HOWL

By

STUART MOWER
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?

(CONTINUED)
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.

(CONTINUED)
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?

(CONTINUED)
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.

(CONTINUED)
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.

(CONTINUED)
The man screams and blood sprays.

REID (V.O.)
I had the dream again last night
doc...
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?

(CONTINUED)
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.

(CONTINUED)
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 sits 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.

(CONTINUED)
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.
CONTINUED:

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!

(CONTINUED)
Graves struggles against him. The Mugger presses the blade closer to his neck.

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.
CONTINUED:

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.

(CONTINUED)
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.