

RAISINGS HELL
EPISODE 104

BY KATHERINE HARTER

*BASED ON, THE ANITA BLAKE SERIES
BY LAURELL K. HAMILTON

THE NECROMANCER

"SILLY YOUNG GIRLS"

TEASER

EXT. NEW ORLEANS BAYOU - NIGHT

A YOUNGER ANITA, 16, sits in the back yard of SIBETTE. She is a voodoo preistess dressed in full garb. Anita is in black.

SIBETTE

I know you are troubled, Child.

ANITA

It's been really hard lately. I miss her.

SIBETTE

I know. As do I. She was a light.

ANITA

How do I go on?

SIBETTE

Use it. Use the energy it gives you.

ANITA

The only energy I feel is anger.

SIBETTE

When you realize that that is an emotion you are allowed to have, that is when you will overcome it.

ANITA

Do you always speak such crap?

Sibette laughs. Anita smiles.

SIBETTE

Your mother lives in you. I see her every time you come to visit.

ANITA

(sincere)

Thank you. That means a lot.

(beat)

Why did my father send me to you?

(CONTINUED)

CONTINUED:

SIBETTE

He doesn't understand you.

ANITA

That doesn't sound too promising.

SIBETTE

He loves you. He just doesn't know you.

ANITA

Isn't that part of growing?

SIBETTE

You see that, but he doesn't. You mustn't hold it against him.

ANITA

How can I not?

SIBETTE

That is also part of growing.

Anita thinks that over.

SIBETTE

You will do just fine, Anita. Give it time. I will show you how to use the gift that is given to you. I will teach you what you want to learn. But I can only show you what you wish. Anything beyond is up to you.

ANITA

Yep, that's all you say. Cryptic crap.

Sibette shares a laugh and hugs her.

SIBETTE

We'll get along fine.

END OF TEASER

ACT ONE

EXT. DOLPH'S HOUSE - MORNING

Dolph sits at his dining table, reading the paper. HIS WIFE, LUCILLE, brings him some breakfast.

LUCILLE

Here, Honey. You should eat something.

DOLPH

Can you believe this? What other organization is going to start up?

LUCILLE

Hard telling in today's world. We can just hope for the best.

She kisses his forehead.

LUCILLE (CONT'D)

Don't you get enough of that at work?

DOLPH

You'd think so.

HIS SON, BRANDON, 17, walks down the stairs. He carries a bookbag. He sits beside his father.

BRANDON

I got the paperwork filled out, Dad.

Dolph looks at his son smiling, putting down the paper.

DOLPH

You did? Let's see.

He fishes out the paper from the bookbag and hands it to him.

BRANDON

I'm giving it to Miss Green today. Does it sound all right?

DOLPH

Well, let me see.

He looks over it and looks at Lucille

(CONTINUED)

CONTINUED:

DOLPH (CONT'D)

Did you see this yet?

LUCILLE

Yes, he showed me last night.

DOLPH

I can't believe it.

BRANDON

What? Is it bad?

DOLPH

I can't believe my son is going to Harvard.

Brandon smiles broadly.

BRANDON

Dad, it's just an essay. It'll take a few months before I know anything.

DOLPH

I know. But this is good. Really good.

He stands and grips his son's shoulders and kisses the top of his head.

DOLPH (CONT'D)

I'm real proud of you, son. Real proud.

He goes to Lucille and kisses her. She smiles.

LUCILLE

Have a good day, Love.

DOLPH

I will. Now.

He leaves with a smile on his face.

BRANDON

I don't think I've ever seen him that happy.

LUCILLE

It is rare.

EXT. POLICE STATION - MORNING

Dolph pulls into the precinct.

INT. POLICE STATION - MORNING

Dolph walks into his office and is greeted by Zerbrowski.

ZERBROWSKI

Hey, Dolph. How's it going?

DOLPH

Great. Just great.

ZERBROWSKI

Wow, that's new. You read in the paper this morning about the League of Human voters?

DOLPH

Yeah. They are trying everything to stop the vampire movement, aren't they?

ZERBROWSKI

Yeah. What are your views about it?

DOLPH

It's weird. I remember, not so long ago, when everything was normal. Then this, Addison vs. Clark case, breaks and everyone thinks that vampires are misunderstood humans. I just don't get it.

ZERBROWSKI

I don't either. They eat people. They kill people. Anything that does the things we've seen, I have a hard time being sympathetic.

DOLPH

I know what you mean.

ZERBROWSKI

Giving vampires the right to vote. What would that be called? Vampire suffrage?

(CONTINUED)

CONTINUED:

DOLPH

I guess.

HIS PHONE RINGS. He picks it up.

DOLPH (CONT'D)

Agent Storr...I see.

He writes on a notepad.

DOLPH (CONT'D)

Where is it...All right. ETA
within 30 minutes.

He hangs up the phone.

ZERBROWSKI

That can only mean one thing.

DOLPH

Yep. Chatham Estates.

ZERBROWSKI

What kind of death this time?

DOLPH

All that was called in was
mysterious.

ZERBROWSKI

That's it?

DOLPH

Appears so.

ZERBROWSKI

Well that's vague.

DOLPH

Let's move out.

They gather their stuff and exit.

EXT. CHATHAM ESTATES CRIME SCENE - AFTERNOON

Dolph and Zerbrowski pull up to the large house in a upper class suburb. Police cars litter the front lawn and street. They get out and are greeted by another member of the police, CLIVE PERRY.

CLIVE

Hello, Sir.

(CONTINUED)

CONTINUED:

DOLPH
What do we have, Clive?

CLIVE
A mystery.

DOLPH
So I'm told.

They walk to the front of the house.

CLIVE
Husband says that he woke up to
his wife in a sort of seizure and
then she just died.

ZERBROWSKI
She just died?

CLIVE
That's what he says. She didn't
have any history of any kind of
illness. Perfectly healthy.

ZERBROWSKI
That constitutes a mystery I
guess.

INT. ANIMATOR'S INC - AFTERNOON

Anita walks into her business and passes Mary.

ANITA
Hi, Mary.

MARY
Anita, you're early.

ANITA
Yeah, I wanted to get a jump on
things.

MARY
Bert'll be glad. He's been
wanting to talk to you.

ANITA
Great. That sounds exciting.

Douglas comes in behind her.

ANITA
Hey, Dougie.

(CONTINUED)

CONTINUED:

DOUGLAS

Anita. Hey, Mary.

MARY

Hi, Sweetie.

Anita leaves the two talking. She follows the hallway toward her office.

INT. ANIMATOR'S HALLWAY - AFTERNOON

She runs into JAMISON.

JAMISON

Anita. Good morning.

ANITA

Is it?

JAMISON

No reason to be cranky. Or is there?

ANITA

Just here to do my job.

JAMISON

Did you hear the news? Vampires may be voting along side you and me. Maybe even run for office.

ANITA

Well, not much hope for Americans is there.

JAMISON

Pretty soon, you'll be out of a side job.

She passes him.

JAMISON (CONT'D)

(whispers)

Murderer.

She stops and goes back to him, staring him in the eye.

ANITA

What did you call me?

JAMISON

I said nothing.

(CONTINUED)

CONTINUED:

ANITA

No, you definately said something.

Douglas and Mary step into the hall.

DOUGLAS

Anita? What's going on?

ANITA

Stay out it, Doug.

JAMISON

What? You have people fighting your fights for you now, Blake?

ANITA

You know what your problem is, Jamison? You're a coward.

JAMISON

A coward? I'm a right's activist.

Anita laughs.

ANITA

Is that what they call it nowadays. I hadn't heard.

JAMISON

You should take a long look at your life. Ask yourself if you like what you see. There's a lot darker demons than vampires.

ANITA

Oh I know that. I've seen them up close.

JAMISON

You are nothing but a killer. I see in your eyes.

She is angry at him. She steps in to him. Douglas is at the ready.

DOUGLAS

Anita, it's not worth it.

He pulls her attention. She smiles and pats Jamison's shoulder. He is shaken.

(CONTINUED)

ANITA
Just remember, Jamison. You said
it, not me.

She continues down the hallway and enters Bert's office.

INT. BERT'S OFFICE - AFTERNOON

Bert raises his head when he sees Anita.

BERT
Anita. How are you?

ANITA
My ears were burning. I figured
you wanted to see me.

BERT
How perceptive. I do.

Anita sits in front of Bert.

ANITA
What's my job tonight? Something
tells me it's not the same as the
rest.

BERT
It's not.

ANITA
Ok. You have my attention.

BERT
Mr. Allen Casey. He had a
daughter, Samantha. She killed
herself.

ANITA
Why does he want her raised? Find
out why she did it?

BERT
Nope. He knows why. He found her
diary. She was molested.

ANITA
He wants to know who did it.

BERT
Yeah, but it's a little harder
than you think.

(CONTINUED)

CONTINUED:

ANITA

Why's that?

BERT

She died four years ago.

ANITA

Four years? Are you kidding?

BERT

He just found her diary.

ANITA

After four years. Is he blind?

BERT

No. It was hidden in a floorboard. He was remodeling the home and found it. Now, he wants answers.

ANITA

Fine. I'll have to bring something bigger than a chicken, though.

THERE IS A THUMP FROM OUTSIDE. They look at each other.

ANITA

What the hell was that?

They get up and go into the hall.

INT. ANIMATOR'S HALL - AFTERNOON

They step out to see Jamison against the wall, Douglas pinning him there. Anita rushes to the two. Just as Douglas swings his fist, she is there to stop it.

ANITA

Hey. Stop. What the hell?

She looks at Jamison first and then at Douglas.

JAMISON

You should keep your muscle on a leash.

ANITA

Shut up before I hit you myself.

DOUGLAS

He kept mouthing off about you.

(CONTINUED)

CONTINUED:

ANITA

So, what, are you defending my honor or something?

DOUGLAS

No. I...uh.

ANITA

I can fight my own battles.

JAMISON

Sure looks that way.

She looks his way and crosses to him.

ANITA

I would like to see you on one of my crime scenes. My bet is you last two seconds before you're pissing in your pants.

JAMISON

He threw the first punch.

ANITA

That's the kicker. He's still more of a man than you are.

She walks into an adjoining office. Douglas follows her inside.

INT. ANITA'S OFFICE - AFTERNOON

She stops and looks at her friend, angry.

DOUGLAS

You stood up for me.

She is caught off guard.

ANITA

No, I didn't. I was...I.

DOUGLAS

Thank you.

ANITA

I wasn't standing up for you. I just...I don't like him.

He puts his hand on her shoulder. She smiles.

DOUGLAS

Thank you.

(CONTINUED)

CONTINUED:

ANITA

You're welcome.

There is a moment. He breaks it and steps away. She takes a breath.

ANITA

I could use your help tonight.

DOUGLAS

With?

ANITA

A raising. A man's daughter was molested. He wants to know who did it. I could use a witness.

Douglas stares her and smiles.

DOUGLAS

Can't, sorry.

ANITA

Why?

DOUGLAS

I have a date.

She tries to hide her disappointment.

ANITA

Oh...All right...I, uh... I guess I don't need anybody. Pretty standard fare.

He walks back to her and puts his hand on her face, cradling it. She closes her eyes briefly. He stares at her intense.

DOUGLAS

I was just kidding.

His finger lightly touches her lips.

ANITA

So you'll do it with me?

DOUGLAS

Do it with you?

She blushes.

(CONTINUED)

ANITA
I meant...You know...The
raising...Take your mind out of
the gutter.

He smiles.

DOUGLAS
My mind wasn't in the gutter.
But, apparently, your letting on
more than you thought.

She tries to speak. He touches her cheek. HER PAGER GOES OFF.
She jumps and breaks the moment. He laughs and goes toward the
door. She checks the number.

ANITA
Oh, shit.

She picks up the phone and pushes the buttons, letting out a
pent up sigh.

DOUGLAS
Which cemetery?

ANITA
Uh, Rosemont.

DOUGLAS
I'll pick you up at ten. We'll
ride together.

Anita holds the phone, still a little in shock at the moment
that has passed.

DOLPH (VO)
Detective Storr.

Douglas is still smiling as he leaves.

BLACK OUT

END OF ACT ONE

ACT TWO

EXT. CHATHAM ESTATES - AFTERNOON

Anita pulls up outside the residence. She gets out of her car and meets up with Clive.

ANITA
Hey, Clive. What's happening.

CLIVE
I tell you Anita. I have no idea.
It's odd.

ANITA
Yeah, Dolph said it was a
mystery.

CLIVE
Go on in. Take a look for
yourself.

She steps under the tape and inside the home.

INT. GREENBURG'S HOME - AFTERNOON

She is met by Zerrowski at the doorway.

ZERROWSKI
Anita. Always a pleasure.

ANITA
I don't like not knowing what's
going on, Zerrowski. What's up
there?

ZERROWSKI
A body that appears to not have
died.

ANITA
A zombie?

ZERROWSKI
No. She was in perfect health
yesterday. Today, gone. It
doesn't make much sense to
anyone.

ANITA
How can I help? I'm not a
coroner.

(CONTINUED)

CONTINUED:

ZERBROWSKI

The coroner says she died of a heart attack.

ANITA

And?

ZERBROWSKI

And she was only 33. And she just had a checkup two days ago.

ANITA

Strange.

ZERBROWSKI

Yeah. Go on up and see for yourself.

She walks up the stairway to the second level.

INT. GREENBURG'S HOME SECOND LEVEL - AFTERNOON

She greets SEVERAL OFFICERS on her way to the woman's bedroom. ONE OFFICER is talking to MR. GREENBURG in another bedroom across the hallway. She goes into the one where the body lies.

INT. JUDITH GREENBURG BEDROOM - AFTERNOON

Dolph is taking notes as a PHOTOGRAPHER takes still shots of the body. She is a young woman on her back looking upward. She appears to be resting. Anita walks to Dolph.

ANITA

Afternoon, Dolph. What's up?

DOLPH

See for yourself.

ANITA

Yeah, Zerbrowski already filled me in. Did the husband do it?

DOLPH

Too early to tell, but I don't think so. If I trust my gut.

She crosses to the body and studies it. She notices a small burn scar on her chest over her heart.

ANITA

What's this?

(CONTINUED)

CONTINUED:

DOLPH

Not sure. It's looks like birth
mark.

ANITA

Did we ask the husband if she had
this before?

DOLPH

I will. Why?

ANITA

I'm not sure yet. Just ask him.

DOLPH

You got it.

He leaves. She continues looking at the corpse. Nothing else is
amiss. Dolph returns.

DOLPH (CONT'D)

How did you know that?

Anita looks up at him.

ANITA

A hunch. It looks too neat, too,
I don't know, systematic.

DOLPH

You lost me.

ANITA

Look. Come here.

He goes to the body.

ANITA

See how it's circular and
discolored. But not quite a birth
mark color. It's a little whiter.

DOLPH

So what is it?

ANITA

It could be an old scar.

DOLPH

Husband says she doesn't have a
mark there. Nothing. Her only
birthmark is on her arm.

(CONTINUED)

ANITA
Then, I'm guessing possession.

DOLPH
Excuse me.

ANITA
It's just a hypothesis at this point, but initial ruling, is she was possessed by something.

DOLPH
How's that?

ANITA
Well, spirits when they take over a body leave a residual token behind. Sometimes it's a scratch or a cut, sometimes a burn or a scar.

DOLPH
So she was possessed and when it left, it killed her?

ANITA
Maybe.

DOLPH
Great. Well, that doesn't help much.

ANITA
Hey, I call them like I see them.

DOLPH
Thanks, Anita. I'll walk you out.

They walk out into the hallway.

INT. GREENBURG'S HOME SECOND LEVEL - AFTERNOON

Anita notices the husband crying in the second bedroom. She looks down at his anguish. As they descend the stairway, she takes a look at the house details. Pictures of weddings and family line the walkway down.

EXT. BLAKE FAMILY HOME - DAY

A 5 year old Anita is being swung by her father in the air. Her mother sits to the side, clapping and smiling. Clips of her Dad taking still shots and Mom taking still shots and a smiling little Anita, during her happy times.

INT. GREENBURG'S STAIRWAY - AFTERNOON

Anita in the present looks straight ahead, wistful.

INT. GREENBURG HOME - AFTERNOON

They reach Zerrowski by the doorway.

ZERBROWSKI
Did you crack it?

ANITA
I have a good idea.

ZERBROWSKI
Ah, that's my girl.

ANITA
You wish.

He socks her shoulder. They sip coffee and head outside.

EXT. CHATHAM ESTATES CRIME SCENE - AFTERNOON

REPORTERS stand outside the house relating the news. ONLOOKERS creep around the tape, trying to see inside.

ANITA
I should've gone out back.

ZERBROWSKI
Why's that?

ANITA
You know whenever the media see me, they turn it into a spectacle.

ZERBROWSKI
Lucky you.

ANITA
Yeah, lucky.

Dolph gets a call.

DOLPH
Yeah, it's Storr...What do you have...Where.

ZERBROWSKI
Oh, this doesn't look good.

(CONTINUED)

CONTINUED:

ANITA

Two in one day. Yikes, not a good start.

ZERBROWSKI

It's afternoon, not too bad a day. Two before noon, that's a problem.

Dolph finishes up.

DOLPH

We've got another one. This time it's a male across town. Same type of thing though. Healthy, wife woke up and found him dead.

ANITA

This is getting ridiculous. I guess I should follow you down there.

DOLPH

Guess so.

EXT. BLAIR CRIME SCENE - AFTERNOON

They pull up outside a middle class suburb. POLICE are already there hanging the crime tape. A woman sits sobbing off to the side, a FEMALE OFFICER sits with her. Dolph talks to one of the officers.

DOLPH

Do we know anything?

OFFICER

Sounds like the same thing from the other scene. But I'm not positive. Check with the chief. He's in with the body in the bedroom.

The trio enters the house.

INT. BLAIR HOME - AFTERNOON

They walk around the home making their way back to the bedroom. Zerbrowski stays outside checking the surroundings. Anita and Dolph walk in the bedroom.

INT. BLAIR BEDROOM - AFTERNOON

CHIEF stands to the side. Dolph goes over to him. Anita checks out the body, eerily similar in position to the woman.

DOLPH
Is it the same as before?

CHIEF
It looks like it. What is killing these people?

DOLPH
She's the one to answer that question.

ANITA
Take a look, Dolph.

They both cross to Anita. The body has a similar wound on his chest.

DOLPH
That makes a serial killer.

CHIEF
Don't jump to conclusions. We don't want a panic.

ANITA
In my opinion? Start panicing.

The two men stare at her.

ANITA
We need to find out if anyone is reporting possible possessions in the area.

DOLPH
Anita, this one was across town. You're talking about thousands of people.

ANITA
Yeah, sort out the crazies and go for it. You're looking for mild mannered, everyday people.

DOLPH
Good to know. We'll try to get right on it.

(CONTINUED)

CONTINUED:

ANITA

Well I have a little time before work tonight. I'll do some research, see what I can come up with.

DOLPH

We appreciate it, Anita.

ANITA

Hey, the quicker we catch them, the more people we save.

She exits.

CHIEF

We are damned lucky to have her.

DOLPH

You're telling me.

INT. BLAIR HOME - AFTERNOON

Zerbrowski catches up to her.

ZERBROWSKI

What do we have?

ANITA

A serial killer, looks like. Dolph has all the info. I'm going to check things out before work tonight.

ZERBROWSKI

Outstanding, Blake. Did you hear?

ANITA

What?

ZERBROWSKI

Dolph's kid made Harvard.

ANITA

(smiling)

No way. When was this?

ZERBROWSKI

This morning.

ANITA

Why didn't he say anything.

(CONTINUED)

CONTINUED:

ZERBROWSKI

Well, it's not official. He still has to turn in the essay, but it looks good.

ANITA

That's is so great for him. I'll have to get him something. Wow, Harvard.

ZERBROWSKI

Yeah. Pretty amazing.

ANITA

Thanks, Zerbrowski. I'll talk to you guys later.

ZERBROWSKI

See you around, Blake.

She leaves. Dolph walks out with the chief.

DOLPH

Come on, Zerbrowski. We've got work to do.

ZERBROWSKI

Yeah, Anita kind of filled me in.

DOLPH

We'll check things out on our end.

INT. ANITA'S APARTMENT - NIGHT

Anita flips through text books looking for clues. HER DOORBELL RINGS. She gets up and goes to the keyhole. It's Douglas.

ANITA

Shit.

She opens the door. He is smiling until he sees her face.

DOUGLAS

What?

ANITA

I totally lost track of time. Damn it.

DOUGLAS

No sweat. What do you need help with?

(CONTINUED)

CONTINUED:

She closes the books and gathers her things.

ANITA

Oh no. I can't have a chicken.

DOUGLAS

Huh?

ANITA

The zombie. She's too old. I need something bigger than a chicken. I didn't go to the store.

DOUGLAS

What do you need?

She stops and smiles at him.

ANITA

You game for a little bloodletting?

Douglas goes a little pale.

DOUGLAS

I don't do blood loss very well.

ANITA

Don't be a pansy. I'll be right there.

Douglas swallows.

ANITA

I'll hold your hand.

DOUGLAS

That's a little more tempting.

ANITA

You'll get on my good side.

DOUGLAS

I hope I'm already on your good side.

Anita smiles at him.

ANITA

I promise not to cut too deep.

He cringes.

(CONTINUED)

DOUGLAS
I should've made other plans.

ANITA
It'll be fun. Trust me.

They leave.

INT. DOLPH'S HOUSE - NIGHT

Dolph is watching the evening news with his wife. HIS PHONE RINGS.

DOLPH
Agent Storr...Yeah, Anita. What'd you find out.

INT. ANITA'S CAR - NIGHT

Anita is driving to the cemetery.

ANITA
I think I know what it is, but it doesn't help matters.

DOLPH (V.O.)
Talk to me.

ANITA
It's a Leyak, I think. They're spirits that travel from host to host causing them to do evil things, murder, robbery, that sort of thing. We need to cross reference the deaths to other crimes around the city.

INT. DOLPH'S HOUSE - NIGHT

Dolph sits up.

DOLPH
What do I look for?

ANITA (V.O.)
The dead bodies.

DOLPH
The crimes are committed by Janet Greenburg and Allen Blair?

ANITA (V.O.)
If I'm right, yes.

(CONTINUED)

CONTINUED:

DOLPH
I'll send word out.

He hangs up.

LUCILLE
Everthing okay?

He looks at his wife and pulls her to him.

DOLPH
Everything's fine. Just an odd case.

LUCILLE
Don't worry. You'll figure it out. You always do.

He kisses her temple.

DOLPH
You are my strength. You know that?

LUCILLE
Of course I do. How else do you think I got you to marry me.

DOLPH
Charm and good looks.

LUCILLE
Yeah, that's it.

They laugh.

INT. ANITA'S CAR - NIGHT

Douglas looks over an a tense Anita.

DOUGLAS
What's that all about?

ANITA
Those murders in suburbia?

DOUGLAS
Yeah?

ANITA
They were possessed.

(CONTINUED)

CONTINUED:

DOUGLAS

Like the movie?

ANITA

Not quite as dramatic. By a
Leyak.

DOUGLAS

What the hell is that?

ANITA

Leyak's were thought to be myth,
but like most myths, there is
hint of truth in them.

DOUGLAS

And they possess people?

ANITA

They lie dormant until the host
is asleep. Then the leyak takes
control and uses the body as a
host to do evil deeds.

DOUGLAS

Why didn't the spouse's see them
gone?

ANITA

They ride more on their spirit
than their corporeal form.

DOUGLAS

So the police are looking for
ghosts that kill people.

ANITA

Not exactly. Their looking for
the dead people killing people.

DOUGLAS

Can't we all just get along.

ANITA

In this day and age? I'd be out
of a job.

DOUGLAS

Along with the rest of us.

They pull into the cemetery parking lot.

EXT. ROSEMONT CEMETERY - NIGHT

They get out of the car and gather their things from her trunk.

DOUGLAS

Zombies doing evil deeds before
they're actually zombies being
led by a ghost force that we
can't track because the hosts
aren't dead yet. That sum it up?

ANITA

Yep.

DOUGLAS

What a wonderful world.

ANITA

Ready to raise a little hell.
Literally?

DOUGLAS

Always.

They continue into the cemetery with their belongings.

BLACK OUT.

END OF ACT TWO

ACT THREE

EXT. JEANNIE'S GRAVE SITE - NIGHT

Anita and Douglas stand beside a distraught RICHARD MASLIN. He shakes her hand.

MASLIN

Ms. Blake. Thank you for coming.

ANITA

Mr. Maslin. This is my partner,
Douglas Flynn.

He shakes his hand.

MASLIN

Thank you, again. You can imagine
my horror after finding that
diary.

ANITA

I'm sorry for your loss.

MASLIN

Thank you, Ms. Blake.

She sets up the site for the ritual. She takes the knife and motions for Douglas. He swallows, paling. He sits beside her. She give him a small smiles and takes his hand, palm up. She slices her own palm, blood welling from the cut. She takes his hand and slices fast. He winces. She takes their two palms and presses them together. Blood drips onto the grassy site. She chants under her breath, closing her eyes. She lets go of Douglas. They stand.

ANITA

(whispering)
Stay with me.

DOUGLAS

(whispering)
You got it.

They stay in the blood circle as the ground shifts in front of them. They hand comes out first and then the torso. JEANNIE rises from the dirt. Maslin starts to sob. She is looks like she has been dead for four years. She almost skeletal, but a little flesh hangs in various places. SHE MOANS.

ANITA

Jeannie Maslin.

(CONTINUED)

CONTINUED:

Jeannie turns her head toward Anita. She stumbles and rights herself.

ANITA

Do you know this man?

Jeannie opens her mouth and moans. She works her jaw until it loosens.

MASLIN

Why won't she talk to me?

ANITA

She's been dead a long time, Mr. Maslin. Sometimes it takes a while.

He takes a few steps back.

ANITA

Jeannie, can you speak?

She works her mouth and the moan subsides.

JEANNIE

(garbled)

Y-yes.

ANITA

Do you know this man?

Maslin steps in.

JEANNIE

D-daddy.

Maslin breaks down. He falls to his knees, sobbing.

ANITA

(whispering)

It's okay to step out now, Douglas.

He nods and steps to Maslin. He kneels and puts his arm around the man. He stops and stares at Anita.

DOUGLAS

Anita, we may have a problem.

She pulls her focus to the two men.

ANITA

What?

(CONTINUED)

DOUGLAS
He's hiding something.

Maslin looks up at the two of them.

MASLIN
I didn't mean to do it.

ANITA
Do what?

JEANNIE
N-no. Stay back.

Anita looks at the zombie.

MASLIN
Please, honey. Forgive me.

He crawls toward his daughter. She cringes by the tombstone.

JEANNIE
No.

ANITA
Mr. Maslin stay back. You'll only
frighten her. Douglas pull him
back.

Douglas pulls him back. Maslin fights a little, but relents.

ANITA
Did your father hurt you?

Jeannie looks at Anita. She is pitiful and frightful.

JEANNIE
Yes.

ANITA
Did you kill yourself?

JEANNIE
Yes.

MASLIN
I'm sorry, baby. So sorry.

Anita yells at Douglas.

ANITA
Get him out of here.

Douglas tries to get him to leave, but Masline refuses. He pulls out a paper.

MASLIN
I have an order. A court order
for my daughter.

Douglas looks at the paperwork.

DOUGLAS
It's legit, Anita.

ANITA
What? You've got to be kidding
me.

He hands her the papers. She looks over them and then at Maslin.

MASLIN
She's my property, Ms. Blake. I
can take her.

ANITA
You can't do this to her. Please.
She doesn't understand.

MASLIN
I can't live with this any
longer. The guilt. My pain is
nothing compared to what she went
through.

ANITA
Exactly. Leave her in peace.

MASLIN
Not until she forgives me. I
can't do it. I'm sorry.

ANITA
This is ridiculous.

JEANNIE
No. No.

Anita stares at the zombie. She looks back at Maslin.

ANITA
This is a crucial time for her.
She can't be too stressed or
she'll break.

MASLIN

I know. I've read up on these things.

ANITA

I'm sure you have. Did Bert know about this?

MASLIN

I mentioned it, yes.

Anita looks at Douglas.

ANITA

I can't let you take her.

MASLIN

Yes, you can. And will.

DOUGLAS

We can't do anything, Anita.

ANITA

Don't do this Mr. Maslin. There is counseling out there to help you. This isn't necessary.

MASLIN

I understand your predicament, but I have made a decision, Ms. Blake. I need my daughter. I need her forgiveness. Nothing else matters in my life.

She steps out of the circle, fighting with herself.

ANITA

Jeannie, go to your father.

JEANNIE

No. Please.

She shifts her feet trying to fight, but can't. She goes to her father. He hugs her. She cries in fright. He lets go of her. He walks toward his car.

MASLIN

Come on, Baby. Let's go home.

She stays in one spot.

MASLIN (CONT'D)

Why won't she follow me.

(CONTINUED)

Anita stares daggers at the man.

ANITA
Jeannie, I relinquish control to
Allen Maslin.

He smiles at his daughter.

MASLIN
Come on, honey. Let's go home.
Follow me.

They leave the scene. Anita throws a candle at the headstone.
She kicks the bag. Douglas watches her, staying out of the way.

ANITA
Damn it. Bert has gone way too
far this time.

DOUGLAS
I agree.

ANITA
Shit.

She looks at the surroundings.

ANITA
Thanks.

DOUGLAS
For what?

ANITA
Not stopping me from letting go
of my anger.

DOUGLAS
Never. I know you too well.

She looks at him.

ANITA
I guess you do.

She gathers her things. He helps her clean up. They leave.

EXT. ANITA'S CAR - NIGHT

They get into the car. Anita is still upset. She starts the car
and pulls away. Douglas doesn't say a word.

EXT. DOUGLAS' APARTMENT - NIGHT

She stops and let's him out. He leans into the window.

DOUGLAS
Try and let it go, Anita.

ANITA
Yeah, I know.

DOUGLAS
Is there anything I can do?

She looks at him and smiles slightly.

ANITA
Why do you like me?

DOUGLAS
Excuse me?

ANITA
I have not been that nice to you.
Why do you like me?

He looks forward, thinking. Looks down, then back at her.

DOUGLAS
I don't know, Anita. I just do.
You're one of the most amazing
women I've ever met. You're
intriguing to me.

ANITA
Intriguing, huh? I've never heard
that one before.

He smiles at her.

ANITA
Thanks for being there for me.

DOUGLAS
I know you'd do the same. Good
night.

ANITA
'night.

He walks into his apartment. She stays and cries in her car.

EXT. POLICE FORCE - DAWN

A squad car pulls into the lot.

INT. CRIME LAB - DAWN

Zerbrowski and Dolph stare at a monitor.

ZERBROWSKI

Look at that.

The monitor shows the woman inside of a convenient store and pull a gun on the clerk. She shoots him in the chest and takes the money out of the register. She leaves.

ZERBROWSKI (CONT'D)

Not a trace of the money was in the home and she had no gun powder on her hands, yet that is obviously her.

DOLPH

How the hell do we catch a ghost? Do we have anything on the man yet?

ZERBROWSKI

Not yet. Guys are working on it though.

DOLPH

Did you get Anita on the line.

ZERBROWSKI

Yeah, I should get hazard pay for that one.

DOLPH

I know. Shouldn't we all.

Anita has walked in behind them. They do not see her.

ANITA

I heard that.

ZERBROWSKI

Hey, Peaches. How goes it?

ANITA

Can it. I'm in one of my moods. So we got a video of the woman. The man?

(CONTINUED)

CONTINUED:

ZERBROWSKI

Not yet.

DOLPH

Any ideas, Anita? Tell us something.

ANITA

If you guys can lure a trap maybe for the spirit to come to. Something tempting.

DOLPH

What's tempting to a ghost?

ANITA

That I haven't thought of. Also, one other thing that isn't so good news.

DOLPH

Go ahead. What isn't good news.

ANITA

Whoever is the host will die. There's no way around it.

DOLPH

Can we trap it before it gets to a host?

ANITA

Every book I've looked into has not said any way except killing the host.

ZERBROWSKI

What about a priest? Can they do exorcisms?

ANITA

I doubt that would work. It's not a demonic possession. It's a little different, but what the hell? It can't hurt. Oh, wait a minute.

DOLPH

What?

(CONTINUED)

ANITA

Try a voodoo preistess instead.
They can channel a little better.
You'll have better luck.

DOLPH

Are there any in town.

ANITA

Not any good ones, but we can fly
one in from New Orleans. Her name
is Sibette. She was a mentor of
mine.

ZERBROWSKI

You were trained in voodoo?

ANITA

Among other things. But, don't
worry I don't do hexes.

ZERBROWSKI

Good thing.

ANITA

Just voodoo dolls.

ZERBROWSKI

Ouch.

DOLPH

Can we get ahold of her?

ANITA

I'll call her and find out. If
she's available we'll get her in
today.

She steps out of the lab. THE INTERCOM ON THE WALL BUZZES.

MALE (V.O.)

Agent Storr. Please call 105.

He goes to the wall phone and picks it up.

DOLPH

Agent Storr...Yeah, patch it
in...Great.

He hangs up.

DOLPH (CONT'D)

We have word on the male victim.

(CONTINUED)

ZERBROWSKI

Video?

DOLPH

Yep.

Zerbrowski sets up the monitor. The scene shows a similar scene as the woman only with the male in question. He is at a gas station and fires at the clerk, killing her.

ZERBROWSKI

Wow. This is just weird.

DOLPH

You can say that again.

Anita walks back in.

ANITA

She'll be here this afternoon.

DOLPH

Great. We got the second video.

ANITA

Now all we need to do is find out where the next host will come from.

DOLPH

Any thoughts? We are at a loss on this one.

ANITA

I talked to Sibette. She suggested a seeking spell. I'll try that right now. I need a few things, but I'll give it a go.

DOLPH

Can you do that?

ANITA

Don't know. I never tried. Witchcraft is usually not my forte.

DOLPH

Try it.

ANITA

I'm on it.

(CONTINUED)

She leaves.

DOLPH
I'm going to look in to this in
my office. Search the web.

ZERBROWSKI
I'll check in with dispatch on
the call ins.

DOLPH
Good deal.

They both exit.

INT. DOLPH'S OFFICE - MORNING

Zerbrowski enters his office. Dolph is on the computer.

ZERBROWSKI
We might have a lead.

DOLPH
Might?

ZERBROWSKI
A woman called saying her husband
was acting strange this morning.

DOLPH
How strange is strange.

He checks his notepad.

ZERBROWSKI
Remote, dispondent, and
unemotional.

DOLPH
Normally, I would say it's
nothing, today...

ZERBROWSKI
It's a different story.

DOLPH
Do we have a tail on him yet.

ZERBROWSKI
Working on it. I wasn't sure what
your call was.

(CONTINUED)

CONTINUED:

DOLPH

Let's tail him. I'll call Anita
from the road.

INT. DOLPH'S CAR - AFTERNOON

Dolph is tailing a pickup around town.

DOLPH

Hi, Anita. We've got the next
possible victim. We're tailing
him now...Ok...Call me back when
you know something.

ZERBROWSKI

What'd she say?

DOLPH

She's at the airport meeting that
voodoo woman. She'll let us know
what to do in a bit.

ZERBROWSKI

I hope there is something we can
do. I feel so helpless.

DOLPH

I know, man, I know. Just keep
tailing him until we know for
sure what to do.

ZERBROWSKI

I hope he doesn't pull into a gas
station or convenience store.

Dolph gives him a look.

ZERBROWSKI (CONT'D)

I'm just saying is all.

EXT. ANIMATOR'S INC - EARLY EVENING

Anita escorts SIBETTE in from the parking lot. They enter her
building.

INT. ANIMATOR'S INC - EARLY EVENING

Sibette is dressed as a traditional voodoo priestess in colorful
robes and a turban. She is an older african american, large and
regal.

(CONTINUED)

CONTINUED:

ANITA

Come on back to my office,
Sibette. We'll talk there.

Mary nods her head in greeting. Sibette nods back.

SIBETTE

There is good energy here.

ANITA

Yeah, sometimes.

They pass Manny on the way to her office. She smiles. He smiles back.

INT. ANITA'S OFFICE - EARLY EVENING

Anita walks into her office. Sibette follows and looks around the room.

ANITA

Don't even comment on the color.
I had nothing to do with it.

SIBETTE

That I believe.

She sits.

SIBETTE (CONT'D)

So the Layek has another host.

ANITA

The police seem to think so.

SIBETTE

I would not doubt it. They move
rather quickly.

ANITA

How do we stop it?

SIBETTE

I can try calling the spirit, but
I'm not sure how much good that
will do.

ANITA

We'll still lose the host?

SIBETTE

There is a small chance, but not
a very good chance.

(CONTINUED)

CONTINUED:

ANITA

We'll take it, I'm sure.

SIBETTE

He is best driven in a cemetery
where a lot of spirits lie. This
will confuse him for a moment.

ANITA

That makes sense, actually.

SIBETTE

If someone holds the host down,
the layek will feel threatened.
And raise it's head. It is at
that moment that I can cast him
out.

ANITA

How is that risky?

SIBETTE

As it leaves, it still could kill
him.

ANITA

How risky is it?

SIBETTE

There is 85% chance.

ANITA

Success or death?

SIBETTE

Death.

ANITA

Those aren't great odds.

BLACK OUT

END OF ACT THREE

ACT FOUR

INT. POLICE CAR - EVENING

Dolph is on the cell.

DOLPH

That's not great odds... We are at the cross streets of Newman and Madison... He is going home I believe... We can detain him... Let's take a chance.

He ends the call.

ZERBROWSKI

What's the plan?

DOLPH

We detain him, take him to Blessing Way, and let the voodoo do her magic.

ZERBROWSKI

What's not great odds?

DOLPH

This only has a 15% success rate.

ZERBROWSKI

Ouch. Nope, not good odds. How should we go about doing this? Pull him over?

DOLPH

That's my guess. I'm just making it up as I go.

They turn the light on and attempt to pull the car over.

EXT. STREET - EVENING

The man's car pulls to the side of the road. The police goes with it. Dolph gets out of the car and goes to the man's window.

DOLPH

Mr. Sherman? Could you please step out of the car?

SHERMAN

What's the problem, Officer?

(CONTINUED)

CONTINUED:

DOLPH

We just need you to please exit
your vehicle and come with us.
There's been an emergency.

SHERMAN

Is it my wife?

DOLPH

Come with us, please.

SHERMAN

Of course. Right away.

Sherman steps from the car and follows Dolph. Dolph rolls his eyes to Zerbrovski. He opens the back door and Sherman gets inside. Dolph goes back to the driver's side.

INT. DOLPH'S CAR - EVENING

They take off for the cemetery.

SHERMAN

Is she all right?

DOLPH

I'm sure she is, Sir.

SHERMAN

I keep telling her to be careful.
I hope she was careful. Was she
careful?

The two police exchange looks.

ZERBROWSKI

I'm sure she was, Sir.

SHERMAN

Good.

He reclines back into his seat.

EXT. BLESSING WAY CEMTERY - EVENING

They notice Anita and Sibette are already there prepping the area. A dead chicken lies to the side and a blood circle is seen. Chalk outlines a pentagram. Sibette is chanting in Creole. They walk Sherman to the area.

SHERMAN

Hey, where are we going? My wife
is here? Where are we?

(CONTINUED)

CONTINUED:

DOLPH

Just follow us, Sir.

SHERMAN

No. I don't think I like this.

Zerbrowski takes his arm.

ZERBROWSKI

Right over here.

He starts to shake violently.

DOLPH

Hold him.

They half carry him to the site. They hold him down as Sibette chants over him, burning sage in her hand. She continues in Creole. Anita stands to the side with a curved knife in her hand. Sherman shakes and seizures.

SIBETTE

It's working.

DOLPH

Glad to hear it.

She touches his chest with closed fist and presses in. He screams in pain.

SIBETTE

Anita, get ready...Now.

A whisp of air flows out of Sherman. Not quite visible to the eye. Anita takes the knife and stabs into it. A scream erupts from the mist and it dissapates.

SIBETTE (CONT'D)

He is dispelled.

They look at Sherman. He is still.

ZERBROWSKI

Is he still alive?

Anita sees a scar on his chest like the others.

ANITA

I don't know.

SIBETTE

You have good fortune on your side.

(CONTINUED)

They look at the man and he comes around.

DOLPH
I'll call for an ambulance.

They stand. Dolph calls on his cell. Zerbrowski stays down with the victim. Anita and Sibette smile at each other.

SIBETTE
It is good to see you, Child.

ANITA
You too. It's been far too long.

SIBETTE
You should take a vacation. It is never good to have too much dark in your life.

ANITA
I know. I should take your advice.

SIBETTE
Although, you have a little bit of light, I think.

ANITA
Oh yeah? What makes you say that?

SIBETTE
Sibette, can always tell.

Anita laughs at the comment.

SIBETTE (CONT'D)
Now, I need to see that handsome policeman about my fee.

ANITA
Oh, oops, I forgot to tell him about that. Can you wait until I leave?

SIBETTE
Child.

ANITA
I know. I just don't want to be around him when he's angry. He's a little scary.

SIBETTE
Child's play, 'chere.

ANITA
Easy for you to say.

INT. ANIMATOR'S INC - MORNING

Anita walks into Dolph's office.

ANITA
Where the hell do you get off?

BERT
What'd I do this time?

ANITA
You had me go to a raising
knowing that the man had a court
order to keep the zombie.

BERT
I didn't think it was pertinent
info.

ANITA
Not pertinent. He wanted to keep
his daughter.

BERT
That's his right, Anita.

ANITA
He was the one abusing her.

BERT
What?

ANITA
Use your head, Bert. He says he
is keeping her around until she
forgives him. You know with a
zombie that could be never. You
have to convince him to put her
back. It's inhuman.

BERT
Anita, I had no idea.

ANITA
Would you have cared?

Bert smiles at the comment.

(CONTINUED)

CONTINUED:

BERT

I'm not a monster, Anita.

ANITA

Monsters aren't always demons,
Bert.

He just smiles at her.

ANITA

Don't do it again. I want to see
every case before I go.

BERT

He was shady. You wouldn't have
known about it either.

ANITA

But at least I could blame myself
and not other people.

BERT

I heard about the murders with
the police. Good job.

ANITA

Thanks, Bert. I might need to up
my pay for that one.

BERT

Nah, but I'll charge the police
more when they use you.

ANITA

You are a real sweetheart, Bert.

BERT

Thanks.

She gets up and leaves the office.

INT. ANIMATOR'S HALLWAY - MORNING

She runs into Jamison on the way out. She walks past.

JAMISON

Anita.

She stops and turns around.

ANITA

Yeah.

(CONTINUED)

CONTINUED:

JAMISON
Good job, yesterday.

ANITA
Thanks, Jamison.

JAMISON
Look. I was out of line.

ANITA
Yes, you were.

JAMISON
I apologize. I shouldn't have
attacked you like that.

ANITA
I accept your apology.

JAMISON
I'm going out for a drink
tonight, want to come?

ANITA
No. I accept your apology. That
doesn't mean we're friends.

JAMISON
Got it.

She continues walking to the front office. She and Mary share a laugh. Jamison walks back into an office, shaking his head. He throws his coffee cup into the trash.

ANITA (V.O.)
The main thing you learn growing
up is that nothing is constant.
Things change all the time,
whether it be friends, places you
grew up in, or even family. The
main thing I realized is the only
way you let yourself grow is your
take on all of it.

BLACK OUT

END OF ACT FOUR