

FIRST STEPS

EPISODE 101

BY KATHERINE HARTER

*BASED ON THE ANITA BLAKE SERIES
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"First Steps"

TEASER

EXT. HOLE IN GROUND-EARLY EVENING

A large grassy yard features one shallow hole. The hole contains a medium sized cardboard box. Loose dirt smatters the top of the box, burying what is inside. A caption reads:
12 years ago.

EXT. BOX HOLE-EARLY EVENING

A GIRL watches from the side as her FATHER fills in the hole with dirt. She is the young Anita Blake. She cries, holding a rose. She throws in the flower and cuts herself on a thorn. Blood drips on the box. She sucks on her finger and stands back. Father continues filling the hole. She runs into the house.

EXT. MIDWESTERN HOUSE-EVENING

A shot of a two-story house set in the Midwest. Soft light shines through a few of the windows. It is a clear, breezy night.

INT. MIDWESTERN HOUSE LIVING ROOM-EVENING

The room is modest and well lit. ANITA'S MOTHER, 38, knocks on her daughter's door.

MOTHER

Anita, honey, dinner's ready.

She pauses and opens the door. Anita is lying on her bed, cuddled with a stuffed penguin. Her mother enters.

INT. ANITA'S ROOM - EVENING

Mother sits beside her. The room is an average pre-teen room filled with stuffed penguins and posters on the wall. It is an organized clutter.

MOTHER

Are you going to be okay?

ANITA

I didn't think it would hurt this much.

MOTHER

I know, Honey. I'm sorry.

ANITA

(angry)

I put a curse on that car that hit him.

MOTHER

You know it was an accident. I'm sorry, but sometimes these things happen.

ANITA

I get that, but it still sucks.

MOTHER

Sometimes, the world is just too small to hold every life.

ANITA

There you go again, spouting smart talk.

Her mother smiles down at her.

MOTHER

You want to bring up a sandwich? You didn't have dinner.

ANITA

I'm not hungry.

(CONTINUED)

CONTINUED:

MOTHER

Okay. Well, I'll check on you in a little bit.

She smooths Anita's hair back.

ANITA

I feel like such a baby.

MOTHER

Grief is never something to be ashamed of. It's how we honor the dead.

Anita looks at her and opens her mouth to speak.

MOTHER (cont'd)

I know, smart talk.

Anita closes her mouth and smiles. Mother kisses her forehead.

MOTHER (cont'd)

We can always get another puppy.

ANITA

No, I don't think I can deal with death, again.

Mother smiles and leaves her daughter lying in bed. She switches off the light and exits. The room is dark. Anita looks out at the night and stares at the full moon.

ANITA (cont'd)

I miss you, Sparky. I wish you were here.
I want you back, Sparky.

INT. LIVING ROOM-NIGHT

The door opens to a darkened house. Paws walk, staggering across the floor, clumps of fur fall to the carpet. The paws walk to the stairway.

INT. HALLWAY-NIGHT

The paws continue the journey up the stairs.

INT. SECOND FLOOR-NIGHT

They head toward Anita's room, tripping and staggering the entire way, fur falling off, panting ragged. They reach her door and a snout nuzzles the door open.

INT. ANITA'S ROOM-NIGHT

Anita lies asleep on her bed, tossing and turning, moaning. Her arm at one point falls over the side of the bed. She, for the moment lies still. The snout nudges her dangling hand. Anita opens her eyes. She blinks as her eyes adjust to the darkness. She squints into the room.

ANITA
(whispering)
Sparky?

The animal that was once Sparky sits by her bed and WHIMPERS AN UNEARTHLY SOUND. She reaches over and turns her lamp on. She faces her pet and sits, shaking from fright. Her once perky puppy is now a mangled mess. His head droops to one side, his jaw broken. His back is twisted at an odd angle. His tongue tries to lick his lips, but it just hangs to the opposite side of the jaw. Anita stares at the monster and cries in fright at first until she sees the tail. Sparky's tail starts to wag, not realizing his non living status. Her tears stop and she looks at her creation in pity.

ANITA (cont'd)
(whispering)
Mom?

She stares at the pathetic Sparky, her voice getting higher with each cry.

ANITA (cont'd)
Mom? Mom. MOMMY.

(CONTINUED)

CONTINUED:

Her mother jerks the door open and sees the dog.

MOTHER

Oh my God.

She crosses herself. Her father falls in behind her.

FATHER

(disgusted)

For the love of Christ.

Sparky looks at each owner with curiosity.

MOTHER

What did you do, Anita?

She crosses to her daughter and sits on the edge of her bed.

MOTHER (cont'd)

Tell me.

ANITA

Nothing. I just asked him to come back.

Her mother looks at her father, realizing what has happened.

MOTHER

Well, now you have him back.

ANITA

I didn't mean like this.

MOTHER

Then you have to put him back where he belongs.

ANITA

How am I supposed to do that?

MOTHER

I guess, I'll have to show you.

(CONTINUED)

CONTINUED: (2)

Father exits, his footsteps echoing down the hall. She takes her by the hand and escorts her daughter and the mangled dog down the hallway to the stairs.

ANITA (VO)
And the whole world changed.

BLACK OUT.

END OF TEASER

13 ACT ONE 13

14 EXT. ST. LOUIS-NIGHT 14

Various street scenes and city skylines flash as the prologue is read.

ANITA (VO)

A few years ago the courts deemed vampirism legal in the United States. You need a court order to kill them since they are like everyone else. Yeah, right. I am one of the few people in this country licensed to kill them. I'm a necromancer by trade. Darkness is the only thing I know of reality and the horrors that lie there. It's not a bad gig. It makes you aware of what life is and what death isn't. In this day and age the only thing one can cling to is their humanity and hope they don't lose it.

15 INT. ANIMATOR'S INC - EARLY EVENING 15

CAPTION READS: *15 years later*

ANITA BLAKE, now 25, walks with confidence into the office of Animator's Inc. She is greeted by a smiling RECEPTIONIST, MARY. Mary is 50 and has a motherly feel about her. Anita smiles back, at ease with her.

ANITA

Hi, I'm Anita Blake.

MARY

Anita Blake. We've been waiting for you. Would you like some coffee?

ANITA

(smiling)

That would be great.

Mary exits into a back room. Doug enters. He is the same age as Anita. He is confident and charming. He sidles up to Anita.

(CONTINUED)

DOUG

So, you're the newest addition to the
freak show.

ANITA

Looks like.

He offers his hand. She shakes it.

DOUG

I'm Doug Flynn.

ANITA

Anita Blake.

DOUG

Wow, some power.

ANITA

Huh?

Doug is smooth in response.

DOUG

I'm an empath. I can tell what people are
feeling through touch. I discovered it
when I was fifteen. Made me very popular
in school, especially with the ladies. If
you catch me drift.

Anita is not the least impressed.

ANITA

My, how nice. So how's it treating you in
the decade since?

His smile falters.

DOUG

What about you? When did you get your,
uh, gift?

Anita takes stock of her surroundings.

ANITA

Twelve. It was hell on family pets.

(CONTINUED)

Doug laughs until he sees Anita is serious. He quiets down. Mary returns with the coffee, breaking the awkward moment.

MARY

Here you are. I took a guess and made it black. I hope that's all right.

Anita takes the steaming mug, smiling.

ANITA

Just the way I like it. Thank you.

MARY

You're welcome. Hi, Douglas. I didn't see you come in.

DOUG

Hey, Babe. How's my girl?

Mary smiles like a school girl at the compliment, but isn't fooled. She plays along with the flirtation.

MARY

Sweet as ever.

DOUG

Good to know. Boss here yet?

MARY

He's in back setting up appointments.

They both look at the new girl sipping her coffee. She sees them staring.

DOUG

So, I'm curious. You are all over the news. You're like a local celebrity. Why join us?

ANITA

A lady sued me when her arm was bitten off at a raising. Since I had her sign the rules and regulations, the judge sided with me. She was at fault. Still, I never want to have to go through that again. And Bert's been after me to join him for months, so I figured why not. That way they can sue him next time.

(CONTINUED)

Anita laughs. She sees the others aren't laughing and stops.

MARY

I think you'll fit right in here.

Anita smiles and takes another sip of coffee.

BERT (V.O.)

There's my money ticket.

Bert walks into the scene. He is a large man of 35 that loves only money and well, money. He is a greedy man that somehow pulls off being well-liked most of the time. He goes up to Anita and extends his hand. She takes it.

BERT (CONT'D)

Glad you made it.

ANITA

Thank you.

BERT

Hey, you guys. A contact just told me we may have an illegal bounty hunter in the area. Keep sharp and if he happens to call? Patch him through to me.

Anita perks at that statement, but quickly hides it in her mug. She obviously knows something.

BERT (CONT'D)

(to Anita)

Come on in, Anita. Let's get started.

Anita follows behind him.

ANITA

Nice meeting you, guys.

MARY

You too, Sweetie.

Doug looks on.

DOUG

See you around, Blake.

Anita and Bert exit. Doug looks at Mary.

(CONTINUED)

DOUG (CONT'D)
I don't think she likes me.

MARY
Aw, she just doesn't know you yet. She'll
come around. Don't worry.

DOUG
I won't.

They are startled by the outburst.

ANITA (V.O.)
(shouting)
Where the hell do you get off?

They share a laugh.

16 INT. BERT'S OFFICE-EARLY EVENING

16

Anita sits fuming at her new boss. His expression is
impassive. Bert's office is an organized mess. A large money
symbol paperweight holds down his current files on the large
desk.

BERT
Anita. You're new here. You don't have
the luxury of turning down jobs.

ANITA
Hey, I had plenty of clients before
joining with you. If it wasn't for that
lawsuit, I wouldn't even be here. You
said it, you need me.

BERT
I understand that. But you signed on for
a thirty day trial. It's a done deal on
this one.

ANITA
I can't believe you did this. Wait a
minute, of course I believe it. How much
she give you?

(CONTINUED)

BERT

Anita. Is that what you think of me?

ANITA

It doesn't take long to understand what rules your life. The cool green.

BERT

5 grand.

ANITA

She is giving you 5 grand to talk to her dead kid.

DON

And, no lawyers.

He leans back in his chair, pushing the hinge limits, his greedy smile lights his face.

ANITA (cont'd)

Sorry about your luck, but I don't do little kids.

BERT

He's not so little. He was fourteen.

ANITA

Whatever. I don't do kids. You know that. Get someone else to do it.

BERT

She only wants you. This could mean so much for the company. Think of the reputation. Not to mention two month's rent.

ANITA

Bert, you're a businessman, so I'll forgive you. You have not idea what goes on at these raisings. See, zombies don't know they're dead.

(CONTINUED)

BERT

So?

ANITA

So? With kids it takes everything out of you. As you put them back, they are crying to you, pleading for you not to kill them. It feels a hell of a lot like murder.

Bert listens, but doesn't quite hear.

BERT

Anita, they're just zombies.

ANITA

They were once human beings. For that fact alone they deserve dignity and respect. Don't you have any morals?

BERT

No.

Anita stands to leave, fed up with his lack of humanity.

ANITA

You're sick. Forget it.

She stands to leave.

BERT

She thinks he's coming back.

This catches her attention. She faces her boss.

ANITA

What?

BERT

The mother. He wanted to be a member of the Church for Eternal life. She's afraid he's not quite dead.

(CONTINUED)

Anita slumps back into the chair.

ANITA

Holy shit.

BERT

Now you know why I want you to do it.

ANITA

I'm the only one that has the balls?

Bert just smiles, his fingers steeple crossed by his chin.

ANITA (cont'd)

I hate being good at my job sometimes.

BERT

I love that you're good at your job.

ANITA

That's because you're a pig.

BERT

What can I say?

He smiles.

BERT (cont'd)

One more thing?

ANITA

You're pushing it.

BERT

Doug is going with you.

Anita is furious.

ANITA

No. We had this talk on the phone. I work alone. Besides, he's inexperienced. He'll only get in my way.

(CONTINUED)

BERT

It's a dangerous time. I don't like being sued either. I need someone there as a witness. Besides, he can help them calm down.

He wiggles his fingers.

BERT (cont'd)

Magic fingers.

(beat)

Anita, it'll only help you.

17 INT. ANIMATOR'S HALLWAY-DAY 17

Anita notices Doug and tries to avoid him. He is leaning against the front desk, talking with Mary. He stops talking and approaches Anita.

DOUG

Welcome to our club.

Anita tries to ignore him.

ANITA

Great, thanks. We've got work to do. You ready?

DOUG

Uh, yeah. Things didn't go well with Bert?

He gathers his things and follows after her. Anita stops and looks at him.

ANITA

A tip for you, Dougie. Stay out of my way right now. 'Night, Mary.

MARY

Good night, guys. Be careful.

(CONTINUED)

17 CONTINUED:

17

As they leave, Doug tries to reason with her.

DOUG

Jeez, Anita, you've been hanging out with demons too long. Watch it. They'll eat you alive.

ANITA

Gee, Dougie. I never thought of that. Thanks.

Mary looks at Doug then back at the swinging shut door from Anita's exit.

18 EXT. CEMETERY PARKING LOT-NIGHT

18

Anita pulls her Jeep into the parking lot of the Pleasant Valley Cemetery. Doug pulls in beside her in his sports car. She gets out and crosses to the back of her car. Doug joins her, but stays out of her way. She lifts the hatch up and takes out her duffel bag. She unzips it and pulls out a pair of well-used coveralls and puts them on. She reaches in and pulls out a covered wire cage with a chicken inside. It clucks to her. She pays no heed and hands it off to Doug.

ANITA

Here. Make yourself useful.

He takes it, wondering. She takes the duffel bag. Doug follows, not saying anything. She grimaces.

ANITA (cont'd)

Look, Doug. I owe you an apology. I'm just not used to working with living people. No offense.

DOUG

None taken.

(CONTINUED)

18 CONTINUED:

18

ANITA

Great. I appreciate it. Then let's go.
Rule #1, never leave a client waiting in
a cemetery after dark. They tend to get
jumpy.

DOUG

Good to know.

BLACK OUT

END OF ACT ONE

(CONTINUED)

ACT TWO

20 EXT. SAMUEL'S GRAVE - NIGHT

20

Jessica is squatting by her son's tombstone, outlining his name with her finger. Anita walks up to her and Doug sets the chicken cage down. Jessica stands to greet her. Anita offers her hand to shake, the woman takes it. Jessica is a well-refined woman of wealth. She is around forty with the look of thirty.

ANITA

Jessica Vanalden? my name's Anita Blake.
This is my-

Doug offers his hand and she takes it.

DOUG

Doug Flynn, ma'am. Pleasure to meet you.

ANITA

We work for Animator's, Inc.

JESSICA

Hello.

She spots the chicken.

JESSICA (cont'd)

Is that a chicken?

ANITA

Oh, the sacrifice. We need one for the ritual. Fresh blood and all.

The older woman grimaces and swallows.

JESSICA

You hear stories about what goes on at these things, but it's still shocking to see it live.

(CONTINUED)

DOUG

Do you have any questions before we begin?

JESSICA

I read over the statement. I have a good understanding, I think.

ANITA

The most important thing you can remember is that he is just a shell of your son. Everything that made him who he was is gone.

The older woman pales. Anita goes through her duffle bag, pulling various items out that she will need for the ceremony. Doug takes it all in. He and Jessica share similar expressions.

ANITA (cont'd)

They aren't the hollywood version. So don't expect blood hungry demons that you have to shoot in the head. He's going to look pretty much the same as you last saw him. Just keep a level head.

JESSICA

I understand.

ANITA

Good.

Anita goes about prepping the ritual area.

JESSICA

I guess you know why I asked for help.

ANITA

Bert filled me in. You think your son wanted to be in the Church for Eternal Life. You want me to make sure he doesn't get there.

(CONTINUED)

She starts to make circle with the chalk.

JESSICA

What do you think about the church?

Anita stands up and faces her. She looks at Doug and back to Vanalden.

ANITA

Professionally? I have no comment.
Personally? You don't even want to get me
started in how morally incorrect it is.

The older woman kneels in front of the stone, again.

JESSICA

I tried to warn him to stay away.

ANITA

Sometimes it's hard to talk to kids. They
think they know everything.

JESSICA

Yes. They do. We just moved here. I
didn't want him growing up in the city. I
thought it was too dangerous.

Anita continues with the circle. She takes the chicken from
it's cage and slips a long knife from the bag. Jessica sees
this and presses her face into Doug's chest. Anita kills the
chicken and spreads the blood around the circle. She chants
under her breath as the ground begins to shift. A YOUNG MAN,
ROBBIE , stretches and looks at his surroundings.

ANITA

Robert VanAlden?

ROBBIE

Yes.

ANITA

Do you know where you are?

(CONTINUED)

20 CONTINUED: (3)

20

He looks around.

ROBBIE

Ce-Cemetery.

Jessica cries in the background.

JESSICA

Robbie.

He looks at the woman. He is confused.

JESSICA (cont'd)

Why, Robbie.

ANITA

Get a grip on her, Doug.

He holds on to her and tries to calm her down, but he is little help.

ANITA (cont'd)

Church for Eternal Life.

Robbie looks at Anita and appears scared.

ANITA (cont'd)

What are they?

ROBBIE

Vampires.

ANITA

Are you a member?

ROBBIE

No. I-I escaped.

ANITA

Escaped what?

(CONTINUED)

ROBBIE

Daegal.

ANITA

What's Daegal?

He starts to shake in fear.

ROBBIE

No.

ANITA

What's Daegal?

ROBBIE

Dark power.

ANITA

You're not a vampire?

ROBBIE

No. No enlightenment.

Jessica cries out.

JESSICA

Make it stop. I've had enough.

Anita faces her.

ANITA

I haven't even started.

JESSICA

He isn't a vampire. That's enough for me.

ANITA

You don't want to know more?

JESSICA

I know all I need to know.

(CONTINUED)

Anita lowers her head and faces Robbie.

ANITA

Robbie, it's time for you to go back.

ROBBIE

Where?

He looks around and sees his tombstone.

ROBBIE (cont'd)

That's me.

ANITA

Yes. It is.

ROBBIE

No. I don't want to die. Please. Don't.

She stares at him in control.

ANITA

I'm sorry. You're already dead. Lie down,
Robert.

He tries to fight her, but does as he is told.

ANITA (cont'd)

I command you to sleep.

He grows calm and sinks into the ground. Jessica cries in the background against Doug.

ANITA (cont'd)

Would you like Doug to escort you back to
your car?

She lifts her head.

JESSICA

No. I'll be all right. Thank you. You've
given me some peace of mind.

(CONTINUED)

ANITA

You're welcome.

JESSICA

He said he was happy here. We tried to give him everything he wanted. All he wanted was death. I still don't understand it.

ANITA

Sometimes the world is just too small to hold every life. It doesn't always make sense.

Jessica looks at her son's grave and pulls away from Doug. She smooths her clothing and walks away, head high. Doug stares after her and looks at Anita cleaning the area. HER CELL GOES OFF. She checks it and takes the call.

ANITA

Yeah, Dolph. What is it...What happened...Damn...I'm by Pleasant Valley. Where are you... Okay, I'll be there in-

She looks at her watch.

ANITA (cont'd)

Let's say, 45 minutes...See you.

She ends the call and tosses it in the bag. Anita notices Doug still standing, staring after the woman.

DOUG

That was...weird.

ANITA (cont'd)

You want to help me clean up?

Doug pulls his attention to Anita.

DOUG

She's hiding something.

(CONTINUED)

ANITA

What?

DOUG

I don't know. Definitely something
though.

Anita looks after the woman and shakes her head.

ANITA

I guess you are good for something after
all, Dougie.

They gather her things and put it all in the duffel bag.

21 EXT. PLEASANT VALLEY PARKING LOT - NIGHT 21

She carries the bag to her car. Doug carries the cage. She goes to the hatch and opens it. She tosses her things in the space, leaving her coveralls on. Anita steps into the driver's side and peels out onto the street. Doug watches her go, then pulls out himself.

22 EXT. DILLON CRIME SCENE - NIGHT 22

Anita's Jeep pulls into the scene of the crime. Five squad cars are parked, blocking off the area. POLICE OFFICERS scour the situation from all angles, flashlights shining every which way. Anita steps from her car, flashing the nearest OFFICER her badge. He waves her on. She heads toward DOLPH. He is over six feet and pure muscle. He is examining the victim. Anita looks at the ground ahead. She sees a pale leg. As she gets closer, Dolph heads her off at the pass.

DOLPH

That didn't take long.

ANITA

I hurried. Want to fill me in?

(CONTINUED)

DOLPH

It looks like a cut and dried Vamp case,
but something tells me it's different.

ANITA

Why?

DOLPH

He's a kid. All of 13 at most.

ANITA

Oh, and Vamps are discriminatory?

DOLPH

You know that's not what I meant. You
just have to see for yourself. But I'm
warning you now.

She cuts him off.

ANITA

I've seen it all before, Dolph.

He grabs her arm.

DOLPH

I'm just saying. It's disturbing.

ANITA

I'll see what I can find out.

She makes her way through the uniforms to, finally, set eyes
on the victim. Her face goes slack. The boy is lying on his
stomach totally nude and very pale; his face is turned away
from her sight. She pulls latex gloves from her coverall's
pocket and slips them on. She kneels beside the young man and
tries to find bite marks on his neck. She finds them on the
left side. She looks up at Dolph.

ANITA (cont'd)

Here's the fatal wound.

(CONTINUED)

DOLPH

There's more, Anita.

ANITA

How much more?

She stands and cranes her neck to meet his gaze.

DOLPH

He was sodomized. There was tissue damage. We took a sample. It appears to have happened post mortem.

She looks back at the cadaver. Something catches her attention.

ANITA

Lovely. Can I turn him over?

Dolph looks at the other officers.

DOLPH

I think everyone here is finished. Go ahead.

Anita turns back to the body. She kneels down and tries to roll the body over. It is hard because of rigor mortis. She eventually accomplishes her task and looks back to see the unit watching her.

ANITA

Don't you guys have anything better to do?

They smirk and continue their investigation. The first thing noticeable is a cross shapes cut into his closed eyelids. She looks past and focuses on the boy's chest. He wears a cross pendant around his neck. She takes a pencil and gently lifts the charm and reveals another shape etched into his chest with a burn scar surrounding it.

(CONTINUED)

ANITA (cont'd)

What made this? It was like he was branded with a poker, or a knife of somekind.

DOLPH

We were hoping you could tell us.

Anita studies the wound.

ANITA

It's just a superficial wound, but it looks to be scarring. It doesn't make any sense.

She stands and looks at her surroundings. The street was located on a residential side street. Very few cars, but plenty of family housing.

ANITA

Why would a vampire kill a boy and then burn...

She stops.

ANITA (cont'd)

Unless, he's being punished.

DOLPH

Come again?

Anita faces Dolph.

ANITA

Vampires when they're punished are put in cross sealed coffins for who knows how long. Maybe this sicko decided to rape the boy and then punish him for leading him to do it. So before the boy can fully become a vamp himself, the killer seals his fate, by carving crosses into him. Would that even work. Is that a stretch?

(CONTINUED)

Zerbrowski, a younger officer, has walked in on the last part of the conversation. He is shaken.

DOLPH

I may work on this division, but that's why we have you on retainer.

ANITA

I don't know. It's just a thought. I'll have to think it over and let you know.

DOLPH

Sounds like a good start though.

ZERBROWSKI

I think you should stake the kid.

Anita looks at Dolph.

ANITA

You scared, Zerbrowski?

ZERBROWSKI

No. I just don't want to have to deal with it. We have three days, right? Stake him.

ANITA

Last I checked, you're in the Spook squad. You deal with this all the time.

ZERBROWSKI

It's a kid.

ANITA

Exactly, it's a kid. I can just hear the parents now asking how that stake got there.

They all stare at each other.

(CONTINUED)

ANITA

Besides, I have to get a court order.
Remember?

Dolph shakes his head and crosses to other officers.

ZERBROWSKI

It's just a precaution. He could kill
more than his share when he turns.

ANITA

And he could not.

(beat)

But, I could raise him and find out what
he knows. But that would take longer than
the few days to get the right paperwork.

ZERBROWSKI

Do what you think is best.

Zerbrowski goes to the other side of the crime scene. Anita grimaces and reaches in her bag. She takes out a stake and a hammer then walks to the boy. She notices his slight smile on his innocent face. She takes the stake and places it over his heart. Her other hand holds the hammer. She stares into his face. Her arms relax. Dolph walks up behind her.

DOLPH

Too hard, huh?

ANITA

I can't do it.

DOLPH

Don't sweat it. Probably doesn't need it
anyway. Zerbrowski's just scared.

Anita stands.

ANITA

Why can't I? It usually doesn't effect
me.

(CONTINUED)

DOLPH

He's a young boy and he's not coming
after you with fangs flaring.

He puts his hand on her shoulder. She touches it and smiles.

DOLPH (cont'd)

It just means you're human.

She looks at him.

ANITA

For today anyway.

She turns to leave as Dolph watches her retreat.

DOLPH

Come on people. Let's clean this place
up.

BLACK OUT.

23 CONTINUED:

23

ACT THREE

24 INT. ANITA'S BEDROOM - MORNING

24

Anita's bedroom is sparse. A bed in neutral colors, although a poster bed. On one poster, her shoulder holster with a gun hangs by her head. A dresser and nightstand take up the other space. The only thing linking to her past is her collection of penguins in the corner. Sigmund peeks out from under her covers. THE PHONE RINGS on the nightstand. ANITA GROANS. IT RINGS AGAIN. She rolls over and answers it.

ANITA

Hello.

Bert screams from the other end.

BERT (VO)

Where the hell do you get off?

Anita holds the phone away from her face.

ANITA

Hey. Hey. Hold on. Early.

25 INT. BERT'S OFFICE-MORNING

25

Bert is leaning into his desk, shaking with anger.

BERT

I don't care how tired you are.

ANITA (VO)

What is the deal?

BERT

You didn't complete the job.

ANITA (VO)

What are you talking about?

(CONTINUED)

25 CONTINUED: 25

BERT

Mrs. Vanalden called and said you didn't
complete the job. That she's not paying.

26 INT. ANITA'S BEDROOM-MORNING 26

Anita sits up.

ANITA

She said what? That little prissy bitch.
No, the son said he wasn't a vamp and she
asked me to put him back. You can ask
Doug. He was there. I can't help it if
she freaked out. You need to tell her
she's responsible for the money. I did my
job.

29 INT. BERT'S OFFICE-MORNING 29

Bert leans back with a smile on his face.

BERT

I'll tell her. And Anita, I'm impressed.
You mentioned money.

ANITA (VO)

Goodbye, Bert.

BERT

I'll call you later.

He hangs up the phone.

30 INT. ANITA'S BEDROOM-MORNING 30

Anita hangs up the phone on her end and lays back down,
covers pulled over her head. She just settles down when THE
PHONE RINGS AGAIN. She flips the covers off and rolls over to
the phone.

ANITA

Crap.

(CONTINUED)

She picks up the handle once again.

ANITA (cont'd)

Yeah.

A mysterious voice whispers on the other end. It is hard to tell the sex of it.

MYSTERIOUS VOICE (VO)

Anita Blake?

ANITA

Yeah. Who's this?

MYSTERIOUS VOICE (VO)

Look around and pay attention.

ANITA

Excuse me?

MYSTERIOUS VOICE (VO)

You'll be amazed at what you see.

ANITA

Will I? So, what will I see?

The voice hangs up on her. She looks at the phone and hangs it up. She looks at the clock.

ANITA (cont'd)

Shit. I hate mornings like this.

She gets up and trudges to her adjoining bathroom.

31 INT. POLICE STATION MORGUE-MORNING

31

Zerbrowski stands beside A MAN, GALE. He is well-kept man of 40, distinguished in every aspect. He stands facing the door to the morgue. He is rather pompous even in this situation.

GALE

So, you really think it's my son?

(CONTINUED)

Zerbrowski tries to contain his feelings of dislike.

ZERBROWSKI

Well, Sir, that's what you're here for.
To let us know.

GALE

Just out of curiosity, what makes you
think it's him?

ZERBROWSKI

Frankly, you're in the media a lot, Mr.
Gale. You're son is often in the
limelight with you. I'm sorry to have to
break it to you like this.

Gale has a hint of a smile.

GALE

Right. I'm sure you are.

ZERBROWSKI

I do want to warn you that it is a little
graphic.

GALE

Let's just get this over with, shall we?

He starts for the door, not waiting for the policeman.
Zerbrowski looks on shaking his head, almost smiling, then
follows after him.

Anita walks out of a coffee shop with a cup in her hand. She
walks down the street toward her car. She passes PEOPLE ON
THE STREET. ONE BOY, JUSTIN, catches her attention. He is a
teenager and wears a button down shirt that is opened to the
middle of his chest. He has a scar on his chest matching
Dillon's. She watches him pass and turns her head to watch
him. He looks back at her. He turns his head and continues
walking.

32 CONTINUED: 32

She follows discreetly and sees him enter a building. She walks up to the door and notices a sign hanging above the door. It says: *Welcome to the Church for Eternal Life.*

ANITA

Interesting.

She backs up and walks back in her original path to the police station.

ANITA (cont'd)

I guess it does help to pay attention.

33 INT. POLICE STATION-EARLY AFTERNOON 33

Anita walks into the precinct and to the elevators. She pushes the down button and waits. She stares at people around her. The elevator doors open and she steps inside.

34 INT. RPIT HEADQUARTERS-EARLY AFTERNOON 34

The elevator door opens to a similar room to the precinct on the lower level. She walks past the front desk to the offices behind. She heads straight to the far right. SHE KNOCKS.

DOLPH (VO)

Enter.

She opens the door and steps inside Dolph's immaculate office.

35 INT. DOLPH'S OFFICE-EARLY AFTERNOON 35

Anita sits at the only other chair in the room. Dolph has photos of the crime scene in a folder he is flipping through. He barely acknowledges her.

ANITA

Find anything?

DOLPH

It's still too early for the autopsy report. We'll know later today.

(CONTINUED)

35 CONTINUED:

35

ANITA

I might have something.

He looks up.

DOLPH

Something is better than nothing.

ANITA

I got a call this morning. Someone warning me to pay attention.

DOLPH

Did you?

ANITA

Yeah. Guess what I saw?

DOLPH

Hard telling.

He is back to studying the pictures.

ANITA

I saw someone with a scar on his chest go into the Church for Eternal Life. Amazingly, it matches Johnny Doe's there.

DOLPH

Amazing.

Anita peeks at the pictures.

ANITA

You get a name?

DOLPH

Not a positive, yet, but we think it's Dillon Gale.

(CONTINUED)

ANITA

Dillon Gale? Son of Johnson Gale, the
Media hog?

DOLPH

Yep.

ANITA

Great. Just what we need. Big wigs
telling us how to do our job.

DOLPH

Yep.

There is ANOTHER KNOCK at the door. Zerbrowski enters.

ZERBROWSKI

Hey, Anita. Sneaking in.

ANITA

I was just avoiding you.

ZERBROWSKI

I see how you are. Positive on that boy,
Detective. It's Gale.

ANITA

Shit.

DOLPH

Damnit.

ZERBROWSKI

What should we do?

ANITA

I think I'll go to the Church for Eternal
Life. See what's shaking.

DOLPH

This is our job, Anita.

(CONTINUED)

35 CONTINUED: (3)

35

ANITA

Yeah? I can just see you going in there
and trying to get information. They
aren't going to tell you jack. I,
however, can look sweet and innocent.

Zerbrowski starts to laugh.

ANITA (cont'd)

Hey. Watch it, Buddy. I can. Trust me.

DOLPH

Fine. I'll see what I can do from this
end.

ANITA

I'll keep in touch.

She gets up and stands to leave.

ANITA (cont'd)

You moving out of my way any time soon?

ZERBROWSKI

You love me. I know you do.

ANITA

If that's what keeps you going.

She winks and sidesteps out of his way, shaking her head.
Zerbrowski smiles at she leaves.

ZERBROWSKI

She is going to kick my ass one of these
days.

36 EXT. POLICE STATION-MID MORNING

36

Anita walks out of the building back the way she came. AN
UNDEAD BOUNTY HUNTER, EDWARD, follows her. He is handsome and
charming, but his eyes always are cold and calculating. Anita
senses the man following her.

(CONTINUED)

She ducks down an alley and hides by some dumpster. She slips her gun from her shoulder holster. She clicks the safety off. FOOTSTEPS ECHO ON THE CEMENT. She stands when she thinks the man is in front of the dumpster, gun aimed. He is already holding his gun on her.

EDWARD

So predictable, Blake.

She relaxes slightly, gun is still raised.

ANITA

Edward. What the hell? Why are you following me?

EDWARD

Seeing what you know.

ANITA

I don't know squat.

He clicks the gun.

EDWARD

You sure about that?

ANITA

When have I ever kept something from you.

EDWARD

Never. Since you're still alive to tell about it.

ANITA

Exactly. Are we ever going to reach a point where we trust each other?

EDWARD

Ha. That's a good one.

ANITA

Fine. Mutual admiration?

(CONTINUED)

EDWARD

Oh, we have that.

ANITA

Great. My arm's getting tired. Are you going anywhere with this conversation?

He walks around the her side of the dumpster. They holster their weapons.

EDWARD

You see that body last night?

ANITA

What body?

EDWARD

Prissy boy Gale?

ANITA

Oh, that body. Yeah, so what?

EDWARD

Anything out of the ordinary?

ANITA

What do you know, Edward? I have had a long day and I don't feel like playing games.

EDWARD

Just tell me what you saw.

ANITA

He was drained of blood and a cross on his neck.

EDWARD

And one hell of a scar on his chest.

ANITA

How did you know?

(CONTINUED)

EDWARD

There are more like him. You just don't know about them, yet.

ANITA

Did you call me this morning?

EDWARD

Anita. I don't have your phone number.

ANITA

Bullshit. What do you know?

EDWARD

I saw you at the Church. Thinking of joining? If so, I'd like to tag along.

ANITA

I was thinking about it. What makes you think I need backup?

EDWARD

You don't. But I tend to like the company you keep.

ANITA

You are a sick bastard.

He just smiles and hard, evil grin. Anita shakes her head and lowers her gun as he does the same. Mutual respect, with not a lot of trust. They leave the alley and continue on the path to the Church.

37 EXT. CHURCH OF ETERNAL LIFE-MID MORNING

37

BROTHER ZACHARIAH opens the door to greet Anita and Edward. He smiles at them, pleasantly.

ZACHARIAH

Good day. How may I be of service to you?

(CONTINUED)

ANITA

We were wanting some information on your church.

EDWARD

My fiance and I just can't find a place where we feel appreciated and some friends of mine told me about this place.

ZACHARIAH

Oh? What friends? I'll have to thank them.

EDWARD

Tia and John Malochek.

Anita stares at Edward in disbelief, but recovers quickly and smiles at the Brother.

ZACHARIAH

Oh, of course. Nice couple. Come in, come in.

He ushers them inside.

38 INT. CHURCH OF ETERNAL LIFE VESTIBULE-MID MORNING

38

The vestibule looks like any other church. Wood paneling on the walls, a guest book, stairs leading down and up. There is a hallway to the left of the entrance. There is a message board on the right side wall with postings of various events. One catches Anita's attention. It reads: *INVITATIONALS, LAST FRIDAY OF EVERY MONTH, BRING SOMEONE YOU CARE ABOUT*. Anita snorts at the thought and faces the two men. Zachariah extends his hand.

ZACHARIAH

I'm Brother Zachariah.

EDWARD

My name's Herman. This is my sweet, Lilly.

(CONTINUED)

ZACHARIAH

Nice to meet you both. Let's walk to the offices in the back where we can talk more privately.

39 INT. CHURCH FOR ETERNAL LIFE MAIN HALL-MID MORNING

39

The church itself has pews, a raised alter, organ, and stained glass windows. Anita notices the windows are the only thing belying it to be an undead church. They feature various acts of vampirism in tasteful poses. One is a vampire feeding on a woman. Another turning it's victim. One is a vamp with his nail to a boy's chest. Zachariah notices her gaze.

ZACHARIAH

It's the stages of development.

ANITA

Excuse me?

ZACHARIAH

The different stages one takes to enlightenment.

ANITA

You mean becoming a vampire?

ZACHARIAH

Well, yes, eventually. We don't just take anyone, you know. One has to have certain...quality.

ANITA

And what might that be? A pulse?

EDWARD

(stern)

Lilly. Watch your tone.

Zachariah looks at her in wonderment and confusion.

(CONTINUED)

EDWARD (cont'd)

I'm trying to get my fiance to convert.
She is trying to understand. I want to
make her see the reality of what this can
bring us. An eternity together.

The Brother smiles in understanding.

ZACHARIAH

It is a different path at first, but once
enlightenment is enriched?

He pauses with his eyes closed and inhales almost
euphorically.

ZACHARIAH (cont'd)

You begin to realize how did you ever get
along without it.

ANITA

You're not a vampire.

Zachariah looks at her.

ZACHARIAH

No. I have not been chosen, yet. I am the
human servant that meets and spreads the
word to others.

ANITA

Well, you do a damn good job of it.

ZACHARIAH

Uh, thank you?

ANITA

You betcha.

Edward stares at Anita. She looks at him and gives him an
innocent smile. They reach the offices. Zachariah holds the
door open for them.

40 INT. CHURCH'S OFFICE-MID MORNING

40

Zachariah motions them to sit at the chairs in front of a medium sized desk. Zachariah crosses to the chair in behind the desk. The office is simple and sparse. Zachariah sets his clasped hands on the top of the desk.

ZACHARIAH

What questions might I answer for you?

ANITA

Is there a ritual involved?

ZACHARIAH

Lilly, any form of sacrosanct has rituals. Of course there are.

ANITA

What do I have to do?

ZACHARIAH

Nothing unpleasant, I assure you.

ANITA

Then why aren't you telling me what it is?

ZACHARIAH

Well, I just cannot tell people at first, everything. One has to experience it in due time.

He takes out a flyer and hands it to her.

ZACHARIAH (cont'd)

Our next invitational might answer some of your questions. It's in a barn that we've converted over. It is always quite informative and rather fun for all.

(CONTINUED)

EDWARD

That might be fun, Honey. And it's only a few weeks away. It'll give you time to think things over.

Anita grins at her mate, sarcastically. She turns to the brother.

ANITA

I have to ask. I noticed that some of your parishioners had a marking on their chest. Is that part of enlightenment?

Zachariah looks at her, cold.

ZACHARIAH

My, you are perceptive.

ANITA

Call it a knack.

ZACHARIAH

What exactly could I help you with today?

ANITA

Who runs this church anyway?

ZACHARIAH

That would be Master Daegal.

ANITA

Ooo, Daegal. That's an interesting name. Can we meet him?

Zachariah looks down.

ANITA (cont'd)

Oh, right. It's daylight. He's sleeping in his coffin. How silly of me.

Zachariah stands. Edward does the same, pulling Anita with him.

(CONTINUED)

40 CONTINUED: (2)

40

EDWARD

Thank you, Brother, for your time. I
think it's been quite helpful.

ZACHARIAH

I hope so. Do you need me to show you
out?

EDWARD

That won't be necessary. Thank you.

Edward ushers Anita out the door.

41 INT. CHURCH MAIN HALL-EARLY AFTERNOON

41

They walk hurriedly through the main hall. Anita stops in her
tracks. She stares at one of the stained glass windows. It
features A vampire kneeling over a youth, slicing a cross in
to his chest with a fingernail. She sees the victim's eyes
are open.

EDWARD

See anything interesting?

ANITA

(shakes her head)

Just looking.

He escorts her out of the church.

42 EXT. STREET-EARLY AFTERNOON

42

Anita walks quickly, Edward following.

ANITA

Daegal is the leader of the church and
Dillon was a member.

EDWARD

It appears so.

(CONTINUED)

42 CONTINUED:

42

ANITA

Then I was right about him turning to a
vamp.

EDWARD

Not with those crosses on him, he's not.

ANITA

Then someone knows more than their
telling.

Anita groans.

EDWARD

It appears so.

ANITA

I feel like I'm missing something so
obvious.

Edward walks the other way.

EDWARD

When you figure it out, give me a call.

ANITA

Where are you going?

EDWARD

Do some digging on my own. Find out what
exactly goes on at these sermons.

Anita watches Edward walk away from her. HER PAGER GOES OFF.
She glances at the number.

ANITA

Duty calls.

BLACK OUT

43

END OF ACT THREE

43

(CONTINUED)

43 CONTINUED: 43

ACT FOUR

44 INT. ANIMATOR'S INC-AFTERNOON 44

Anita steps into the office. Mary and Doug are talking at the front counter. Doug spots her first and approaches, smiling with confidence.

DOUG

Anita. Thank you for a lovely evening
last night.

He puts his arm around her.

ANITA

You want to lose that hand?

DOUG

(smiling)

Boundaries. I get it.

She looks at Mary.

ANITA

Is Bert here?

MARY

Yeah, Sugar. He's waiting for you.

She leaves.

DOUG

She's a minx. And I like her.

MARY

You behave yourself.

DOUG

That's out of the question.

45 INT. BERT'S OFFICE-AFTERNOON

45

Anita walks in on Bert looking over a document. She frowns at his reaction.

ANITA

You rang?

Bert looks up at her, not realizing she has entered.

BERT

Ah, Anita Blake. I am so glad to see you.

ANITA

Shit, Bert. Am I in trouble?

BERT

Not at all. Why?

ANITA

You used my first and last name together.
That's never a good sign.

BERT

Do you know what this is?

He holds up the document.

ANITA

No. It's backwards.

BERT

This is opportunity. Hear it knocking?

ANITA

What do I have to do and for how much?

BERT

Raise a zombie for questioning.

ANITA

What's in it for you?

(CONTINUED)

BERT

15 thousand dollars.

ANITA

Damn! Who is it we're raising? Hitler?

BERT

Don't know. But the check is legit. And they only want you.

ANITA

This sounds fishy to me.

BERT

Anita. Money talks. Loudly. Are you going to turn this down?

ANITA

I'm thinking about it.

Bert frowns in anger.

BERT

How can you?

ANITA

How can you? You get an anonymous check and don't look into it's sender? Don't you think it's suspicious?

BERT

It's sent from a church.

ANITA

Which church? None I know would sponsor this. Unless.

BERT

Church for Eternal Life.

ANITA

Shit.

(CONTINUED)

45 CONTINUED: (2)

45

BERT

What?

ANITA

(to herself)

They couldn't work that fast.

BERT

Come again?

ANITA

Nothing. What's the when and where?

Bert looks at another paper.

BERT

Tonight. At the Blessing Way Cemetery.

ANITA

Fine. But only for you.

She walks out of his office.

BERT

That's my girl. Oh, and Doug can't make it. He's helping someone else. Sorry.

ANITA

Even better.

46 INT. ANIMATOR'S INC.-AFTERNOON

46

Anita walks toward the exit. Doug has already left.

MARY

So, you and Douglas bonded last night?

Anita smiles and crosses to her.

ANITA

I don't think we see eye to eye.

(CONTINUED)

MARY

Give him a chance. He just grew up in different surroundings than you.

ANITA

Yeah, tough life.

MARY

He was right. Your chip is pretty big.

ANITA

Keeps me safe.

Mary just pats her shoulder in comfort. Anita'S CELL PHONE GOES OFF.

ANITA (CONT'D)

Excuse me, Mary.

MARY

Sure thing, Sugar.

Anita takes the call.

ANITA

Hey, Dolph..Tonight? When...That's fine.
I'll be there. What's this about...Okay,
I'll see you then.

She hangs up the phone. Mary looks concerned.

MARY

You take care of yourself.

ANITA

Number one priority.

MARY

I know you try to be tough, but one of these days, you'll end up losing. I don't want to see that for you.

(CONTINUED)

46 CONTINUED: (2)

46

Anita smiles.

ANITA

Me either. But, sometimes, I do what I
have to do.

She shrugs her shoulders and walks out the door.

47 INT. DOLPH'S OFFICE-EVENING

47

Dolph sits at his desk facing A FRENCH MAN, JEAN-CLAUDE. He is of regal stature. His dark hair falls to his shoulders in soft curls. His grace is felt even while sitting. Dolph looks a little uncomfortable.

DOLPH

I'm sure she'll be here in a minute.

When Jean-Claude speaks, it's with a french accent.

JEAN-CLAUDE

No hurry. I have all night. In fact, I
sense her right now.

Anita rushes in and stops at the entrance, hand at her back. He stands at her presence.

JEAN-CLAUDE (cont'd)

(calmly)

No need for weapons, Miss Blake. I mean
no harm.

ANITA

Easy for you to say.

She looks at Dolph. He motions that it is all right. She slightly lowers her guard.

ANITA (cont'd)

What's he doing here?

(CONTINUED)

47 CONTINUED:

47

DOLPH

He has knowledge of the killings.

Anita looks at the vamp.

ANITA

I'm sure he does.

JEAN-CLAUDE

Miss Blake.

ANITA

It's Ms. Blake to you. Got it?

JEAN-CLAUDE

(bowing)

Of course, Ms. Blake.

He sits. She doesn't budge. Jean-Claude stares at her.

JEAN-CLAUDE

I have a suspicion of who the killer is.
I have seen the marks before.

ANITA

Why don't you enlighten us.

JEAN-CLAUDE

If I am correct, his name is Valentine.
He was happy feeding from donors until a
master took him under his wing. He
became...different. He changed. His
appetites changed. For the younger
generation if you catch my meaning.

ANITA

Caught. So, what causes one of your kind
to do this? Bad parenting?

(CONTINUED)

JEAN-CLAUDE

I have seen it happen when someone cannot handle the power that is given to him. He has turned unpredictable and dangerous.

Anita snorts.

ANITA

Funny thing to say, coming from you.

JEAN-CLAUDE

Not all of us are alike, ma petite.

ANITA

What did you call me?

DOLPH

Anita. Watch it. He didn't have to come here.

ANITA

No he didn't.

She faces him.

ANITA (cont'd)

So why did you?

Jean-Claude stays relaxed.

JEAN-CLAUDE

This is a crucial time for us in the world. The last thing we need is to have someone give us a bad name.

ANITA

Yeah. We wouldn't want that.

JEAN-CLAUDE

He needs to be stopped. You can stop him.

(CONTINUED)

ANITA

Me.

JEAN-CLAUDE

You are fast becoming someone watch out for.

ANITA

Oh, heard of me, huh? Do I live up to the expectation?

The vamp looks her over.

JEAN-CLAUDE

A little on the short side.

ANITA

Yeah, disappoints me, too, sometimes.

JEAN-CLAUDE

I was impressed that you knew I was a vampire upon entering the office.

ANITA

You reek of it.

JEAN-CLAUDE

Come again?

She looks at Dolph.

ANITA

Do you know who he is?

DOLPH

Yes, I know he's a vampire. His human contact came to talk to me this afternoon.

ANITA

No. Do you know who he is?

(CONTINUED)

DOLPH

Tell me.

JEAN-CLAUDE

Yes, do tell.

She looks back at the vampire.

ANITA

He is fifth in line to be master vampire of the city. Your power hit me before you did. Which means, you're around 200 years old. Give or take?

JEAN-CLAUDE

185 to be exact.

ANITA

Yeah. So, why don't you go after him yourself.

JEAN-CLAUDE

Breaks the code.

ANITA

The code? I've never heard of a vampire code before.

JEAN-CLAUDE

There is a lot you do not know about us. I am already jeopardizing my place in position by coming here to speak with you.

ANITA

Then why risk it?

JEAN-CLAUDE

The extremes that he goes to is unhealthy. For all parties involved. Will you help us?

(CONTINUED)

ANITA

How certain are you that it's him doing
the killings?

JEAN-CLAUDE

Fairly certain.

ANITA

Fairly.

DOLPH

Anita.

ANITA

Fine. When do we start?

JEAN-CLAUDE

Come by tomorrow. Say nine PM?

ANITA

Where?

JEAN-CLAUDE

Guilty Pleasures.

Anita looks at him in disbelief.

ANITA

Guilty Pleasures? You have strange
tastes.

JEAN-CLAUDE

I own the place.

ANITA

And I say again, you have strange tastes.

He smiles, showing a little fang.

JEAN-CLAUDE

I look forward to our meeting.

(CONTINUED)

47 CONTINUED: (6) 47

He stands and leaves the room. Anita relaxes against the chair.

ANITA

What an arrogant bastard. And he wonders how they get a bad name?

48 EXT. BLESSING WAY CEMETARY - MIDNIGHT 48

Anita steps from her Jeep and goes to the back. She takes out her chicken and sets it on the ground. She slips on her coveralls to her waist. She grabs her wrist sheaths and straps them in place. She pulls her coveralls the rest of the way up. She reaches in and grabs her Firestar and tucks it into a hidden compartment in the front of her coveralls. Business as usual. She grabs the chicken cage and walks toward the plot. She is greeted by A WOMAN, SUSAN. She is around forty, thin and pale. Grief lines her face.

SUSAN

Thank you, Ms. Blake. I know it's short notice. You're probably wondering why a church would fit the bill.

ANITA

It crossed my mind.

SUSAN

Honestly, they don't know they are.

(beat)

I am the treasurer there, so I can hide the money. I know it's not very scrupulous, but I have doubts about them. My son was a member. I want to know if he knows anything. If I find out my hunch is right, I'm out of there. I need to keep my other children safe. My son taught me that in his death.

ANITA

Fair enough. I'll get started.

(CONTINUED)

She starts prepping the area.

SUSAN

When I heard about the murdered boy and
then young Robbie Vanalden, I knew my boy
knew something.

Anita stops and looks at the woman.

SUSAN (cont'd)

They were so young. Thank for doing this.

ANITA

It's my job.

She continues with the ritual. She takes the chicken out and
slices it open. Susan is fascinated. Anita outlines the
circle with the fresh blood. She sits in the center and
closes her eyes, lifting her hands in the air. She chants.
The ground shifts and stirs. FREDDY emerges from the ground,
confused. Anita notices the boys tombstone reads that he died
two months ago. He is ten years old.

ANITA (cont'd)

Freddy Greer.

Freddy looks about.

ANITA (cont'd)

Do you know where you are?

Freddy's voice is garbled.

FREDDY

I don't know.

ANITA

What do you remember?

Freddy looks perplexed.

(CONTINUED)

FREDDY

Pain.

Susan stands by watching, eyes wide, unable to speak.

ANITA

What caused the pain?

Freddy's eyes grow wide.

FREDDY

No, no. Stay away.

ANITA

Who is after you?

FREDDY

Fangman. Stay away.

ANITA

Freddy. Calm down.

Freddy starts to shake uncontrollably and cowers by his tombstone. Anita crosses to him and touches his shoulder.

ANITA (cont'd)

It's okay. I'm right here.

FREDDY

The fangman. He's here. Pain.

ANITA

No one is here. Who is the fangman?

CORBIN (VO)

That would be me.

Anita spins around and sees CORBIN behind her. She stands, unleashing her wrist sheaths. She takes a fighting stance. Corbin is vampire who was turned when he was in his late twenties.

(CONTINUED)

His long blond hair falls down to the middle of his back. He wears leather and a billowy cotton shirt. He is rather handsome in romance novel way.

ANITA

Okay. Who are you, Fangman?

CORBIN

Corbin.

ANITA

Corbin? You're name is Corbin?

CORBIN

Don't be disappointed, Ms. Blake. I'm not.

ANITA

What's that mean, Fabio?

Corbin looks perturbed for a moment and continues on.

CORBIN

Do you honestly think that this was a legit raising.

ANITA

I was hoping, but again, I'm proven true to gut instinct. Let me guess, I'm valued at around 15,000 dollars?

Corbin approaches her.

ANITA (cont'd)

That's close enough, Fabio. Stay right there.

He stops.

ANITA (cont'd)

Susan, get out of here. Susan?

(CONTINUED)

She glances quickly to her left, where Susan used to be. She is gone. Freddy whimpers behind her. She glances at him as Corbin rushes her. She twists at the last second, facing the opposite direction. Her eyes widen. 5 VAMPIRES head straight for her. Corbin smiles. He comes at her but she's ready. She slices at him with her silver knives, nicking him. He is amazed at the blood. He looks and charges her. They scuffle and she winds up on top of him. She bares her knife.

ANITA (cont'd)

One down.

Susan is behind her and hits her over the head with a metal rod. Anita slumps to the ground. Corbin stands and faces the woman, kissing her. The other vamps flock around them.

CORBIN

Let's take her to him. And make sure
she's not too damaged. He wants to take
care of her himself.

They drag her away. Freddy whimpers, clutching his stone. Corbin hisses at Freddy, pulling him away.

ANITA (VO)

And the whole world changes in the blink
of an eye.

BLACK OUT