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STUART MOWER

By

HOWL

EXT. MEADOWVIEW PSYCHIATRIC HOSPITAL - DAY

The building looks old but inviting. DR. MICHAEL GRAVES walks through the car park in front of the hospital. 20's, he has an aura of inexperience around him.

He walks to the entrance.

INT. STEWART'S OFFICE - DAY

DR. STEWART, in his 30s, sits at his desk. The office is neat and tidy. Almost borderline OCD. There is a knock at the door. Stewart looks up.

STEWART

Come in.

Graves enters the office.

GRAVES

Hello.

STEWART Ah, Graves is it?

GRAVES

Yes.

STEWART

Sit down.

GRAVES

Thanks.

Graves sits on the chair in front of Stewart's desk. Stewart picks up a file from his desk. He rummages through it.

STEWART Let's see, Graves...ah yes. You come highly recommended, graduated with a 1st from the local university. Currently doing your residency up at Belleview?

GRAVES Yes that's right.

STEWART How are you finding it? GRAVES It's been an eye opener, but nothing I can't handle.

STEWART Yes well thanks for coming. It says you did your dissertation on Split Personality disorders?

Graves nods.

STEWART Well, I think I have the perfect case for you.

INT. HALLWAY - DAY

Graves and Stewart walk along, passing rooms as they go. The walls are white but the rooms are private with windows. It has more of the feel of a care home than an institution.

Doctors come and go out of rooms. Patients wonder the halls. Minimal security seems to be the theme.

STEWART This young man was admitted from the same university as you. Completely co-operative, but he'd been, acting out as it were.

GRAVES How do you mean?

INT. REID'S BEDROOM - DAY

RYAN REID, late teens, sits on his bed.

STEWART (V.O.) Well he seems to suffer from a pretty severe case of Clinical Lycanthropy.

Reid stares out the window, unflinching. Unmoving.

INT. HALLWAY - DAY

GRAVES Clinical Lycanthropy? You mean he thinks he's a werewolf?

### STEWART

Precisely. He started having dreams and acting oddly halfway through his second year, studying psychology of all things. The final straw came at the last full moon. After that he was admitted.

GRAVES What did he do?

Stewart hands Graves a file. The words **REID, RYAN** are on the front. Graves opens it and reads part of a page. He looks back up with an incredulous look on his face.

GRAVES

Is he dangerous?

STEWART That's what I want you to find out.

They stop outside Reid's room.

STEWART Look, we're not Belleview. This is not a maximum security institution, but so far no one here has been able to figure out if he should be transferred or not. Hell, half of them don't even think he should be in any kind of institution.

Graves looks towards the door.

GRAVES I'll do my best to find out.

INT. REID'S BEDROOM - DAY

Reid continues looking out the window as Graves enters.

REID Good morning, doctor...

He turns to Graves. He looks highly intelligent. You'd almost think he didn't belong, but there's a danger behind his eyes. Constantly there, never leaving.

REID Take a seat.

#### GRAVES

Thank you.

Grave walks over to a chair, noticing several pictures of wolves adorning the walls. They're not proper posters, they look like they were just printed on paper and stuck on the wall.

> REID I take it the good doctor has told you everything about me?

GRAVES Not everything, that's why I'm here.

Graves sits down opposite Reid, who snickers.

REID

More questions? More diagnoses? Will you be the one to crack the case?

GRAVES Well, we'll certainly see, won't we.

Reid smiles. He notices Graves looking at the wolf pictures.

REID Beautiful creatures aren't they?

GRAVES Have you always been fascinated with wolves?

REID Nope, never gave a damn about them. Didn't even like dogs. But then everything changed. They chose me.

GRAVES They chose you? Is that why you're suffering from Clinical Lycanthropy?

REID It's not clinical.

GRAVES

I'm sorry?

REID Clinical implies it's mental. In my head. It's not. It's real.

GRAVES When did it start?

# REID

A few months ago. Just as dreams, but even then, they were different from anything I'd ever seen before.

GRAVES What happened in them?

REID I'm running. I'm hunting in them. Hunting as a pack, and they're there too.

GRAVES The wolves are there too?

REID Always. I can feel them. Around me and inside me. It's like I'm one of them.

Graves gives him a disbelieving look.

REID You don't believe me, do you?

GRAVES I didn't say that.

Suddenly Reid lunges forward at Graves, snarling. Graves leaps out of the chair and backs against the wall.

Reid laughs loudly.

#### REID

Do I scare you doctor?

He continues laughing.

INT. STEWART'S OFFICE - DAY

Stewart sits behind his desk while Graves sits in the chair.

STEWART Should we transfer him?

GRAVES No, I don't think so.

STEWART You say he lashed out at you.

GRAVES

He wasn't going to hurt me. He was testing me. I'll need to have further meetings with him.

#### STEWART

Poor boy. You know he was a member of Mensa. Had a great future ahead of him. It's a shame, sometimes anyone can snap.

#### GRAVES

Have there been many cases recorded of this?

#### STEWART

A few yes. Most of them come out of nowhere like this one. Sometimes people just snap. However, most of them see the wolf in dreams, which are usually shortly after they've taken some form of hallucinogenic drug.

# GRAVES

I see.

STEWART It may be worthwhile trying to find out if Reid has a history of drug use.

Graves nods, deep in thought.

EXT. LAKESIDE PATH - NIGHT

A POV sequence -

- something runs along the path a few feet off the ground. Something feral. The path is lit by meter high bollards.

A MAN walks out onto the path ahead. He turns as the creature leaps on top of him.

The man screams and blood sprays. REID (V.O.) I had the dream again last night doctor... INT. REID'S BEDROOM - DAY Graves is back in Reid's room. Reid is on the bed. REID I'm on a path. I'm a wolf, and I kill a man. GRAVES Do you have this dream often? REID Every night now. Graves writes down some notes. REID I know why I'm having it too. Graves looks up. GRAVES And why is that? Reid laughs. REID Don't you know what tomorrow is? GRAVES It's a full moon. REID That's right. And when it's fullest, I'll become one with them. GRAVES One with them? Is that what happened during the last full moon? REID

In my mind. This time it'll be physical.

GRAVES What makes you think so?

REID Because he tells me...

GRAVES

He?

REID ...the hooded figure.

EXT. PATH - NIGHT

REID (V.O.) He's in my dream.

After he kills the man Reid looks up. A cloaked figure looks down at him.

INT. REID'S BEDROOM - DAY

REID And every time I see him I feel the animal inside me becoming stronger, more wild.

GRAVES

Who do you think this hooded figure is?

# REID

He's the one who chose me. He was the very first. Chosen by the ultimate beast, and now he chooses the next who will have the curse.

GRAVES The ultimate beast?

REID Do you believe in the Devil, doctor?

GRAVES Not particularly no.

REID Doesn't mean he isn't there. You do know what his greatest trick was right? GRAVES So you believe you've been chosen by a messenger of the Devil?

REID I don't have to believe...

Graves straightens up in his chair.

GRAVES Ryan I'm going to ask you a personal question, and I want you to answer truthfully.

REID

Shoot.

GRAVES Have you ever taken drugs?

Reid raises an eyebrow.

GRAVES

I'm not just talking about weed here Ryan. I mean harder drugs. LSD, Acid, ecstasy?

Reid shrugs.

REID Haven't we all?

GRAVES

I know I haven't. You know a lot of people in your situation took drugs before they had started seeing wolves.

REID ...it's real. I know it is.

Graves looks at him.

INT. GRAVE'S APARTMENT - HALLWAY - NIGHT

Graves walks his fiance TINA, 20's, to the door.

TINA Right, I'll be back about eleven. GRAVES Okay, see you then.

INT. GRAVE'S APARTMENT - LIVING ROOM - NIGHT

Graves sits in a chair drinking a beer and watching TV. He turns the TV off and takes a drink of beer. All is quiet.

Graves site in silence, deep in thought.

There is a BANG from the hallway.

Graves' head snaps to the direction of the sound. He gets up and heads to the door.

INT. GRAVE'S APARTMENT - HALLWAY - NIGHT

Graves looks around. Nothing seems to be disturbed.

SCRATCHING sounds from behind one of the other doors. Graves slowly starts to approach it. A low GROWLING is coming from behind the door.

Something BANGS the door, causing it to shudder and making Graves jump back. The growling intensifies.

Terrified, he runs back towards the living room.

INT. LIVING ROOM - NIGHT

Graves slams the door shut and locks it. He backs away, panting. He watches the door, not daring to take his eyes away from it.

Nothing happens.

Silence.

The seconds tick by.

Graves starts to calm down and looks around. He laughs nervously.

He goes to unlock the door -

- something THUDS against it.

Graves falls back and lands on the floor as the assailant BARKS and SNARLS from the other side of the door.

Graves looks on in terror.

10.

A hooded figure stands to his side.

Graves senses the presence and turns. It's gone. So quick, he's unsure if he saw it.

He crawls away from the door. There is a HOWL from the other side.

INT. STEWART'S OFFICE - DAY

Graves and Stewart stand looking at CCTV footage of Reid in his room. The footage shows Reid in his bed sleeping.

GRAVES This is nine o'clock?

STEWART The exact time you stated.

GRAVES And he was here all night?

STEWART

All night.

Stewart's phone rings.

STEWART

Excuse me.

He leaves the office. Graves continues watching the monitor. On it Reid starts shifting in his bed, as if reacting to a dream.

Graves looks closer.

Reid's facial expression changes, looking as if he's snarling at someone.

INT. REID'S BEDROOM - DAY

Graves sits opposite Reid in his room.

GRAVES Let's go back to what we discussed yesterday.

REID If you insist. GRAVES You said you took drugs in your time at university.

REID

That's right.

GRAVES What's your family's stance on drugs?

# REID

The same as any family's.

## GRAVES

So you were always discouraged from taking them? That there would be consequences for your actions?

### REID

I guess.

# GRAVES

You see Ryan, I think that's why you're having these dreams. You took these drugs, and subconsciously you've been punishing yourself, by seeing the devil inflict this curse on you, by making you become a monster.

Reid looks at him incredulously.

REID

You don't actually believe that do you?

GRAVES

You'd be amazed at what the human mind can do.

# REID

This is not some mental illness that I've psychologically created. This is real. I feel it inside of me, within me. Okay, maybe that's why he chose me. It doesn't change what's going to happen. Tonight, I'm going to change. He will grant me this power. No one will be able to stop me. Nothing will. 12.

GRAVES You do realize that by making these threats of violence, we have no choice but to transfer you to Belleview in the morning. I've worked there Ryan, I've seen it. It's not a place you want to be. REID I won't be. In the morning I'll be gone. GRAVES It's your choice. I just hope you're aware. Graves stands up and heads to the door. REID Soon you'll see. Then you'll understand. Graves stops at the door, and looks back. GRAVES What does that mean? REID You'll know soon enough. GRAVES ... I wish you all the best for the future Ryan. He opens the door. REID By the way, Doctor... Graves stops on the threshold, aggravated. GRAVES What? REID Your fiance is very beautiful.

Graves looks back at Reid, taken aback. Reid laughs at him.

REID What? You didn't think you were really alone did you? Graves leaves the room. Reid sits back against the bed laughing to himself.

INT. RECEPTION - DUSK

Tina sits in the waiting area as Graves storms in. He looks agitated. Tina stands up.

TINA Are you okay?

GRAVES Yeah, let's just get out of here.

They leave.

INT. REID'S BEDROOM - DUSK

Reid looks out of the window at the darkening sky. The door opens behind him and an ORDERLY enters. He is holding a STRAITJACKET.

EXT. ALLEY - NIGHT

Graves and Tina walk along. They both seem happy.

TINA So what did you think?

GRAVES

Honestly? It was crap. How anyone thinks that guy can act is beyond me.

TINA

I liked it.

GRAVES

You would.

Tina laughs and they continue on. A figure walks down the alley towards them. Above them a full moon emerges from the clouds. They meet the figure -

- who LUNGES at Graves and pins him against the wall. He holds a knife to his throat. Tina screams in shock.

MUGGER Give me your wallet! Graves struggles against him. The Mugger presses the blade closer to his kneck.

MUGGER And your phone!

INT. REID'S BEDROOM - NIGHT

Reid sits against the wall. He's constrained by a straitjacket.

The moon's rays shine through the window onto him. He shifts uncomfortably.

EXT. ALLEY - NIGHT

Graves tries to raise his hand to the knife.

GRAVES Look, we don't want any trouble...

MUGGER DO IT NOW!

INT. REID'S BEDROOM - NIGHT

Reid writhes in pain on his bed. His head is bowed. Sweat pours from him.

His head snaps up -

- his eyes are YELLOW.

He rips apart the straitjacket with newly formed claws.

EXT. REID'S BEDROOM - NIGHT

Reid roars in pain from inside his room. The Orderly walks over and pulls out a set of keys. He unlocks the door -

- and is slashed across the chest by Reid's claws.

EXT. ALLEY - NIGHT

At the same moment, Graves grabs the knife and headbutts and Mugger, who falls to the floor. Graves leaps down on top of him and starts punching him.

# TINA

Michael!

EXT. LAKESIDE PATH - NIGHT

Reid runs along the path. Hair is starting to grow from spaces in his exposed upper body. He is feral as he runs.

EXT. ALLEY - NIGHT

Graves continues punching the Mugger. Tina tries to pull him off.

# TINA Michael stop!

Without noticing, he pushes her away. She falls over.

EXT. LAKESIDE PATH - NIGHT

The same MAN from the dream walks out onto the path ahead as Reid runs along it. He sees Reid and stops.

Reid opens his mouth.

His teeth have elongated and are more sharp.

He rushes the man and forces him to the ground. The man screams in pain.

Exactly like the dream.

EXT. ALLEY - NIGHT

Graves punches the Mugger again. He sees the HOODED FIGURE standing next to the. Graves leans down -

- and bites into the Muggers' neck. The Mugger howls in pain.

EXT. LAKESIDE PATH - NIGHT

Reid looks up from the dead body of the man. His mouth is covered in blood. He runs off.

EXT. ALLEY - NIGHT

The Mugger manages to kick Graves off. Graves rolls to the side as the Mugger scrambles to his feet and runs away, holding his neck.

Graves, with blood dripping from his mouth, goes to help up Tina, who recoils from him. She looks at him in horror. Graves senses the blood on his lips and touches it with his fingers. He looks at it, in a daze.

EXT. WOODLAND - NIGHT

Reid runs up onto a cliff and gets down on all fours. He looks up at the full moon and roars at it. A guttural, deep sound. A scream of pure pain.

The roar echoes through the woodland. It steadily becomes a HOWL.

EXT. REID'S BEDROOM - DAY

A police photographer takes pictures as Graves walks over to the body of the Orderly. Other people are milling around the crime scene. Graves sighs and looks inside the room.

The straitjacket lies torn on the floor.

STEWART (O.S.) Doctor Graves.

Graves turns as Stewart walks up to him.

STEWART Another body was found.

GRAVES

Where?

EXT. WOODLAND - DAY

Graves and Stewart search around for Reid. They call out his name.

Reid stands behind a tree. Hidden. He's back to normal now. He closes his eyes. He breathes deeply, almost as if meditating.

Graves suddenly stop in his steps, seeming to sense something. Stewart doesn't notice.

#### CONTINUED:

Reid's eyes open.

Graves stands still looking into space. Reid's stare intensifies.

Graves regains focus, a new realisation in his eyes.

Reid stands still behind the tree.

Graves picks up a branch -

- and clubs Stewart over the head. He falls to the ground unconscious.

Reid emerges from around the tree. He looks at Graves.

Graves looks back.

#### GRAVES

...why me?

Reid gives him a sympathetic look.

REID No one knows. But now you're chosen, same as me.

Graves turns around, distraught.

GRAVES So what do I do now?

He turns back.

Reid is gone.

Graves laughs slightly, seeming not surprised. He takes a deep breath, thinking. Stewart MOANS from the ground.

Graves kneels down over Stewart, who starts to regain consciousness.

STEWART What happened...

Graves helps him up.

GRAVES Reid got the drop on you. He dissapeared before I could do anything. 18.

# STEWART

Shit!

GRAVES

Come on.

He starts to lead Stewart away.

EXT. TAVERN - NIGHT

Reid approaches, wearing a long coat.

INT. TAVERN - NIGHT

Reid enters. It's practically empty. The BARTENDER looks up.

#### BARTENDER

Evening.

Reid nods. He walks over to a booth in the corner and sits down. His head bowed. The Bartender looks out a window. A full moon is visible.

> BARTENDER Looks like another full moon tonight.

REID Yeah...it does...

He looks up.

His eyes are yellow.

FADE OUT.