

VALENTINE'S DAY EPISODE 102

By
KATHERINE HARTER

*BASED ON THE ANITA BLAKE SERIES
By LAURELL K. HAMILTON

1

THE NECROMANCER

1

"Valentine's Day"

TEASER

2

INT. CAVE-NIGHT

2

Anita groans in pain and raises her head. She notices her hands are in shackles above her head. She squints into the darkness and faintly makes out what appears to be cavern walls. She turns her head and winces in pain. A whimper draws her attention. Freddy is chained by her, dazed and unaware. She rattles her chains. VALENTINE speaks from the shadows, but is not visible.

VALENTINE

Did someone have a bad day?

Anita looks toward the voice.

VALENTINE (cont'd)

You don't look so good. I'm disappointed.
I thought you were supposed to be bad.

She swallows.

ANITA

Give me time. I don't like to disappoint.

VALENTINE

Ooo, a fighter. I do like it when they
fight.

She tugs on her chains. He emerges from the shadows. He is thin and pale similar to a junkie.

VALENTINE (cont'd)

Shall I introduce myself?

ANITA

Hmm, my guess would bet on bloodsucker.

(CONTINUED)

He storms in front of her at a blink of an eye. He is face to face with her.

VALENTINE
(screaming)
Enough.

Anita cringes at the sudden noise. He looks at her in eagerness. He sniffs her scent.

VALENTINE (cont'd)
Such power.

He stares at her turned head.

VALENTINE (cont'd)
Look at me.

ANITA
Not on your life.

VALENTINE
(yelling)
Look at me.

Anita slight moves her head.

ANITA
I didn't make it this far on stupidity.
I'm not looking into your eyes.

VALENTINE
My my, look how far you've come.

He touches her face and pulls it in his direction, she casts her eyes away, behind him.

VALENTINE (cont'd)
So sweet, so fresh. How wonderful you
would taste.

BLACK OUT

3 CONTINUED:

3

ACT ONE

4 INT. CAVE - NIGHT

4

SUSAN, GEMMA, GALE, CORBIN, and LEAD VAMP are just out of sight.

ANITA

It's funny.

VALENTINE

What is, my sweet?

ANITA

(whispering)

I didn't think I was your type.

He sniffs again, drinking in her scent.

VALENTINE

Why is that?

ANITA

I thought you preferred the younger, male type.

She says the last more forcefully and head butts him. He growls in hatred and backhands her, throwing her good side against the wall. She slumps to the cold surface.

ANITA (cont'd)

(to herself)

That was stupid.

Valentine paces in anger.

VALENTINE

No one, ever, makes a mockery of me.
Ever.

(to Anita)

Are you conscious?

(CONTINUED)

Anita is in pain; her head to the side.

ANITA

Takes a lot more than that to keep me
down.

VALENTINE

Good. We'll see just how much you can
take.

Susan and Corbin take Freddy and Valentine cuts into him. He
screams in pain. Anita tries to break free of her chains, but
Gale and Lead Vamp hold her back. Valentine stops.

VALENTINE (cont'd)

I always wondered why they scream like
that.

ANITA

He doesn't know he's dead.

VALENTINE

Really? Interesting.

He continues torturing him and stops.

VALENTINE (cont'd)

He's bored me.

Susan stays with Freddy as the other vamps take Anita from
her chains.

VALENTINE (cont'd)

Now, it's your turn.

Gemma holds her feet down. Corbin and Gale each take a wrist.

ANITA

Is this really necessary?

They do not answer. They carry her to an iron table to the
side. They lay her on top and attempt to tie her down.

(CONTINUED)

She tries to break away, but they over power her and strap her down. Valentine jumps on top of her and flashes his long, sharp nail.

VALENTINE

Now the fun begins, Executioner. The heathen needs her cleansing.

He slowly lowers his nail and cuts into her flesh. The wound bleeds, but cauterizes shut almost immediately. She holds her breath. Tears leak from her eyes. She pants in pent up breath. He leans over her, whispering in her ear.

VALENTINE (cont'd)

Had enough?

Her teeth start to chatter.

ANITA

I will fucking kill you.

She is on the verge of a blackout when JEAN-CLAUDE enters the room. She passes out as he takes out Susan with a fatal blow to her throat. She falls as Valentine shrieks in pain.

JEAN-CLAUDE

It's time to stop, Valentine.

VALENTINE

You don't know what you've done.

JEAN-CLAUDE

Killed your link to daylight, which puts a crimp in your style, doesn't it?

Valentine screams and motions for the others to attack. Jean-Claude takes on Corbin and Lead Vamp, while the rest escape with Freddy. Jean Claude defeats them easily. He looks around for the others and realizes they are gone. The vampires' deaths were a diversion. He looks at their remains.

JEAN-CLAUDE (cont'd)

What a waste.

(CONTINUED)

4 CONTINUED: (3)

4

He sees Anita on the table, passed out. He walks to her and breaks her bonds. He gently lifts her and walks out of the cavern with her in his arms.

5 INT. HOSPITAL BED-MORNING

5

Anita stirs on her bed. She opens her eyes and looks around confused. NURSE LILLIAN walks in.

NURSE

You are lucky to be alive, young lady.

Anita watches her as she checks her IV.

ANITA

How did I get here?

The nurse, pleasantly, faces her.

NURSE

I wasn't in last night, but the rumor mill is that a nice French man brought you in. Very nice to look at.

Anita looks confused.

ANITA

A french man? Where did he come from?

The nurse checks her head.

NURSE

I believe France. Do you feel all right?

Anita looks at the blond woman then smiles.

ANITA

(smiling)

I feel fine.

The nurse smiles and finishes her check up.

(CONTINUED)

NURSE

There's a man here to see you. Shall I
send him in?

ANITA

Who is it?

NURSE

He said his name was Teddy. And handsome.

ANITA

Yeah, you said that about the French man.

The nurse looks puzzled.

ANITA (cont'd)

Fine. Send him in.

The nurse leaves. Anita feels the wounds on her head and
glances down, trying to see her bandaged chest. EDWARD walks
in.

EDWARD

Wow. You look shitty.

ANITA

Great. 'Cause I feel shitty.

He places his back to the empty corner. This causes Anita to
smile.

ANITA (cont'd)

Always on alert.

EDWARD

Always. Who did this?

Anita flashes on the previous night.

ANITA

Valentine.

(CONTINUED)

Edward looks out the window.

ANITA (cont'd)
You knew about him.

He looks back at her.

EDWARD
I wasn't certain. Apparently, I was more
right than I figured.
(beat)
I have something.

He reaches into his coat and Anita, on instinct, reaches for
a weapon. He catches her.

EDWARD (cont'd)
Please. If wanted to kill you, you'd be
dead already.

ANITA
Good. Because I'm pretty defenseless
right now.

She slightly relaxes. He hands her a pamphlet. She looks it
over.

EDWARD (cont'd)
I went back to Zachariah to plead our
case. It seems we are invited to attend a
special revival. It's in two days.

ANITA
Something's not right. Valentine is in on
this Church thing and now they know who I
am.

EDWARD
Of course they do. That's why we come
prepared.

(CONTINUED)

5 CONTINUED: (3)

5

He smiles, an evil, cold smile. Anita starts to grin herself.
The nurse walks back in.

NURSE

I'm sorry, Sir. She needs her rest.
You're going to have to leave.

Edward changes his smile quickly to one of lightness.

EDWARD

Sure thing, ma'am. No sweat. Get better,
Anita.

ANITA

No worries.

Anita nods her head to Edward as he leaves.

6 EXT. GUILTY PLEASURES-EVENING

6

Anita walks up the steps to a building by the water. The sign
above the door reads: *GUILTY PLEASURES*. A BODYGUARD stands
watch at the landing. He is a big guy, six feet four and 300
pounds of pure muscle.

ANITA

Let me in.

BODYGUARD

No.

ANITA

Jean-Claude is expecting me. The name's
Anita Blake.

He chuckles.

BODYGUARD

You're the Anita Blake? I thought you'd
be taller.

She squints her eyes in disgust.

(CONTINUED)

ANITA

Yeah, yeah. Rub it in.

He waves her inside.

7 INT. GUILTY PLEASURES-EVENING

7

Anita steps into the red and gold velvet foyer. A flight of stairs are to the left. A coatcheck area is to the right. A PRETTY BLOND WOMAN stands at the ready. Across from the front door are two closed, heavy curtains. MUFFLED MUSIC is heard coming from behind them. The coatcheck girl gets her attention.

COATCHECK GIRL

Ahem.

Anita glances at her. The girl points to a sign off to the side: *No Weapons allowed*. Anita smiles.

ANITA

I don't have any weapons.

Jean-Claude descends the staircase.

JEAN-CLAUDE

Anita, it's not nice to lie.

Anita faces him. He is wearing leather pants and white shirt. Jean-Claude smiles and confidently walks to her.

ANITA

Nice outfit.

JEAN-CLAUDE (cont'd)

I'm glad you approve. I'm sorry, but rules are rules. All weapons must be left at the counter.

Anita pauses and takes out her gun and wrist knives. JC slowly crosses to her and reaches down her leg.

(CONTINUED)

7 CONTINUED:

7

She looks away. He takes her knife hidden in a leg sheath. He tsks her and she shrugs.

JEAN-CLAUDE (cont'd)

Now, I am satisfied. This way.

He starts for the curtain.

ANITA

I'm not going in there.

JEAN-CLAUDE

My office is through here. Besides aren't you the least bit curious.

ANITA

No. I'm not.

JEAN-CLAUDE

Anita, I didn't know pleasure was such a fear of your. Don't be such a baby.

He pulls the curtain and THE MUSIC THUMPS LOUDLY. Anita relents and walks through.

8 INT. STAGE AREA-EVENING

8

A VAMPIRE IN A GLADIATOR OUTFIT struts on a stage. Strobe lights and different colored spotlights shine at odd angles. Anita notices the audience is filled with MOSTLY WOMEN, squealing in delight. He hisses at the audience, showing fangs. They love it. Anita tries not to look, but ultimately fails as the gladiator starts to undo his skirt. They reach the other side of the room and Jean-Claude holds open another curtain.

9 INT. BACKSTAGE-EVENING

9

There are a series of offices, one with black paint coating the windows. They head toward that particular office. VAMPIRE MEN IN VARIOUS DISARRAY wait for their chance to entertain. Anita stares straight. Jean-Claude holds the door open for her.

10 INT. JEAN-CLAUDE'S OFFICE-EVENING

10

The office is very clean with expensive art knick knacks lining the back wall. A loveseat sits against one wall, a desk and leather chair are across from it. A black curtain lies straight ahead, closed. Anita sits on the loveseat. Jean-Claude leans against the desk.

ANITA

I guess I should say thank you.

JEAN-CLAUDE

You saw me?

ANITA

No, but rumor travels fast.

JEAN-CLAUDE

I knew Valentine was up to something. So, I followed you.

ANITA

So I was bait?

JEAN-CLAUDE

No, on the contrary. I had no idea he would sink that low.

ANITA

And where does torturing children fit in to the list?

He shakes his head.

JEAN-CLAUDE

We have started on the wrong foot, I think.

ANITA

Appears so.

(CONTINUED)

JEAN-CLAUDE

I'm glad you came here. We need your help finding Valentine. He escaped.

ANITA

It figures. Any ideas where he went?

JEAN-CLAUDE

No one's talking.

ANITA

Not even to you?

JEAN-CLAUDE

Especially not me.

ANITA

Why's that?

JEAN-CLAUDE

I have a direct contact to the council. I tend to not be considered trustworthy.

ANITA

Are you trying to make my life difficult?

He smiles and winks. She leans back into the couch and closes her eyes to think.

JEAN-CLAUDE

(concerned)

Are you all right?

ANITA

Peaches. Drugs are a wonderful thing sometimes.

Anita opens her eyes.

JEAN-CLAUDE

I'm sorry I didn't help sooner.

(CONTINUED)

Anita looks at the vampire in front of her. She is touched at his remorse then shakes herself out of it.

ANITA

I'm sure you are. Nice mind trick.

JEAN-CLAUDE

(smiling)

I used no mind trick, ma petite.

ANITA

(shocked)

Blame it on a weak moment.

JEAN-CLAUDE

That I will.

She looks about the room.

ANITA

What do you know of the Church for
Eternal Life?

JEAN-CLAUDE

I don't much care for them.

She opens her eyes again.

ANITA

Really?

JEAN-CLAUDE

Then tend to think my business is
sacrilegious.

ANITA

I can't imagine why.

He shrugs smiling.

ANITA (cont'd)

I think Valentine is involved with them.

(CONTINUED)

JEAN-CLAUDE

So do I.

She sits up.

ANITA

And you were going to tell me, when?

JEAN-CLAUDE

I thought you had figured it out. It seemed pointless.

ANITA

Fair enough. If he's with them, then they're involved in the killings.

JEAN-CLAUDE

You read my mind.

ANITA

You have a plan?

JEAN-CLAUDE

Not really. But I'm sure you won't disappoint me.

EXT. GUILTY PLEASURES - NIGHT

She walks to her car and HER CELL RINGS. She takes the call.

ANITA (cont'd)

Hey, Dolph. What's up?

11 EXT. CRIME SCENE-EVENING

11

Dolph stands to the side of a crime scene.

DOLPH

There's been another one. How soon can you get down here...I'm at Holland Estates...Fine. We'll still be here.

(CONTINUED)

11 CONTINUED:

11

He closes the flip on his phone and puts it the pocket of his trenchcoat. He crosses to the nude young man, facing stomach down. The boy's face is turned to the side. It's Freddy.

BLACK OUT

12

END OF ACT ONE

12

(CONTINUED)

ACT TWO

14 EXT. FREDDY CRIME SCENE - NIGHT

14

Dolph watches THE POLICE do their work. Zerbrowski breaks from the group and stands next to Dolph.

ZERBROWSKI

Anita coming soon?

DOLPH

She's on her way, why?

ZERBROWSKI

This kid doesn't have any blood in him.

DOLPH

The other one's didn't either.

ZERBROWSKI

No, this one's been dead a while. The cuts aren't even bloody.

DOLPH

How long?

ZERBROWSKI

I'd say a month or two.

DOLPH

Come on.

ZERBROWSKI

Maybe I'm hanging around Anita too long, but this kid looks like he's been dead and back and dead again.

DOLPH

Well, we'll have to see.

(CONTINUED)

ZERBROWSKI

Yep. And there aren't any crosses carved on him.

DOLPH

Different killer?

ZERBROWSKI

Or he's changing the MO.

DOLPH

Great. Just what we need. Vamps getting cocky.

Zerbrowski looks contemplative.

ZERBROWSKI (cont'd)

Hey, Dolph?

DOLPH

Yeah?

ZERBROWSKI

I can't get that meeting with Johnson Gale out of my head. Don't you think his reaction was a little off?

DOLPH

How so?

ZERBROWSKI

It's like he wasn't even fased by it. He was...indifferent.

DOLPH

You don't think he was just showing a brave face?

He stops and considers it a moment.

ZERBROWSKI

No. I don't.

(CONTINUED)

14 CONTINUED: (2)

14

DOLPH

Neither do I. But he's clean. I checked
his records.

ZERBROWSKI

Something is not right about him. I'd
stake my life on it.

They stand looking at the scene unfolding.

15 EXT. CRIME SCENE-EVENING

15

Anita flashes her badge at a LOCAL COP. He lets her pass.
Dolph and Zerbrowski stand to the side. She crosses to them.

ANITA

How goes it?

DOLPH

Take a look for yourself.

She sees it's Freddy. She crosses to him and kneels down. His
eyes are open. She touches his cheek. His eyes blink. The
cops take a group step back. She looks up at them.

ANITA

It's a long story. Dolph, can you give us
some privacy?

DOLPH

Come on, everybody. Take a hike.

The cops disperse while Dolph stays at a close distance.
Anita turns her attention back to the boy.

ANITA

Freddy?

He lies quiet, eyes wide, not responsive. Anita starts to
break down.

(CONTINUED)

ANITA (cont'd)
I'm sorry. I'm so sorry I let them hurt
you.

She smooths his hair. He seems to calm slightly, but still is
unaware of his surroundings. She notices the scar on his
chest for the first time. She is obviously shaken. She turns
to Dolph.

ANITA (cont'd)
Dolph?

DOLPH
Yeah.

ANITA
Can you drive us to Blessing Way? I have
a job to finish.

Dolph looks at Zerbrowski and back to her.

DOLPH
Yeah, sure. Let's go.

She stands, taking control of the situation.

ANITA
Freddy, I command you to stand.

Freddy does as he is told. Dolph drapes a blanket around him.

ANITA (cont'd)
Follow me.

Anita walks to the squad car. Dolph has beaten her there and
holds the door open for her.

ANITA (cont'd)
Get into the car and sit down.

Freddy obeys. She faces Dolph.

(CONTINUED)

15 CONTINUED: (2)

15

ANITA (cont'd)
Thanks for doing this.

DOLPH
No problem. I don't understand, but no
problem.

She gives a sad smile and sits next to Freddy. Other cops
watch the scene. Zerbrowski sits in the passenger seat as
Dolph takes the helm.

16 EXT. FREDDY'S GRAVE-EVENING

16

Dolph and Zerbrowski watch as Anita stands in front of
Freddy. Freddy's back is to his grave.

ANITA
Freddy get in the grave and lie down.

He steps into the hole and relaxes. Tears fall as she kneels
beside the hole.

ANITA (cont'd)
I command you to sleep.

He doesn't move. She stays a second and stands.

ZERBROWSKI
That's it?

ANITA
It's much easier to put them down.

They start to walk toward the squad car.

DOLPH
I should've had someone follow you last
night.

ANITA
You couldn't have known. don't beat
yourself up over it.

(CONTINUED)

DOLPH

You okay?

ANITA

Bumped and bruised. Had them before, will most likely have them again.

ZERBROWSKI

You could've died, Anita.

ANITA

Yep, I could have. Sometimes happens in my line of work. It's the price you pay.

DOLPH

So who did this?

ANITA

Valentine. But he just brands them. The church is behind these kids dying, but someone is making it permanent. We need to find out who that is.

A shiver runs down her spine. They reach the car and get in.

DOLPH

We'll work on it.

ANITA (cont'd)

You don't have to drive me back to my car, Dolph. Home is fine.

DOLPH

Are you sure?

ANITA

Positive. I'm off work tomorrow. And as angry as I am right now, it's probably better I don't have my car.

17 EXT. ANITA'S APARTMENT-EVENING

17

She steps from the squad car.

ANITA
Thanks, again, Dolph.

She waves him off and starts toward her apartment. She stops and listens in the distance. She continues on her way, shaking it off. Valentine watches, unseen by Anita, in the bushes. He starts after her, but is held back by a withered hand. It is DAEGAL.

DAEGAL
Patience, Valentine. I want her to ripen.

VALENTINE
I can take her out, now.

DAEGAL
You almost killed her once. I don't want her dead, yet. I want to play a little. Let her feel threatened, yet confident.

Valentine smiles with evil malice, chomping at the bit.

VALENTINE
Threatened and confident.

DAEGAL
We will bide our time. She is planning to attend the revival. We'll give her one she'll never forget.

18 EXT. ANITA'S APARTMENT-EVENING

18

Anita approaches her door and notices it is ajar. She pulls her gun from her waistband. She crouches down and kicks the door open, rolling on the ground and aiming into the dark. Edwards comes in to view.

(CONTINUED)

EDWARD

No need for theatrics. It's just me.

ANITA

Shit, Edward. Why don't you just knock like everyone else. Why do you have to sneak in?

EDWARD

Yeah, by the way, it's way too easy to break in here. You might want to beef up security a little.

ANITA

Maybe it's too easy because you do it for a living?

Edward shrugs his shoulders.

EDWARD

Besides, did you sense them?

ANITA

Of course. One I'm betting is Valentine. The other.

She stops and shakes off the bad feeling again.

EDWARD

Daegal?

ANITA (cont'd)

I'm betting. He's. Wow. Older than anything I've faced before.

She shivers.

ANITA (cont'd)

He's got to be a thousand years old. How do you suppose we kill something that's been around since the Dark Ages?

(CONTINUED)

Edward grins.

EDWARD

Easy.

He walks her to the dinette table. A long box sits waiting for her. She looks at him quizzically.

EDWARD (cont'd)

It's a little something I picked up for tomorrow night. I thought we'd give it a try.

She takes the lid off and sees a flamethrower inside.

ANITA

A flamethrower? You want to bring a flamethrower to a wooden barn?

Edward smiles like a kid in a candy store.

EDWARD

Yeah. Won't it be great?

Anita looks at the weapon. A smile forms on her face.

ANITA

Ahh, mama like.

EDWARD

So, Friday then. Say, eight?

ANITA

Eight's good.

Edward reaches the door and opens it. He leaves, disappearing into the night. Her phone rings. She answers it.

ANITA (cont'd)

Hello?

(CONTINUED)

DOUG (VO)
Anita, it's Doug.

ANITA
Hi. What's up?

INT. DOUG'S APARTMENT - NIGHT

Doug is pacing in his living room.

DOUG
I couldn't get Mrs. Vanalden out of my head so I followed her.

ANITA (VO)
You did what?

DOUG
I know, I know. It was stupid, but I did learn something. I think I know what she was hiding.

ANITA (VO)
What?

DOUG
She has other children. At least one other son. Older than Robbie. I don't think they spotted me, but I can't be sure.

ANITA (VO)
Please tell me you have something.

DOUG
Yep. Get this. They both went into the Church for Eternal Life.

INT. ANITA'S APARTMENT - NIGHT

ANITA

Yes. Thank you, Dougie. You are a
godsend.

DOUG (VO)

I try.

She hangs up and dials a number.

ANITA

Dolph...I have some information for you.

19 INT. ANITA'S BEDROOM-EARLY AFTERNOON

19

Anita is awakened by the PHONE RINGING. She rolls over and
picks it up.

ANITA

Yeah, Hello.

DOLPH (VO)

Anita. Good morning. I was wondering if
you could come down to the station.

ANITA

Dolph? What's wrong?

DOLPH

I have someone here who would like to
speak with you. It seems you helped her
several nights ago?

Anita thinks and smiles.

ANITA

Jessica Vanalden.

DOLPH (VO)

Un-huh.

(CONTINUED)

ANITA

I don't have my car.

DOLPH (VO)

Oh, I sent Zerbrowski over a few minutes ago. He should be there soon.

ANITA

Thanks for the warning. See you in a few.

She hangs up and jumps out of bed. She rushes around getting ready, not forgetting her weapons. HER DOORBELL RINGS. She answers it, ready to go.

ZERBROWSKI

That was fast.

ANITA

I'm not your typical female species.

ZERBROWSKI

You're not a typical human species.

Anita smiles and locks the door behind her.

INT. ZERBROWSKI'S CAR - AFTERNOON

Anita looks at the Zerbrowski.

ANITA

So what's going on?

ZERBROWSKI

All I know is we were looking into the information you gave us and she walks in with a statement.

ANITA

I bet she did.

(CONTINUED)

CONTINUED:

ZERBROWSKI

It seems, she didn't want to mention her other son to us for fear of what it would look like.

ANITA

That doesn't make any sense.

ZERBROWSKI

Well, I'm sure she didn't see your friend tail her.

ANITA

Why's that?

ZERBROWSKI

Because she says her other son is dead.

ANITA

What?

ZERBROWSKI

Died a week ago.

ANITA

Doug saw him last night. That's impossible.

ZERBROWSKI

Not if she had three kids.

ANITA

No way.

ZERBROWSKI

Robbie age 14, Samuel age 12, and Justin age 17.

Anita thinks it over.

(CONTINUED)

CONTINUED: (2)

ANITA

I'll be damned. And Robbie and Samuel are dead?

ZERBROWSKI

Yep.

ANITA

How interesting. And she doesn't know we know.

ZERBROWSKI

I really don't think so.

ANITA

Good. We'll use it to our advantage.

20 INT. DOLPH'S OFFICE-AFTERNOON

20

Jessica sits in a chair facing Dolph. Her hands are clasped in her lap. She appears tense. Anita steps in.

ANITA

Mrs. Vanalden, how are you?

The older woman starts to cry and Anita sits next to her.

JESSICA

Ms. Blake, I am so sorry. I know I should have come sooner. I just didn't know what to do.

Anita takes her hand.

ANITA

It's all right. What's wrong?

JESSICA

My boy Samuel. He is the one I fear is going to come back. I don't know why I lied about it. It has just been really hard for me.

(MORE)

(CONTINUED)

JESSICA (cont'd)

Losing two children to suicide. They were so close, Robbie and Samuel. I wanted to join them. If it wasn't for my other son, Justin, I would have.

She starts to cry harder.

ANITA

Do you need a few moments?

JESSICA

No. I'm fine. Well, as fine as a mother can be, I suppose.

She takes a breath.

JESSICA (cont'd)

I was going to try and forget about it, but when I went to Dillon Gale's wake, I knew something had to be done. My children had similar markings that Dillon had. It's not a coincidence. Someone murdered them. I'm sure of it.

Anita looks at Dolph. He remains impassive.

ANITA

Well thank you for letting us know.

JESSICA

Can we raise Samuel? Ask him who did this? He knows. I'm sure of it. I want this killer caught. I know your reputation. I know you can do it. I will pay whatever and I'm sure Mr. Gale will pay whatever it takes to stop this son of a bitch.

ANITA

I will assit the police anyway I can.

The older woman stands and smooths the wrinkles from her suit.

(CONTINUED)

JESSICA

Thank you for your professionalism, Ms. Blake. I do appreciate it.

She leaves the office.

DOLPH

She is good.

ANITA

I know. I was almost ready to believe her.

DOLPH

Don't let on that you know anything. Go and raise him and see what you can find out. We'll tail this Justin kid.

ANITA

What kind of mother would allow anyone to harm her kids?

DOLPH

The kind that thinks her name will live on for eternity with them.

ANITA

Even in vampire years, eternity is not forever. It's not worth the price.

DOLPH

You and I know that, but sell that to the average person out there and they won't buy it. Everyone is always searching for that fountain of youth.

ANITA

I hate when people prove to be bigger monsters than the monsters.

She exits.

(CONTINUED)

ACT THREE

22 EXT. CRIME SCENE-AFTERNOON

22

Zerbrowski drops Anita off at her car. JUSTIN, the boy from the church, leans against her car. She gets out and approaches him cautiously, gun at her side.

JUSTIN
Hi, Anita Blake?

ANITA
Who are you?

JUSTIN
I'm sorry. Of course you don't remember me. My name's Justin. I saw you at the church.

She notices the scar and remembers.

ANITA
Ah, yeah. Now I remember.

She pulls the gun.

ANITA
What do you want?

Justin is scared, but maintains composure.

JUSTIN
Please, I mean no harm. Is there somewhere we can talk?

ANITA
So you can get me alone and kill me? I don't think so. Here is just fine.

Justin looks confused.

(CONTINUED)

JUSTIN

I don't want to kill you. I want talk to you.

ANITA

Then talk.

JUSTIN

There are things happening that you don't realize. I didn't even realize until it was too late.

Anita lets him continue. She lowers her gun slightly.

JUSTIN (cont'd)

Daegal is crazy. He wants to start his own branch of the church. He says it's the new way of the future, like some sort of cult.

ANITA

Isn't that what Eternal Bliss is? A cult.

JUSTIN

No. *I* don't think so, anyway. He recruited me and the others. I thought it was just part of the church until I sat through the first initiation. The things I've seen him let Valentine do. It's..sick. He has to be stopped.

ANITA

You know what Valentine does?

Justin fights to say the right words.

JUSTIN

I am forced to watch. All chosen ones are. I witnessed Dillon, Freddy, Samuel, Robbie.

He chokes up.

(CONTINUED)

ANITA

You're Justin Vanalden.

JUSTIN

Yes.

ANITA

You were the one that called me the other morning.

He nods.

ANITA

You saw what happened to them?

JUSTIN

I feel like it's my fault. They followed me around. I brought them in to help protect them. I stood by and let him do those things to them.

He starts to cry. Anita puts her gun away, leaving her coat open.

ANITA

What can you tell me?

JUSTIN

It is part of the ceremonies. After the congregation leaves, Daegal keeps up around. He calls it purification. Freddy and Robbie had a weak stomach for it. I always did, too, but was afraid to speak out. I was told it was neccessary.

ANITA

Why are you telling me now?

(CONTINUED)

JUSTIN

Everyone reaches a breaking point. If being like them is what they are doing to us? I don't want any part of it. Even death is better than that.

ANITA

So why all the crosses on the body? That looks like a punishment.

Justin looks confused.

JUSTIN

What crosses?

ANITA

Nevermind.

Justin is not making sense of any of what she is saying.

ANITA (cont'd)

I have to ask, Justin. Is your mother involved?

JUSTIN

I don't think so. She's just trying to make sense of her sons' deaths. She goes with me to get closure.

ANITA

Do you know why Daegal is even recruiting people?

JUSTIN

He wants an army. He brands us so he can call his property at will. He's been doing this for years.

ANITA

Call you how?

(CONTINUED)

JUSTIN

He has the power.

Anita finally gets the power that she sensed.

ANITA

He can call the dead.

Justin nods his head.

ANITA

Thank you for telling me everything. I don't know how to repay you.

JUSTIN

Take care of him at the gathering. I know you were invited. He is counting on it. He wants to make you a recruit. Something about joining powers?

Anita nods in understanding.

ANITA

I'll bet he does. You need a ride?

JUSTIN

Where would I go?

He walks away as she watches after him.

23 EXT. PLEASANT VALLEY CEMETARY-LATE EVENING

23

Anita steps out of her car and meets up with Doug.

ANITA

Thanks for meeting me.

DOUG

From what you told me, I wouldn't miss it for the world. Thanks for trusting me.

(CONTINUED)

23 CONTINUED:

23

ANITA

Just remember, this is dangerous. I don't know what's going to happen. Just be prepared for anything.

DOUG

I'll do what I can.

24 EXT. PLEASANT VALLEY SAMUEL'S GRAVE - NIGHT

24

Anita sits in a circle drawn from the blood of a dead chicken nearby, her eyes closed in deep concentration. Jessica crouches quietly behind her, Doug holding her hand. SAMUEL VANALDEN, 12, slowly rises from the earth. He looks around confused.

ANITA

Samuel Vanalden.

Samuel looks at his mother.

SAMUEL

Mom.

ANITA

Samuel.

He looks to her.

ANITA (cont'd)

Do you know where you are?

He looks at Anita not comprehending.

ANITA (cont'd)

Samuel. Do you understand me?

She works his mouth.

SAMUEL

Yes.

(CONTINUED)

ANITA
Where are you?

He looks around his surroundings. He is confused.

SAMUEL
Graveyard.

Anita sighs.

ANITA
Good. Very good, Samuel.

Anita turns to Jessica.

ANITA (cont'd)
That's a good sign. It means he might be
able to talk to us, maybe remember
something.

The older woman can only nod, her eyes wide.

ANITA (cont'd)
What do you remember, Samuel?

SAMUEL
Death.

ANITA
Explain.

SAMUEL
Sacrifice.

ANITA
You were sacrificed?

SAMUEL
Was told for greater good.

ANITA
Who told you that?

(CONTINUED)

SAMUEL

Father.

Jessica cries out loud in background.

ANITA

Your father sacrificed you?

SAMUEL

No.

ANITA

Whose father?

SAMUEL

Dillon's.

ANITA

Mr. Gale sacrificed you.

Samuel looks confused.

SAMUEL

No.

ANITA

Mr. Gale didn't sacrifice you.

SAMUEL

No.

Anita sighs and hangs her head in frustration.

SAMUEL (cont'd)

Enlightenment.

She raises her head.

ANITA

What did you say?

(CONTINUED)

SAMUEL
Enlightenment.

ANITA
Mr. Gale took your life?

SAMUEL
I let him.

Jessica stands and crosses to Anita.

JESSICA
Put him back. Now. I can't stand this.

Anita is frustrated.

ANITA
He can tell us what happened. Who is
responsible.

JESSICA
And he has done that. End this.

ANITA
Please, we need clarification. Just let
me ask one more question.

JESSICA
Fine. But I'm not watching. I can't do
it.

She turns and walks toward the exit. Anita faces Samuel.

EXT. CEMETERY - NIGHT

Jessica is suddenly calm as she exits Samuel's plot. She turns out of view and is grabbed from behind by Gale. She screams into the hand covering her mouth. He turns her around. She faces him and quiets. He removes his hand to her throat and pulls her to him. They kiss.

(CONTINUED)

CONTINUED:

GALE

Is it done?

JESSICA

Of course. I should be an actress.

GALE

You are a damn good one.

JESSICA

She is a perfect choice for my son's first. Want to watch?

GALE

Absolutley.

They kiss again.

EXT. SAMUEL'S GRAVE - NIGHT

Anita faces Samuel.

ANITA

What is enlightenment?

SAMUEL

We were for his power. We were chosen.

ANITA

Whose power?

SAMUEL

The master.

ANITA

Daegal. And Mr. Gale works for him?

SAMUEL

Honors him. As do I. As should you. As should all.

(CONTINUED)

CONTINUED:

ANITA

Why were you chosen?

SAMUEL

My family is strong. We are pure. We are better.

ANITA

And Valentine?

SAMUEL

Valentine purifies us.

ANITA

Is your mother involved?

SAMUEL

She helps Gale.

ANITA

What a sad, twisted family.

She sneers at him.

ANITA

Do you know you're dead?

SAMUEL

No. Enlightened.

ANITA

Do you feel enlightened?

He stares at her.

ANITA (cont'd)

Of course, not. You're a freaking zombie.

He looks back at his tombstone and back at her.

SAMUEL

Lies.

(CONTINUED)

CONTINUED: (2)

ANITA

Yeah. That's me. A liar.

Valentine sneaks in and shrieks at the scene. Doug sees him too late.

VALENTINE

Nooo.

DOUG

Anita.

He rushes to Samuel, knocking Anita and Doug to the side. She is dazed. Doug cowers from the touch. Valentine doesn't seem to see them.

VALENTINE

What have you done? No talking. No one gives away secrets. It steals his power. Never.

He jumps on Samuel and slices crosses into his flesh.

VALENTINE (CONT'D)

You are not worthy to join him. You make me hurt you. You make me do bad things. You and all the others. Bad things to little boys. Hurt you. Hurt him.

He chants as he cuts. Anita comes to and stands up, away from Doug. She aims her gun.

VALENTINE (CONT'D)

Hurt you, hurt him.

She aims and pulls the trigger. He spins at the last second, catching the bullet in his arm. He yips and flees.

EXT. CEMETERY - NIGHT

Valentine flees past Gale and Jessica. They run after him.

EXT. SAMUEL'S GRAVE - NIGHT

Anita stands above Samuel. Crosses are cut into his flesh,
clothes torn away.

ANITA

He got you before you turned.

He is caught between smiling and fear.

ANITA (cont'd)

Samuel? How's Enlightenment?

He tries to answer, but is trapped by the crosses.

ANITA

I put you to rest. You need it.

He lies back in his grave and sleeps. She turns to Doug. He
still cowers to the side. She kneels down to him.

ANITA (cont'd)

Doug? You okay?

He starts to scratch his skin. Welts form.

DOUG

He touched me. He's.

He scratches and shakes. She takes his hand.

ANITA

Stop that.

He is in shock and shaking.

DOUG

He's inside me. He's all over me.

ANITA

I don't know how to help you.

(CONTINUED)

CONTINUED:

She looks around at her surroundings.

DOUG
I can feel him in me.

She offers him her hand. He grasps it and slowly calms down.
She helps him up.

ANITA (cont'd)
Better?

He nods his head and takes out a cigarette.

ANITA
Come on, let me help you up.

She helps him stand and faces him, hands still on him. He smiles, trying to lighten the mood.

DOUG
I knew you liked me.

ANITA
You're all right, I guess.

She starts to leave and he catches her hand, holding it.

DOUG
Thanks.

ANITA
You did good tonight.

She gives a sad smile and releases him, getting her things.

ANITA (cont'd)
Come on, I'll walk you to your car.

They start to head off.

(CONTINUED)

CONTINUED: (2)

DOUG

No, I'll walk you to yours.

She smiles and looks at him.

ANITA

What, are you going to carry my bookbag,
too?

DOUG

Sure.

She takes her duffle off her shoulder and hands it to him.

ANITA

Good. It was getting heavy.

EXT. PARKING LOT - NIGHT

They reach her car. She opens the trunk and throws everything
inside.

DOUG

What do you have planned tomorrow night?

ANITA

Uh, plans.

He nods and heads to his car.

ANITA (cont'd)

But Denny's is open now.

He smiles.

DOUG

It's a date.

INT. MABELS RESTAURANT - DAY

They sit in a booth.

(CONTINUED)

CONTINUED:

DOUG

So, what's going on with the case?

ANITA

What? Oh, nothing.

DOUG

Come on. You drag me out here on my night off, I get attacked, I'm taken to Denny's. You're obligated to give me something.

ANITA

Ok, fine. I'm trying to trap a killer that's at least a thousand years old. Any ideas?

He thinks it over.

DOUG

Beat him at his own game.

ANITA

Oh, ok. How do I do that, smartie?

DOUG

Look at the clues, I guess.

ANITA

He calls them with the brand, but how?

He thinks.

DOUG

A thousand years old, huh? What magic's been around for that long? Druids?

Anita looks up at him.

(CONTINUED)

CONTINUED: (2)

ANITA
Rune stones.

BLACK OUT.

29

END OF ACT THREE

29

(CONTINUED)

ACT FOUR

EXT. ANITA'S APARTMENT-EVENING

Edward stands at her door, waiting. She opens it.

EDWARD

It's showtime.

She closes the door and locks it.

ANITA

I have never felt more excited and scared
in my life. Like a virgin on prom night.

Edward looks at her expectantly. They get into the car.

INT. HUMMER-EVENING

She stops and shivers. He starts the car and begins to drive off.

Anita

So, I have a theory.

EDWARD

I'm listening.

ANITA

I looked up Daegal in my books and found
out it means Dark Power in Anglo Saxon.
Back in those days, anything remotely
dark was considered evil. And what magic
has been around since then?

EDWARD

I see. Rune Stones. But where do they fit
in.

(CONTINUED)

CONTINUED:

ANITA (cont'd)

The paintings in the church. The brand itself. They are all Rune stone symbols. And he's had plenty of time to be a master at using them. Look at this.

She pulls her shirt down far enough to see the brand.

Anita (cont'd)

This one represents dark magicks. While this one calls for death and rebirth. Finally this, for chaos. Finish off all this with a vampire that can raise the dead. That's one hell of a spell.

EDWARD

And he's had a grudge all this time.

ANITA

That's why I figured him and Valentine hooked up. Both are from troubled times, he probably saw little of himself in him. I just never figured it was Valentine crimping his plans.

EDWARD

That, I don't follow.

ANITA

Valentine has a lot of power that he doesn't know quite how to use yet. These urges are his outlet, probably stemming from a childhood horror when he was human. Daegal has made him his toady and in his sick and twisted wisdom lets him feel there's a justice for torturing these boys. What he didn't bank on is that Valentine still has moral issues about it. You should've seen him with Samuel Vanalden last night.

(MORE)

(CONTINUED)

CONTINUED: (2)

ANITA (cont'd)

He digs them up after they've been killed
and seals their bodies with these crosses
so they can't turn.

EDWARD

So he can't have the chance running into
them, reminding him of what he's done.

ANITA

My thoughts exactly.

He grins a cold smile. She looks ahead. Silence fills the
car.

EDWARD (cont'd)

I've already placed everything in the
barn. It's well hidden.

ANITA

Good to know.

EDWARD

We'll just mingle until the meeting
starts at nine. Then expect to be singled
out.

ANITA

What then?

Edward just looks her.

EDWARD

Improvise.

ANITA

I will feel much better when this night
is over.

She nods her head, checking her wrist sheaths and shoulder
holster. She winces a little at the bandage.

ANITA

Let's do some hunting.

30 EXT. REVIVAL ENTRANCE-EVENING

30

Edward parks his car toward the back of the parking area.
MANY PEOPLE have already arrived.

ANITA

Large crowd. How very, disturbing.

Edward gets out of the car. Anita follows suit. He walks toward THE MASS OF PEOPLE heading for the ceremony. He grabs her hand and smiles a greeting at SEVERAL OF THE MEMBERS. ZACHARIAH stands at the entrance to the barn.

ZACHARIAH

Ah, Herman. Glad you could make it.
Lilly.

Anita extends her hand.

ANITA

Zach. I didn't know you would be here.
Nice to see you again.

He is unnerved, but shakes her hand.

ZACHARIAH

The same to you. Welcome to the ceremony.

ANITA

I wouldn't miss it for the world.

Edward ushers Anita inside the barn.

31 INT. BARN-EVENING

31

The inside is a large wooden barn with rows of pews that lay out in a semi circle facing a small upraised dais. A second floor looks to have been knocked down to open the area up, but boards jut out from the haphazard job. Edward leads Anita to one of the back pews to the right. They sit close together. People smile and shake hands with one another. Anita looks at Edward.

(CONTINUED)

31 CONTINUED:

31

ANITA
That is pathetic.

EDWARD
This is a church.

ANITA
Why does that sound so sacrilegious?

EDWARD
I don't know, maybe because it is?

Anita looks out at the people. Anita gives him a look. She sees Kane sits staring at her. She can't place where she's seen him.

32 EXT. BACK OF BARN-EVENING

32

Daegal is dressed in black robes for the ceremony. Valentine stands in similar dress beside him. Gale and Jessica help each other dress. Gemma stands just behind Daegal. Justin and some vamps hold court in the background.

DAEGAL
She's here, I can feel her.

He licks his lips.

DAEGAL (cont'd)
I can almost taste her.

Valentine watches his master.

VALENTINE
Me, too. Delicious.

DAEGAL
Are we ready?

Gale steps forward.

(CONTINUED)

GALE

We are, Master.

Daegal puts his arm around Valentine and takes Gemma's hand.

DAEGAL

The party is about to begin. Remember, no one escapes. Anyone tries, they'll be punished.

VALENTINE

I'll see to that.

Daegal smiles at the remark.

DAEGAL

Patience and control, Valentine. Then unleash all hell.

They exit.

33 INT. BARN-EVENING

33

Anita sees Zachariah begin to stand at the makeshift altar. She notices Jessica sit from a side door.

ANITA

Somehow, I'm not surprised at that.

(to Edward)

And so it begins.

He clears his throat.

ZACHARIAH

Ladies and gentlemen, thank you all for coming. It looks to be a grand night. Many of you are new to the Church and we welcome you. It should be a grand night. Full of surprises and lasting friendships.

(CONTINUED)

Edward reaches under his seat. He pulls out a semi-automatic gun and clicks off the safety.

ANITA

Good call.

ZACHARIAH

We hope you all have a great time and
come back soon. Now, without further ado,
I present the court.

A concealed side door opens. Gale and Justin walk and stand in an arc. Valentine enters next with Gemma. The audience stands in arrival of the master, including Anita. Edward slips away unnoticed out another side door. She smiles. The master bows and spreads his arms wide at the congregation.

DAEGAL

Welcome, my children. It pleases me to
see you. Please, sit down.

The audience sits.

DAEGAL (cont'd)

Welcome, my children. This is a special
day. As many of you know, we are
branching out for a purer enlightenment.
We don't agree with some of the
traditions of the old ways. We all need
something better. Something beyond. You
are all part of a special ceremony. One
that will stay with you for quite a time
afterward. Who is willing to demonstrate
what is to come?

Several members raise their hands in earnest.

DAEGAL (cont'd)

Someone special. You. In the back.

Anita realizes he is pointing to her.

(CONTINUED)

ANITA
(muttering)
Showtime.

DAEGAL
Come to me.

ANITA
No that's okay. I'm fine where I'm at.

DAEGAL
This is a great honor. You are selected
by the higher power. Come.

ANITA
No really. I'm not one for crowds. I'm a
little shy.

Daegal balls his hands into fists and aims them at her. She
tries to fight the force, but cannot and stands against her
will.

DAEGAL
I can do this the hard way, or easy. You
choose.

ANITA
(struggling)
This time, I would vote...for easy.

He releases her. She falls back into the pew.

DAEGAL
You feel my power. don't you, Ms. Blake?

ANITA
Like a bullet. Nope. That's me.

She pulls out her gun. She aims it at his head.

ANITA (cont'd)
My advice to you is think twice, Daegal.

(CONTINUED)

DAEGAL

My, how crafty. Did you get my token of appreciation?

Anita stares and approaches him boldly.

DAEGAL (cont'd)

I had to leave the boy where I knew you would find him. You really shouldn't leave zombies laying around. It gives the town a bad rap.

ANITA

I'll be more careful next time.

The audience has grown eerily quiet.

DAEGAL

What do you think you're going to do with that? Kill me? In front of all these people?

Anita laughs.

ANITA

Hell no. I just want to hurt you real bad. Him, I want to kill.

She points to Valentine. He hisses at her. The new audience members jerk in fear. Valentine reacts, but is stopped by Daegal's hand.

DAEGAL

He has to appease his tastes. I try to keep him under control, but you know how wayward children can be.

ANITA

You should have kept him on a tighter leash.

(CONTINUED)

DAEGAL

Well, do know. They were selected with great care. We didn't just choose any boy. Only special ones. Isn't that right, Gale?

GALE

My son, gave his life for us. It was a sacrifice for the greater good.

ANITA

It's still murder. Not to mention sick.

DAEGAL

Valentine waited until after they were dead.

ANITA

Oh, that makes it okay then.

She has reached the altar.

DAEGAL

My you are a bold one. I like that.

ANITA

Sometimes it's a downfall. Like now.

Edward has been hiding on the second floor outcropping and takes his cue to topple boards and other various equipment from the top floor. People scramble about and run for cover, many leaving the building entirely. One of the people abandoning is Zachary. Daegal is taken aback.

DAEGAL

Seal that door.

ANITA

What's the matter? Too crafty for you?

He looks at her, anger mounting. She smiles sweetly.

(CONTINUED)

ANITA (cont'd)

You may be old, but I can still take you.
Give me all you got.

He pulls his energy and starts to raise his hands when she shoots him with the gun.

ANITA (cont'd)

Silver bullets. Kind of sting don't they?

Justin and Gale rush her. She unleashes the wrist knives and swipes at her attackers. Edward shimmies down a rope to help her out. She pushes Justin behind her. She starts to help him as Daegal stops and smiles. Anita turns to see Jessica stab him in the back.

JESSICA

Traitor.

Anita swipes at Gale on his way to Edward. He doesn't bat an eye. Gale comes after Edward. Edward reaches back and pulls a gun from the hidden holster. He aims and shoots. Gale barely notices. Gale swipes and catches him on the shoulder, causing him to lose his gun. This sparks a hand to hand fight that leaves Edward losing. Anita is sidetracked by Gemma's flying kicks that knocks her knives away. They spar and circle each other.

GEMMA (cont'd)

You cannot defeat me.

This has put the fight back to back with Edward's fight. As Gale steps back to attack, Edward notices Anita's back sheath and slips the sword out, stabbing Gale as he comes at him, killing him. Jessica screams and rushes him and jumps on his back. He slams against the wall, knocking her off. She falls unconscious. He picks up his gun and shoots the woman in the head, cold and calculating. He runs after Daegal. Anita pulls at her sword and turns to see Edward stab Gale with it and grimaces. Gemma kicks her off guard in her sternum, knocking her to the ground. She leaps on her, knashing fangs. Anita pushes against her face.

(CONTINUED)

Kane enters and picks up the vamp, twisting her head off. He throws it to the side. Anita pushes the body off her.

KANE

Vincent said you might need help.

ANITA

So he sent you?

Kane shrugs and helps her up.

KANE

He had other business.

ANITA

Heh. Thanks.

KANE

Believe me. This wasn't my idea.

They see Daegal and Edward to the side. Kane runs after them. She starts, but sees Valentine rush her. He is on top of her in an instant, pushing her to the ground on her stomach. He bites on her shoulder, missing her neck, but snapping the collar bone. She cries. He licks at the blood pouring from the wound. She reaches behind her and grasps a vial. She flips the top and aims.

ANITA (cont'd)

Hey, Vampy.

He stops long enough to look before his killing strike.

ANITA (cont'd)

Drink this.

She squirts the water onto his face. It immediately begins to smoke and sizzle his skin. He holds his face and screams in agony, stumbling before falling behind the altar. She stumbles from blood loss to the back corner. Kane lies to the side dead. She sees the master has Edward in the air by his neck. She crawls to her fallen gun. She aims it at the back of Daegal's head and shoots.

(CONTINUED)

It is a little off mark, but enough to break concentration. Edward kicks out and knocks him off balance. He runs out the door. Daegal watches him go and turns to Anita.

DAEGAL

Looks like Valentine got the best of you,
little one.

ANITA

I gave him the same.

DAEGAL

It appears your helper got scared and ran
away.

ANITA

It only takes me to kick your ass.

DAEGAL

I'd really like to see that.

Anita scoots against a pew, blood flowing from her wounded shoulder.

ANITA

Ever hear the one about the girl
conserving her energy secretly.
Pretending to be badly wounded to trick
her enemy?

DAEGAL

This is really starting to bore me.

ANITA

I just thought I'd say.

Edward kicks open the door with his flamethrower.

ANITA (cont'd)

That chick ain't me. Let her fly, Edward.

Edward flips on the torch and hits Daegal full on. He explodes in a ball of fire, screaming in pain.

(CONTINUED)

33 CONTINUED: (8)

33

Edward is having some trouble with the weight of the weapon on his broken arm. It slips at an angle and catches the barn walls on fire.

ANITA (cont'd)

That doesn't look good.

Edward bends toward Anita.

EDWARD

We have to get out of here.

He attempts to get her up, but the walls have a different idea.

ANITA

Oh shit.

He shoves her under the pews as they collapse around them.

34 EXT. BARN ENTRANCE-EVENING

34

A squad car pulls into the deserted parking lot. Dolph and Zerbrowski get out. Several other police cars pull in behind them. The barn is in smoulders.

ZERBROWSKI

I think we're a little late to the BBQ.

DOLPH

Son of a bitch.

35 INT. HOSPITAL-EARLY EVENING

35

Doug sits by Anita's bed with Dolph in a chair. The nurse walks in to check on her. Doug stands.

DOUG

I'm going to get some coffee. Want some?

DOLPH

Nah, I'm okay.

(CONTINUED)

Doug leaves. Anita stirs.

NURSE
There she is. Rise and shine.

ANITA
How long have I been out?

NURSE
Two days.

Anita closes her eyes.

NURSE (cont'd)
I think you need a different line of work.

ANITA
At this point, I wouldn't argue.

She leaves.

DOLPH
I'm glad you're okay.

ANITA
Sorry I lied to you about the meeting time.

DOLPH
Yeah, I'm pissed off about that. But I'm trying to understand your reasoning.

ANITA
Thanks.

DOLPH
You were just wrong.

ANITA
I'm glad I learn from my mistakes.

(CONTINUED)

DOLPH

We still have no proof about this Daegal.
The Church isn't talking.

ANITA

The murders will stop. I'm sure of it.

DOLPH

How sure.

ANITA

I don't feel his power anymore. I would
sense it if he were still here. Besides,
last I saw, they were pretty crispy
critters.

DOLPH

Let's just hope you're right. I'll let
you rest. We need you back in top shape.
Zerbrowski doesn't know what to do
without you.

She smiles as he exits. Edward pokes his head in a few second
later. She motions him inside. He has his arm in a cast.

EDWARD

You're awake.

ANITA

Sort of. Nice work.

EDWARD

You, too.

ANITA

I'm going to have to remember to add a
flamethrower to my arsenal.

EDWARD

It was pretty kick ass.

Anita smiles and looks at him.

(CONTINUED)

ANITA

How do you do it, Edward?

EDWARD

Do what?

ANITA

Not let it effect you?

EDWARD

I have no conscience.

ANITA

I wish I didn't. It would make it a lot easier.

EDWARD

Give it time, Anita. It'll happen. It happens to all of us.

Anita watches his exit.

ANITA

That what I'm afraid of.

She spots a Valentine's Day card by her bed. She tentatively reaches out to it with her good arm. She opens the card and reads the short note inside.

ANITA (cont'd)

A vampire with a sense of humor. I'll be damned.

She smiles, closes the card, and rests it on her lap. Doug comes back in and they smile at each other. He hands her a card with a chicken on it. They laugh.

ANITA (cont'd) (V.O.)

The world is a crazy place. I'm not sure where it's headed or, for that matter, where I'm headed.

(MORE)

(CONTINUED)

35 CONTINUED: (4)

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ANITA (cont'd) (V.O.) (cont'd)
The key is to take it one day at a time,
maybe then we'll come out ahead. Or die
trying. I just hope it's not the latter.
I kind of like being alive.

BLACK OUT.

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END OF ACT FOUR

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