

BEV
 And that's what you were waiting
 for him to send you -- ?

JUDAS
 Yesterday. Yes.

BEV
 I thought you said it was an e-
 mail?

JUDAS
 I really didn't know what it was
 going to be. He just said he was
 sending it to me. And here it is.

He holds up the thumb drive.

STOWE
 Have you listened to it, yet?

JUDAS
 Yes.

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

Bev almost spits her drink up after that one.

JUDAS
You already don't believe me. Or
Koerger.

He stuffs the thumb drive back into the front pocket of his jacket, buttons it and starts to leave.

JUDAS (CONT'D)
I'll take care of it myself. I
just wanted to give you the
courtesy of hearing it from --

STOWE
Hold up, hold up... Man, sensitive.

Judas stops before he gets to the door and turns around.

STOWE (CONT'D)
Apologies.

BEV
Sorry, Judas. He doesn't know you
like I do.

STOWE
Biblically? No.

BEV
Ew.

JUDAS
Fuck you both.

He leaves the office without closing the door.

DETECTIVE'S OFFICES

Judas is almost halfway down a corridor between the cubicles before Bev catches up with him.

BEV
Judas! Hey --

She grabs him by the arm and he pulls away.

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

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

JUDAS
The thumb drive has --

BEV
Not out here.

Bev takes Judas into an interrogation room.

INTERROGATION ROOM

She motions for Judas sit in the chair on one side of the
table while she takes the other.

BEV (CONT'D)
Go ahead.

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

BEV
If it's real. If I think it's
real. I'll get him on board
pronto. And, Judas?

JUDAS
What?

BEV
I'm sorry. I honestly am. You've
just gotta understand where I'm
coming from --

JUDAS
I do. It know it sounds batshit
crazy. But so does the idea of
escaping out of a hotel room on an
ironing board --

BEV
Who told you?

JUDAS
Doesn't matter. Mine story's real.
Her's ain't.

Judas puts his phone on top of the table.

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

BEV
Have a copy. Nice.

JUDAS
Ready?

BEV
As I'm going to be.

JUDAS
Willing to believe?

Bev answers him, but Judas can't tell if she is telling the truth or not:

BEV
Yes.

JUDAS
Here goes.

He presses the PLAY Button on his phone and the conversation begins. The sound is muffled as if it being covered by the layers of a jacket. Which it is.

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

<p>ALEX Apologies. Just making sure everything --</p>	<p>THOMAS That's ironic. It's usually you that can't be on time, Evie.</p>
---	--

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

EVE
And?

There is a long and awkward pause and then the SOUND of a SOMETHING SLAMMING against WOOD can be HEARD.

JUMP CUT TO:

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

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

THOMAS

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

He presses a button under the table. Part of the wall slides open to reveal a built in bar behind him.

EVE

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

Eve's look reveals she couldn't care less, but she needs the update anyway.

Thomas is all smiles as he prepares drinks for all of them to celebrate their upcoming "win."

Alex opens up his leather portfolio and begins to read:

ALEX

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

EVE

Test results, yet?

ALEX

Results are inconclusive, but we should have it all ironed out before Friday.

EVE

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

THOMAS

Relax, Eve --

Thomas hands them all their drinks.

THOMAS (CONT'D)

Alex has got it.
(to Alex)
Haven't you, Alex?

ALEX
Sir?

THOMAS
Got. It?

ALEX
We are at ninety-nine percent efficiency, Mr. Masters, and are expected to --

THOMAS
And if we don't?

ALEX
Sir?

THOMAS
Got... It?

ALEX
We --

EVE
We can't cancel.

THOMAS
And we won't cancel, Darling.

Thomas is behind Alex now and has lightly placed his hands on both of his shoulders.

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

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

THOMAS
Oh, Evelyn.

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

THOMAS
You won't have to. I won't have to. This is going to work.

(MORE)

THOMAS (CONT'D)

The "Werewolf Clan" will be legion
and we will all make this world a
better place. For us.

EVE

For our "Master," as well?"

THOMAS

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

He steps away from Alex.

EVE

That's all I ever dreamed of.

THOMAS

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

Thomas has made it back to his chair behind the desk. He
sets his drink back on the table, spins the glass and looks
up at Alex with flirting eyes.

THOMAS (CONT'D)

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

ALEX

Our sources say they have passed
customs in London and should be
arriving at the Doyle's home late
Friday afternoon. I will --

EVE

I'll make sure my men are there.

THOMAS

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

ALEX

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

Thomas sits down and puts his feet up on his table.

THOMAS

I want those two goblets separated
and thrown into deep water.

(MORE)

THOMAS (CONT'D)

One in the Puget Sound and the other in the Columbia River or the Ocean. Don't care. Don't wanna know.

EVE

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

THOMAS

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

EVE

They'll never get near our thrones.

THOMAS

I know they won't.

He presses the button under his desk again and the panels across the bar close once more.

THOMAS (CONT'D)

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

ALEX

All preparations are in order for the Temple, Mr. Masters, as well as making sure --

CUT TO:

INT. SEATTLE POLICE DEPARTMENT - INTERROGATION ROOM - MORNING

The conversation is still coming through the phone. Judas and Bev are looking down at the screen intently. They both look up at the SOUND of the DOOR OPENING to the interrogation room.

Stowe walks in just in time to hear:

ALEX (O.S.)

All media outlets are confirmed to attend.

EVE (O.S.)

How are merch sales?

THOMAS

Oh, I'll answer that! Through the roof and --

Judas turns off the sound.

STOWE
What'd I miss?

JUDAS
(to Bev)
Well?

BEV
Do you have the address of Robert
Doyle? The guy that bought the
rest of the silver before?

JUDAS
Sounds like you believe.

BEV
Sounds like we've at least got a
case for them feeding blood to --

STOWE
Seriously. Anything?

BEV
Their flock.

JUDAS
And the rest?

BEV
We'll get there. Maybe.

She starts to get up to leave. So does Judas.

JUDAS
Maybe?

They start to head to the door.

STOWE
I'm standing. Right. Here. And I
think I asked a question that --

BEV
Do you know when the package -- ?

JUDAS
Four thirty. Approximately.

BEV
You've got someone in --

STOWE
That's cutting it close.
Show starts at 5:00pm.

JUDAS
 Yes, I do. Up at Queen Anne Station.
 STOWE (CONT'D)
 I'll head up to the Doyle's house --

STOWE (CONT'D)
 And you two head to the Temple.

JUDAS
 Wait. You heard?

STOWE
 I'm Chief. Intercom. Still gotta hear what happens in these little rooms whether I like it or not. You two better haul ass and --

BEV
 What? We're a team now?

STOWE
 Sure look like one to me.

Judas hears Stowe's gesture and understands it. He smiles.

BEV
 Lovely.

STOWE
 So, Judas --

JUDAS
 Sir?

STOWE
 Eve mentioned their thrones?

JUDAS
 Alex told me that they melted the rest of the silver pieces into the metal frames of their thrones.

BEV
 Fucking egotistic --

JUDAS
 They take them everywhere they go. Even on tour.

BEV
 And if the goblets --

STOWE
 Reach their altars?

JUDAS

It will break the "Curse of the
Werewolf Clan."

STOWE

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

BEV

We'll get down there to the temple
and try and make sure the show
doesn't go sideways. At least
until you can get the goblets to
us.

STOWE

Good. Sounds "plan like." Now
hustle. Sounds like their little
passion play --

INT. BEV'S CAR - AFTERNOON

Bev and Judas are driving in the direction of the Temple of
Aleteia.

STOWE (O.S.)

Is gonna be a fucking hoot.

The silence between Judas and Bev is deafening.
Surprisingly, Bev is the one to break the tension.

BEV

Do you mind if I ask you a
question?

JUDAS

Maybe. But you're gonna ask it
anyway, right?

BEV

Why is all of this so important to
you?

JUDAS

They're monsters --

BEV

I get that.

JUDAS

Real ones.

BEV
 Jury's still out. But there has to
 be another reason.

Judas doesn't answer.

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

JUDAS
 Or?

BEV
 Or I'm turning this car around
 right now.

Judas thinks about it for a moment before he answer.

JUDAS
 My wife.

BEV
 Her cancer?

JUDAS
 Her family line.

BEV
 I'm not trying to be flip, but
 please don't tell me they were
 Werewolves, too, because --

He looks at her evenly.

BEV (CONT'D)
 It's just getting to the point
 where --

JUDAS
 It's okay.

BEV
 I'm sorry if --

JUDAS
 No offense taken.

They drive in silence for moment again.

JUDAS (CONT'D)
 Do you remember the village I told
 you about? Where it all began.

BEV
Ponkert?

JUDAS
My wife's ancestor was the Hunter
that came upon Brenryk... After --

BEV
The one who took the baby?

JUDAS
Yeah.

BEV
Holy shit.

JUDAS
And he always carried the guilt of
not killing Wladislaw the moment he
had seen what he done --

BEV
Killed his own wife?

JUDAS
Yes.

BEV
And that's why --

JUDAS
That's why I need to finish this.

BEV
For her?

JUDAS
And for her family's own "curse."

BEV
That's a long time to have to carry
shit around like that.

JUDAS
It is.

BEV
Well, then... Let's get ourselves
to church and get ourselves some
religion.

DISSOLVE TO:

INT. POSTAL VEHICLE - QUEEN ANNE DISTRICT - LATE AFTERNOON

FRANK KRAWEICKI is close to finishing his route when he sees Stowe standing in the middle of the street in front of him. His hand raised to him with a badge inside of it.

FRANK

Jesus.. I hate this route
sometimes. That dipshit "D" is
gonna be on my ass for not "making
time," again.

He pulls the truck to the side of the road. He slides open his door to talk to Stowe. He is seat-belted with engine is still running.

FRANK (CONT'D)

Can I help you, Officer?

STOWE

James Stowe, Chief of Seattle
Police Department.

FRANK

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

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

STOWE

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

Frank looks to his left. The package is sitting on the sliding table along with the rest of the sorted mail.

FRANK

It's right here. I'm about eleven
stops away from gettin' it to him.

STOWE

I'm gonna need to have that
package.

FRANK

Then I'm gonna need to see a
warrant.

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

STOWE
How's this?

Frank glances at it and reaches for the package.

FRANK
Good enough for me.

STOWE
Aren't you gonna read it?

FRANK
Print's too small.

STOWE
The print's too --

FRANK
Here.

He hands the package to Stowe. It is covered in freight stamps and customs paperwork.

He hands a hand-held device to Stowe with a stylus attached to it.

FRANK (CONT'D)
Sign.

STOWE
My name?

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

STOWE
Do you want me to call your supervisor and let them know why I kept --

FRANK
Fuck 'em. 'Specially "D." He's got the brain of a teensy fly in fucking heat. Humped half the kids in the station. Got the bastards to prove it. Now if you don't mind, Chief --

Frank slides the door shut.

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

He checks his mirrors and heads back out into traffic.
Leaving Stowe standing on the curb holding the package.

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

DISSOLVE TO:

EXT. TEMPLE OF ALETEIA - PARKING LOT - EARLY EVENING

Bev and Judas drive past the Corporate Offices of the Ministry and head behind it towards the massive Temple of Aleteia. The building is as large as one of the local sporting venues. It's parking lot is full and they are forced to park towards the back of it.

CUT TO:

TEMPLE OF ALETEIA - FRONT ENTRANCE

The huge, vaulted double doors of the Temple look as if they were made for giants and are polished oak. They have been propped open to allow the LINE of PARISHIONERS to make their way through Security and have their tickets scanned.

Sunset has just begun as Bev and Judas approach the front of the line. A SECURITY GUARD stops them.

SECURITY GUARD

Hold up there, you two. The end of
the line is back that --

Bev takes out her badge, which is on a chain, and hangs it around her neck.

BEV

Seattle Police --

SECURITY GUARD

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

BEV

How long you been with your
company, Sir?

SECURITY GUARD

Long enough to know that if you
don't have a ticket, you don't get
in.

Judas leans in towards the Security Guard and whispers something?

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

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

JUDAS
 We've had a bomb threat.

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

BEV
 We didn't want to panic the sheep.

JUDAS
 Probably a false alarm, but do you
 really want me to call your
 supervisor and take the time away
 from --

BEV
 From finding it? If it blows up,
 your's will be the first name on my
 report --

SECURITY TECH
 Right this way.

The Security Guard waves them around the metal detectors.

BEV
 Thank you.

JUDAS
 Much appreciated.

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

BEV
 That's plenty of time.

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

They head inside the Temple where the crowd is already
 singing hymns to Aleteia..

CUT TO:

INT. TEMPLE OF ALETEIA - GREEN ROOM - EARLY EVENING

The Temple's "green room" is located on the third story of the building. Thomas is gleefully looking out the window which overlooks the stage below. He is singing to the crowd beyond while Eve is sitting on the couch and drinking an "Old Fashioned."

THOMAS
Can you feel it?

EVE
Feel what?

THOMAS
God. Through this crowd. Can?
You? Feel? It?

He begins to slowly dance around the room.

EVE
Don't tell me you've finally bought
into this "God is Great" bullshit?

THOMAS
Shhhhhh. Silence my sweet sister.
You are blaspheming in house of the
Lord.

EVE
Jesus Christ.

THOMAS
(smiling)
Close, but no cigar. It's me.

EVE
You?

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

EVE
Drink the Kool-Aid.

THOMAS
Take the blood of their new savior
into their mouths.

There is a KNOCK on the door.

THOMAS (CONT'D)
Entre' Vou!

A STAGE MANAGER sticks their head in the door.

STAGE MANAGER
Ten minutes, Mister and Ms.
Masters.

They are gone just as quickly as they arrived.

THOMAS
Thank. You. TEN!

EVE
How much have you shoved up your
nose today, Tommy?

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

A CELL PHONE inside Thomas' suit begins to RING.

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

He pulls out the phone and looks at it.

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

EVE
Why aren't they calling me?

THOMAS
No clue.

EVE
Shit, maybe they --

Thomas answers the phone.

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

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

Thomas waves her off.

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

Eve stands and tries to get close enough to Thomas to hear what's being said. He glares at her and walks away.

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

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

EVE
 What -- ?

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

EVE
 Who?

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

CUT TO:

INT. JAMES STOWE'S CAR - EARLY EVENING

Stowe is stuck in traffic on the Pine Street Bridge that crosses over Interstate Five.

THOMAS (O.S.)
 They're as good as dead.

He is looking at the open parcel on the passengers seat. There is a velvet-lined wooden box inside with the goblets tucked safely within.

The clock on his display reads 4:50pm and there is a full moon shimmering in the red sunset outside.

Stowe is making his way up to the Broadway District from downtown. Traffic is at a slow crawl.

STOWE
Shit on a stick...

He presses a button on his steering wheel and says:

STOWE (CONT'D)
Bev Hodder.

It starts dialing .

JUMP CUT TO:

INT. TEMPLE OF ALETEIA - MAIN HALL - EARLY EVENING

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

The platform ten feet off of the ground, wide and black as the night. Two large thrones are located fifteen feet back from the front of the stage. Large banners of Thomas and Eve hang behind them. They both appear almost angelic in them. The banners themselves are tinted blue with a gold band framing their edges.

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

The SOUND of the CROWD'S SINGING is almost deafening. Bev's watch begins to buzz. She looks down at it and starts to reach for her phone. She taps Judas on the shoulder with her free hand and shouts to him over the noise:

BEV
Hold up! Stowe's calling!

She answers the phone.

BEV (CONT'D)
Hey, Stowe!

CUT TO:

INT. STOWE'S CAR - EARLY EVENING

Stowe winces from the volume of her voice.

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

CUT TO:

INT. TEMPLE OF ALETEIA - MAIN HALL - EARLY EVENING

Bev is practically screaming now.

BEV
 What??!

CUT TO:

INT. STOWE'S CAR - EARLY EVENING

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

STOWE
 You're too fucking loud!

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

STOWE
 Yeah, I can hear it. Crock of
 kumbaya shit --

CUT TO:

INT. TEMPLE OF ALETEIA - MAIN HALL - EARLY EVENING

Bev is holding one hand to her ear to try and hear Stowe as she continues to follow Judas to the stage.

BEV
 Are you almost here?

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

CUT TO:

INT. STOWE'S CAR - EARLY EVENING

Stowe is trying to shield his eyes from the dwindling sun which is still piercing. He doesn't see the two LARGE WEREWOLVES that are leaping from car to car behind him and getting closer and closer to him.

Horns are blaring behind Stowe, but he only raises his middle finger without looking back.

STOWE
Getting ready to get out and walk.

CUT TO:

EXT. SEATTLE - PINE STREET BRIDGE - EARLY EVENING

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

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

STOWE (O.S.)
Getting ready to hit my sirens --

CUT TO:

INT. STOWE'S CAR - EARLY EVENING

Stowe continues to cover his eyes to the sun and doesn't see the huge form rise up next to him outside the car.

STOWE
And jump the --

The driver's side car door is ripped off it's hinges. Stowe turns to see a Werewolf lunging at him. He instinctually guns the car and whips it to the right towards the curb. The Werewolf HOWLS OUT in pain and rage and its ARM SNAPS against the force of the car's moving metal frame.

The other Werewolf is hit hard by the car and is sent careening off the bridge and into the I-5 traffic below. It bounces off cars and disappears under the stream of vehicles.

CUT TO:

INT. TEMPLE OF ALETEIA - MAIN HALL - EARLY EVENING

Bev is puzzled by the sounds she is hearing before they cut off abruptly.

BEV
 Chief? Stowe?!
 (to Judas)
 We got cut off! He'll probably be --

CUT TO:

EXT. SEATTLE - PINE STREET BRIDGE - EARLY EVENING

Stowe flips on his sirens and continues to muscle across the bridge by driving on the curb.

BEV (O.S.)
 Here soon, anyway!

The car scrapes hard against the guardrails to his right and screeches metal to metal against the cars to his left.

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

CUT TO:

BROADWAY DISTRICT - EARLY EVENING

Stowe's car careen's into the intersection. It narrowly misses vehicles as it breaks through. Cars in front of him are frantically trying to move to the side of the road to give him leeway.

The Werewolf tears through pedestrians as it makes its way into the same intersection. It has almost made its way back up to Stowe.

CUT TO:

INT. STOWE'S CAR - EARLY EVENING

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

CUT TO:

PINE STREET - EARLY EVENING

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

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

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

JUMP CUT TO:

INT. TEMPLE OF ALETEIA - MAIN HALL - EARLY EVENING

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

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

Bev and Judas look up in the direction of the stage.

JUDAS

Okay...

BEV

Here we go...

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

CUT TO:

BASEMENT - ELEVATOR

Thomas and Eve step out of the elevator, turn to their left and begin to walk through the wide access tunnel to the stage. The hall on their right slants upward to the access doors and the world beyond. The SOUND of CHEERS and STOMPING FEET can be HEARD from above.

CUT TO:

MAIN HALL

The crowd is moving together to the rhythm of the moment as if they are at a rock concert. Bev and Judas look out at the throngs of people in disbelief and then toward one another.

BEV

Holy shit.

Judas nods in agreement as searchlights from the stage begin to roll over the crowd.

CUT TO:

MAIN FLOOR

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

JUMP CUT TO:

MONTAGE - HUNDREDS OF HOMES - EVERYWHERE, USA

FOLLOWERS OF THE MINISTRY are turning on their TVs, staring at their computer screens or the glow from their phones. They are a part of a network over a hundred thousand strong and they are hungry for the show.

JUMP CUT TO:

STAGE

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

THOMAS (O.S.)

Ladies and Gentlemen!

Thomas and Eve begin to appear from the opening in the floor. Ascending like rock stars or angels ascending to into the skies above.

THOMAS (CONT'D)

Are you ready to be transformed
unto heaven?!

The CROWD roars back their approval.

CROWD

Yes!

Eve and Thomas step off of the platform. It begins to descend as the trap doors close above it.

They begin to make their way to the front of the stage to meet their adoring fans.

EVE
Are you ready to give yourself to
God?

CROWD
Yes!

Unseen hands push against Bev and Judas' backs as the momentum of the Crowd behind them carry them forward.

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

CROWD
Yes!

CUT TO:

STAGE LEFT STAIRS

Bev and Judas are now at the chain which separates the stage and the crowd. The security team is holding people back until Thomas and Eve give them the word.

THOMAS (O.S.)
Hallelujah!

EVE (O.S.)
Hallelujah!

CUT TO:

STAGE

Thomas smiles adoringly at the Crowd. They are now ready and so are he and Eve.

THOMAS (CONT'D)
Let us begin!

JUMP CUT TO:

EXT. TEMPLE OF ALETEIA - PARKING LOT - EVENING

Stowe tears into the parking lot with the Werewolf close behind.

THOMAS (O.S.)
Brothers and sisters!

CUT TO:

INT. STOWE'S CAR - EVENING

He can see that the front doors to the Temple are closed to the outside world.

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

CUT TO:

EXT. MINISTRY OF ALETEIA - PARKING LOT - EVENING

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

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

CUT TO:

INT. TEMPLE OF ALETEIA - STAGE - EVENING

Thomas and Eve have made their way to the front of the stage. They listen as the Crowd begins to breathe as one and begin to find their rhythm with one another. Soon they are in unison.

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

DISSOLVE TO:

MONTAGE - HUNDREDS OF HOMES - EVERYWHERE, USA

The FOLLOWERS OF THE MINISTRY are sitting in their homes, on public transport, in cafes and bars. All breathing. Together. As one.

DISSOLVE TO:

INT. TEMPLE OF ALETEIA - STAGE - EVENING

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

THOMAS

Good. Good. We are becoming one.

CUT TO:

STAGE LEFT - ACCESS STAIRS

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

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

It is time to take the sacrament --

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

CUT TO:

STAGE

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

THOMAS

I want you to reach down, now,
under your seats and find our gift
to you.

CUT TO:

MAIN HALL

The Crowd begin to reach under their chairs and pull a familiar SMALL WHITE BOX out from a pouch sewn underneath. They begin to open their boxes.

CUT TO:

STAGE

Eve is smiling. Her face reflects not only love but the triumph of the moment.

EVE

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

CUT TO:

MONTAGE - HUNDREDS OF HOMES - EVERYWHERE, USA

The FOLLOWERS OF THE MINISTRY are carefully opening their boxes at home or otherwise.

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

They tip their boxes on edge and --

JUMP CUT TO:

INT. MINISTRY OF ALETEIA - MAIN HALL - EVENING

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

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

CUT TO:

STAGE

Thomas stands and turns his palms upward.

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

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

THOMAS (CONT'D)
So that you may share our gift of
God with us.

EVE
Praise be!

The Crowd echoes their praise back to Eve.

THOMAS
Open your vials now, my sweet
Brothers and Sisters, and become
one with your Lord and his destiny!

EVE
You are loved!

CUT TO:

MAIN HALL

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

JUMP CUT TO:

MONTAGE - HUNDREDS OF HOMES - EVERYWHERE, USA

As do the followers at home.

JUMP CUT TO:

INT. TEMPLE of ALETEIA - STAGE - EVENING

Thomas and Eve applaud the masses as they continue to pop their vials and drink. It sounds like hundreds of champagne bottles being corked in celebration.

Then, as soon as it started, the room grows silent after they throngs take in their "gift." They are looking back to the stage for further instruction.

CUT TO:

STAGE LEFT - ACCESS STAIRS

Bev is staring out at the crowd.

BEV

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

JUDAS

They sure fucking did.

CUT TO:

STAGE

THOMAS

Beautiful work, my darlings.

EVE

We love you all.

Thomas and Eve begin to make their way to the rear of the stage.

THOMAS (CONT'D)

Now, I don't want any of you to worry yourselves --

EVE

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

THOMAS

But this will only hurt a little bit.

They sit and take their place on their thrones.

Thomas smiles a smile over five hundred years in the making and says:

THOMAS (CONT'D)

Let there be light...

CUT TO:

MAIN HALL

Panels, that cover the high vaulted windows that ring the main hall, begin to slide downward. Grasping shafts of moonlight begin to burst into the auditorium

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

Thomas and Eve, still sitting on their thrones, are outside of the light of the moon. A wide path engulfs the front of the stage but no further.

THOMAS (CONT'D)

To our Family at home watching, I want you to go to your windows and bathe in the light of our Sister Moon.

DISSOLVE TO:

MONTAGE - HUNDREDS OF HOMES - EVERYWHERE, USA - EVENING

The followers begin to go to their windows. Some open their curtains and shades and begin to welcome the moonlight.

THOMAS (O.S.)

Feel her love.

Others walk out into the night and step into a lunar embrace as its light reaches out over hundreds and thousands of homes all across America.

DISSOLVE TO:

INT. TEMPLE OF ALETEIA - MAIN HALL - EVENING

The faces of the faithful are smiling toward heaven and allowing the moonlight to bathe their eager faces.

Their time has finally come.

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

JUMP CUT TO:

EXT. TEMPLE OF ALETEIA - LOADING DOORS - EVENING

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

THOMAS
As you will soon your Lord.

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

JUMP CUT TO:

INT. STOWE'S CAR - EVENING

Stowe looks up at the THUD! SOUND of the Werewolf making impact with the roof and sees it claws piercing the metal. He guns the accelerator. The loading doors to the basement of the Temple fill his view as --

JUMP CUT TO:

INT. TEMPLE OF ALETEIA - LOADING DOORS - EVENING

He plows his car through the metal doors. They shred the top and sides of the vehicle. It also tears the Werewolf off the roof.

As the Werewolf tumbles down the access ramp behind the car, its disconnected hand can still be seen. It is still holding on to the roof.

CUT TO:

BASEMENT - ACCESS HALL

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

CUT TO:

STAGE LEFT - ACCESS STAIRS

Judas takes off his satchel and hands it to Bev.

JUDAS
Could you hold this for me?

She takes it but looks a little puzzled.

EVE
Why? Are you going?

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

EVE
Ooooookay...

JUDAS
Trust me --

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

JUDAS (CONT'D)
I think things are going to get --

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

JUDAS (CONT'D)
Real weird in a hurry.

CUT TO:

STAGE

Thomas and Eve leave their thrones and begin to make their way to the front of the stage.

JUMP CUT TO:

BASEMENT - ACCESS HALL

Stowe's car is speeding past confused technicians and support staff.

CUT TO:

INT. STOWE'S CAR

He sees the platform to the stage is midway between the floor and the trap doors above. He floors the accelerator and aims for it.

JUMP CUT TO:

INT. TEMPLE OF ALETEIA - MAIN HALL

More and more of the faithful are dropping to the ground as they fall to the "Curse of the Werewolf Clan." All of them joining the chorus of agony.

CUT TO:

STAGE

Thomas and Eve are almost to the light at the front of the stage and the screaming crowd beyond. The sounds of terror are a symphony to them.

THOMAS

Stop fighting it, my loves!

EVE

It will only hurt more.

CUT TO:

STAGE LEFT - ACCESS STAIRS

Eve is watching the crowd in horror. The Security Guards begin to abandon their posts and run into the crowd to help the "victims". She starts to move with the Guards and feels a hand on her shoulder stopping her

She turns to the source as if to hit them and sees that it is Judas.

JUDAS

Come on!

He slips under the chain and heads up the stairs. Bev takes a look at the crowd and sees that the Security Team is trying to treat the faithful who appear to be having a seizures.

JUMP CUT TO:

MONTAGE - HUNDREDS OF HOMES - EVERYWHERE, USA - EVENING

The followers at home are on their floors writhing in the moonlight. Some of them are beginning to transform.

JUMP CUT TO:

INT. TEMPLE OF ALETEIA - STAGE

Thomas turns to Eve. The auditorium beyond them is a sea of writhing and changing bodies.

THOMAS
Isn't it beautiful?

His face is beaming with love and adoration as watches her step out into the moonlight.

Eve's face begins to buckle as she begins to change into a Werewolf. She never stops smiling throughout all of it.

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

A GUNSHOT can be HEARD and half of Eve's face explodes onto Thomas' pristine white suit.

Eve falls forward onto the stage.

Thomas can see Judas standing on the other side of the stage with a smoking gun in his hand. Eve coming up the stairs right behind him.

THOMAS
Who the hell are --

JUMP CUT TO:

BASEMENT - PLATFORM AREA

Stowe's car SLAMS into the elevator platform HARD and it begins to buckle.

CUT TO:

INT. STOWE'S CAR

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

CUT TO:

BASEMENT - PLATFORM AREA

The support beams, which are designed to carry the weight of the platform up to the stage, begin to fail.

JUMP CUT TO:

STAGE

The entire platform lurches sideways from the impact of Stowe's car hitting the support beams below.

Bev and Judas fall to the ground while Thomas is thrown fully into the moonlight. The stage begins to tilt and Judas' gun slides down the stage. It falls off the edge and into the main hall. Judas hangs onto the top of the stairs and Bev begins to slide downward towards the floor.

As soon as it started, suddenly everything stops moving.

The thrones begin to topple forward towards the trap doors.

JUMP CUT TO:

BASEMENT - PLATFORM AREA

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

JUMP CUT TO:

STAGE

The stage is barely holding together as Thomas, bathed in moonlight, begins to stand up. His blood splattered clothes begin to tear in places from the strain of his body starting to change.

THOMAS

(to Judas)

I don't know who you are, you
motherfucker --

Thomas' face begins to take on the form of a Werewolf.

THOMAS (CONT'D)

But I'm going to tear you both to
fucking shreds. Starting with her.

He starts to walk towards Bev.

JUMP CUT TO:

BASEMENT - PLATFORM AREA

Stowe stumbles out of his car with the two goblets. He is injured badly and in obvious pain as he walks toward the throne that has cratered the front of his car.

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

Stowe screams and is slammed in to the front of car. He tries to fight off the Werewolf with his spare hand, but he is failing.

He loses control of the two goblets and they bounce into a indented park of his car's hood. They rattle back and forth every time the Werewolf digs further and further into Stowe.

JUMP CUT TO:

MONTAGE - HUNDREDS OF HOMES - EVERYWHERE, USA - EVENING

Throughout hundreds of thousands of homes throughout the country the hundreds of thousands of followers, turned Werewolves, begin to turn on their families and neighbors.

JUMP CUT TO:

STAGE

Thomas is looking down in the direction of the screaming throughout the crowd.

THOMAS

Well, that sounds painful, doesn't
it?

Bev and Judas are scrambling to their feet. They are separated from one another over thirty feet.

BEV

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

THOMAS

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

Thomas is less than twenty feet away from Bev now and getting closer. The seams of his suit have completely burst under the strain of his transformation.

JUDAS

Answer her, Asshole.

THOMAS

As if it matters - We didn't want to be alone anymore. Not that you'd fucking care.

BEV

Alone?

THOMAS

My sister. Me. Throughout all of our lives and the family before us. Alone! We got one mate. One. The rest of the world? Nothing more than raw meat.

He looks out at the Crowd.

THOMAS (CONT'D)

You killed my sister... But now, I'll never be alone. We truly are a pack, again --

BEV

That's a pathetic excuse --

THOMAS

Your opinion. But I couldn't care less about that right now. So, here I come, Little Piggy.

(to Judas)

And when I'm done with her... I'm gonna blow your goddamn house down.

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

THOMAS (CONT'D)

Aw, fuck... This was my best suit.

He begins to walk toward Bev again.

THOMAS (CONT'D)
Do you know how much this damn
thing cost me? It's silk.

Judas begins to run to Bev.

JUDAS
Shoot him!

BEV
I just fucking did!

JUDAS
Use the gun in my bag --

BEV
There's a -- ?

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

BEV (CONT'D)
Don't move or I'll shoot!

THOMAS
I kind of think you already tried
that.

BEV
Maybe...
(to Judas)
But let me guess --

She checks the chamber of the gun quickly and returns her focus to Thomas.

BEV (CONT'D)
Silver bullets?

Judas nods.

BEV (CONT'D)
(to Thomas)
Silver bullets.

Thomas smiles as if he couldn't care less.

BEV (CONT'D)
You have the right to remain --

THOMAS
Are you serious?

BEV
 Silent. Anything you say --

THOMAS
 You're going to arrest me now?

BEV
 Will be held against you in a --

Thomas starts walking towards Bev again just as Judas reaches her.

THOMAS
 I'm going to tear you apart.
 Really, really slowly.

BEV
 Court of Law.

THOMAS
 And suck on your bones.

Judas reaches into the satchel and pulls out a second gun.

BEV
 Don't Judas, he's mine. YOU!
 (to Thomas)
 Don't. Move, whatever-the-fuck-you
 are.

THOMAS
 Too late. Let me see if this makes
 my nipples hard.

Thomas reaches Bev and pushes her gun against his chest.

THOMAS (CONT'D)
 Go ahead. Shoot me. My sister's
 dead. Couldn't give a flying fuck.
 Shoot me. I don't care. Do it.
 DO IT! Shoot me. But ask yourself
 a question first--

He looks in the direction of the main hall.

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

Bev steals a glance to her right.

CUT TO:

MAIN HALL

Thousands of Werewolves fill the hall. Most of them are tearing the Security Guards apart and feasting on them while the rest fight for scraps.

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

CUT TO:

STAGE

Thomas places his clawed hands on Bev's shoulders.

THOMAS
So, are you going to arrest me or not?

BEV
No.

She pulls the trigger and shoots a hole through Thomas' chest.

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

THOMAS
Jesus... I'll be damned. You did it.

He is already starting to revert to his human form as he drops to his knees.

JUDAS
Why did you read him his rights?

BEV
He looked like the type who'd sue.

Thomas is lying in a pool of his own blood. His body starts to become racked with spasms. He looks up at Bev one last time.

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

He smiles through bloody teeth and he is gone.

The SOUND of HOWLING and HORRID GROWLING fills the air. Bev turns to see the masses of Werewolves begin to stand up on their haunches and make their way to the stage.

Bev and Judas turn their guns in their direction.

JUDAS
Remember the Alamo.

BEV
Fucking understatement.

JUMP CUT TO:

BASEMENT - PLATFORM AREA

The Werewolf has finished his meal and throws what's left of the Stowe up onto the hood of the car. It bounces off of the metal and dislodges the two goblets.

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

JUMP CUT TO:

STAGE

The Werewolves have overcome the front of the stage and are moving, in mass, towards Bev and Judas.

A concussive BLAST, like a massive HAND-CLAP, shoots out, and away, from the open trap doors. A shockwave runs through the front of the stage and throughout the main hall. It cuts through all of the Werewolves and they are blown backward.

Bev and Judas look on in wonder as thousands of the beasts begin to revert back to their human form.

JUMP CUT TO:

MONTAGE - HUNDREDS OF HOMES - EVERYWHERE, USA - EVENING

The Followers have reverted back to human form and find themselves in places that they have no idea how they got to. In some cases, they are holding the bodies of the loved ones that they have unknowingly slaughtered. They to being to break down individually in ways unimaginable.

DISSOLVE TO:

MAIN HALL

The faithful, now naked and ashamed, fill the main hall confused and afraid. Some begin to run for the exits in panic while others sit on the floor crying and in denial.

DISSOLVE TO:

STAGE

Bev and Judas are sitting on the stage. They are staring at the tragic scene playing out in front of them.

BEV
I should have believed you earlier.

JUDAS
Yes. You should have.

BEV
Is that the end of the "Curse?"

JUDAS
I think so. It sure as hell better be.

Bev hands Judas back his gun.

BEV
This is yours.

JUDAS
Thank you. You okay?

BEV
Can't say I am.

JUDAS
What happens now?

She indicates to the hall with her hand.

BEV
Just called back up. I am going to try and work my way through all of that until they show. Help who I can. Arrest those I can't.

JUDAS
And then?

BEV
A shit ton of paper work.

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

"My Way" by **Frank Sinatra** begins to play.

FADE TO BLACK:

THE END