

EPA - Extranormal Protection Agency

written by

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TEASER

EXT. SOMEWHERE IN NEVADA - NIGHT

AGENT PETER ANTHONY (31) rushes down a long road on a Japanese sport motorcycle. Starlit mesas dot the landscape.

EXT. GAS STATION - MOMENTS LATER

Peter pulls up to a gas station - real old fashioned, with an attached saloon.

A row of shiny chrome, and leather Harleys are lined up outside.

Peter steps off the bike and takes off his helmet. He has a stubble-covered chin and short cropped hair.

Peter unfurls a newspaper clipping. He reads it for a moment before looking up at the name of the bar - THE DEWCLAW SALOON

The windows are dark, and a red CLOSED sign is hung from the door.

Peter puts away the newspaper clipping and walks up to the door - he grips the door handle - and surprisingly finds it unlocked - so he proceeds in.

INT. DEWCLAW SALOON - CONTINUOUS

The saloon is predictably empty - there's nobody around.

PETER ANTHONY

Hello? I know the sign said closed  
but I could really use some gas!

He looks around - still nobody

PETER ANTHONY (CONT'D)

(under his breath)  
Or a glass of milk?

Suddenly a **BLOOD CURDLING HOWL**, and a PANICKED SCREAM pierces the night.

In a flash, Peter has a gun in his hands.

He surveys the area, before turning to see the source of the sound - a large barn behind back of the saloon.

Rays of light emanate from between the large wooden slats of the barn door.

Peter moves towards the rear exit of the saloon.

EXT. BEHIND THE DEWCLAW SALOON - MOMENTS LATER

Peter slowly approaches the barn, his gun drawn. Another scream can be heard, followed by bellowing growls.

Peter is visibly concerned, and he pulls out his cell phone - no signal.

He sighs and puts away his phone.

PETER ANTHONY

Screw it.

INT. DEWCLAW SALOON - BARN - MOMENTS LATER

The barn door is kicked open, and Peter stands in the entrance, FBI badge in one hand, gun in the other.

PETER ANTHONY

FBI, DON'T MOVE!

A woman in white is tied up on a chair in the center of the barn

Four men wearing leather jackets, boots, and hoods stand around her.

One of them has their hand on the girls head - but his hand isn't normal. It's furred, and his fingertips end in claws.

The central hooded figure looks up at Peter to reveal he's not human at all - but rather has the face of a ravenous black wolf - he is a WEREWOLF. The wolf snarls, and the other turn to face Peter.

Peter's face goes pale.

PETER ANTHONY (CONT'D)

This was a bad idea.

EXT. DEWCLAW SALOON BARN - MOMENTS LATER

Several rapid gunshots are fired from within the barn, and bright bursts of light shine through the slats with every shot.

Beat.

PETER ANTHONY BURSTS THROUGH A ROTTEN WOOD WALL, GIRL IN ONE HAND, FACE WRECKED WITH CUTS

The four werewolves chase after him, leaping through the hole.

As Peter runs, he checks his phone - still no signal.

PETER ANTHONY  
THIS WAS A BAD IDEA!

END TEASER

INT. J EDGAR HOOVER BUILDING - OUTSIDE DEPUTY DIRECTOR'S OFFICE - SOME DAYS LATER

Peter Anthony is sits with his head in his hands.

He rubs his face, which is now covered in small scabs and several large bandages. He looks weary.

MIKE SOKALSKY (53) - veteran agent - leaves the Deputy Director's office, with a hefty report in hand.

Pete looks up mournfully.

MIKE SOKALSKY  
The AD wants to suspend you.

Mike sits down next to Peter.

MIKE SOKALSKY (CONT'D)  
...Frankly I do to. I think you need some time off, Pete... Get your head straight.

PETER ANTHONY  
My head IS straight, it's everyone else's who's half way around and up their ass.

Mike pinches his brow.

MIKE SOKALSKY  
It wasn't just the fact that you went in alone, Pete - and off the books, to boot. You KNOW you can't run your own investigations, not without direct approval.

PETER ANTHONY

I was doing what had to be done.

MIKE SOKALSKY

Peter, you've clearly gone through a harrowing experience, and we're lucky you made it out. That girl's lucky too. But that doesn't excuse your actions. Then there's the matter of your report.

PETER ANTHONY

I know what I saw.

MIKE SOKALSKY

Peter, this isn't a joke!

PETER ANTHONY

I KNOW WHAT I SAW!

Mike clenches his jaw.

MIKE SOKALSKY

HR will be expecting you on the 8th floor, Peter. Please don't give them any grief.

Mike walks off, and Peter goes back to burying his face in his hands.

He sits alone for a while, until a woman dressed in a black coat comes and sits next to him. She is ELIZABETH DALACUR (30's). Tall. Pale. Black hair tied in a bun.

The two sit silently for a few moments. The Elizabeth glances at Peter tentatively.

ELIZABETH DALACUR

...Do you know if the Assistant Director is in?

PETER ANTHONY

Yeah. But he's busy deciding the fate of my career right now.

ELIZABETH DALACUR

Oh.

BEAT

ELIZABETH DALACUR (CONT'D)

It's unfortunate when that happens.

PETER ANTHONY

What?

ELIZABETH DALACUR

When other people decide your fate for you. I think you should be the only one to decide where you go in life.

PETER ANTHONY

Yeah, well if if's and but's were candies and nuts then the king would be queen.

Elizabeth opens her mouth to speak, then thinks for a moment, and glances at Peter with a tight lipped stare. Peter is completely oblivious.

ELIZABETH DALACUR

They're never going to believe you, you know.

PETER ANTHONY

I know.

ELIZABETH DALACUR

Then why did you call them wolves in your report?

PETER ANTHONY

Because that's what I saw.

ELIZABETH DALACUR

That's ridiculous. Wolves can't drive motorcycles.

Elizabeth wiggles her thumbs

ELIZABETH DALACUR (CONT'D)

They don't have thumbs.

Beat

ELIZABETH DALACUR (CONT'D)

Are you sure they weren't wearing masks?

Peter Anthony shoots her a heavy lidded stare.

The door to the AD's office opens, and another suit walks out. He stops for a moment when he sees Peter, then walks away.

PETER ANTHONY  
Well, looks like you're up.

ELIZABETH DALACUR  
I'm not here to see AD Chalmers.

PETER ANTHONY  
You asked-

ELIZABETH DALACUR  
(Interrupting)  
I'm here to see you, Peter.

Peter looks confused.

PETER ANTHONY  
Whhhhyyyyyyyy...?

ELIZABETH DALACUR  
Because I want to offer you a job.

PETER ANTHONY  
...I have a job.

Elizabeth cocks her head.

ELIZABETH DALACUR  
Do you?

She gets up, withdraws a blank business card from her jacket, and gives it to Peter.

He flips it over - both sides are blank, he's even more confused.

PETER ANTHONY  
Who the hell are you?

ELIZABETH DALACUR  
I represent a special division of  
the EPA -

PETER ANTHONY  
The EPA? The freakin' Environmental  
Protection Agency? You've gotta be  
kidding me.

Peter chuckles and shakes his head. He gets up, and extends his hand to give the card back to Elizabeth.

PETER ANTHONY (CONT'D)  
I'm not interested.

ELIZABETH DALACUR

Fair enough. The EPA isn't exactly the best funded government agency in this town. We don't have the best benefits, or the best hours.

Elizabeth steps closer to Peter

ELIZABETH DALACUR (CONT'D)

(whispering)

But if there's even a single tiny part of you that wants to know the truth of what happened that night, stop by my office, and we can have a talk.

Elizabeth backs off, and turns to walk down the hall.

As she goes, she turns around

ELIZABETH DALACUR (CONT'D)

If they weren't wolves, and they weren't men, what were they?

She shrugs, and continues to walk away.

Peter just stares at her in disbelief as she walks away. He looks down at the business card in his hand - where there was once blank white space, there is now solid black lettering.

ELIZABETH DALACUR - DEPUTY DIRECTOR  
EXTRANORMAL PROTECTION AGENCY  
DC ADMINISTRATIVE BRANCH  
1200 PENNSYLVANIA AVE  
LEVEL 3 B

EXT. PETER ANTHONY'S APARTMENT BALCONY

Peter Anthony is standing on the edge of his apartment's balcony. He looks out over the setting sun as it silhouettes the city.

He's still holding the card in his hand.

He takes a long breath.

PETER ANTHONY

(Under breath)

Who the hell are you, Elizabeth?

Peter vapes contemplatively.



EXT. 1200 PENNSYLVANIA AVE - THE NEXT DAY

Peter Anthony stares up at the Federal Triangle Station, and looks down at the white card again.

INT. MUNDANE EPA

Peter walks into the reception of the Environmental Protection Agency's DC offices.

Peter gives the business card to a receptionist.

PETER ANTHONY  
I'm here to see Deputy Director  
Dalacur.

The receptionist looks at the business card, confused.

RECEPTIONIST  
I'm sorry, who?

Peter furrows his brow

PETER ANTHONY  
Elizabeth Dalacur. Deputy Director.  
Likes the color black?

The receptionist hands the card back to Peter.

RECEPTIONIST  
I don't know any Deputy Director  
Dalacur. Maybe you have the wrong  
place.

PETER ANTHONY  
Listen, she told me to meet her  
here, on...

Peter squints at the business card, weirding out the receptionist even more.

PETER ANTHONY (CONT'D)  
..Level 3B?

RECEPTIONIST  
Oh. *Those* people. You'll have to  
take the *second* elevator.

The receptionist points to a small elevator at the end of the room, almost hidden between a couple of large potted ficus trees.

INT. BRASS ELEVATOR - MOMENTS LATER

Peter steps into the tiny elevator, and the doors close. The elevator is terribly old fashioned, lined with ornate pressed brass panels. It's also pretty rickety, and the light flickers when he steps in.

Peter looks down at the elevator panel and presses 3B, which is placed far below the buttons for 1B and 2B.

PETER ANTHONY

This is how people end up on  
Dateline.

INT. EPA HALLWAYS - MOMENTS LATER

The elevator doors open to a bleak looking basement office level.

Peter steps out tentatively, and looks around.

Someone clears her throat, startling Peter, and turns around to see TINA BRADY (24?).

She is pencil-thin, with rose-gold hair that rolls down her face, and looks like she's perpetually on the verge of bursting into tears. She holds a clipboard to her chest.

PETER ANTHONY

Oh. Hello.

TINA BRADY

Hello. My name is Tina, I'm  
Elizabeth's personal assistant.

Peter extends his hand to shake.

PETER ANTHONY

It's nice to meet you. I'm Peter.

Tina takes a step back and seems hesitant to touch him.

TINA BRADY

I know. Elizabeth didn't think  
you'd come.

PETER ANTHONY

Neither did I.

TINA BRADY

Well, you uh, you're here now.  
Please, come with me.

Tina begins trotting down the hall, and Peter follows.

INT. EPA LOUNGE - CONTINUOUS

PETER ANTHONY

Listen, uh, hey, Tina, is Miss Dalacur around? I only came here to talk and I already had trouble finding this place-

TINA BRADY

Uh... Soon. You can wait here. Feel free to help yourself to a delicious beverage.

Tina gestures to a rotten looking soda machine. The lights flicker.

Peter is about to protest, but finds Tina mysteriously gone.

He looks around, and slowly sits down at the table.

PETER ANTHONY

These people are weirdos.

Peter sighs, and leans on the table a bit.

A few minutes pass. He fidgets around, checking his watch. He keeps waiting.

He looks up at the vending machine, and digs around in his pocket, coming up with a few quarters, a paperclip, and a piece of gum.

Peter groans and looks around, before getting up and walking over to the vending machine.

He reviews his choices for a moment. The only selections are different flavors of Mountain Dew - save for one button which has a hand-written label that says "Wheel of Dewm"

PETER ANTHONY (CONT'D)

(under his breath)

I too like to live dangerously.

Peter goes to put his quarters in the machine, when a large black spider crawls out of the coin slot

PETER ANTHONY (CONT'D)

Jesus!

The spider lingers for a moment, and peter stares at it. It crawls behind the machine.

Peter hesitantly inserts four quarters, and goes to press the Wheel of Dewm button but is stopped by a **BLOODCURDLING HOWL**

His vision shoots to the source of the noise - an open door to the office's basement level.

Peter reaches for his gun, but finds an empty belt.

PETER ANTHONY (CONT'D)

Shit!

Another howl sounds out. Peter gulps, and looks around. Nobody.

Peter makes his decision. He slowly approaches the stairwell.

INT. EPA BASEMENT

The basement level of the EPA is a stark contrast to the upper level. A speckled granite floor is adorned with a giant gilded logo, and the layout is far most industrial.

A quartermaster's window is inlaid in a wall. A sign at the window says "out for lunch, don't bother calling"

Peter slowly descends the stairs, wearily eyeing every corner.

PETER ANTHONY

H-Hello?

Low howls can be heard deeper within the basement.

INT. EPA CONTAINMENT

Peter turns a corner, to find a row of cages. At the end of the room, a shuffling mass can be barely seen within the shadows of its cage.

Peter approaches with caution. He takes a flashlight from his coat pocket and shines a light in the cage to reveal a **BEASTLY MAN**, disheveled and huddled in the corner. He lets out a dull whimper when the light touches him.

Peter's alerted expression softens.

TAP TAP Peter can hear heels clicking on the marble outside.

PETER ANTHONY

I'm FBI, we're going to get you out of here, okay?

Peter quickly reaches into his jacket and pulls out a lock picking set - he quickly sets to work.

- the heels get closer

- the lock CLICKS and the door begins to slowly swing

PETER ANTHONY (CONT'D)

I don't know what the hell these freaks are doing to you but -

The Beastly Man LUNGES at the door - at PETER, CLAWS and FANGS bared - **MURDEROUS INTENT** - Peter STUMBLES as he scrambles away

A chain SNAPS and the Beastly Man DROPS to the floor.

Peter is on his ass, breathing heavily, reaching for a gun he **doesn't have**. The Beastly Man SWIPES and SNARLS at Peter, who is only inches away.

ELIZABETH DALACUR

Some doors aren't meant to be opened, Agent Anthony.

Peter whips around, and turns off the light. Elizabeth Dalacur blocks the light from the doorway, and slowly approaches.

Peter furrows his brow. He scrambles off the ground to his feet.

PETER ANTHONY

What the hell is this man doing down here? What the hell is WRONG with him?! Does anyone know you've got people locked up in this place? What the hell are you people doing down here?

ELIZABETH DALACUR

We found him wandering the forests of West Virginia, running from the cops. He had gone completely wild by the time we got to him.

PETER ANTHONY

Lost control?! You know I could probably arrest you right now for wrongful imprisonment! Last time I checked, the Environmental Protection Agency wasn't supposed to go around locking people up in cages!

ELIZABETH DALACUR  
 You may not believe me, but he's  
 here willingly.

The beastly man snarls from the darkness.

PETER ANTHONY  
 Yeah, he seems real willing.

ELIZABETH DALACUR  
 In any case, last time I checked  
 you lost the authority to arrest  
 anyone when you turned in your gun  
 and your badge.

Peter watches the man with disgust and curiosity

PETER ANTHONY  
 Is he sick?

ELIZABETH DALACUR  
 In a way. Shortly before losing  
 control, he contacted us, and asked  
 to be taken in.

PETER ANTHONY  
 You keep saying that. "Lost  
 Control"

Beat

ELIZABETH DALACUR  
 Why don't we head upstairs and talk  
 about this some more in my office.

PETER ANTHONY  
 No. I want answers now. I want to  
 know why this man is locked up  
 here.

ELIZABETH DALACUR  
 You'll get your answers. Come on.

Elizabeth leaves the room.

Peter gives the now-solemn creature one last look, before  
 leaving.

INT. EPA HALLWAYS - MOMENTS LATER

Elizabeth confidently strides down the hall, and Peter rushes  
 out of the stairwell to catch up with her.

PETER ANTHONY  
Listen, Elizabeth -

ELIZABETH DALACUR  
Deputy Director Dalacur

PETER ANTHONY  
Wha-

ELIZABETH DALACUR  
Well, you're in my place of work  
now, so it's more professional.

PETER ANTHONY  
Fuckin - whatever. Deputy Director.  
Listen, I just want answers, okay?  
I'm not here for an interview.

ELIZABETH DALACUR  
Yeah, sure.

Elizabeth nods back towards the stairwell.

ELIZABETH DALACUR (CONT'D)  
You're not going to let go what you  
saw down there any more than you'll  
let go what you saw in Nevada. Your  
interview started 20 minutes ago  
when you got into that elevator.

PETER ANTHONY  
How the hell do you know about what  
happened in Nevada anyway? How the  
hell did you get a hold of my  
report that fast, huh? Since when  
is the EPA keeping tabs on the  
Federal Bureau of Investigation?

ELIZABETH DALACUR  
Not the FBI, just you.

Peter opens his mouth to speak, but is interrupted when Tina  
Brady approaches the two of them.

TINA BRADY (INTERRUPTING)  
...Elizabeth

Elizabeth cranes her neck with a sickened expression on her  
face.

Tina shares the same expression.

TINA BRADY (CONT'D)  
...There's been an incident.

Peter waves at Tina indignantly

PETER ANTHONY

How come she gets to call you  
Elizabeth?

ELIZABETH DALACUR (UNDER HER BREATH)

Christ on a cracker... Well it  
looks like we'll have to skip the  
formalities. If you'll follow me  
down to the garage I'll explain on  
the way.

Peter steps back and shakes his head. He puts his hands up in  
a dismissive gesture.

PETER ANTHONY

You know what? No thanks. I think  
I've just about had it. Thanks for  
wasting my time. I think I'll go  
back to languishing in my own self-  
loathing.

Elizabeth falters for just a moment, and frowns.

ELIZABETH DALACUR

I'm sorry to hear that.

PETER ANTHONY

Right. Well, good luck with your  
"incident". If you'll excuse me,  
I'm going to go back to slamming  
back 4loko and diet pills.

Peter walks down the hall, towards the elevator. Before he  
reaches them, the doors open, and the diminutive GINNY MCGRAW  
walks out, eating from a Chinese takeout box.

She is wearing a baggy black hoodie with "SM3G" printed in  
white across the front, and a beanie cap pulled down over her  
head.

She gives Peter a wayward glare as she walks past, and he  
takes her place in the elevator.

Ginny takes a place next to Elizabeth, who watches Peter go.

GINNY MCGRAW

(while eating)

The fuck's his deal? OH - is that  
the new FBI guy?



ELIZABETH DALACUR  
Looks like we're still going to be  
down a man.

Peter steps in the elevator, and presses a button. The doors  
begin to close.

GINNY MCGRAW  
Eh, he's a fed, fuck him. Did you  
show him the werewolf at least?

ELIZABETH DALACUR  
Yes.

TINA BRADY  
Another one went wild in Alexandria  
this morning. Nearly killed a  
couple of hikers.

ELIZABETH DALACUR  
You know we're feds right?

GINNY MCGRAW  
We don't count Liz.

Peter pushes open the elevator door back open, just before it  
closes completely.

PETER ANTHONY  
Hold the fucking phone.  
(beat)  
Did you say werewolf?

Elizabeth smiles smugly.

Ginny slowly stops chewing as she looks at Elizabeth

GINNY MCGRAW  
...What? What did I do this time?

INT. EPA OFFICES - ELIZABETH'S OFFICE - LATER

Elizabeth hurriedly searches through a file cabinet behind  
her desk. Tina stands in the doorway.

TINA BRADY  
Elizabeth, are you sure you can  
trust him? He almost walked out.

ELIZABETH DALACUR  
He just needed to hear the right  
word. He's a believer even if he  
doesn't know it.

Elizabeth finds the file she's looking for.

ELIZABETH DALACUR (CONT'D)  
 Ah, here we go. Last reported  
 werewolf attack - that was what,  
 2017? God, what a year that was.

TINA BRADY  
 Yes, uh, that was the last time  
 there was an attack in the DC area.  
 But their pack hasn't been seen  
 since, and this was a solo attack.

Elizabeth looks concerned.

ELIZABETH DALACUR  
 Lone wolf? No, that can't be right.

(BEAT)

ELIZABETH DALACUR (CONT'D)  
 That stray we picked up a couple nights ago mentioned  
 something about another wolf in his message. I wonder if it's  
 related. Wolf without a pack's a dangerous thing.

Elizabeth takes the file and hands it to Tina

ELIZABETH DALACUR (CONT'D)  
 Besides, Jamie and Max almost  
 walked out too. You almost did as  
 well, if I recall.

TINA BRADY  
 ...That was for a different reason.

ELIZABETH DALACUR  
 I suppose so. Say, where are they  
 anyway? Did they finish  
 orientation? They're not going to  
 last long without orientation.  
 That's why it's in the handbook.

TINA BRADY  
 Oh, uh, I uh, I think Ginny said  
 she was going to go help them pack-

ELIZABETH DALACUR  
 Christ sake.

Elizabeth snorts with frustration and bursts through the  
 glass doors out into the Garage.

ELIZABETH DALACUR (CONT'D)

I'll be one moment. Get over to  
dispatch and brief me us on the  
way.

INT. EPA BASEMENT - GARAGE

Elizabeth bursts through the glass door out into the Garage.  
She is not happy.

Ginny McGraw is in the process of loading several black  
duffle bags into the back of a black Chevy Suburban, along  
with the help of MAXINE LORD (31, very clean) dressed in  
crisp white casual wear, and JAMIE WEBBER (28, man's man)  
wrapped in a worn leather RAAF (Royal Australian Airforce)  
jacket.

JAMIE WEBBER

Oi, hey Liz!

MAXINE LORD

Oh, Hello Deputy Director.

ELIZABETH DALACUR

How's orientation going? Are you  
two sure you're ready?

GINNY MCGRAW

Figured we could just take em along  
on this new case, get their dicks  
wet.

ELIZABETH DALACUR

Orientation is important-

GINNY MCGRAW

Aw, they'll be fine Liz, stop  
sweating. Orientation is for  
pussies. It's just a werewolf.  
That's what these are for, after  
all.

Ginny twirls a loaded GLOCK 20 on her finger. Maxine flinches  
a little.

Elizabeth snatches it from her, and stuffs it in the back of  
her waistband. Elizabeth is positively Livid.

GINNY MCGRAW (CONT'D)

Hey!

ELIZABETH DALACUR

Ginny can I speak with you for a moment?

Elizabeth grabs Ginny by the arm and pulls her away from the SUV.

Meanwhile, Tina and Peter enter the garage from the office entrance.

JAMIE WEBBER

Oh hey, look who decided to show.  
He must be the new guy.

MAXINE LORD

Just because he showed up a couple of hours after us doesn't make him the new guy.

JAMIE WEBBER

Yeah well, someone's gotta be the new guy.

MAXINE LORD

Sorry, I forgot about the alpha male dominance ritual, please continue.

Jamie shoots her an annoyed look, but extends his hand to Peter as he reaches the SUV

JAMIE WEBBER

The name's Webber, Jamie Webber.  
Captain, Royal Australian Air Force, Queen's own. You must be the new guy.

MAXINE LORD

Retired.

PETER ANTHONY

Huh?

MAXINE LORD

Jamie's retired.

JAMIE WEBBER

What - I'm not bloody retired. It wasn't my bloody choice, so it's not bloody retirement.

MAXINE LORD

Sorry, fired.

PETER ANTHONY

What's an aussie doing here anyway?

JAMIE WEBBER

Fuckin oath. Bloody good question -  
I'm here to steal your women!

He looks over at Maxine

JAMIE WEBBER (CONT'D)

You can bloody have this one  
though, the more she talks, the  
less I bloody like her.

MAXINE LORD

Oh, good to know it's working.

Maxine shakes Peter's hand.

MAXINE LORD (CONT'D)

I'm Doctor Maxine Lord. I was  
brought on as a Medical Consultant,  
whatever that means in at this  
place.

PETER ANTHONY

Oh... that's cool I guess. Hey, do  
you know what it means if your pee  
comes out brown?

Maxine looks horrified.

Jamie nods towards Elizabeth and Ginny, who are having a  
lively argument.

JAMIE WEBBER

What's their deal, eh?

Elizabeth stands over the diminutive Ginny McGraw, who is  
angrily gesticulating at her.

PETER ANTHONY

Who's that girl? I've seen her  
before?

JAMIE WEBBER

That's Liz mate.

PETER ANTHONY

No the- god damnit. The little  
girl.

JAMIE WEBBER

Ooooh.

MAXINE LORD

That's Ginny. She's the armorer. I think. She's the only one allowed in the workshop - that big room with the cage window to the left of the stairs.

PETER ANTHONY

They get guns here?

JAMIE WEBBER

Oh yeah they're right sick too mate. Oh, hey, by the way mate, just asking for a friend, you can't really go to jail for downloading movies right?

Peter turns away from watching Elizabeth and Ginny and stares at Jamie.

PETER ANTHONY

...What movie?

JAMIE WEBBER

That Avengers movie, the one with Sean Connery.

Peter gives Jamie a strange look.

EXT. EPA BASEMENT - GARAGE - CONTINUOUS

ELIZABETH DALACUR

What the hell do you think you're doing? Coming out here like this!

GINNY MCGRAW

Liz there's a frickin call what do you want me to do take a nap?!

ELIZABETH DALACUR

You've never had problem taking two hour lunch breaks before! Did you at least teach them how to not kill themselves with the Redeemers?

GINNY MCGRAW

Liz, the Redeemers are Glocks, literally all you gotta do is pull the trigger, I just told em not to point em at each other, they'll be fine.

(MORE)

GINNY MCGRAW (CONT'D)

For the last time Ginny we've been over this - going out on calls is what the new agents are for, you can't-

GINNY MCGRAW (CONT'D)

Oh you just LOVE telling me what I can and cannot do, well maybe you'll reconsider that when you get someone else to fix your shit!

ELIZABETH DALACUR

Ginny! This is not the time! I'm already up to my neck in bullshit with these newbies-

GINNY MCGRAW

Last time I checked bullshit was your natural environment! This is just like when you broke the vending machine and blamed me for it.

ELIZABETH DALACUR

Oh, again with the - I TOLD YOU FOR THE LAST TIME THERE WERE SPIDERS IN THE VENDING MACHINE I DID NOT BREAK IT! YOU'RE THE ONE WHO DROPPED THE SPIDER EGGS!

GINNY MCGRAW

OH DON'T YOU PUT THAT ON ME - I HAD JUST FIXED IT FROM WHEN YOU TRIED SHAKING IT TO DEATH AND I JUST WANTED AN ORANGE SODA GOD DAMMIT AND YOU KNOW WHAT I GOT ANOTHER PAIN IN MY ASS SORRY IF I GOT BUTTERFINGERS LIZ

ELIZABETH DALACUR

IT'S NOT MY FAULT YOU CAN'T DRINK COFFEE LIKE A NORMAL ADULT

GINNY MCGRAW

JUST WHAT ABOUT ANY OF THIS IS NORMAL?!

Elizabeth is poised to respond when she sees everyone else staring at the two.

ELIZABETH DALACUR

We will discuss this later.

GINNY MCGRAW

Yeah, I bet we will. When we get back.

Ginny backs off to the SUV, and Elizabeth grits her teeth.

PETER ANTHONY

...Aren't you a little young to be working here?

JAMIE WEBBER

Nah man, Ginny's tight.

GINNY MCGRAW

Oh, it really depends who you ask.

Ginny hops onto the back of the SUV and stares daggers at Liz with her arms crossed.

Elizabeth walks past Ginny and jabs at her sternly.

ELIZABETH DALACUR (HISSING)

You don't leave the car. Got it?

JAMIE WEBBER

Shotgun!

Everyone climbs into the car.

Maxine and gets in the SUV.

Peter huffs, and gets in the SUV.

INT. BLACK SUV

JAMIE WEBBER

Alright, everybody's here. Let's get this show on the road, yeah?

The SUV stays put. Elizabeth looks at Jamie

ELIZABETH DALACUR

Safety first.

Jamie looks stricken and slowly buckles his seat-belt.

EXT. EPA GARAGE - CONTINUOUS

The SUV takes off out of the garage and down the street.



INT. THE BLACK SUV - A LITTLE WHILE LATER

Jamie Webber is telling war stories to Elizabeth, who is driving the Black SUV through crowded DC streets with one hand on her temple.

In the back, Peter turns to Maxine Lord

PETER ANTHONY  
So, how did you get roped into this?

MAXINE LORD  
You probably wouldn't believe me if I told you.

PETER ANTHONY  
Why can't anyone around here give a straight answer?

MAXINE LORD  
How about you, huh?

PETER ANTHONY  
Well I...

Peter thinks for a moment

PETER ANTHONY (CONT'D)  
N-Nevermind.

MAXINE LORD  
Oh, what's wrong, did you realize it would make you sound like an idiot?

(BEAT)

MAXINE LORD (CONT'D)  
Welcome to the club.

JAMIE WEBBER (TO ELIZABETH)  
...that's when my copilot hands me a vegemite sandwich and says "git in there mate"

Jamie laughs obnoxiously.

Elizabeth keys a button on the dashboard.

ELIZABETH DALACUR  
Tina, you with us?

Ginny pipes up from the back row while popping a can of orange soda.

GINNY MCGRAW  
Wrong button Liz.

Elizabeth presses another button.

ELIZABETH DALACUR  
Hey, no drinks in the car. Tina,  
you with us?

TINA BRADY (O.S.)  
Yeah, I can hear you Liz.

INT. EPA OFFICES - DISPATCH

Tina Brady sits in a large chair in a dark room surrounded by large screens and multiple keyboards, wearing a headset.

ELIZABETH DALACUR (O.S.)  
Talk to me Tina - Has the news  
gotten a hold of it yet?

INT. BLACK SUV - CONTINUOUS

TINA BRADY (O.S.)  
Fortunately no - maybe if the roles  
were reversed, but "Dog Bites Man"  
doesn't seem to have stirred up the  
local media. Police report  
indicates two wounded - one  
severely so. Currently it's still  
being pinned as a wildlife attack.

ELIZABETH DALACUR  
Okay, good.

TINA BRADY (O.S.)  
...Elizabeth, I'm really not sure  
it was a good idea taking the new  
people on this - if they get killed  
Oberon could shut us down -

MAXINE LORD  
KILLED?

Elizabeth scrambles to shut down the in-car communications

ELIZABETH DALACUR  
 Hey uh - Tina you're uh - I'm using  
 that new thing that Ginny set up.  
 You're - you're on speaker.

TINA BRADY (O.S.)  
 Oh - Oh gosh

Ginny laughs raucously from the back and accidentally spills her Orange Soda when the car hits a bump, but everyone else is horrified.

GINNY MCGRAW  
 Aw, dammit my pop

ELIZABETH DALACUR  
 Ginny! For the love of -

MAXINE LORD  
 What the hell are we doing here  
 exactly?

JAMIE WEBBER  
 Getting killed according to the hot  
 chick in the dashboard...

TINA BRADY (O.S.)  
 Uh- uh excuse me, I can hear you -

Jamie smiles seductively at the center console's speaker.

JAMIE WEBBER  
 I bet you can Tina! You got any  
 plans tonight love?

PETER ANTHONY  
 This is the shit that made me  
 unemployed.

MAXINE LORD  
 What, sexual harassment?

ELIZABETH DALACUR  
 We're gonna stop by the scene of  
 the attack, we'll call with any  
 updates, okay Tina?

TINA BRADY (O.S.)  
 Okay Elizabeth

Elizabeth hits the button on the dash and the call is hung up.

There's an uneasy silence.

ELIZABETH DALACUR  
Anyone like music?

EXT. PARK OUTSIDE ALEXANDRIA - LATER

The Black SUV shows up at the the scene of the attack. A portion of green wooded area has been cordoned off with police tape.

INT. BLACK SUV - CONTINUOUS

Maxine and Peter start to get out of the car. Elizabeth gets out, but sticks her head back in.

ELIZABETH DALACUR  
Jamie, would you mind keeping the car running? We won't be long.

Elizabeth jabs at Ginny

ELIZABETH DALACUR (CONT'D)  
You stay put.

Elizabeth rummages in the back seat and comes back with Ginny's empty soda can.

ELIZABETH DALACUR (CONT'D)  
*This is going in the recycling.*

Jamie raises his arms in protest.

Elizabeth leaves and shuts the door.

GINNY MCGRAW  
Don't bother, flyboy. You're stuck on babysitting duty.

JAMIE WEBBER  
Man, this is some bull.

GINNY MCGRAW  
Welcome to the EPA, buddy.

EXT. PARK OUTSIDE ALEXANDRIA - CORDON - MOMENTS LATER

Elizabeth, Peter, and Maxine approach the police tape, where a couple of rangers are having a conversation.

Without skipping a stride, Elizabeth produces a badge, and flashes it at the cops.

ELIZABETH DALACUR  
Good morning gentlemen.

The first STATE TROOPER squints at the badge.

STATE TROOPER  
...EPA...?

ELIZABETH DALACUR  
We're here regarding the sighting  
of an endangered invasive species.  
Highly territorial. Animal control  
tipped us off that it may have been  
responsible for the attack earlier.

STATE TROOPER  
...EPA? Seriously?

PETER ANTHONY  
Yeah, EPA. As in, federal agency.  
Step aside.

Peter lifts up the police tape and walks to the other side  
and keeps it lifted for the other two.

PETER ANTHONY (CONT'D)  
Come on.

Maxine and Liz proceed through, and the two are approached by  
a park ranger with a gash across his cheek. He is OFFICER  
LUPO.

OFFICER LUPO  
I hear you folks say you were feds?

MAXINE LORD  
That's right.

Officer Lupo extends his hand, and Elizabeth shakes it.

ELIZABETH DALACUR  
Report says you were the first one  
the scene.

OFFICER LUPO  
That's right. I was on patrol -  
y'know, making sure no lost  
tourists end up in the drink. Heard  
two of em hollering from a mile  
away, so I went running. Found that  
fella holding onto his girl for  
dear life. Glad to hear she made it  
out alright.

ELIZABETH DALACUR

Did you see the animal that  
attacked them?

OFFICER LUPO

Oh yeah, clear as day. They uh,  
must have ran across a mangy  
coyote. Thing scampered off though,  
with all the hollering.

MAXINE LORD

Coyote?

OFFICER LUPO

This kind of thing happens every  
once and a while. Poor thing was  
probably rabid. Gonna have to hunt  
it down now.

(BEAT)

OFFICER LUPO (CONT'D)

If you don't mind me asking, why  
exactly is the EPA here?

ELIZABETH DALACUR

Why indeed.

Elizabeth walks on. Maxine stays for a moment. She glances at  
the gash on his cheek.

MAXINE LORD

You didn't get that scratch from a  
rabid coyote did you? You might  
want to get that looked at if so.

Officer Lupo touches his face.

OFFICER LUPO

Oh, this? Nah - no, I think I got  
this running through the brush. Got  
whacked by a branch.

MAXINE LORD

Lucky we've got such intrepid park  
rangers.

Maxine smiles, and follows after Elizabeth.

EXT. PARK OUTSIDE ALEXANDRIA - SCENE OF ATTACK - MOMENTS  
LATER

Peter Anthony is crouched besides a gnarled tree covered in  
claw marks.

Peter touches the claw marks, which are about 3 inches in  
length but quite narrow.

Maxine Lord and Elizabeth Dalacur arrive, after finishing  
their conver

ELIZABETH DALACUR

Last night was a full moon.

PETER ANTHONY

Uh-huh. So that part's real, huh?

ELIZABETH DALACUR

Oh, it's all real. Well, mostly.

Elizabeth retrieves something ornate from her coat pocket and  
lets it dangle from her hand - the Candle of St. George. She  
holds it over the ground, sweeping with slow motions. The  
gemstone remains dim.

Peter notices the strange artifact and furrows his brow,  
confused.

MAXINE LORD

I mean - Officer could have been  
telling the truth. Could have been  
a coyote. We used to have those  
where I lived when I was little.

PETER ANTHONY

Then you must not have lived here  
when you were little because we  
don't get many coyotes in this  
area.

MAXINE LORD

Yeah but this is the forest. Isn't  
this their natural habitat?

PETER ANTHONY

...Where exactly do you think  
Coyotes come from? Besides, they're  
are small time predators. They'll  
gobble up a chihuahua, sure, but  
they're not going to maul someone  
like this, and paint the forest  
with their -

Peter looks over at Maxine - double takes - sees something on her shoes - a deep brownish red stain that wasn't there before.

PETER ANTHONY (CONT'D)  
I think you stepped in something.

Maxine looks at her shoes and gags, stepping back.

PETER ANTHONY (CONT'D)  
Wow, that's incredible - it's like a mixture of blood *and* shit.

Peter chuckles before he sees that Maxine's eyes are bugging out and she's frantically wiping her shoe with a cloth.

PETER ANTHONY  
Jeez doc, too gross for you?  
Dunno if you've opened up a human recently, but we're full of that stuff.

MAXINE LORD  
You're an asshole!

Peter takes an exasperated breath turns to Liz

PETER ANTHONY  
Sooo... yeah. Looks like a dog attack to me.

Maxine squints at him accusatively

MAXINE LORD  
No shit Sherlock!

Peter makes a (big) gesture with his hands.

PETER ANTHONY  
...Biiig dog.

He turns to Elizabeth

PETER ANTHONY (CONT'D)  
Maybe even a *wolf*.

MAXINE LORD  
Very astute.

ELIZABETH DALACUR  
Well, we already knew that much.  
We're not going to find much here that the park rangers don't already know.

(MORE)



ELIZABETH DALACUR (CONT'D)

Officer Lupo over there was the first one on the scene. Reported it as an animal attack.

PETER ANTHONY

So what makes you think it wasn't?

ELIZABETH DALACUR

I read between the lines.

Elizabeth begins to walk off.

ELIZABETH DALACUR (CONT'D)

It's how I found you.

EXT. PARK OUTSIDE ALEXANDRIA - AMBULANCE - MOMENTS LATER

A weary looking HIKER sits on the edge at the back of the ambulance. He's wrapped in a thermal blanket. His expression is sullen, and his eyes are unfocused. His face is covered in scratches and bruises, and a blood pressure gauge on his arm, which is being squeezed by a PARAMEDIC.

PETER ANTHONY

Rough morning?

HIKER

You have no idea. Listen, I already told the state troopers everything. I just want to go home.

PETER ANTHONY

Well I'm not a state trooper.

(BEAT)

PETER ANTHONY (CONT'D)

Hey, listen, it's okay man. I don't want to make you relive the whole thing. I'm working with the Environmental Protection Agency, and we just want to know if there was anything distinctive you noticed that might help us track down the animal that did this, so it doesn't hurt anyone else.

The paramedic checking out the hiker undoes the pressure sleeve.

PARAMEDIC

You're good here. Just take it easy.

The hiker shakes his head, before burying his head in his hands. He wipes his face.

HIKER  
Distinctive like what...?

PETER ANTHONY (SHRUGGING)  
...Plumage?

(BEAT)

PETER ANTHONY (CONT'D)  
Was it a coyote?

HIKER  
No - it wasn't a god damn coyote.  
It was giant. Black. It held me  
down. I slashed it with my knife  
but it wouldn't stop. It only ran  
when it must've heard the rangers  
coming.

Peter narrows his eyes. He takes a more serious stance, and hushes his voice.

PETER ANTHONY  
Was it a wolf?

The hiker's eyes finally lock on Peter's.

HIKER  
Wolves don't stand.

EXT. PARK OUTSIDE ALEXANDRIA - A FEW MOMENTS LATER

Peter approaches Elizabeth. Maxine is sitting on the hood of the Black SUV, wiping blood off of her shoes with a tissue.

PETER ANTHONY  
I think I'm starting to piece  
together why I'm here.  
Sounds like we're looking for  
wolves that stand.

ELIZABETH DALACUR  
Glad you figured it out. Now come  
on, we've got to get going.

Elizabeth turns towards the SUV, but Peter grabs her gently by the arm - Elizabeth whips around, her eyes locked on her arm. Peter senses his mistake - let's go, and straightens himself.

PETER ANTHONY

Listen Elizabeth - I don't know if you really believe the shit you're touting, but if you wanted me here to hunt this thing, I'm going to need one of two things - some answers, or some guns.

Elizabeth thinks for a moment, and reaches into the back of her waistband. She pulls out the GLOCK 20 "REDEEMER" and cradles it for a moment. The weapon is highly modified - with a large vented compensator, match trigger, and a strange cylindrical device mounted in front of the trigger guard under the barrel.

ELIZABETH DALACUR

Here.

PETER ANTHONY

Oh okay you chose the second one you were clearly prepared.

She flips the gun around, holding it by the muzzle, grip facing Peter.

ELIZABETH DALACUR

10mm Glock "Redeemer".

PETER ANTHONY

With a name like "Redeemer" it better do something pretty cool...

Curious, he looks down the barrel of the cylindrical device underneath the barrel. Elizabeth slaps the end of the device away from his face.

ELIZABETH DALACUR

I'm *trusting* that it'll be safer in your hands than in the hands of that little gremlin.

Peter chuckles and stuffs it in his holster, as Elizabeth approaches Maxine.

Elizabeth looks to Maxine. Maxine Lord is smiling at her clean white shoes.

MAXINE LORD (TO HERSELF)

All clean!

Peter looks at her too.

MAXINE LORD (CONT'D)

What? These are nice shoes. I don't want them to get stained.

PETER ANTHONY

If I were you, I'd get a nice pair of sexy work boots.

JAMIE WEBBER (YELLING FROM CAR WINDOW)

DID YOU SAY SEXY WORK BOOTS?

INT. BLACK SUV - A FEW MINUTES LATER

The Black SUV is driving along. Elizabeth is now in the passenger's seat, looking over a file. Jamie is driving, and Maxine and Peter are in the back, as before.

ELIZABETH DALACUR

Thanks for offering to drive, Jamie. This thing feels like a space ship to me. I sat in the parking lot of a Denny's for 15 minutes the other day trying to figure out how to turn it on.

PETER ANTHONY

Isn't it a push-button ignition?

ELIZABETH DALACUR

Well clearly it's not that simple or my pancakes wouldn't have gotten cold!

JAMIE WEBBER

Aw, it's no problemo Liz. I can ride anything with an engine, and a few things without.

Jamie twists around to look at Maxine with a shit eating grin, before turning back to the road.

Elizabeth is too buried in her file to notice.

ELIZABETH DALACUR

Well, I appreciate it nonetheless.

MAXINE LORD

Where are we headed, anyway?

JAMIE WEBBER

Back to the EPA. The new guy's got a hunch.

PETER ANTHONY

It's not a hunch, it's a theory -  
and stop calling me the new guy.

MAXINE LORD

What exactly is the difference?

PETER ANTHONY

One sounds smarter.

INT. EPA BASEMENT - SOME TIME LATER

Everyone is standing by the door to the EPA's containment cells - all crowded behind Peter, except for Elizabeth, who is next to him.

ELIZABETH DALACUR

Are you sure about this?

Peter sighs.

PETER ANTHONY

Yeah. If he came here willingly,  
then there has to be some part of  
him that's still human.

GINNY MCGRAW

I don't think you understand the  
concept of a werewolf, buddy.

Peter turns to Ginny, Jamie, and Maxine.

PETER ANTHONY

Listen, wolves travel in packs  
right? But that hiker only saw one.  
That means if there's another lone  
wolf out there, they're probably  
from the same pack, right? Maybe  
something happened.

JAMIE WEBBER

Ehhhhh...

PETER ANTHONY

What?

JAMIE WEBBER

I mean, it's iffy at best mate.

PETER ANTHONY

Yeah, well iffy is my middle name.

Peter looks to Elizabeth.

PETER ANTHONY (CONT'D)  
Open the door, then lock it behind  
me.

ELIZABETH DALACUR  
Are you sure?

PETER ANTHONY  
I'm at least 69% sure.

GINNY MCGRAW (IN BACKGROUND)  
Heh 69

PETER ANTHONY  
You think he's in a talking mood?

ELIZABETH DALACUR  
Only one way to find out.

Elizabeth opens the door to the containment cells.

Peter takes a deep breath and steps in. Elizabeth closes the  
door behind him.

JAMIE WEBBER  
Couldn't we go in with him? Y'know,  
provide back up?

ELIZABETH DALACUR  
You really want to get in an  
enclosed space with a lycanthrope,  
Jamie?

JAMIE WEBBER  
I was more using the royal "we",  
actually.

ELIZABETH DALACUR  
This is something he needs to face  
himself.

INT. EPA BASEMENT - CONTAINMENT CELLS

Peter Anthony stands alone in the row of cells. At the end is  
the cell containing the Beastly Man.

He gulps, and reaches for the gun in his holster - but he  
clenches his fist, and keeps the holster latched.

Peter approaches the cell.

Silence.

He squats down in front of the cell, and peers into the darkness.

Suddenly a body SLAMS against the cell bars.

Peter remains still.

The Beastly Man, now no longer quiet so beastly, is leaning his side against the bars in a casual sitting position.

BEASTLY MAN

Gave you quiet a fright before,  
didn't I.

Peter chuckles.

PETER ANTHONY

Yeah. You did.

BEASTLY MAN

You have my most sincere apologies.  
I wasn't exactly myself.

PETER ANTHONY

That's what Elizabeth said-

BEASTLY MAN

But you didn't believe her, did  
you. You didn't believe what I was.

PETER ANTHONY

I barely believe myself these days.

INT. EPA BASEMENT - OUTSIDE CONTAINMENT

Jamie Webber is listening to a cup, which he has pressed up against the door. Everyone else is standing around.

JAMIE WEBBER

I don't hear any mauling noises. I  
think the new guy might still be  
alive.

GINNY MCGRAW

Could be he ripped his throat out.

ELIZABETH DALACUR

GINNY!

GINNY MCGRAW

WHAT? You ever see a dog attack?  
They go right for the jugular.

Ginny gestures at her neck, and makes a dying noise.

MAXINE LORD

Is it common for agents to get gutted by horrifying creatures while within the office walls?

Elizabeth Dalacur points to a wooden tablet above the basement exit. It's got several bones nailed to it, which are wrapped in parchment that is covered in writing.

ELIZABETH DALACUR

See that? That's a protection ward.

GINNY MCGRAW

Strong one too.

ELIZABETH DALACUR

Nothing creature with a malevolent soul can enter this building without express permission. The containment cells are similarly enchanted.

GINNY MCGRAW

Point is, we don't bring in anything we can't control.

MAXINE LORD

Control. Right. And what happens if something malevolent *tries* to enter?

ELIZABETH DALACUR

It bursts into flames.

GINNY MCGRAW

Yeah, then the sprinklers all go off and we all get the day off. It's fucking rad.

INT. EPA CONTAINMENT - CONTINUOUS

PETER ANTHONY

So your name's Gabe, huh?

The Beastly Man furrows his brow.

BEASTLY MAN

What's wrong with my name?



PETER ANTHONY  
Oh, nothing. I guess I just  
expected something more...

BEASTLY MAN/GABE  
On the nose?

Gabe chuckles.

BEASTLY MAN/GABE (CONT'D)  
This isn't Harry Potter.

PETER ANTHONY  
Right. Sorry. I'm still pretty new  
to all of this.

(BEAT)

PETER ANTHONY (CONT'D)  
Gabe, Elizabeth told me that she  
found you running from the police.  
That you had called her pleading to  
be taken in. Why?

The Beastly Man lowers his head.

BEASTLY MAN  
I lost control. The draw of the  
moon was too much. I was afraid of  
what I would do.

PETER ANTHONY  
I know what you mean. I've had a  
few nights like that before.

(BEAT)

PETER ANTHONY (CONT'D)  
Okay, not quite like that.

BEASTLY MAN  
I didn't want to become like him.

This grabs Peter's attention.

PETER ANTHONY  
Like who?

BEASTLY MAN  
He was my friend. They were all my  
friends. Our leader, the Alpha,  
always said laying low was the way  
we'd survive. But Lupo... he wanted  
to hunt. He was tired of hiding.

PETER ANTHONY  
What happened?

There's an uneasy pause, and the Beastly Man looks back up to meet Peter's eyes.

BEASTLY MAN  
Slaughter.

(BEAT)

BEASTLY MAN/GABE (CONT'D)  
I barely made it away. But the stress was too much. I felt myself losing control. All I could do was dial the only people I knew could help.

PETER ANTHONY  
The EPA.

Peter nods solemnly.

PETER ANTHONY (CONT'D)  
Alright Gabe. I need you to tell me everything you know about Lupo.

INT. EPA BASEMENT - OUTSIDE CONTAINMENT - MINUTES LATER

The large metal door to containment shifts, and begins to open. Everyone turns, and Jamie starts.

JAMIE WEBBER  
Crikey!

The door opens fully, and Peter Anthony emerges - He's got his hands around Gabe, helping him to walk.

Maxine quickly rushes to the two of them, and helps Gabe settle against the wall.

MAXINE LORD  
Are you alright?

BEASTLY MAN/GABE  
I'm fine. Just famished.

Maxine looks horrified for a moment.

BEASTLY MAN/GABE (CONT'D)  
No, no! Not like that. Just - these things take a lot out of a man. I haven't had anything to eat since.

MAXINE LORD

You haven't been fed at all since coming here?

Maxine looks accusatively at Elizabeth

BEASTLY MAN/GABE

No... it's fine. Isolation is the only way to quell the beast... Right now, Lupo is only feeding his blood-lust. His attacks will become more brutal and more frequent. Next time, he will leave no witnesses.

MAXINE LORD

Wait, did you say Lupo? You mean officer Lupo?

ELIZABETH DALACUR

Son of a bitch.

GINNY MCGRAW (IN BACKGROUND)

Well technically they all are.

MAXINE LORD

Intrepid my ass...!

Suddenly, Tina comes barreling down the stairs.

TINA BRADY

ELIZABETH - uh, *EVERYBODY* - There's been another attack!

PETER ANTHONY

WHERE?

TINA BRADY

Wooded area south of Old Town West - I'll send you the location in the car - 911 calls indicate it's still ongoing!

JAMIE WEBBER

Well let's get bloody moving then! What's everyone waiting around for?

Jamie draws his Redeemer and racks the slide.

EXT. WOODS NEAR URBAN AREA

People are running screaming from a wooded area across the street from a suburban housing development -- a police car is perched on the curb with its lights flashing

The Black SUV screeches to a halt right outside, and everyone piles out.

Jamie looks ready to kill something, Maxine is fumbling with the door lock, and Elizabeth is surveying the situation. Elizabeth whips out her badge, and quickly approaches the cops.

ELIZABETH DALACUR

This area is unsafe - we need you to set up a cordon NOW. Nobody in or out!

JAMIE WEBBER

I hope the new guy's bloody plan works, cause if it doesn't work I'm resorting to Plan B

Maxine slowly turns to look at Jamie

MAXINE LORD

What the hell is plan B?

JAMIE WEBBER (SMILING)

Far more violent, that's what

MAXINE LORD

WHY THE HELL ARE YOU SMILING?!

Jamie stops smiling.

EXT. OTHER SIDE OF THE WOODED AREA - MOMENTS LATER

Peter is rapidly advancing down the side streets around the park on his motorcycle. In one hand, he is holding The Candle of St. George.

Suddenly, the gem begins to flare with a bright light.

PETER ANTHONY

Bingo.

Peter Anthony pulls up on his motorcycle, and quickly comes to a halt. He puts away the Candle, then unclasps the buckle on his holster, and draws his Redeemer.

EXT. WOODS - MOMENTS LATER

Officer Lupo is hovering over a scared woman, who is begging for her life.

Lupo's features are animaline, even more so than that of the Beastly Man

Droplets of saliva drip out from between his fanged mouth, and onto the woman

Peter Anthony approaches from behind, his Redeemer raised.

PETER ANTHONY  
I knew we should have had you  
chipped. Can't keep running off  
like this boy!

Lupo whips his head around, and lunges at Peter

PETER ANTHONY (CONT'D)  
WHOA JEEZ

Peter rolls to the left, and runs over to the woman on the ground, helping her up.

PETER ANTHONY (CONT'D)  
Go, run! Go!

Peter trains his gun back on Lupo who is standing about 10 feet away, menacingly.

PETER ANTHONY (CONT'D)  
You've lost control Lupo. You're  
sick. But I can help you. The EPA  
can help you...

Lupo simply growls in response

PETER ANTHONY (CONT'D)  
You don't have to get put down.

Lupo RUSHES at Peter - he knew this was coming.

Peter makes a slight adjustment -

Pulls the trigger -

The Redeemer BUCKS -

LUPO HITS THE DIRT, howling in pain but still alive. He writhes on the ground, backing up against a tree.

Peter slowly approaches Lupo.

He shows him the Redeemer, and ejects the magazine. The bullets in the magazine glitter with silver tips.

Lupo's wolf-like eyes glare in his direction with pain and fear.

PETER ANTHONY (CONT'D)  
 Silver tips, buddy. I'm beginning to understand why this organization is so poorly funded. I figured if I'm gonna be shooting Benjamins outta this thing, I might as well make it count.

Peter looks at the tube underneath the barrel -

PETER ANTHONY (CONT'D)  
 Still don't know what this thing does though -

Lupo sees that Peter's eyes are turned, and JUMPS at the distraction, LUNGING at Peter with a clawed hand, TEETH BARRED -

THOOM

Lupo HOWLS and is yanked backwards, his hand is PINNED to the tree by a SIX INCH SILVER PLATED STAKE.

ELIZABETH DALACUR (O.S.)  
 That's what it does.

Elizabeth is standing with the rest of the EPA crew, the tube launcher on her Redeemer smoking.

PETER ANTHONY  
 Huh. Neat.

Peter looks up, smiling, and gets up. He puts away his Redeemer.

JAMIE WEBBER  
 Hey new guy, you shit your pants?

PETER ANTHONY (CHUCKLING)  
 I knew you'd get here in time.

GINNY MCGRAW  
 Really? Cause we actually stopped for ice cream on the way here.

PETER ANTHONY  
 ...Really?

ELIZABETH DALACUR  
 No...

PETER ANTHONY  
Well now I want ice cream.

Elizabeth hands Peter a pair of silver handcuffs.

ELIZABETH DALACUR  
Here, use these.

Peter binds Lupo, and stands up.

PETER ANTHONY  
So, case closed?

ELIZABETH DALACUR  
More or less.

PETER ANTHONY  
More more, or more less?

Elizabeth smiles.

ELIZABETH DALACUR  
Well, we're not quite done I  
suppose.  
I do owe you some answers, after  
all.

Peter dismisses her with a wave.

PETER ANTHONY  
Eh... forget about it.

Elizabeth looks a little shocked

ELIZABETH DALACUR  
Really?

PETER ANTHONY  
I need some time to think about  
things. I've got more than enough  
answers already.

MAXINE LORD  
So... you'll stay?

PETER ANTHONY  
...Yeah, I'll stay. Much to your  
displeasure I'm sure.

Peter looks to Elizabeth.

PETER ANTHONY (CONT'D)  
You'll have time for your answers.  
I have bigger priorities right now.  
(MORE)

PETER ANTHONY (CONT'D)

I think someone mentioned ice  
cream.

Peter smiles and walks past Elizabeth back to the road.

The EPA follows after him, returning to their SUV, while  
Jamie drags Officer Lupo.

INT. J EDGAR HOOVER BUILDING - MIKES OFFICE - SOME TIME LATER

Mike Sokalsky puts down the phone, and looks up from his  
desk.

MIKE SOKALSKY

That was David Anthony... he says  
he doesn't want to come back... he  
says he's done.

Across from Mike sits THE THIN MAN - dressed in all black,  
6'9, thin slick hair in a straight cut. Circular sunglass  
lenses cover his eyes.

The Thin Man raises his hand.

THIN MAN (O.S)

Patience, Agent Sokalsky. Agent  
Anthony has split the fork in the  
road.

MIKE SOKALSKY

What do we do?

THIN MAN

What we have always done. Watched  
and waited. Let us see where this  
road takes him.

The Thin Man dons a bowler hat.

FADE OUT.