

"Wolfwere"

An Original Screenplay by

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FADE IN:

EXT. UKRANIAN FOREST - GLADE - NIGHT

A full moon, huge and bright, dominates the night sky. The year is 1847 and we are in a forest deep in the heart of the Ukraine.

The moonbeams shine through the thick canopy of trees onto a glade, giving it an almost supernatural glow.

A HUNTER, an ornate flintlock in his hands, enters the glade, peering about him for his prey.

His dress is appropriate hunting garb for the age, although belonging to a man of considerable wealth.

The Hunter lifts the flintlock and cocks the trigger. He has only one shot: a silver bullet.

THE CRACK of a TWIG nearby makes him spin around. A young man, YOUNG STEFAN, stumbles into the glade. He is terrified, carrying a hunting spear tipped with silver.

The Hunter puts a finger to his lips - be quiet - and then points into the forest.

Something large is moving behind the trees, circling around them, stalking them.

YOUNG STEFAN

Are you sure he's here, uncle?

HUNTER

Full moon. He's here.

Up ahead they hear a SHRIEK.

The Hunter holds up a hand - stay back - and then hurries towards the sound, gun at the ready.

EXT. UKRANIAN FOREST - STREAM - NIGHT

Not far away the Hunter finds the body of a deer lying beside a stream. It's throat has been torn out and yet it still lives.

The Hunter checks the body for a moment and then, sensing danger, ducks back into the foliage.

A large wolf appears on the edge of the glade. It creeps up to the deer, sensing a trap and yet attracted to the food.

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YOUNG STEFAN

Is it him, uncle?

HUNTER

It must be.

(beat)

Stay here, Stefan. Do not come out, for any reason.

The young man nods and the Hunter smiles, ruffles the boy's hair.

HUNTER (CONT'D)

You're a good boy, Stefan. Your father would be proud of you.

YOUNG STEFAN

Why did he not come tonight, uncle?

HUNTER

Because, unlike us, Stefan, he does not believe.

The Hunter leaves the foliage and the wolf looks up at him, baring its fangs.

The Hunter lifts the flintlock and takes aim, yet he has doubts. He is unsure if this wolf is the right one.

SNARLING, the wolf approaches the Hunter, trying to scare him away from the deer.

Still hidden in the foliage, Young Stefan watches. Behind him the leaves move, shift, but he doesn't notice. And then we see, in the gloom, long sharp teeth in a opening mouth. The beast closes in to bite Young Stefan's neck.

Suddenly with a SNARL, the wolf jumps at the Hunter and the Hunter fires.

The wolf falls back with a YELP.

Grinning with triumph the Hunter approaches the wolf, but the wolf does not change into a man, but remains a wolf.

The Hunter realises he's made a mistake.

HUNTER (CONT'D)

Stefan! Stefan!

He hears Young Stefan SCREAM.

EXT. LONDON OFFICE BLOCK - DAY

Modern day. A large office block building gleams in the sunshine. This is the HQ of Scarrow Pharmaceuticals, Inc.

INT. OFFICE - DAY

CARLY DEAN (25) a pretty American girl, sits in a sterile office, on the opposite side of the desk to a sharp-suited INTERVIEWER.

The Interviewer flicks through pages of notes and then looks up, without a smile.

INTERVIEWER

You're perfect for the job, Ms Dean. When can you start?

CARLY

When? Right away.

INTERVIEWER

I'm glad you said that. You're to take the 3pm train to Senbridge.

CARLY

3pm!

INTERVIEWER

Is there a problem? You did say, straight away.

CARLY

No, no problem at all. Senbridge? Where's that?

INTERVIEWER

Kent. Have you ever been to Kent before, Miss Dean?

CARLY

Sure, in Ohio, but I guess that doesn't count?

(glances at her watch)

3pm. That's only forty-five minutes away.

INTERVIEWER

Then you'd better get a move-on, hadn't you.

INT. TRAIN - DAY

Sipping coffee, Carly is looking out of the train window at the passing countryside. She's wearing the same clothes that she did at the interview and carrying only her handbag. Before her on the table there is a newspaper with a headline that reads: OLYMPIC 100 METRE GOLD WINNER MISSING. There is a photo of a man named CLIVE BURROWS proudly wearing his Olympic medal.

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Carly takes her mobile phone out of her bag and starts to flick through photos. They show a handsome young man, her brother, standing beside a pretty young woman, MEGAN, who we will meet later. They are standing beside an old village war memorial, smiling.

After a moment Carly puts the phone down and returns to gazing out the window. She looks troubled.

EXT. RURAL TRAIN STATION - DAY

Exiting the station, Carly sees a man dressed in an old-fashioned chauffeur's uniform waiting for her beside a beautiful vintage Bentley, holding a sign with her name on it. He is MARK (45).

CARLY

Hi, I'm Carly Dean.

MARK

Good day, Miss Dean, I'm here to drive you to the Scarrow estate.

(looks around)

Your bags?

CARLY

(holds up handbag)

I think I can manage it.

MARK

Please, step quickly. Mr Scarrow is expecting you.

EXT. COUNTRY LANES - DAY

The Bentley drives down narrow Kent country lanes.

INT. BENTLEY - COUNTRY LANES - DAY

Carly is staring out of the window at the passing countryside.

CARLY

It's beautiful.

MARK

Really? Mr Scarrow doesn't give me much time to admire the scenery.

They pass a battered old motor home (or RV), a Winnebago, parked in a recess. A grizzled, but powerfully-built old man, the GUARDIAN, watches them pass. Beside him sits a large wolf, and same one as in scene #2.

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CONTINUED:

CARLY

Oh my God, was that a wolf?

MARK

What was what?

CARLY

Er, nothing. It must have been a large dog.

MARK

You said your name was Carly, just like that singer in the eighties?

CARLY

Yeah. My mom was a big fan.

MARK

More of a Leo Sayer man myself. Name's Mark.

CARLY

Nice to meet you, Mark. Have you worked for Mr Scarrow long?

MARK

Ever since he bought the old Manfred Estate back in '08, so that's, what? Seven years now.

CARLY

Do you live on the estate? I heard that's what a lot of his people do when they're down from London.

MARK

No, I live in the village. Small place named Senbridge. Local man and proud of it. You'll see it soon enough.

CARLY

How much farther is it to the estate?

*

MARK

That's it right there.

He points to his left where dense woodland can be seen, however it is entirely enclosed by a tall chain-link fence topped with razor wire and CCTV cameras.

CARLY

Mr Scarrow likes his privacy.

(CONTINUED)

CONTINUED:

MARK

That he does, Miss Dean. That he does.

EXT. SCARROW ESTATE - DRIVEWAY ENTRANCE - DAY

The car turns left and stops before a tall gate, which opens to admit it. Once the car has passed the gate closes. We see a sign that says SCARROW ESTATE, and below that, ALL TRESPASSERS WILL BE PROSECUTED, and below that NO DOGS PERMITTED.

EXT. BENTLEY - SCARROW ESTATE - DRIVEWAY - DAY

The driveway is long indeed and bordered by thick woodland.

CARLY

This must be the longest driveway in the world?

MARK

It's precisely one quarter of a kilometre to the house. This is one of the most remote parts of Kent.

Carly looks out of the window when she hears SHOTS.

CARLY

What's going on out there?

DRIVER

They're hunting, I expect.

CARLY

Hunting? What?

MARK

Pheasant, duck, geese. Mr Scarrow likes to hunt.

He turns the car off the driveway and parks on the grass.

MARK (CONT'D)

We walk from here.

EXT. SCARROW ESTATE. BY RIVER - DAY

CHARLES SCARROW (65) is a tall, imposing, even slightly frightening man. He is there with his loyal bodyguards, BRANDT (who is also the leader), TODD, REYNOLDS and CHU. There are also some GAME WARDENS too, but no dogs.

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As Carly and Mark approach, Scarrow shoots a pheasant out of the sky with his hunting rifle and then turns, smiling. At this moment a Game Warden hurries up, carrying a brace of dead pheasants. An expression of distaste flits across Carly's face.

When Scarrow speaks it is with a slight Eastern-European accent.

SCARROW

You don't approve of hunting, Miss Dean?

CARLY

I'm a New York girl, Mr Scarrow. The only thing we hunt there are cockroaches, and generally you don't feel bad about killing something that's still alive after you've hit it over a dozen times with a rolling pin. Hunting seems to me...unfair. Now, if the pheasants had guns...

Scarrow LAUGHS and the other members of the hunting party join in.

SCARROW

People hunt for all sorts of reasons, Miss Dean. Some hunt for sport, some for the thrill of the chase. I hunt because it is in my blood. I live to hunt and hunt to live. But for your information you will be eating these ducks for your supper, once they have been cleaned and hung for an appropriate length of time.

(beat)

I am Charles Scarrow.

They shake hands.

CARLY

Carly. Carly Dean.

SCARROW

Never apologies for your views, Miss Dean, they make us what we are. Without them we are... like everyone else.

(beat)

Walk with me a moment.

He walks off and she has to jog to catch up with him.

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CONTINUED:

SCARROW (CONT'D)

Did you have a good trip?

CARLY

Yes.

SCARROW

And what do you think of the countryside?

CARLY

As a city girl, and an American to boot, I can't get enough of it.

SCARROW

Yes, it is beautiful, but you may change your mind when night falls. The English countryside has a certain darkness about it, a little like Doctor Jekyll and Mr Hyde, if you get my meaning.

CARLY

You're not from around here, are you, Mr Scarrow?

SCARROW

You have a good ear, young lady. No, I'm not, but that's a conversation for another time. I guess that you were more than a little surprised at the speed of your employment?

CARLY

It was so fast I didn't really have time to be surprised.

Scarrow stops and faces Carly.

SCARROW

I'll be frank with you, Miss Dean, my previous assistant was a terrible failure, so I fired her. We have two functions coming up which will require your urgent attention. Tonight I have four important guests visiting, who will need to be catered for, and tomorrow there is the ball for all my clients and investors. I hope you'll prove yourself to be more capable than she was.

CARLY

You can count on me, Mr Scarrow.

(CONTINUED)

CONTINUED:

SCARROW

Good.

They walk on.

CARLY

I'm sorry, this may seem a strange question, but why did you hire me when there are so many people who have more experience than me?

Scarrow examines her for a moment, a sly smile on his face. Does he have an ulterior motive?

SCARROW

Sometimes hunger is more important than experience.

(walks away)

Now, I have some hunting to do and you have some work to be getting on with. Tonight's meal must be ready in...

(glances at watch)

...just under four hours' time, so I suggest you get started.

CARLY

Yes sir, right away. I won't let you down.

SCARROW

I'm sure you wont.

He heads back to the hunting party and for a moment Carly just stands there, feeling overwhelmed and flustered, but also ready for the challenge ahead.

EXT. THE SCARROW HOUSE - DAY

The house is huge and impressive.

The Bentley parks in the courtyard by the front door and Carly and Mark climb out. Carly stares at the house in amazement.

MARK

Wait until you see inside.

INT. SCARROW HOUSE - ENTRANCE HALL - DAY

Carly gazes around the opulent interior. The walls are covered in art. A staircase leads up to a balcony.

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CONTINUED:

CARLY

Oh...my...God! You do not see
this in Queens.

MARK

You don't see this anywhere. At
least not nowadays.

Carly looks at the paintings.

CARLY

Is that a real Picasso?

A woman descends the stairs, AGNES LEITH (55) the
housekeeper. She is beautiful, in a severe way, wearing
designer clothes and glasses. She wears high heels that
TAP TAP TAPS when she walks.

MRS LEITH

Of course it's real. Do you think
Mr Scarrow would be so vulgar as
to hang a print?

(to Mark)

Mark, you know full well that staff
must enter the house by the staff
entrance.

MARK

I'm sorry, Mrs Leith, I forgot.

MRS LEITH

Really? You may go.

With a subservient nod of his head, Mark beats a hasty
retreat, but gives Carly a wink on passing.

Mrs Leith holds a hand out to Carly and shakes it primly.

MRS LEITH (CONT'D)

My name is Mrs Leith. I am the
housekeeper here.

CARLY

You don't look like one.

MRS LEITH

Like what?

CARLY

A housekeeper. I thought they all
looked like Mrs Doubtfire.

Mrs Leith smiles sardonically and then walks on. Carly
catches up with her.

(CONTINUED)

CONTINUED:

MRS LEITH

You must be Carly Dean, Mr Scarrow's new PA?

CARLY

That's right.

MRS LEITH

Follow me, please. There's a lot to do and not a lot of time to do it in. But first I must make you aware of a few house rules.

INT. SCARROW HOUSE - CORRIDOR - DAY

Mrs Leith leads Carly down a corridor until they arrive at a lift, beside which are two maps, one of the estate and another of the house (these maps are repeated throughout the house).

The map of the estate has the house directly in the middle. The driveway, fields, lake and communal garden most take up the south and eastern part of the estate and are shaded in yellow. Extending from the rear of the house, and extending to the north and west, a perimeter fence encloses the private gardens and woods, which are shaded in red. The lands are extensive indeed.

Next to the estate map there is another map, this time of the house. Carly glances at it but isn't given the opportunity to examine it closely.

MRS LEITH

Between dawn and dusk you are permitted anywhere within the yellow area.

CARLY

And the red?

MRS LEITH

Forbidden at all times. And I repeat, strictly forbidden.

CARLY

You said between dawn and dusk. Does that mean there's a curfew?

MRS LEITH

You're sharper than your resume made you out to be, Miss Dean. Yes, there is indeed a curfew. Nobody is permitted outside of the house during the night-time hours, except for exceptional circumstances, such as tonight.

(CONTINUED)

CONTINUED:

CARLY

What are we? Naughty children?

MRS LEITH

The curfew is required for the security of the company, and for your own safety.

(beat)

Check your contract, Miss Dean, you agreed to it. If you don't like it, there is the door.

(beat)

Now, I take it you're adept at organizing dinner parties?

CARLY

Well, yeah, I've held a few in my time. You know, dip, chicken nuggets, cheesecake. Humous if I'm feeling adventurous.

Mrs Leith opens the door at the end and ushers Carly through.

INT. SCARROW HOUSE - KITCHEN - DAY

The kitchen is huge and full of CHEFS and KITCHEN ASSISTANTS, all standing around awaiting orders. They all look around at Carly and Mrs Leith when they enter.

MRS LEITH

I don't think Mr Scarrow or his guests would appreciate "nuggets", Miss Dean. You now have...

(looks at watch)

Just over three hours. Good luck.

With a smile of superiority on her face, Mrs Leith exits.

Carly stares at the cooks and the assistants and they all stare back at her.

CARLY

(claps hands)

Okay guys, er...cook!

They don't move.

EXT. LONDON HELIPORT - DAY

A helicopter takes off.

INT. SCARROW HOUSE - KITCHEN - DAY

Carly is talking with the HEAD CHEF.

HEAD CHEF

We're out of creme fresh, the drains
are backing up and oven three is
on the fritz again.

She watches as the Head Chef takes a live lobster from a
bucket of water and prepares to lower it into a pot of
boiling water.

CARLY

Hold on! Hold on there! Let's
rethink this for a moment. Lobster
are so... so...80s! And what if
Mr Scarrow's guests don't like
seafood, or have allergies? How
about chicken? Everybody likes
chicken, don't they?

The Head Chef picks up a phone and dials a number.

CARLY (CONT'D)

What are you doing?

HEAD CHEF

If we're going to have chicken, we
need to slaughter some chickens.

CARLY

Slaughter? Okay, bad idea. Put
the phone down. Far too plain. I
mean, chicken tastes like
everything, doesn't it?

The Head Chef puts the phone down, clearly irritated by
Carly's indecision.

CARLY (CONT'D)

Look, you decide, okay, while I go
and find Mrs Leith. Just remember,
no lobster, or chicken!

(beat)

Or pork, or beef, or anything that
means blood being spilt.

She exits hurriedly.

HEAD CHEF

Bloody vegetarians.

EXT. OVER COUNTRYSIDE - DAY

The helicopter flies over the Kentish countryside.

INT. SCARROW HOUSE - CORRIDOR - DAY

Carly walks down the corridor, peering about her nervously.

Carly approaches the map of the house and checks it.

The house is divided into two halves, the west wing is mostly Scarrow's private rooms, while the east wing is offices. Below the house there are several sub-basements which are simply marked "R&D".

Carly finds a room in the east wing bearing the legend "ARCHIVE". She taps it with a finger.

She presses the button on the lift and a moment later it opens. She enters and the lift begins to ascend.

INT. SCARROW HOUSE - FIRST FLOOR CORRIDOR - DAY

Carly exits the lift and steps into another corridor. She checks both ways before sneaking on.

Reaching a corner she pulls back and flattens herself against the wall.

Around the corner Mrs Leith (without glasses) is conversing quietly with a SCIENTIST by a security station desk, and Mrs Leith seems unhappy about something.

Their conversation over, the two part and the Scientist heads one way while Mrs Leith heads towards the lift, and Carly!

At the last moment, Mrs Leith turns around, heads back to the desk - Carly nips down one of the side corridors - and picks up her glasses from the desk. She turns, thinking she saw something move out of the corner of her eye and then, shaking her head, walks to the lift, enters and descends.

As soon as she's gone Carly steps around the corner and hurries on.

INT. SCARROW HOUSE - KITCHEN - DAY

The Chefs are busily preparing food when Mrs Leith enters. She approaches the Head Chef.

MRS LEITH

Where's Miss Dean?

HEAD CHEF

Miss Dean...oh, you mean Carly.
She went looking for you.

(MORE)

(CONTINUED)

CONTINUED:

HEAD CHEF (CONT'D)

We're out of creme fresh and there's
a fault with the third...

Mrs Leith exits without a word.

HEAD CHEF (CONT'D)

(to his assistant)

At least now we know where we can
get the lemons.

INT. SCARROW HOUSE - ARCHIVE - DAY

The room is filled with filing cabinets that form a solid block in the middle of the room, as well as line three of the four walls. There are also microfiche readers and several computers. A long window of frosted glass, from waist height up, divides this room from the corridor outside. A large, unopened bottle of Coca Cola sits by one computer (switched on) along with a half-eaten sandwich. Someone has been working here very recently.

Carly enters and (leaving the door ajar) immediately starts moving around the filing cabinets, running a finger over the cards that display their contents.

CARLY

O...O...O

She finds the cabinet that contains Of-Oz, opens it and starts flicking through the files inside.

She stops at a file marked OTLEY, SIMON. She opens it. Inside there is a photograph of a man in his late fifties. It wasn't the file she was looking for but, intrigued, she takes it out and starts to read through it.

INT. SCARROW HOUSE - CORRIDOR - DAY

Mrs Leith walks down the corridor, enters the lift and ascends.

INT. SCARROW HOUSE - ARCHIVE - DAY

Carly is still reading the Otley report when she hears a DOOR CLOSE outside in the corridor.

She shoves the file under her jacket and quietly closes the filing cabinet as we hear the TAP TAP TAP of Mrs Leith's high-heeled shoes coming down the corridor.

When the shape of Mrs Leith appears behind the frosted glass, Carly looks about for a hiding place, and then her eyes fall on the bottle of Coca Cola.

INT. SCARROW HOUSE - CORRIDOR OUTSIDE ARCHIVE - DAY

Mrs Leith stops when she sees that the door to the Archive is ajar. She opens the door and enters.

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