<u>One of Me</u>

by Kenneth M. Kielty

45 N. Trumbull Circle St. Charles, MO 63301 314-240-5209 kmkielty@msn.com EXT. WEST SIDE NYC TAVERN - NIGHT

Irish MUSIC is heard from inside the bar.

INT. WEST SIDE NYC TAVERN - CONTINUOUS

A retirement party. A sign on the wall reads "Good Luck Frankie Lynn". Someone TAPS a glass with a spoon to get the crowd's attention. A FIREFIGHTER stands up and raises his glass.

FIREFIGHTER #1

Well, we all know why we are here tonight. After twenty-six years, we are finally getting rid of the worst cook, worst farter and, let us not forget, the worst snorer ever to carry a hose for the City of New York.

JIMMIE JAMESON, 29, stands up.

JIMMIE

(slurring his words) What about being the biggest masturbator? You know, the "Hose Man" of Engine House Twenty-Six.

The CROWD GROANS with some BOOING. FIREFIGHTER #2 pulls Jimmie back into his chair.

FIREFIGHTER #2 For Christsakes, Jimmie, cut us some slack. The guy's family is here and kids for God's sake.

JIMMIE What the fuck, I was only kidding.

FIREFIGHTER #2 Just keep your fucking mouth shut. You've had too much to drink and you're on at seven in the morning.

FIREFIGHTER #1

(continuing his toast) Well, Frankie, we sure are going to miss you. Got any words for us? Frankie stands up and looks at the crowd. Firefighter #1 sits down.

FRANKIE (clearing his throat) Yeah, I'm gonna miss you bums. Even that loud mouth Jimmie will be in my thoughts. (wiping his eyes) That's it, no more, or I'll start bawlin' like a baby.

The crowd APPLAUDS and Frankie nods his head in acknowledgement.

FRANKIE I know at events like this we usually bring in some entertainment.

Frankie winks and the crowd LAUGHS.

FRANKIE But tonight I thought we'd keep it PG. My niece's belly dancing troupe is going to competition this weekend in Atlantic City and I thought they could use a little dress rehearsal.

Arabic music begins to PLAY.

FRANKIE Ladies and gentlemen, may I introduce the Sheba's.

The SHEBA'S, a half dozen teenage girls with veiled faces and belly dancing outfits, enter the bar area from the kitchen. The crowd erupts into APPLAUSE and WHISTLES.

The girls begin to belly dance around the room. One of the girls dances in front of Jimmie. She faces him and does some suggestive moves. She turns around and begins to shake her ass at him.

Jimmie rises from his seat and grabs her breast. Then he pulls down her top and fondles her naked breast. She SCREAMS and tries to hit Jimmie.

The music STOPS and the crowd grows angry as they find out that Jimmie has felt up the girl.

FRANKIE

For fucks sake, Jimmie. That's my niece. She's only seventeen.

Several FIREFIGHTERS surround Jimmie. They begin to YELL at him.

FEMALE VOICE (O.S.) Fucking pervert, get the hell out of here!

EXT. WEST SIDE NYC TAVERN - NIGHT

Jimmie staggers out the front door. He gropes for his keys, finds them, and hits the ALARM button to locate his black Chevy SUV.

INT. SUV - NIGHT

Jimmie pounds on the steering wheel.

JIMMIE Those cocksucking motherfuckers!

He starts the SUV and it lurches forward as he puts it into drive.

INT. SUV - LATER

Jimmie drives aimlessly through the streets of New York. Looking up at a street sign for 10th Avenue...

JIMMIE

Whores. (smiling to himself) There's got to be some pussy somewhere around here.

Jimmie looks up the street and sees a very TALL HOOKER in a mini-skirt and midriff shirt.

JIMMIE (CONT'D) Come to Papa, Sugar.

He pulls the SUV to the curb and rolls down the window.

EXT. SUV - CONTINUOUS

TALL HOOKER Looking for some company?

JIMMIE

Yeah, what do you got for a special tonight?

TALL HOOKER For only you, Baby, I got the sweetest titties you ever touched.

The tall hooker looks around to make sure no one else is there, and then pulls up her blouse to reveal two firm breasts. She leans into the car and lets Jimmie fondle them.

After a quick moment, the tall hooker pulls away from Jimmie and lifts up her skirt.

TALL HOOKER And for the very adventurous, I have my little pee-shooter here.

JIMMIE

Jesus Christ, you're a dude!

Jimmie GUNS the engine and SPINS his tires to get the hell away from the hooker.

INT. SUV - CONTINUOUS

Jimmie looks into the rearview mirror. The tall hooker is flipping him off with both hands raised above her head.

JIMMIE This town is a fucking freak show.

INT. SUV - A COUPLE OF MINUTES LATER

Jimmie spots another HOOKER, late twenties, and pulls up to the curb. The hooker is tall and has long, black hair.

JIMMIE Hey Honey, you're a girl, right?

The hooker looks away and ignores him.

JIMMIE Yo, Ho, I am talking to you. Are you a girl?

HOOKER (a slight Eastern European accent) What are you, drunk or blind? Of course I am a girl.

JIMMIE

Look, I am not trying to be a dick here, but the last whore I talked with pulled up a skirt and had a dick underneath it.

HOOKER

Well!

JIMMIE What do you mean, "Well"? The chick had a dick.

Jimmie looks the hooker up and down.

JIMMIE Speaking of dicks, how much for a little BJ?

HOOKER For you, eighty dollars.

JIMMIE

Get in.

The hooker opens the passenger door and gets in the SUV. Jimmie starts the car and begins to drive. He looks at the hooker.

JIMMIE So, what's with the sexy accent?

HOOKER I am from Romania.

JIMMIE So, what are you, a vampire or something?

HOOKER No, not a vampire. Please turn here. It is a safe place.

EXT. PARKING LOT - CONTINUOUS

The SUV pulls into a parking lot overlooking the Hudson River and parks.

INT. SUV - CONTINUOUS

JIMMIE Okay, Sweetness, do your magic. Jimmie pulls down his pants and pulls the hooker's head into his crotch. Within seconds, he has climaxed.

JIMMIE What the fuck are you, some type of human vacuum or what?

HOOKER Eighty dollars, please.

JIMMIE (laughing) You don't understand. Jimmie Jameson never pays for it.

HOOKER Eighty dollars.

JIMMIE Are you fucking deaf? Jimmie never pays. So get the fuck out of here.

Jimmie reaches past the hooker, opens the passenger door, and tries to push the hooker out of the SUV.

HOOKER Please do not do this.

JIMMIE Look, Bitch, just get the fuck out of my car and we can call it a night.

Jimmie keeps trying to push her out the door. He can only watch in horror as the hooker suddenly transforms into a hairy werewolf-like beast. She bites into Jimmie's right forearm with her four-inch fangs.

Jimmie SCREAMS and pulls away from the beast. He tries to strike the beast and she disappears and reappears outside of the SUV in her hooker body.

> HOOKER (firmly) Eighty dollars please.

Jimmie fumbles for his wallet, pulls out twenties, and tosses them at the open car door.

JIMMIE What the fuck are you? The hooker disappears.

Jimmie begins to CRY. He looks at his arm and does nothing for a long moment. Then he starts the car and speeds out of the parking lot.

EXT. SUV - LATER

Jimmie talks to himself, curses angrily, and drives through the streets of NYC.

EXT. APARTMENT BUILDING (BROOKLYN) - NIGHT

Jimmie sits in front of his apartment building. He looks at the gash on his arm and begins to SOB.

INT. APARTMENT - NIGHT

A now very sober Jimmie enters his dark apartment and switches on the light.

INT. BATHROOM - CONTINUOUS

Jimmie walks into the bathroom, turns on the light, and looks at his wound. He opens the medicine cabinet and takes out some hydrogen peroxide. He pours it on the wound. Jimmie WHIMPERS as the wound fizzes up with white foam.

He takes off his clothes and tosses them on the floor.

INT. BEDROOM - CONTINUOUS

Jimmie enters. A WOMAN is asleep in the bed.

INT. BATHROOM - DAY

Jimmie's cute, blonde girlfriend, KATHLEEN, is getting ready for work.

KATHLEEN Jimmie, get the fuck up! You're on this morning at seven.

JIMMIE (O.S.) Kathleen, give me five and don't bust my balls. KATHLEEN Jimmie, get the fuck up. It's not my fault you got fucked up at one of your boys' nights out. INT. BEDROOM - CONTINUOUS Jimmie is still in bed. JIMMIE Yeah, yeah, I got fucked up. (pause) By the way, I had the weirdest dream of my life. KATHLEEN (O.S.) What, you dreamt we got married?

> JIMMIE No, that would be a nightmare.

KATHLEEN (O.S.) Fuck you.

JIMMIE No, really I was dreaming that...

Jimmie rolls over and looks at his right arm. He lets out a SCREAM and jumps out of bed.

Kathleen runs out of the bathroom wearing just her panties.

KATHLEEN Jimmie, Baby, what's the matter?

Jimmie looks at his wound. He now also has red lines running up his arm.

Kathleen examines Jimmie's arm.

KATHLEEN Baby, what the fuck happened to you? JIMMIE

Nothing. (pulling his arm away) I, I...I think I got bit by a dog.

KATHLEEN Jesus, Jimmie. You think you got bit by a dog? How fucked up were you?

JIMMIE No, it was a dog.

KATHLEEN Are you gonna have it looked at?

JIMMIE

(staring at his arm) Yeah, I'm gonna have it looked at by a paramedic at the station.

KATHLEEN You better. You're on for twentyfour today, right?

JIMMIE (still staring at his arm) Yeah, then I have a Kelly after that.

KATHLEEN Okay. I gotta get dressed. I'll see you in the morning.

Kathleen goes into the bathroom. Jimmie is still looking at his arm.

JIMMIE (whispering to himself) Motherfucker.

INT. FIREHOUSE - DAY

Jimmie enters. Other FIREFIGHTERS intentionally ignore him.

MALE VOICE

Asshole!

The FIRE CAPTAIN approaches Jimmie.

FIRE CAPTAIN Jameson, your behavior last night was uncalled for. Yes, sir.

EXT. NYC STREET - DAY

Jimmie and a crew of four FIREFIGHTERS get out of the fire truck and begin doing routine maintenance on a fire hydrant. Jimmie looks up at the window of a women's clothing store and is transfixed by a blond-haired mannequin wearing a bright red dress.

> FIREFIGHTER #3 Hey guys, check out Jameson. Last night it was a little girl. Today it's a dummy.

The guys LAUGH.

FIREFIGHTER #3 Jimmie, you need to get laid.

INT. FIREHOUSE - SLEEPING QUARTERS - NIGHT

Jimmie is jerking in his sleep, having a nightmare.

INT. SUV - NIGHT (JIMMIE'S DREAM)

The hooker changes into the beast and bites Jimmie.

BACK TO SCENE

Jimmie wakes up gasping for breath. He gets up and walks to the shower room.

INT. FIREHOUSE - SHOWER ROOM - NIGHT

Jimmie takes a shaving kit out of his locker. Standing in front of the mirror, he begins applying shaving cream to his face and realizes that he does not have any beard growth.

> JIMMIE (mouthing to himself) What the fuck.

Another FIREFIGHTER enters and watches as Jimmie wipes the shaving cream from his face.

JIMMIE (nervously) I forgot, I, uhm...shaved last night.

INT. SUV - DAY

Jimmie is stopped at a red light in front of the women's clothing store. He stares at the blond-haired mannequin. The light turns green, but Jimmie does not move. We hear HORN HONKS and CURSING from the drivers behind Jimmie. The SUV lurches forward and Jimmie drives away.

INT. LIVING ROOM - DAY

Jimmie enters and finds Kathleen sitting on the couch, watching TV.

KATHLEEN

(angrily) I heard about your little incident at Frankie's retirement party. You are such a dick. Groping his seventeen year-old niece. You are fucking sick. You know that, Jimmie, you are fucking sick.

Jimmie walks over to Kathleen and tries to hug her.

JIMMIE Come on, Katy, I was drunk.

KATHLEEN Don't call me Katy. You know I hate that name.

As Kathleen pulls away from Jimmie's hug, she notices that his "dog bite" has completely healed. She grabs his arm and turns it back and forth.

> KATHLEEN What happened to your dog bite?

JIMMIE Uhm, I had the para look at it and..

KATHLEEN

Para my ass! He must be some healer. You was here yesterday with a gaping wound and today nothing.

JIMMIE

He's good.

KATHLEEN Good my ass. Something weird is happening here. My mother was right. You hook up with an Irishman and you have a lifetime of misery.

Kathleen opens the door, exits, and slams the door behind her.

INT. BATHROOM - DAY

Jimmie enters and goes to the mirror. He stares at his reflection. He examines his face with his fingers. He notices Kathleen's tweezers on the counter, picks them up, and begins to pluck his eyebrows.

INT. BEDROOM - NIGHT

SUPERIMPOSE: ONE WEEK LATER

Jimmie and Kathleen are making love. Jimmie rolls off and retreats to his side of the bed.

KATHLEEN What's wrong with you?

JIMMIE

(flat) Nothing.

KATHLEEN

No offense, but I think your dick has shrunk or something, Jimmie. It's not the same.

JIMMIE I'm just cold!

Jimmie begins to CRY. The crying turns into SOBS. Kathleen moves to Jimmie's side of the bed.

KATHLEEN Oh, Baby, I didn't mean it. What's wrong?

Jimmie continues to CRY and Kathleen comforts him.

INT. BEDROOM - DAY

Jimmie comes out of the bathroom in his firefighter uniform, which appears to be several sizes too large for him. Kathleen lies in bed, staring at Jimmie.

KATHLEEN

Jimmie, what's going on? You look like shit and you lost a ton of weight. Look how your clothes are hanging off you.

JIMMIE

I don't know.

KATHLEEN Jesus, Jimmie, get checked out. You are not right.

EXT. PARKING LOT - DAY

We see Jimmie and his crew of four firefighters in their truck. The captain stands in the parking lot with a stop watch. He is conducting training exercises.

FIRE CAPTAIN Go! Come on ladies, get your asses in gear!

The firefighters open the doors, race from the truck, and being unraveling a hose. Jimmie, in his baggy uniform, struggles with the hose as he races to the fire hydrant. He falls down.

The captain comes up to Jimmie.

FIRE CAPTAIN

Jameson, you gotta get with the program. You look like shit and your performance is at a record low.

JIMMIE

(fighting back tears) Captain, I don't know what's wrong.

FIRE CAPTAIN Tell you what, Jameson. I want you to get checked out. Sit in the truck until the exercise is done. Then I want you to go to the clinic and I mean today. I am putting you on medical leave.

But, Captain...

FIRE CAPTAIN That's an order.

INT. MEDICAL CLINIC - EXAM ROOM - DAY

Jimmie sits on an examination table while the DOCTOR looks at his chart.

DOCTOR (looking up from chart) Jimmie, do you realize that you've lost thirty pounds since your last physical? That was only six weeks ago. Can you give me any idea why?

JIMMIE

(shakes his head) No.

DOCTOR Look, Jimmie, let me be honest with you. We only see this type of weight loss with certain cancers, like leukemia, and, I hate to say it, with HIV-AIDS.

JIMMIE (wanting to scream) Cancer? AIDS?

DOCTOR Look, we'll run some blood. I want you to stay here until I get the results. No way to tell unless we do the blood work-up.

INT. MEDICAL CLINIC - RECEPTION AREA - DAY

Jimmie sits on one of the couches. He nervously fidgets with some magazines and keeps looking at the clock on the wall. The RECEPTIONIST opens the sliding window.

RECEPTIONIST

Mr. Jameson?

Jimmie looks up.

RECEPTIONIST (CONT'D) The doctor will see you again. Second door on the left.

INT. DOCTOR'S PRIVATE OFFICE - A MOMENT LATER

Jimmie enters. The doctor sits behind a large desk, going over Jimmie's results.

DOCTOR

Sit down.

Jimmie sits down.

JIMMIE (wringing his hands) Just tell it to me straight, Doc.

DOCTOR No HIV and no cancer. But we do have a problem.

JIMMIE

Problem?

DOCTOR

You seem to have an unusually high amount of estrogen in your system.

JIMMIE

And?

DOCTOR

Well, the high levels of estrogen can account for your weight loss. And Jesus, I hate to mention this, but your penis and scrotum are the size of a fifth grader's.

JIMMIE

(bursts into tears) I know.

DOCTOR

Jimmie, I called some colleagues of mine and they said your symptoms are like those of men who are trying to transition.

JIMMIE

Transition?

DOCTOR Uhm, males who are trying to turn themselves into females. (pause) Jimmie, are you trying to become a woman?

Jimmie jumps out of his chair.

JIMMIE

No! God no.

Jimmie runs out of the doctor's office.

INT. SUV - DAY

Jimmie is once again at the intersection with the women's clothing store. He stares at the mannequin in the window. When the light changes, he makes an abrupt U-turn and parks in front of the shop.

EXT. WOMEN'S CLOTHING STORE - DAY

Jimmie stops to look at the mannequin in the red dress in the window.

INT. WOMEN'S CLOTHING STORE - DAY

Jimmie finds the same red dress on the rack. He rubs the fabric against his cheek. He is approached by a female SALES CLERK.

CLERK You seem to like that dress.

Embarrassed, Jimmie thinks he has been caught.

CLERK Is it for someone special?

JIMMIE (relieved) Yeah, it's...for my girlfriend, but I'm gonna have her come in first and try it on.

Jimmie puts the dress back and walks quickly out of the shop.

EXT. WOMEN'S CLOTHING STORE - CONTINUOUS

Jimmie turns and looks at the mannequin again.

INT. BATHROOM - DAY

In the shower. Jimmie soaps up his chest and his chest hair comes off in clumps in his hands. He rinses off and climbs out of the shower. As he passes the mirror, we see that his body is looking more and more female.

INT. BEDROOM - CONTINUOUS

Jimmie enters, wearing a towel. He opens a dresser drawer and looks at his underwear. Jimmie closes the drawer. He opens another drawer containing Kathleen's underwear and thongs. He takes out a sexy black thong and smells it.

Jimmie drops the towel on the floor and puts on the thong. He walks over and looks at himself in the mirror.

Kathleen comes in. She sees Jimmie from behind and thinks he is a woman. She races towards Jimmie.

KATHLEEN (screaming) You fucking bitch, what you are doing in my bedroom?

Jimmie turns around and Kathleen sees that it is him.

KATHLEEN (CONT'D) Mother of God. What is going on here?

JIMMIE (stammering) I was out of uh-underwear and...

KATHLEEN

Out of underwear, my ass.

She pushes past Jimmie, opens his underwear drawer, and begins throwing his underwear at him.

KATHLEEN (CONT'D) I am so fucking out of here!

Kathleen goes to the closet and takes out a small suitcase. She grabs clothes and toiletries and tosses them into the suitcase. While this is going on, Jimmie just stands in front of the mirror and looks at himself in the thong.

Kathleen zips the suitcase closed.

KATHLEEN You're a freak!

Jimmie turns and looks at Kathleen. Kathleen grabs the suitcase and leaves.

INT. BEDROOM - NIGHT

SUPERIMPOSE: WEEK TWO

Jimmie is thrashing wildly in bed. He is having a nightmare.

INT. SUV - NIGHT (JIMMIE'S DREAM)

The hooker turns into a beast and tears into Jimmie's arm with her fangs.

BACK TO SCENE

Jimmie bolts awake. He jumps out of bed and heads for the bathroom.

INT. BATHROOM - CONTINUOUS

Jimmie takes off his pajamas and gets into the shower. We see that he is now almost fully transformed - he has small breasts and his hair is almost to his shoulders.

He goes to wash his crotch and discovers that his penis is gone. He GASPS, but begins to explore. He rubs himself until he climaxes.

INT. BEDROOM - NIGHT

Jimmie enters wearing just a towel. He goes to the closet and takes out a pair of slacks and a shirt. He looks at them, dissatisfied, and puts them back in the closet. He opens Kathleen's side of the closet and pulls out a couple of things.

EXT. APARTMENT - NIGHT

Jimmie walks out dressed as a female, in a short black skirt and a white blouse.

INT. SUV - NIGHT

Jimmie is cruising the West Side looking for the hooker that bit him. He spots a BLACK HOOKER and drives up to where she is standing. He stops the car and rolls down the window.

> JIMMIE I am looking for a friend. She is tall with black hair. I think she is Romanian, slight accent.

BLACK HOOKER (sizing up Jimmie) Look, Sweetie, if you want tall and black hair. (indicates herself) I got any accent you want. You know, French, Greek, Russian. You names it and I haves it.

JIMMIE

No thanks.

He drives off.

INT. SUV - A FEW MINUTES LATER

Jimmie sees two WHITE HOOKERS and a LATINA HOOKER. He stops the car next to them and rolls down the window.

JIMMIE Good evening, ladies. I'm looking for a friend. She's Romanian. Long black hair.

They study Jimmie and then approach the car.

LATINA HOOKER What you want with her? You some kinda law?

JIMMIE No. Actually, I owe her some money and want to give it to her.

LATINA HOOKER You owe her money. Right. And I just won the fucking New York State Lottery.

WHITE HOOKER #1 Look, Sweetie, it's been a slow night. (MORE) WHITE HOOKER #1 (cont'd) Give me a twenty and I'll give you a general area where she trawls. And I would not hang around too long. We heard stories about that one that would keep you up at night.

Jimmie opens his wallet, pulls out a twenty, and hands it to the white hooker.

WHITE HOOKER #1 You can usually find her on one of the blocks around the Lincoln Tunnel. She will always be by herself. And like I said, Honey, the stories are weird, so don't hang around.

EXT. SUV - NIGHT

Jimmie drives through the West Side. Traffic is very light. He is on 11th Avenue, driving towards the tunnel. He looks at himself in the rearview mirror and brushes back his hair. He passes a girl on the corner and then realizes it is the hooker who bit him.

INT. SUV - CONTINUOUS

Jimmie jams on the brakes and the SUV fishtails. He does a Uturn in the middle of the street and heads back towards the hooker on the corner.

EXT. SUV - CONTINUOUS

A NYPD patrol car with lights and SIRENS appears suddenly and pulls Jimmie over to the curb.

A COP gets out of the patrol car, walks up to Jimmie's SUV, and taps on the window with his flashlight. Jimmie rolls the window down.

COP Kinda fancy driving for a little lady, don't ya think?

INT. SUV - CONTINUOUS

Jimmie pauses for a moment and CLEARS his throat.

JIMMIE I dropped my phone and I was trying to get it and ... COP You wasn't talking or texting, were you? JIMMIE Oh, no. COP Okay, let's see your license and registration, please. JIMMIE (worried) Uhm, I have the registration, but it's my boyfriend's car. He's a firefighter here in the city. My license is in my purse. Can't we work something out here? COP What do you mean? JIMMIE Nothing. It's just that my boyfriend is kind of a bully and if I get a ticket in his car... The cop looks at Jimmie for a long moment. COP Okay, here's the deal. Open the hood and let me have a look. Jimmie fishes for the hood latch and we hear the hood POP. COP No, Sweetie, I want a look at you. Open your blouse. JIMMIE (staring in disbelief) I, I... COP You wanted to deal. The cop opens his ticket pad. JIMMIE

Okay, okay.

Embarrassed, Jimmie unbuttons his blouse. The cop looks up and down the street to make sure no one is around. He reaches through the window and fondles Jimmie's small breast.

> COP Not bad. A little on the small side, but nice and firm.

The cop fondles the other breast.

COP (CONT'D) A little advice, Girlie. Learn to drive, and start dating cops. Them firemen are assholes and perverts.

The cop lets go of Jimmie's breast and walks to the front of the SUV. The cop pushes the hood closed.

Jimmie watches in the rearview mirror as the cop walks back to his patrol car. The cop gets into his car.

EXT. STREET - CONTINUOUS

Across the street, the hooker is hiding in the alcove of a dark office furniture store.

The patrol car drives off.

Jimmie starts the car and the hooker suddenly appears in the headlights of the SUV. She smiles at Jimmie and walks over to the driver's side of the car.

HOOKER You have changed.

JIMMIE (his eyes tear up) What have you done to me?

HOOKER Done to you? You are not done yet. Come see me in a week and I will explain everything to you.

Jimmie wipes at his tears and turns to say something to the hooker, but she has vanished. Jimmie begins to SOB.

INT. BATHROOM - DAY

SUPERIMPOSE: WEEK THREE

INT. BEDROOM - DAY

Jimmie comes out of the bathroom wearing a towel. He finds Kathleen putting her clothes into trash bags.

JIMMIE

Kathleen!

Jimmie pulls the towel more tightly around him.

KATHLEEN Yeah, I'm Kathleen. Who the hell are you?

JIMMIE I'm...Jimmie's cousin.

KATHLEEN Cousin my ass. So what's your name, Cousin?

JIMMIE Juh-Jamie. Jimmie's cousin, Jamie.

KATHLEEN Well, Cousin, tell Jimmie I came back for the rest of my shit.

Kathleen continues to throw her clothes into the trash bags.

INT. BEDROOM - LATER

Jimmie sits on the edge of the bed, WEEPING.

JIMMIE (to himself) Now I have nothing to wear. I have nothing to wear.

EXT. WOMEN'S CLOTHING STORE - DAY

Jimmie gets out of his SUV in front of the clothing store with the mannequin in the red dress in the window. Jimmie is wearing a blue dress shirt as a dress. Jimmie enters the store. The same clerk is there from his last visit is there by herself. She approaches Jimmie with a wide smile.

CLERK

And what can we do for you today?

JIMMIE (clearing his throat) I am interested in that read dress in the window.

CLERK Good taste. It's been a big seller. What size?

JIMMIE Uhm, lost a ton of weight. So your guess is a good as mine.

CLERK

You are a three. Definitely a three.

Clerk leaves and returns with the dress.

CLERK CONT'T Will you be needing anything else before you try on the dress?

Jimmie looks down at his bare feet.

JIMMIE I guess I need some shoes, too.

CLERK Any style in mind?

JIMMIE Flat ones not ready for heels. (pausing) Weight lost and all.

CLERK Yes, yeas of course. Size and color?

JIMMIE

I don't know any more!

CLERK Don't worry. I'll get a sizer and have you measured up in a sec. Have a seat.

The clerk returns with a shoe sizer and kneels in front of Jimmie's chair. Jimmie's legs are spread wide and his shirt is jacked up to his thigh. The clerk notices that Jimmie is not wearing underwear. The clerk smiles up at Jimmie. The clerk stands and places a hand on Jimmie's knee.

> CLERK You are a healthy size seven and a half. What color do you have in mind?

JIMMIE Anything that will go with the dress.

The clerk returns with a cream colored flat shoe and places it in Jimmie's foot.

CLERK How does that feel?

JIMMIE

Feels great!

The clerk picks up Jimmie's other foot and runs her middle finger from the heel to the tow.

JIMMIE CON'T And that tickles.

CLERK

It was suppose to feel good. Let's get this dress tried on.

As he rises from the chair Jimmie's shirts get caught on his upper thigh revealing a good deal of ass. The clerk makes exaggerated movements to smooth out the shirt.

> JIMMIE Oh, I guess I'll need underwear too?

The clerk begins to walk to the back of the store and beckons Jimmie to follow. Walking past a display of underwear the clerk grabs a black mesh thong.

CLERK (purring) These will do the trick.

The clerk gets Jimmie situated in the changing room and hands him the dress and thong. As Jimmie begins to unbutton and remove his shirt the clerk pulls the drapes closed and then opens them a crack. She steps back and takes a long look at the naked body before her.

INT.STORE-DAY CON"T

Jimmie and the clerk a checking out his purchases. He reaches in his shirt pocket and retrieves a worn out male wallet. The clerk leaves the counter and returns with a small clutch purse.

CLERK This should match your new shoes.

Reaching under the counter the clerk picks up a business card and places it inside the small purse. She walks from behind the counter and gives Jimmie a kiss on the check.

CLERK CONT'T

Call me!

EXT. WOMEN'S CLOTHING STORE - DAY

Jimmie exits. He turns and blows the mannequin a kiss.

EXT. CITY STREET - NIGHT

Jimmie's SUV is parked in the same place where he saw the Romanian hooker a week before.

INT. SUV - CONTINUOUS

Jimmie is nervously TAPPING his fingers on the steering wheel and fidgeting with the RADIO dial.

Suddenly, the Romanian hooker appears beside him in the passenger seat. Jimmie SCREAMS.

JIMMIE How do you do that?

HOOKER

Just drive.

INT. SUV - A FEW MINUTES LATER

There is a strange silence between Jimmie and the hooker.

HOOKER Turn right up ahead.

JIMMIE Where are we going?

HOOKER You will see soon.

Silence for a moment.

HOOKER

Stop here.

Jimmie stops the car in front of the same West Side Tavern that held Frankie Lynn's retirement party three weeks earlier. Jimmie realizes where they are and GASPS.

> JIMMIE Why are we here?

HOOKER I need a place to talk to you. Explain what is going on and tell you options.

JIMMIE

Options?

EXT. WEST SIDE NYC TAVERN - CONTINUOUS

The hooker gets out of the SUV, closes the passenger door, and starts walking towards the front door of the bar. Jimmie gets out of the SUV, closes the driver's door, and catches up with her. He then stops.

> JIMMIE I can't go in there. I used to work with those guys.

HOOKER Do you really think they'll recognize you like this? The hooker goes into the bar and Jimmie stays outside. He paces the sidewalk, stopping to peek into the bar window.

MAN (O.S.) Hey, Sweetheart, whatcha doin'? Spying on a boyfriend or what?

Jimmie turns and sees a BURLY FIREFIGHTER from his firehouse.

JIMMIE (nervous he'll be recognized) No. My girlfriend is in there and I wanted to surprise her.

The firefighter looks at Jimmie's face.

BURLY FIREFIGHTER Do I know you? Man, you look familiar.

JIMMIE

No!

BURLY FIREFIGHTER Easy. I was just trying to be a little friendly. (pause) Speaking of which, come on in.

The burly firefighter grabs Jimmie's elbow and pulls him into the bar.

INT. WEST SIDE NYC TAVERN - CONTINUOUS

Jimmie sees the hooker sitting at a table.

JIMMIE (quickly, to firefighter) There she is. Bye.

Jimmie runs to the table and sits down.

JIMMIE (to hooker) Why are you doing this to me and why here?

HOOKER I believe it started here if I am correct.

JIMMIE How do you know?

The hooker smiles at Jimmie. A WAITRESS comes up to the table.

HOOKER (to waitress) I will have a glass of water and my friend here will have a Jameson, straight up.

The hooker pushes her hair back off her face.

HOOKER (CONT'D) Make it a double.

The waitress leaves.

JIMMIE How do you know about me?

HOOKER What do you call yourself now?

JIMMIE

Jamie.

HOOKER Well, Jamie. My name is Leona. So glad to make your acquaintance.

The hooker offers her hand to Jamie (Jimmie) and Jamie takes it. As soon as Jamie touches Leona's hand, she sees things...

SERIES OF SHOTS - JAMIE'S VISION

A) Werewolves attacking people.

B) The inside of a small Romanian church.

C) The beast/Leona biting Jimmie.

BACK TO SCENE

Jamie pulls her hand away.

JAMIE What are you?

LEONA My dear girl. As I have said, it is not what I am, but what you are. JAMIE

What am I?

LEONA You are werewhore, just like me.

JAMIE A what? What did you call me?

LEONA A werewhore. It's like a werewolf that must have sex. Have sex or die.

Jamie turns away and her eyes fill with tears.

JAMIE Oh my God.

LEONA Tell me that you have not craved sex.

JAMIE

Yes.

LEONA

When the craving gets so bad you think you will explode, guess what? If you do not have sex, you actually will explode and die.

Leona gets up from the table and walks over to a few FIREFIGHTERS. She begins to flirt with them.

MUSIC begins to play from the jukebox and Leona starts to do a sensual dance.

FIREFIGHTER #4 You're hot, Baby. What do you want?

LEONA

Not me, Sweetness. It is my friend over there. She lost a bet and now she has to pay up.

FIRE FIGHTER #5 So, what was the bet?

LEONA

Whoever lost would have to fuck five guys at once. And the winner would get to choose the guys. A few other FIREFIGHTERS hear this and come over.

FIRE FIGHTER #4 Is there any way we can help out?

Leona huddles with the firefighters and WHISPERS to them.

INT. WEST SIDE NYC TAVERN - A FEW MINUTES LATER

Leona returns to the table. Jamie is sipping her whiskey.

LEONA Let's get out of here.

JAMIE What were you talking about with those men?

LEONA We were talking about saving your life.

JAMIE

What?

LEONA Let's get out of here, okay?

EXT. WEST SIDE NYC TAVERN - NIGHT

Jamie and Leona leave the bar and walk a few feet to the alley.

EXT. ALLEY - CONTINUOUS

They are greeted by five firefighters who come out of the back door of the tavern.

JAMIE What are they doing here?

LEONA They are here to save your life.

Leona steps behind Jamie and pulls Jamie's dress over her head. Jamie is practically naked, except for a white thong. The firefighters walk over and begin to grope Jamie.

Leona leaves. The firefighters bend Jamie over a garbage can and rip off her thong.

INT. SUV - NIGHT

Jamie drives, refusing to look at Leona. Jamie's dress is ripped and her hair is a mess.

JAMIE Was that really necessary?

LEONA You should thank me.

JAMIE For what? Having me gang banged?

LEONA No, for saving your life. Please let us go somewhere we can talk.

Jamie slams on the brakes and pulls the SUV over to the curb.

JAMIE Here is good enough. I can hardly wait for your next little trick.

Leona pauses and looks at Jamie.

LEONA Okay, you want the story? It began in eighteen hundred forty-eight in a small village in Romania.

JAMIE

What the fuck? Eighteen fortyeight? That's over a hundred seventy years ago.

LEONA Yes, your math is good, but please let me continue.

EXT. CHURCH - DAY (1848)

We see an old church in a small, rural Romanian village.

INT. CHURCH - DAY

A PRIEST is in the pulpit. In front of the CONGREGATION sits an open coffin. From the left side of the coffin, we see a beautiful DEAD GIRL in a white dress. From the right side of the coffin, it looks like something is wrong with her face. As we move in closer, we see that the right side of her jaw and part of her head are missing.

LEONA

The priest was telling our village that the monster that committed this act must be stopped. The evil gypsy werewolf had an appetite for young virgins. The priest told the villagers that only by sending all of the younger girls away and having the remaining girls lose their virginity, would the monster be stopped.

EXT. VILLAGE ROAD - DAY (1848)

YOUNG GIRLS are being loaded into a horse-drawn wagon. MOTHERS and FATHERS kiss and hug the girls and say goodbye. As the wagon pulls away, the VILLAGERS wave to the girls.

INT. CHURCH - NIGHT

The priest is in the pulpit before his congregation. He is blessing the YOUNG VIRGINS.

LEONA (V.O.) The priest blessed the girls and then told the boys to do what comes natural.

The boys and girls take off their clothes and begin having sex. The priest walks among them and sprinkles them with holy water. Suddenly the doors of the church fly open and a tremendous wind BLOWS through the church.

A GYPSY enters the church.

PRIEST (with Romanian accent) You are not welcome here.

The gypsy grabs the priest by the neck and throws him over a row of pews.

INT. SUV - NIGHT (PRESENT DAY)

LEONA The gypsy told the congregation that the stupid priest wanted to trick him. But the trick was now on all of them. (MORE)

LEONA (cont'd) He said that he had placed a curse on the village. All of the boys in the village would turn into girls. The villagers laughed at the old gypsy. He told them, "It will be my turn to laugh in three weeks time".

EXT. VILLAGE - DAY (1848)

The villagers are gathered in the town square. Some are there with young girls who used to be their sons. The priest tries to reason with the crowd, but many of the villagers are SHOUTING and drown him out.

INT. SUV - NIGHT (PRESENT DAY)

LEONA

The gypsy's curse had come true. Some of the fathers had killed the sons who had become daughters. The gypsy werewolf had slaughtered other "new girls", as the villagers were calling them. A few of the "new girls" had killed themselves. My own father told the villagers that the only thing left to do was to kill the rest of the "new girls". The priest told the villagers that it would be a sin. He told them that he would take us girls in and care for us. So our parents gave us to the priest.

INT. VILLAGE INN - NIGHT (1848)

Some of the villagers are having a secret meeting.

LEONA (V.O.) A group of villagers decided that the best thing to do would be to kill the abominations, the four "new girls" that were left, as well as the priest. My mother slipped away and told the priest of their plans.

A WOMAN slips out the door.

EXT. VILLAGE - NIGHT

The priest and the FOUR GIRLS are in a horse-drawn cart. Tears stream down the woman's face as she reaches up to touch the cheek of one of the girls. The priest whips the horse and the cart drives away.

INT. SUV - NIGHT (PRESENT DAY)

LEONA That was the last time I ever saw my mother.

Leona has tears in her eyes. She quickly wipes them away.

LEONA (CONT'D) The priest told us that night that we would have to separate, as it would be too dangerous to stay together.

EXT. A DIFFERENT VILLAGE INN - NIGHT (1848)

An old inn somewhere in the Romanian countryside.

INT. INN - NIGHT

The priest and the "new girls" are eating dinner.

LEONA (V.O.) He also told us that the old gypsy werewolf was probably close behind and we should lose our virginity as quickly as possible. Each of us chose a different man at the inn and spent the night with him.

One of the girls heads upstairs with an unattractive INN PATRON.

INT. SUV - NIGHT (PRESENT DAY)

LEONA The next day we arrived in a port city. The priest paid for our boat tickets with gold and silver he had taken from the church for our escape. One girl asked how we would survive. He told us to do what came natural. (MORE)
LEONA (cont'd)

He warned us again not to stay together. We must separate. One girl decided to go to London. I chose New York City. The two others, twin sisters, despite the priest's warning, chose to go to California together. Because of the gold rush.

JAMIE

How did you survive so long?

LEONA As the priest said, "Do what comes natural".

JAMIE So what ever happened the old priest?

LEONA God only knows!

CUT TO

EXT.CARRIAGE-FOGGY NIGHT

The priest is driving his carriage and he comes upon a stranger in the road dressed as a monk The horse whinnies as the carriage comes to a halt. The monk keeps his face well hidden under his hood.

> PRIEST Friar would be like a ride?

FRIAR

Shakes his head YES and boards the carriage.

PRIEST What is any man doing out on a night like this?

FRIAR

The monk places his index finger next to his mouth and shakes his head NO.

PRIEST Taken a vow of silence I see.

FRIAR

Shakes his head YES.

PRIEST

God has sent me the right person to hear my tale or maybe a confession is more like it.

EXT CARRIAGE FOGGY NIGHT CONT'S

PRIEST

So, that is the story. The girls are safety on their way to the four corners of the earth. Where that demon can not hurt them. Tell me friar, do you think God has it in his wisdom to forgive me?

FRIAR

The friar takes his left hand a places it on the priest's thigh. Suddenly the hand grows hair and long yellow fingernails. The friar digs into the thigh and the priest lets out a scream as he jumps up from his carriage seat. The friar pulls back his hood and reveals he is the old gypsy werewolf. Now half transformed.

PRIEST

It is you!

FRIAR

In a throaty voice the old gypsy says. Yeeess!

The old gypsy rises in the carriage box and grabs the priest by his throat. He rips the priest's windpipe out and tosses the still live body from the carriage. The priest is left thrashing and bleeding.

The gypsy makes a clicking sound with his tongue and the carriage continues down the road.

INT. SUV - LATER

The girls are silent for a moment as they drive through Manhattan's West Side.

JAMIE How many men have you turned?

LEONA

Turned?

JAMIE Yes, you know what I mean. Turned men into women, and werewhores.

LEONA Why does that matter?

JAMIE It matters to me. What becomes of them...us?

LEONA

Well, if you must know, many of them kill themselves when their dicks fall off.

JAMIE

And the others?

LEONA Some seek treatment to try to stop the process.

EXT. CITY STREET - NIGHT

A very obvious TRANSEXUAL PROSTITUTE is soliciting on the street corner.

INT. SUV - CONTINUOUS

Jamie is staring at the prostitute.

JAMIE Is that what happens when someone tries to stop the process?

LEONA

Sometimes.

JAMIE (tears in her eyes) Am I really fully a girl now?

LEONA As full as you will ever be. Leona looks at Jamie's breasts.

JAMIE Have you ever been married?

LEONA Yes, several times.

JAMIE

And?

LEONA

And what?

JAMIE I mean you've got to be about two hundred years old.

LEONA Please do not be mean. I am only one hundred eighty-eight years old.

Both girls GIGGLE.

JAMIE But really, what happened to your husbands?

LEONA Remember when I told you that you need sex all of the time?

JAMIE

Yes.

LEONA Well, no man, no matter what they say, can do it all the time.

SERIES OF SHOTS - LEONA'S HUSBANDS

A) Leona stands in a graveyard in front of a headstone. She is dressed in late 1800's Victorian funeral garb.

B) Leona is in a different cemetery in front of a different headstone. She is dressed in 1920's funeral attire.

C) Leona is in another cemetery in front of another headstone. She is dressed in 1950's funeral clothes.

BACK TO SCENE

LEONA

Yes, I tried marriage, but I found that it is easier to have different men than to try to rely on one.

INT. SUV - LATER

JAMIE Where do you live?

LEONA Turn right here. You can drop me off.

EXT. NYC STREET - NIGHT

The SUV pulls up to a fleabag hotel that has hourly rates.

JAMIE So, this is home?

LEONA Yes, I like to live simple.

Jamie looks at the hotel dubiously.

JAMIE

Why don't you come stay with me? I have a nice apartment in Brooklyn, and I hate living alone.

Leona opens the passenger door.

JAMIE

Please?

Leona hesitates. She closes the car door.

LEONA Maybe you are right. Plus, I have much to teach you if you're going to survive.

INT. APARTMENT - NIGHT

Jamie and Leona enter. Leona is carrying a few belongings.

INT. BEDROOM - DAY

We see Jamie and Leona in bed, sleeping. Jamie wakes up and begins to get out of bed. Leona wakes up and yanks Jamie back into bed. She begins to fondle Jamie and kisses her.

Jamie looks surprised. Leona works her way down to Jamie's crotch. Leona pauses and...

LEONA Did I not tell you I like girls too?

JAMIE

Um, no.

INT. BEDROOM - TEN MINUTES LATER

Leona surfaces from beneath the covers.

JAMIE (blissfully) Oh, I never thought it could be this good.

EXT. NYC WEST SIDE - NIGHT

Jamie and Leona stand on a street corner.

LEONA This is how your schooling begins. Try to stay in the car for sex. If you go to a hotel or a home, you can lose control.

Leona pulls something out of her purse and hands it to Jamie.

LEONA For intercourse, use condoms. You can get pregnant and get STD's. Try to stick to blow jobs. Then you are in and out quickly. Keep your price low and volume high.

A car pulls up. A white, middle-aged JOHN rolls down the passenger window and leans across the front seat.

JOHN Hey, Blondie, what are you good for? JAMIE What do you want?

JOHN A little party.

JAMIE

Okay.

LEONA (whispers to Jamie) Be careful.

Jamie gets in the car.

INT. CAR - CONTINUOUS

JOHN How much do you charge?

JAMIE Two hundred.

JOHN For a prime piece of ass like you, that's a bargain.

JAMIE I know of this parking lot not far from here.

JOHN Forget that, Blondie. I have an apartment not far from here where we can have a ball.

INT. LUXURY APARTMENT - LIVING ROOM - NIGHT

Jamie and the john enter.

JOHN By the way, in hooker talk, what I want is called "rough trade".

JAMIE

Rough trade?

The john rips Jamie's dress off and punches her in the face. She falls to the floor.

Yeah, rough trade. I like to soften up the meat before I eat it.

He yanks Jamie to her feet and punches her in the stomach. She again falls to the floor. Her body begin to spasm. She shakes violently and her eyes turn yellow.

Her fingernails grow into claws and her face rapidly grows hair. Jamie pushes herself up into a kneeling position. The john pulls her off the floor.

JOHN

What the fuck!

Jamie transforms into a full werewhore. Her body is covered with light brown hair and her head looks like a wolf's. She is still wearing a thong. She moves into a hunched position, ready to strike.

JOHN

Holy Mother of God.

The john reaches for his wallet and takes out a wad of hundred dollar bills. He throws them towards Jamie.

Jamie lunges at the john and claws at his face. She rips open his throat. She rips and tears at his body. She catches a glimpse of herself in a mirror and growls at the reflection as she eats the john's flesh.

She bolts from the apartment.

EXT. NYC STREET - NIGHT

Jamie, still a werewhore, runs into oncoming traffic. Car tires SCREECH and horns BLARE. A LADY SCREAMS.

Jamie alternates running on all fours and upright. She passes a shop window and sees her reflection in the glass. She HOWLS and SMASHES the window.

EXT. SUBWAY - NIGHT

The werewhore runs into the subway entrance by City Hall.

INT. SUBWAY - CONTINUOUS

A subway sign reads "Eastbound Trains to Brooklyn". A train passes, going the other direction. Several PASSENGERS on the train see the werewhore and gawk and point. BLACK TEEN #1 Did you see that thing?

Black teen #2 just shakes his head.

BLACK TEEN #1 (CONT'D) Don't motherfuck me, Bitch. I knowed you saw it too.

BLACK TEEN #2 Shit, we goes around telling people we saw something like that, for sure we'll see a few months in Poughkeepsie.

BLACK TEEN #1 You right, Man. Better to shut up about this. But you did see it, right?

BLACK TEEN #2 Oh yeah, I seen it.

EXT. SUBWAY (BROOKLYN) - NIGHT

The werewhore exits the subway and begins to run. She is running on all fours and then begins to run upright. As she is running, she transforms back into a woman.

No longer a beast, but a woman in a thong on a Brooklyn street, Jamie realizes her vulnerability. She begins to walk close to the sides of buildings, covering her breasts with her hands.

A car full of YOUNG PUNKS of various races pulls up next to Jamie.

PUNK #1 Yo, Bitch, you looks like you are ready to PAR-TAY.

PUNK #2 What you doing on the street naked? Didn't your momma teach you better than that?

Jamie keeps walking. The car jumps the curb and cuts Jamie off. She is trapped between the building and the car. The young punks get out of the car and surround her.

A couple of the punks try to grab her ass. She dodges them. Punk #1 grabs her from behind and squeezes her breasts.

Jamie suddenly turns back into the werewhore.

What the...

The werewhore slashes the punk with her claws. Blood sprays everywhere. He falls to the ground, WHIMPERING. The other punks panic and fight to get back into the car. The car tires squeal as the car fishtails down the street.

Punk #1 is left behind. The werewhore GROWLS at him and then runs off on all fours down the street.

EXT. APARTMENT BUILDING (BROOKLYN) - NIGHT

Jamie, back in human form, paces in front of the apartment building. She is still just wearing a thong. She tries the front door and it is locked.

She walks around to the alley.

EXT. ALLEY - CONTINUOUS

Jamie climbs onto a dumpster and jumps up to grab the fire escape ladder. She climbs up the fire escape to the third floor.

With some effort, Jamie opens a window and crawls into her bedroom.

INT. BEDROOM - CONTINUOUS

Jamie crawls into bed and WHIMPERS as she pulls the covers over her head.

INT. BEDROOM - DAY

Jamie is still under the covers when Leona tries to wake her. Leona rips off the covers.

> LEONA You had a very interesting night last night, didn't you?

JAMIE How do you know? Are you psychic or something?

LEONA No, not psychic, but I can read and understand English. Leona throws a copy of the <u>New York Post</u> onto the bed. Jamie looks at the headline and the photo of the werewhore running down a Manhattan street.

INT. LIVING ROOM - DAY

Jamie is sitting on the couch. Leona hands her a mug of coffee with ice cubes in it and then flips on the TV.

NY1 REPORTER (ON TV) Manhattan resident Elmore Gray was found dead in his West Side penthouse, mauled by an unknown attacker. Police have no comment as to whether the incident is related to the Manhattan Monster that was seen around New York last night.

A photo of the werewhore appears on the screen. Leona changes the channel.

CHANNEL 2 REPORTER (ON TV) We have in our studios this morning the woman who took a photo last night of what people are calling the Manhattan Monster.

A mousey, middle-aged LADY appears on the screen.

LADY (ON TV) Well, my husband and I were in the City to see a show. We were heading home and all of a sudden this thing jumps out into the street. I screamed and my husband yelled, "Hurry, take a picture". So I did. And the rest is history.

Leona flips to another channel.

CHANNEL 4 REPORTER (ON TV) We are in front of a Brooklyn hospital interviewing a young man who claims to have been the victim of an attack by what is now being called "the Manhattan Monster".

The reporter turns to Punk #1, whose head is heavily bandaged.

CHANNEL 4 REPORTER Mr. Silva, can you tell us what happened?

MR. SILVA (ON TV)

Well, ya know, me and my homies was cruising through Brooklyn. Minding our own business, ya know. And we see this chick walking down the street, naked except for a thong on her (BLEEP). So we want to be good citizens, ya know, and we stop and try to help her. All of a sudden, she turns into this monster and damn near takes off half my face.

CHANNEL 4 REPORTER Did your friends come to your rescue?

SILVA

(looks into the camera) I think you needs to ask them.

Leona turns off the TV and turns to Jamie.

LEONA

I told you no apartments or hotels.

JAMIE He didn't want to go to the parking lot. And he said he would give me two hundred bucks.

LEONA

What did he do to make you transform?

JAMIE He was beating me up and telling me he likes what is known as "rough trade".

LEONA And what about the boys in Brooklyn?

JAMIE

I was just trying to get home. I had changed back, was only wearing a thong, and these punks started to attack me.

Jamie gets up off the couch.

JAMIE (CONT'D) By the way, how do I change back when I want to? LEONA It takes time to adjust. I will teach you.

Leona gets up and puts her arms around Jamie.

LEONA (CONT'D) We will need to work as a team for a while until you get used to things. And please, no more killing and maiming.

EXT. ST. PETER'S SQUARE (VATICAN CITY) - DAY

PILGRIMS coming to St. Peter's for prayers.

INT. VATICAN OFFICE - DAY

A Vatican MONSIGNOR has his hands clasped in front of his face as if in prayer. He sits at his desk, listening intently to the MAN sitting in front of him.

> MONSIGNOR (slight Italian accent) So, if what you tell me is true, you are a three hundred year-old werewolf. You want to end your life and be given absolution by the Catholic Church so you will be forgiven for your sins.

We now see that the man in front of the monsignor is the old gypsy/werewolf who turned Leona and her friends into werewhores.

GYPSY Yes, Monsignor, but there is more. I was once one of you. I mean, I was, or am, a Catholic priest.

EXT. A DIFFERENT CHURCH - DAY (1848)

Another small church in rural Romania.

INT. CHURCH - DAY

The priest, our gypsy werewolf, is before his CONGREGATION.

GYPSY (V.O.)

I was a small village priest. We were a happy people until a group of gypsies decided to come to our village.

INT. VATICAN OFFICE - DAY (PRESENT DAY)

GYPSY

They were charming our youth, and some said they were doing the work of Satan. I gathered the villagers together after mass. We decided the best thing to do was to burn the gypsy camp so they would leave our village. We didn't mean to, but several of the gypsy children were burned alive.

The monsignor CLEARS his throat.

GYPSY (CONT'D) That night, the leader of the gypgiog game to the rectory as

gypsies came to the rectory and told me that he was also a werewolf. He said that since I took a young virgin from him, he would change me into a werewolf that only lusted for virgins. I laughed at him and told him to leave. Then he turned into a werewolf and bit me.

MONSIGNOR

Was he right?

GYPSY

Yes. At the next full moon, I too turned into a werewolf. And my prey were all young virgins. But I feel my most grievous sin was turning those young men into young girls, and werewhores.

MONSIGNOR

Is this a joke? Have some old friends of mine from my seminary days sent you here to play with me?

The old gypsy reaches into his briefcase, pulls out a copy of the <u>New York Post</u>, and tosses it onto the monsignor's desk. The monsignor reads the headline and quickly scans the story about the werewhore in New York. MONSIGNOR (CONT'D) Is this one of your creatures?

GYPSY No, I think not. But she was turned by one of my girls.

MONSIGNOR And how many girls do you have out there?

GYPSY Only four. I have tried to keep track of them over the years.

MONSIGNOR You know that to be absolved of your sins, these creatures must be destroyed?

GYPSY Yes, I know, Monsignor.

MONSIGNOR And what type of penance do you wish to offer?

The old gypsy reaches into his briefcase and takes out several bank passbooks. He places them on the desk. The monsignor picks up the bank passbooks and flips through them. The monsignor looks up at the gypsy in disbelief.

> MONSIGNOR There must be close to a billion euros here.

GYPSY Closer to two billion. And I want to give it all to the Church.

MONSIGNOR I must speak with my superiors before I can accept this.

The old gypsy reaches down and picks up a second briefcase. He places it on the desk.

GYPSY There are two million euros in this briefcase. It is yours under one condition. After you receive the authority to grant me absolution, you must help me destroy the monsters I have created. MONSIGNOR I don't know if I have the...

The monsignor looks in the briefcase.

MONSIGNOR (CONT'D) No, let's change that. I will get the permission to help you. I mean, I will accompany you on your mission.

GYPSY When can you leave?

EXT. LONDON STREET - NIGHT

The gypsy and the monsignor get out of a black cab in front of a London townhouse. Both are dressed as priests and carry black, medical-type bags.

EXT. TOWNHOUSE - CONTINUOUS

They walk up to the front door and the gypsy RINGS the doorbell. After a moment, a YOUNG MAN opens the door.

YOUNG MAN Good evening, gentlemen. Are we here to be entertained tonight?

GYPSY

We are here to see Madame Louise.

The young man makes a sweeping bow and ushers the two men in.

INT. VESTIBULE - NIGHT

MADAME LOUISE enters, wearing a long, blue, Victorian-style dress that sweeps across the floor as she walks. It is difficult to determine her age. She looks about fifty, but could be older or younger.

MADAME LOUISE (slight Eastern European accent) My young servant tells me that you have business with me.

She takes a hard look at the old gypsy.

MADAME LOUISE (CONT'D) Have we met before?

GYPSY No, not in this lifetime.

The monsignor CHUCKLES. Madame Louise continues to study the old gypsy's face.

MONSIGNOR

We are two old priests with desires that are, well, what you might call unusual. So we are asking for you, with your experience and...

MADAME LOUISE Gentlemen, I am flattered, but I no longer see clients. I have what you might call a private stable for my own needs. I have some of the finest girls and would be happy to show...

GYPSY

I'm sure you have suitable girls, but our desire, our need, is for you. We are willing to pay you ten thousand pounds.

MADAME LOUISE Oh, dear. No one has ever offered me that much money.

INT. MADAME LOUISE'S BEDROOM - NIGHT

Madame Louise enters. The monsignor and the gypsy follow, carrying the black medical bags.

The room is gloriously decorated with fine antique furnishings. On one wall is a painting of the mountains of Transylvania. Next to the painting is a black and white photograph of Madame Louise's village in Romania.

Madame Louise notices that the old gypsy flinches when he sees the photograph.

MADAME LOUISE My dear sir, you act as if you have seen a ghost.

GYPSY No, it's just the picture of the mountains. It reminds me so much of my childhood village in the Carpathian Mountains of the Ukraine. MONSIGNOR (trying to change the subject) If you could please undress, Madame, while we ready ourselves for our little ceremony.

MADAME LOUISE I need help getting out of this dress.

She picks up a bell and RINGS it. After a moment, the young servant enters.

MADAME LOUISE (CONT'D) (to servant) Help me undress, please.

The young servant unbuttons the back of Madame Louise's dress and helps her slip the dress over her head. She is still wearing a corset and petticoats.

The servant unlaces the corset and Madame Louise helps him remove it. The servant takes the petticoats off of Madame Louise.

MADAME LOUISE (to servant) Thank you. You can go now.

The young servant exits. The gypsy and the monsignor notice that Madame Louise is wearing old-fashioned white bloomer underwear. Madame Louise sees them looking.

> MADAME LOUISE At heart, I am a very old-fashioned girl.

Madame Louise removes her undergarments and lies down on the bed. The monsignor pulls a vial of holy water out of his medical bag.

MONSIGNOR/GYPSY Nomeni patri sanctus excom spiriti tu.

The monsignor begins to bless Madame Louise, sprinkling holy water on her body. She GIGGLES as the cold water tickles her. The monsignor PRAYS softly in Latin.

Hiding behind the monsignor, the gypsy puts on leather gloves. He pulls a few feet of quarter inch silver chain out of the medical bag. He quickly walks over to the bed and lays the silver chains across Madame Louise's body. As the silver chains touch her naked body, her skin immediately turns red and welts appear.

MADAME LOUISE (frightened) What are you doing?

GYPSY Saving your soul.

Madame Louise tries to free herself, but cannot. She turns into a werewhore, and then back into human form. Her skin begins to SIZZLE under the chains.

MADAME LOUISE'S VISION

The old gypsy grabs her childhood priest and throws him over a row of pews. The gypsy LAUGHS at the congregation of the small, Romanian church.

BACK TO SCENE

MADAME

(to gypsy) It is you, you old cocksucker. What do you want with me after all of these years?

GYPSY I need to cleanse my soul.

The gypsy takes off the leather gloves and pulls a vial out of the black bag.

MADAME You will burn in hell, you bastard.

GYPSY No, it is you who will burn, my little beast.

Madame Louise struggles, but cannot throw off the silver chains. The gypsy douses her body and the bed with a clear, flammable liquid. Madame Louise changes into a werewhore again, and then back into a woman.

The gypsy steps back, pulls a wooden match out of his pocket, and strikes the match against his thumbnail. He throws the match onto the bed. The bed is immediately consumed by white flames and we hear Madame Louise's bloodcurdling SCREAMS.

EXT. LONDON STREET - NIGHT

The monsignor and the gypsy are walking away from the townhouse. A second story window BLOWS OUT, spewing flames and glass.

INT. BARNEY'S - DAY

Jamie and Leona are looking at clothes. Suddenly Leona stops and begins to shake.

SERIES OF SHOTS - LEONA'S VISION

A) The small Romanian church and village.

B) The gypsy werewolf putting a curse on the village.

BACK TO SCENE

JAMIE What's the matter?

LEONA I just had a brief nightmare.

JAMIE It's the middle of the freakin' day!

LEONA With me, it does not matter. I think we may be in danger.

EXT. LAX AIRPORT - DAY (3 DAYS LATER)

The old gypsy and the monsignor, dressed as tourists, get into a taxi.

EXT. MOTEL - SUNSET BOULEVARD - DAY

A run-down motel. The old gypsy and the monsignor get out of the taxi. The old gypsy pays the driver.

MONSIGNOR I've always wanted to come to Los Angeles.

INT. MOTEL LOBBY - DAY

The monsignor is at the front desk, checking them into their room. The gypsy is busy collecting alternative newspapers and adult entertainment publications.

INT. MOTEL ROOM - DAY

The gypsy is looking through the massage and escort ads. The monsignor calls escort services.

MONSIGNOR (into phone) Yes, they must be identical twins from Europe. Romanian is our preference.

INT. MOTEL ROOM - LATER

A KNOCK at the door. The monsignor and the gypsy are just finishing putting on their priest outfits. The monsignor opens the door and TWIN HOOKERS enter. The gypsy looks at the monsignor and shakes his head.

INT. MOTEL ROOM - LATER

The monsignor opens the door and two very UGLY HOOKERS come in. They are not even close to being twins - one is tall and thin and black, the other is short and fat and white.

> GYPSY (upset) No, no, no. Just get out!

The ugly hookers leave. The monsignor closes the door and turns to the old gypsy.

MONSIGNOR I believe I have an idea.

The monsignor goes to the computer and types in "escorts Los Angeles" on the search bar. He hits enter and several results appear. He clicks on the first one and goes to a Web page.

In "keyword" he types "Romanian twins" and clicks on "search". An ad comes up that has a couple of photos. The gypsy looks at the photos over the monsignor's shoulder.

> GYPSY (excited) That is them!

MONSIGNOR Yes, God does work in mysterious ways. GYPSY We must be careful. These two have now inherited power from our Madame in London.

INT. MOTEL ROOM - NIGHT (LATER)

There is a KNOCK at the door. The monsignor opens it and two very beautiful IDENTICAL TWINS, dressed as Catholic school girls, enter.

FIRST TWIN (slight Eastern European accent) It is two hundred dollars a piece. You must wear a condom at all times. Payment is up front.

GYPSY

We do not wish to violate you. Oh no, my dears, we have our little fetish with girls. We pretend to be priests and bless your beautiful naked bodies.

The gypsy pulls out a few hundred-dollar bills and hands them to the first twin. The second twin pulls her sister aside.

SECOND TWIN (whispering, slight accent) I don't think we should do this. That old man, I feel like we must know him from somewhere. Besides, he gives me the creeps.

FIRST TWIN (whispering) Look, two hundred bucks each and all we have to do is get naked and watch two old farts jack off. What could go wrong?

SECOND TWIN (reluctantly) Okay.

The twins come back over to where the gypsy and the monsignor are standing.

FIRST TWIN Okay. We are ready.

GYPSY Please take off your clothes.

The twins strip off their clothes, revealing tiny g-strings.

GYPSY (CONT'D) Now lie down on the bed.

The twins climb onto the bed and lie down. The monsignor begins PRAYING in Latin and the gypsy joins in. The twins look at each other and smile.

The gypsy nods to the monsignor. They reach into the black medical bags and each takes out a small bottle of holy water. They sprinkle holy water on the girls as they PRAY in Latin.

The gypsy pulls leather gloves out of the black bag and puts them on. He nods again to the monsignor. They pull the silver chains out of the black bags.

GYPSY (CONT'D)

NOW!

The gypsy quickly gets his silver chains across the second twin's body. She SCREAMS. The gypsy takes off the leather gloves.

The monsignor fumbles with his chains and they fall into a ball on the first twin's stomach. A hissing, burning SOUND comes from her stomach where the chains are burning her skin.

SECOND TWIN (speaking in Romanian) Help me, Sister, help me. It's him, the old gypsy werewolf. He is going to kill us.

The second twin begins to turn into a werewhore. The first twin throws off the ball of chains and instantly turns into a werewhore. She attacks the monsignor, ripping his throat out and slamming his dead body against the wall.

The first twin werewhore then lunges at the gypsy. He puts his hand up to block her and she chomps on his wrist. He falls to the floor. She crouches on all fours and the gypsy kicks her hard in the face. She bites his ankle in response.

The gypsy changes into a werewolf that is twice the size of the werewhores. He GROWLS at the first twin werewhore.

She runs to the other side of the bed, turns back into human form, and tries to take the silver chains off of her sister. The silver makes her hands smoke and bleed. The second twin also changes back into human form. The gypsy werewolf comes up behind the first twin and turns her around. He opens his mouth and bites her face off. The second twin SCREAMS.

The gypsy werewolf transforms back into a man. Both his wrist and ankle are badly torn apart. He drags the monsignor's body over to the bed and struggles as he picks it up.

> SECOND TWIN (CONT'D) (voice quivering) Please don't kill me. You did this to us. You made us what we are.

The gypsy places the monsignor's body on the bed next to the second twin. He then picks up the body of the first twin and puts her on the bed with the other two.

The gypsy continues the Latin PRAYERS as he picks up the flammable liquid and pours it on the second twin. She SCREAMS. He then douses the two bodies and the bed with the flammable liquid.

The gypsy pulls out a wooden match and strikes the match with his thumbnail. He tosses the match onto the bed. Flames engulf the bodies and the bed. The second twin continues to SCREAM.

EXT. MOTEL - NIGHT

As the old gypsy flees the room, the window EXPLODES, sending flames and glass shooting out of the window.

EXT. NYC STREET - AT THE SAME TIME

Jamie and Leona stand on the street corner. Leona suddenly begins to shake violently.

JAMIE Sweetie, what is it?

LEONA'S VISION

We see the two twins first as young boys, then as young girls. An image of the old gypsy werewolf WIPES across the image of the two girls, making them disappear.

BACK TO SCENE

LEONA The old one has killed the twins. I have more energy now. We must run. Leona hails a cab. The cab stops and Leona opens the door. Jamie and Leona hop into the cab.

INT. CAB - CONTINUOUS

LEONA (to CABBIE) Central Park West by Strawberry Fields. Hurry.

Jamie shuts the cab door and the cab takes off.

EXT. CENTRAL PARK - NIGHT

Leona and Jamie are standing over the circular mosaic of Strawberry Fields. It is covered with flowers, candles, and other items paying tribute to John Lennon.

> JAMIE I've heard about this place, but I've never been here, I'm ashamed to say.

LEONA Yes, you have much to be ashamed of. Take your clothes off.

Both Leona and Jamie take off all their clothes and stash them in some bushes. Leona gets down on all fours and begins to lope around. She turns immediately into a werewhore. Jamie gets down on all fours, begins to lope around, and turns into a werewhore too.

MONTAGE - TWO WEREWHORES IN CENTRAL PARK

--The two werewhores race though the park.

--The two werewhores run past the Promenade and we see a silhouette of wolves against the night sky.

--They speed along the jogging trail around the reservoir.

--They bolt past the zoo and all hell breaks loose as the animals react.

EXT. CENTRAL PARK - LATER

A YOUNG COUPLE is taking a carriage ride through the park.

BOYFRIEND I want this to be the most romantic moment of our lives.

He fumbles in his pocket and produces a ring box. The two werewhores dash past the carriage. The girlfriend SCREAMS and the horse rears up and takes off in a full gallop. The ring box flies from the boyfriend's hand.

The boyfriend takes out his cell phone and dials 911.

BOYFRIEND (CONT'D) (into phone) We need help. We are in a carriage in Central Park. Two beasts just ran in front of us and the driver can't stop the horse.

911 DISPATCHER (V.O.) Where are you in the park and can you describe the beasts please?

BOYFRIEND (yelling to the DRIVER) Nine-one-one wants to know where we are in the park.

DRIVER

(Irish accent) Tell the fuckers we are on East Drive heading towards the Conservatory Pond.

BOYFRIEND

(yelling into phone) The driver says we're on East Drive heading for the Conservatory Pond.

911 DISPATCHER (V.O.) You're going to have to be more specific.

Suddenly the carriage veers off the road into the woods. The couple and the driver are thrown from the carriage. The horse breaks loose from the carriage and gallops off.

EXT. CENTRAL PARK - LATER

The park is now lit up with the flashing lights of several police cars. The girls are back at the circular mosaic of Strawberry Fields, and are getting dressed.

As they put their jackets on, they are approached by a TWO NYPD COPS with flashlights.

COP What are you doing in the park at this time of night?

LEONA We are paying tribute to John Lennon.

COP Have you seen anything unusual?

LEONA Like what?

COP

We got a report of two creatures running through the park. You know, like what's been in the news and all.

LEONA

Officer, we are tourists, and this city is full of unusual things. But we saw no creatures. If you don't mind, we will go to our hotel now.

Leona and Jamie walk away.

INT. BEDROOM - NIGHT

Jamie and Leona are in bed, naked. Leona is staring up at the ceiling.

JAMIE (giddy) Oh my God, I have never had so much fun in my life.

She turns to kiss Leona, but Leona turns away.

JAMIE (CONT'D) What's up? You were the one who had so much energy and wanted to run in the park.

LEONA Yes. The reason I have so much energy is because my sisters are dead. (MORE) LEONA (cont'd) I know we are in great danger. We must be careful, as it could mean our lives.

JAMIE What? What are you talking about?

LEONA Please not now. I will explain later. But please be very careful.

EXT. NEWSSTAND - DAY (MORNING)

The NEWSSTAND GUY is putting out the daily papers.

INSERT - <u>NEW YORK POST</u> HEADLINE

"TWO BEASTS SPOTTED IN CENTRAL PARK"

INT. LAGUARDIA AIRPORT - DAY

The old gypsy, dressed as a priest, is being wheeled by an ATTENDANT into the baggage claim area.

The gypsy's arm is in a sling. A CHAUFFEUR holds a sign that says "Monsignor Martin". The gypsy turns to the attendant and points to the sign.

INT. TOWN CAR - DAY

GYPSY (to chauffeur) I will need car service available twenty-four hours a day. Can you arrange that?

The chauffeur looks into the rearview mirror and nods his head.

CHAUFFEUR Yes, Father. No problem. What is the nature of your work in New York?

GYPSY The work of God, my son, the work of God. EXT. NYC STREET - NIGHT

The town car pulls up in front of a building. The sign out front says "Westside Mission".

The chauffeur helps the old gypsy out of the car. The gypsy is walking with a cane.

CHAUFFEUR

Father, this is a very seedy neighborhood, full of junkies and hookers. Do you think you'll be safe?

GYPSY We are always safe when we do God's work.

EXT. NYC STREET CORNER - NIGHT

Jamie and Leona are working. A car pulls up and a THIRTY-SOMETHING GUY asks Leona something. She replies and the car drives off.

> LEONA (to Jamie) We have not been busy because these cheap bastards do not want two girls. Maybe they think we are cops.

> JAMIE Do you think I am ready to be on my own?

> LEONA Maybe. Let us wait a little longer.

INT. TOWN CAR - NIGHT

The old gypsy is watching Leona and Jamie from the backseat.

GYPSY

(to chauffeur) You know, my mission is to get those poor creatures off the streets and back into the grace of God.

CHAUFFEUR Whatever you say, Father, but those two are choice ass. Honestly, I'd bang 'em both.

The old gypsy shoots a dirty look towards the chauffeur.

GYPSY Of all the girls in New York, those two are the last ones you would want to mess with.

EXT. APARTMENT BUILDING (BROOKLYN) - DAY

The old gypsy's town car is parked outside. The front door opens and Jamie walks out.

INT. TOWN CAR - CONTINUOUS

GYPSY (to chauffeur) She is the weak one. We will try to get her alone tonight.

EXT. NYC STREET - NIGHT

The old gypsy and his driver are parked down the street from where Leona and Jamie are soliciting.

INT. TOWN CAR - CONTINUOUS

CHAUFFEUR Hey, what's up? Do they have halitosis or something? Like I said, they prime pieces of ass.

GYPSY (coldly) You are paid for your driving skills, not for you opinions.

Suddenly, the old gypsy sits up. He watches Leona get into a car with a john, leaving Jamie alone on the corner.

GYPSY (CONT'D) (to chauffeur) Drive, you fool, drive. EXT. NYC STREET - NIGHT

The old gypsy's town car pulls up next to Jamie. The back window rolls down.

GYPSY My child, can I have a few moments of your time?

Jamie looks into the backseat.

JAMIE Shit, are you a priest?

GYPSY Yes, I am a priest, but I seek only conversation with you. I will pay, of course.

INT. TOWN CAR - CONTINUOUS

Jamie climbs into the back seat of the town car and gets settled. The gypsy places his hand on her leg and his fingernails suddenly grow. Jamie can feel them on her leg.

JAMIE Hey, Padre, did you ever think of getting a manicure?

The gypsy takes his hand off her leg.

JAMIE (CONT'D) It's a hundred bucks and I don't leave the car.

GYPSY Child, as I said, it is not sex I want. I will take you to a public place where can we both be safe.

JAMIE It's your money.

INT. DINER - NIGHT

Jamie and the old gypsy are seated at a table in the back. An OLDER WAITRESS appears at their table.

WAITRESS What are you having? GYPSY Two regular coffees with a few cubes of ice on the side.

Waitress exits.

JAMIE

(flabbergasted) Priest or no priest, how the fuck did you know how I drink my coffee?

GYPSY

Coffee with ice cubes is called "firehouse special" because firemen need to be able to drink it down quickly.

JAMIE I'm impressed.

GYPSY I know many things, my dear. Like about you and your girlfriend Leona.

Jamie gets up to leave.

JAMIE

(frightened) What the fuck are you?

GYPSY

Please, give me a few minutes of your time. The Holy Father himself has sent me.

Jamie reluctantly sits back down.

JAMIE

The fucking Pope himself?

Both Jamie and the gypsy make the sign of the cross at the same time.

GYPSY Yes, the Holy Father has sent me on this mission to help you and your friend. So you can return to your old selves and be normal once again.

JAMIE You mean I can have my dick back? Not only your dick, you and Leona can have your souls back as well. In your present state, you will be condemned to hell. Please let me hear your confession and I will explain.

JAMIE Bless me, Father, for I have sinned...

EXT. STREET - NIGHT

The town car stops a block away from the corner where Leona is working. The gypsy rolls down the window as Jamie gets out.

GYPSY Remember, my child, not a word. We will meet again tomorrow night when your friend is with company.

JAMIE How will you know where I am?

GYPSY God knows everything.

EXT. STREET CORNER - NIGHT

Jamie walks up to Leona.

LEONA Well, how did it go?

Jamie hesitates for a moment.

JAMIE Okay. Some old guy who wanted to buy me a cup of coffee. No sex, just talk.

LEONA That is kinky.

INT. TOWN CAR - THE NEXT NIGHT

The town car is parked a block away from Leona and Jamie's corner. The old gypsy waits until he sees Leona get into a car and then signals to the chauffeur. The town car pulls up next to Jamie and the back window rolls down.

GYPSY

Are you ready, my child, to recapture your true self and your soul?

Jamie looks up and down the street and then gets in the car. The gypsy and Jamie ride in silence until the town car stops.

EXT. WESTSIDE MISSION - NIGHT

Jamie and the old gypsy get out of the car. The gypsy hobbles along with his cane.

INT. WESTSIDE MISSION - CONTINUOUS

The interior looks like a little chapel - with holy pictures, statues, and an altar.

GYPSY Your friend must come here with you tomorrow night. I will perform a ceremony that will return you both to the way you were.

JAMIE What will I have to do?

The gypsy limps towards the altar. Jamie follows him.

GYPSY

I am an old, crippled man. I will need your help with your friend Leona. We must get her up there on the altar and conduct a changing ceremony. It will take only moments. But her strength is greater than mine.

JAMIE We can't hurt her.

GYPSY We will return her soul and yours to Christ. What else can you ask for?

INT. BEDROOM - DAY

Jamie and Leona are in bed.

LEONA For the chatty person you are, you have been very quiet the past couple of days.

JAMIE I'm just thinking a lot.

LEONA What are you thinking of?

JAMIE

(shrugs) I think about a lot of things. I think about what life was like before I became one of you.

LEONA So, you tell me you miss your terrible existence as a male pig?

Jamie turns away from Leona and her eyes fill with tears.

JAMIE No, I don't really miss it.

LEONA

I am sorry. I am being rude to you. So what is your question?

JAMIE

If you hade the chance would be a male again?

LEONA

That is a good question. I was but a little boy when that terrible gypsy man cursed me and my friends. I only had sex with one girl, as a young boy that is.

Both girls giggle.

JAMIE

Yes, but as a man I was really a bad person. I cheated on people who loved me. I was disrespectful of woman. You know, come to thing of it, I really had no friends.

LEONA

So, what are you saying? You want another chance to make things right. My little sister that is not going to happen. My curse is now your curse. We both need to live with it.

JAMIE

I know. I know. But I need to know how your felt about changing back.

LEONA

So you are not happy the way you are? We live a good life together and have each other. What more do you wish for?

JAMIE Nothing. Just needed to talk.

Jamie rolls over to her side. She places on hand on her breast and the other inside her crotch.

JIMMIE CON'T But, really, do you ever miss your cock?

LEONA

Yes, I do. Every time I have to piss and there are no toilets. I think how convenient it would be to have a cock to piss through into a urinal or against the side of a building. Now, shut up a get some sleep.

EXT. STREET CORNER - NIGHT

The old gypsy's town car pulls up to Leona and Jamie. The passenger window rolls down and the chauffeur leans out.

CHAUFFEUR My boss would like two girls. A hundred dollars a piece. Quick work.

LEONA (whispers to Jamie) No.
JAMIE

This is the old guy's driver. The old guy from last night. He's harmless.

Jamie opens the door and gets into the back seat of the town car. Leona hesitates, and then gets in.

EXT. WESTSIDE MISSION - NIGHT

The chauffeur opens the back door of the town car and Jamie and Leona get out.

CHAUFFEUR The boss is inside.

Jamie and Leona walk to the front door and Jamie opens it.

INT. WESTSIDE MISSION - CONTINUOUS

Jamie and Leona enter.

LEONA (looking around) What type of freak would have sex in a place like this?

Jamie suddenly turns and runs through a doorway. The door closes. Steel shutters SLAM down over the windows and doors.

A HISSING sound. A mist covers the outer area of the chapel.

INT. BACK ROOM - CONTINUOUS

Jamie and the old gypsy are watching Leona through a two-way mirror. Leona begins to change into a werewhore. She immediately turns back into a woman.

JAMIE (to gypsy)

What are you doing? And what is that gas stuff?

GYPSY I am just sedating her. The vapor is a mild sedative called wolf bane. It will knock her out for a few moments so it is safe to deal with her. Leona collapses onto the chapel floor. The old gypsy hands Jamie a gas mask.

GYPSY (CONT'D) I presume you know how to wear one of these?

Jamie nods. Both the gypsy and Jamie put on their gas masks. The gypsy opens the door.

INT. WESTSIDE MISSION - CONTINUOUS

They enter. The gypsy is carrying the black medical bag. They walk over to where Leona is passed out on the floor.

GYPSY Help me put her upon the altar.

Jamie and the gypsy lift the semi-conscious Leona and place her on the altar. With a loud, swirling SOUND, the wolf bane vapor is sucked out of the room.

The gypsy removes his gas mask and nods to Jamie, who takes hers off. The gypsy reaches into the black medical bag and takes out a pair of leather gloves. He puts on the leather gloves and takes the silver chains out of the bag.

The gypsy places the chains across Leona's body. She wakes up and begins to SCREAM. The gypsy takes off the leather gloves.

He takes a vial of holy water out of the bag and begins to sprinkle it on Leona. He says some PRAYERS in Latin.

LEONA (frantic) Jamie, this is the monster I told you about, the old gypsy werewolf. He wants to kill us.

Jamie steps away from the altar. The old gypsy takes two vials out of the black bag. He pours one of the vials over Leona's body. Jamie sniffs the air. She knows from her firefighter training that it is a highly flammable liquid

FLASH BACK

INT. FIRE STATION-DAY

Jimmie is in training with other firefighters. The captain is talking.

CAPTAIN

Okay ladies, hear up. What I am passing around today is every fire fighter's nightmare. A substance loved by pyromaniacs and arsonist alike. One of the highest know flammable substances called Methyl Ethyl Ketone.

Jimmie is the first firefighter to take a smell of the substance.

BACK TO

INT. MISSION-NIGHT

JAMIE Son of a bitch..

Jamie starts ripping the silver chains off of Leona. Her hands begin to blister and she CRIES OUT.

GYPSY What are you doing?

JAMIE No, what are YOU doing?

Jamie makes sure all of the chains are off of Leona and helps Leona get down from the altar. They both face the old gypsy.

> GYPSY (to Jamie) You have ruined everything, you stupid Bitch.

JAMIE Bitch! My name is Firefighter Jimmie Jameson. You creepy old fuck.

Both Leona and Jamie turn into werewhores. The gypsy turns into a werewolf and GROWLS at the two girls. Leona leaps at the old gypsy and knocks him to the ground. The two werewhores tear him apart.

Leona and Jamie change back into human form. They pick up the gypsy and throw him on the altar. Jamie winces as she grabs the silver chains and throws them across the gypsy.

Jamie picks up the second vial and pours the flammable liquid on his body.

Leona reaches into his bag and takes out a wooden match. She strikes the match on the side of the altar. The old gypsy recovers consciousness.

GYPSY (CONT'D) Please, the holy water and prayers.

LEONA Fuck you, gypsy bastard!

Leona throws the match on the old gypsy and he bursts into flames and screams. Turning from man into werewolf and back to man.

EXT. ALLEY-NIGHT

Leona and Jamie escape from the building thought the back door. The are in a dark alley both wearing only thongs.

EXT.FRONT OF MISSION-NIGHT

The doors and windows are blown out from and explosion. Glass and debris are thrown onto the sidewalk and street.

EXT.STREET.NIGHT

Leona and Jamie are running down a side street. They are ducking into store alcoves when cars pass. They come upon a Catholic Church. The front door is open and they enter. In the vestibule Jamie reaches for the hold water urn and wets the tips of her fingers and makes the sign of the cross.

> LEONA You are joking, yes?

JAMIE Just a habit, I guess?

As the girls eyes adjust to the dim light. Leona spots a table covered with Catholic School girl skirts, shoes, stocking and white blouses. Sing reads:

ANNUAL UNIFORM SWAP

LEONA God has answered you little sister.

Both girls rush the table and start holding up skirts and blouses sizing them against their naked body's.

JAMIE

Well?

She is holding up a skirts for Leona's approval.

LEONA Too short! It will make you look like a slut.

Both girls giggle and continue to dig through the pile of clothing.

EXT. STREET- NIGHT

An old muscle car is slowly cruising the street. Loud hip-hop music is coming from the open car windows. Inside are three young men: a black teen in the back seat, and two Hispanics in front.

BLACK TEEN

Yo, spic bitches, I told you we should have stayed in Brooklyn. I mean there ain't no pussay here. I mean look at the streets, they empty.

LATINO DRIVER

Hey, tell it to Silva. He's the one who refuses to sniff the sidewalks in Brooklyn no more.

LATINO PASSENGER

The Latino passenger is the same punk who was mauled by Jamie a few weeks before. He is still wearing white bandages covering most of his face.

Tell you what bitches, you ever meet up with what I did and you'd never set your asses in Brooklyn again.

BLACK TEEN

Yo, we not gonna tap some pussay with the Fucking Mr. Frankenstein Monster Man in the front seat. I mean, shit, what girls is gonna get in a car with that mother fucker.

LATINO DRIVER Yo, check it out! Leona and Jamie are walking down the street. Both are completely dressed as Catholic School girls, plaid skirt, white blouses, black shoes and white knee socks.

> JAMIE My feet are killing me!

LEONA Maybe it is your penance!

Before Jamie can respond the bandaged Latino, Silva, yells from the open window of the car.

SILVA Yo, little girls. You need a ride?

Both girls stop and stare towards the car. Jamie stare at Silva and grabs Leon's hand.

JAMIE

(whispering) It's that man from Brooklyn. The one on the news. The guy who I fucked up when he tried to molest me.

LEONA Please keep on walking.

BLACK TEEN

Yelling out the back seat window.

Hey, little girls. I have something special. Just for you.

LATINO DRIVER Get you black ass inside the car. They see your ugly nigger face and it's over.

SILVA Pull over so we can talk to them.

The driver edges the car closer to the curb. Both girls quicken their pace.

SILVA CON'T Yo, little Catholic girls we just want to talk. An alley entrance appears and Leona pulls Jamie into the alley. The car stops and backs up and begins driving slowly down the alley. The alley is filled with trash dumpsters, small garbage cans and rubbish. No sing of the girls.

> BLACK TEEN How the fuck can you lose something in a blind mother fucking alley.

LATINO DRIVER Sit back and pay attention.

SILVA I really go a bad feeling about this. I mean I do not feel good about this at all. I think...

Both Leona and Jamie appear on opposite sides of the car in full transition as werewhores. They stick their head into the car windows and are face to face with Silva and the driver. Both girls are breathing and drooling slobber on men's faces. Their long pink tongue's lick the faces of both men.

BLACK TEEN Mother fucker, what the..

The driver slowly reaches for the shift lever and places the car in reverse. Both girls pull their heads from the windows as the car fishtails down the alley

Noises heard from the car as it hits the street

BLACK TEEN Mother fucker, mother fucker.

LATINO DRIVER Who shit their pants. Who ever shit their pants is gonna clean it up!

SILVA

(crying loudly) Just drive, fucker, just drive.

Both girls are transformed back and a lying on the alley floor naked hugging each other and laughing.

INT. BEDROOM - DAY

SUPERIMPOSE: THREE WEEKS LATER

We see both Leon (Leona) and Jimmie (Jamie) in bed together. There is a KNOCK at the front door of the apartment and Leon rolls over. A sleepy Jimmie gets up and heads for the door.

INT. LIVING ROOM - CONTINUOUS

Jimmie opens the door to find Kathleen standing there. Not waiting to be invited in, Kathleen enters. She gives Jimmie a big hug.

KATHLEEN

Oh Jimmie, Baby, I have missed you so much. You're back to your own self.

The bedroom door opens and Leon walks in, wearing a skimpy male thong.

KATHLEEN (CONT'D) What the fuck's going on here?

JIMMIE Oh, this is Leon. He's my new roommate.

KATHLEEN

Roommate my ass. Jimmie, I always knew you had this other side to you. That time you were wearing my panties.

Jimmie reaches for Kathleen's arm and she pushes him away.

JIMMIE It's not what you think.

KATHLEEN

Not what I think. First you have the little hottie who said she was your cousin here. Now you bring in a boyfriend.

JIMMIE Leon and I are roommates, that's all.

Leon waves at Kathleen.

KATHLEEN

(angrily)
I can't believe I did this again. I
am so fucking out of here.

Kathleen turns and walks out of the apartment. Jimmie and Leon are left standing there.

LEON You have your physical today?

JIMMIE

Yeah.

LEON Are you sure you want back on?

JIMMIE I think so. It was so much a part of my life.

Leon gives Jimmie a warm hug.

LEON Whatever you want. But you know, I have enough money that you never have to work again.

JIMMIE You have that much money?

LEON

Yes. I have saved it for a long time. Many decades. And I invested well.

JIMMIE Then why were you living in that dump?

LEON I told you, I like to live simple. Plus, I didn't want to attract too much attention to myself.

INT. MEDICAL CLINIC - RECEPTION AREA - DAY

Jimmie squirms nervously in his chair. The receptionist (same one as last time) opens the glass sliding window.

RECEPTIONIST (calling out) Jameson?

JIMMIE

That's me.

Jimmie gets up and walks over to the window. The receptionist hands him an envelope.

RECEPTIONIST Give this to your captain.

She closes the sliding window. Jimmie raps on the window and she reopens it. She looks up at Jimmie expectantly.

RECEPTIONIST

Yes?

JIMMIE Can you tell me?

RECEPTIONIST (looks around before speaking) Well, it could be good news or bad news depending on your point of view. Some guys would love a full ride retirement. Others want to get back to work. In your case, it's back to work.

In his excitement, Jimmie tries to kiss the receptionist, but she slams the sliding window in his face.

INT. FIREHOUSE - DAY

Morning roll call.

FIRE CAPTAIN

Martino?

MARTINO Here, Captain!

FIRE CAPTAIN

Jameson?

JIMMIE

Here!

An undercurrent of HISSES and BOOS.

FIRE CAPTAIN Enough of that shit.

INT. FIREHOUSE - DAY

Jimmie is washing the fire truck, back in the routine of the firehouse. The other firefighters are giving him the silent treatment.

INT. FIREHOUSE - SHOWER ROOM - NIGHT

Some of the firefighters are showering and getting ready for bed. They are LAUGHING and joking around.

Jimmie enters and the room turns SILENT. The firefighters shut off their showers and leave the shower room. Jimmie turns on a shower and showers all alone.

INT. FIREHOUSE - SLEEPING QUARTERS - NIGHT

The lights are out. Jimmie enters and the CAT CALLS start.

FIREFIGHTER #1 My wife got a call from Kathleen, Jameson's ex. Seems Jimmie's got himself a new boyfriend.

FIREFIGHTER #2 The things that can happen with a few months leave.

FIREFIGHTER #3 Tuck the blankets tight tonight, boys.

The room erupts into LAUGHTER. Jimmie CRIES quietly in his bunk.

EXT. NYC STREET - DAY

Jimmie's crew is repairing a fire hydrant. When Jimmie walks up and tries to help them, they stop what they are doing and walk away.

INT. FIRE TRUCK - DAY

The truck passes the women's clothing store with the mannequin in the window. A tear rolls down Jimmie's cheek.

INT. BEDROOM - DAY

Jimmie and Leon are in bed.

LEON You have not mentioned how your shift went.

JIMMIE, Okay, I guess.

LEON "Okay I guess" means that you had trouble.

Silence.

LEON (CONT'D) You do not have to work, you know. I, I mean we, have plenty of money.

Jimmie begins to CRY hysterically.

LEON What is it?

JIMMIE (sobbing) I miss her...so much.

Leon gets out of bed and stands over Jimmie.

LEON I will not be in your way. You have been kind to me and I will move on. I realize that you and Kathleen...

JIMMIE Not Kathleen. I miss Jamie.

Jimmie starts SOBBING again and Leon sits down next to him.

LEON I think I can help.

Jimmie looks up at Leon.

LEON (CONT'D) Before we changed back, I drained some of my blood. I believe if you drink it, you can return to being Jamie. If that's what you really want.

Jimmie nods.

SUPERIMPOSE: ONE YEAR LATER

We see Leon and Jamie walking through the park. Jamie pushes a baby stroller. The BABY lets out a CRY and Jamie stops and checks on her.

Leon stops walking.

LEON Is she okay?

JAMIE

She's fine.

Leon hugs Jamie.

LEON Are you happy now?

Jamie lifts her head from Leon's shoulder and looks straight ahead at the camera. Her eyes turn yellow.

JAMIE

Yes. (winks) For now.

FADE OUT.