

FAMILY

EPISODE 108

BY KATHERINE HARTER

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

THE NECROMANCER

"Family"

TEASER

EXT. WEDDING STORE - DAY

ANITA is with her friend CATHERINE. She is perky blond the same age as Anita. She is pretty and slim. They look through the racks of bride's maid dresses. Catherine holds a teal one up to her.

CATHERINE

What do you think of this one?

Anita is makes a face.

ANITA

Ick. Just a question, is it mandatory that the bride loses her sanity before a wedding?

CATHERINE

Definitely. It's kind of like a cult.

ANITA

Good to know.

She puts the dress back on the rack.

CATHERINE

Thank you for being in it.

ANITA

What are friends for.

CATHERINE

I know you really don't like this kind of thing, so it means a lot.

ANITA

Catherine, you're one of my greatest friends. Of course I'd do it.

CATHERINE

Great.

She pulls out a pink fluffy mess.

(CONTINUED)

CONTINUED:

CATHERINE (cont'd)

Oh my gosh. This is perfect. What do you think?

Anita smiles tight.

ANITA

I think it's beautiful.

CATHERINE

And I love the color.

ANITA

Mmm-hmm.

EXT. ANITA'S APARTMENT - DAY

Anita walks up to her mailbox and opens it. She pulls out her mail. She flips through until she sees a blue envelope. She groans and opens it.

ANITA

This day just gets better and better.

She cell goes off.

ANITA (cont'd)

Hey, Ronnie...Awful. She went with a pink one...I know. She's lost it. And then I get home to see my step mother is throwing my father a birthday party...He's too old for that... Whatever...Yeah, I kind of have to go. He is my dad...She waits until the last minute. I'm leaving in a few days...Something is in the air. Look out.

Anita goes in to her apartment.

INT. APARTMENT - DAY

Anita sees the lights flashing on her answering machine.

BERT (VO)

Hey, Anita. I know it's your day off, but Jamiosn called out sick. Can you come in tonight. He has two clients that can't wait until tomorrow. Thanks a bunch. See you tonight.

(CONTINUED)

CONTINUED:

Anita sneers.

ANITA

It is one of those days today,
isn't it?

BLACK OUT

END OF TEASER

ACT ONE

EXT. ANIMATOR'S INC. - AFTERNOON

Stock shot of building.

INT. ANIMATOR'S INC. - AFTERNOON

Douglas steps into the office. Mary greets him with a hug.

MARY

Hi, sweetie. How are you?

DOUGLAS

Good, Mary. How are things?

MARY

Quiet. Bert is waiting for you.

DOUGLAS

So, I'm with Jamison tonight?

MARY

So I'm told.

DOUGLAS

Interesting.

MARY

Grin and bare it.

DOUGLAS

Yeah. I can't wait until Anita gets back. Her, I know how to handle.

MARY

How are you two?

DOUGLAS

Not a two.

Mary smiles. Douglas returns it.

DOUGLAS (cont'd)

I'll go back to Bert. Nice talking with you Mary.

MARY

As always.

He goes down the hallway.

INT. ANIMATOR HALLWAY - AFTERNOON

He passes Jamison in hall. He joins him and walks toward Bert's office. They do not speak to each other.

INT. BERT'S OFFICE - AFTERNOON

They enter Bert's office. Bert is on the phone and motions them to sit down. They do so.

BERT

Yes, Sir. You can count on us.
We'll be there...Have a great
day. Good-bye.

He looks at the two of them.

BERT (cont'd)

Ok. Here's the situation. Anita's gone for a few days. Jamison just came back. I know you guys don't like each other, but we don't have a choice. We have some first timers tonight and you two have to work together. Get over it.

They look at each other and nod.

DOUGLAS

Ok.

JAMISON

Fine.

BERT

Ok. That was easy. Anita will be back on Monday so be good while she's gone.

DOUGLAS

ok.

JAMISON

fine.

BERT

Great the first raising is at Pleasant Valley. You are meeting the woman at 11.

EXT. BLESSING WAY - NIGHT

Jamison and Douglas walk through to the grave site. Silence fills the park, JUST NATURAL NOISES.

JAMISON
Anita gets back on Monday, huh?

DOUGLAS
Yep.

JAMISON
Bet you can't wait. What's it like to tame the beast?

DOUGLAS
What's that mean?

JAMISON
Anita. She's a pistol.

Douglas remains silent.

JAMISON (cont'd)
I'm just making conversation, man.

DOUGLAS
That is not an eligible topic.

JAMISON
Oo, sore spot.

DOUGLAS
Let it go, man.

JAMISON
It makes me wonder what goes on with you two. She's definitely using you, man. You just don't see it.

DOUGLAS
I said let it go.

JAMISON
Fine.

Douglas stops at looks at the man.

DOUGLAS
What is your problem?

(CONTINUED)

CONTINUED:

JAMISON

What do you mean?

DOUGLAS

From day one you've had it out for her. What the hell is up with that?

JAMISON

I have not. I bust her chain, she busts mine.

DOUGLAS

Bull shit.

Jamison sighs.

JAMISON

She just has this big chip on her shoulder. She walks around like she's all important. That she's special because she can kill vampires.

DOUGLAS

She is special.

JAMISON

Not to me. I think it's a murder.

DOUGLAS

You're a sympathizer to them.

JAMISON

I just think that not all of them are bad. Some of them are pretty decent folks trying to make a go of it. So they have strange tastes. So do some humans. And you.

DOUGLAS

What about me?

JAMISON

She got you when you were new. Corruptible. I don't blame you. I can understand how someone could fall into the trap of all of this darkness. To her, you were just easy prey.

(CONTINUED)

CONTINUED: (2)

DOUGLAS
Shut up about her.

JAMISON
What are you her defender?

DOUGLAS
Do you want to finish what we
started?

JAMISON
Is that a threat.

DOUGLAS
You started this.

JAMISON
Only to show you what an ass you
are.

DOUGLAS
Me? You're the one that is the
ass hole, you mother fu.

They are stopped at the grave. ELIZABETH WATSON AND HER TWO
CHILDREN, 10 and 15, are there. They stare at the men, mouths
open. Jamison and Douglas stop and Jamison sets up the area.

DOUGLAS (CONT'D)
Hi, ma'am, I'm Douglas Flynn.
This is Jamison Lewis. We're with
Animator's Inc. You're Mrs.
Watson?

She nods her head and shakes his hand.

ELIZABETH
Hello. Nice to meet you. Is there
a problem?

DOUGLAS
No, ma'am. We were just
discussing something else
entirely. I apologize that we
made you uneasy.

ELIZABETH
It's ok. It's rather creepy being
out here. I can't imagine doing
it for a living.

(CONTINUED)

CONTINUED: (3)

DOUGLAS

This is your first time using our services?

ELIZABETH

Yes. Mr. Flynn, should my children be here?

DOUGLAS

It depends on you. It does tend to be a little hard on people. Not easy to forget. It may be too hard for young children to witness. Your husband will not look like their father. Do you want them to remember him like this or how he was?

Elizabeth nods.

ELIZABETH

Suzie, take your sister to the car and wait there.

She hands her daughter the keys. They exit.

ELIZABETH (CONT'D)

Thank you. I wasn't sure what to do.

DOUGLAS

No problem, that's why I'm here.

Jamison is chanting and the ground shifts. MICHAEL WATSON rises from the ground. Elizabeth reacts in shock at first.

JAMISON

Michael Watson.

Michael faces Jamison.

JAMISON (cont'd)

Michael. You have been called.

Elizabeth looks in anger and rushes her husband. She beats on him with her fists and kicks him.

WATSON

You bastard. Bastard. Ass hole.
You killed yourself. Selfish ass.

Douglas stops her. She calms down and kicks him one last time.

(CONTINUED)

CONTINUED: (4)

DOUGLAS
Please, ma'am.

She faces Douglas.

WATSON
Thank you, Mr. Flynn. That was
worth every penny.

She takes her things and leaves the scene. The men look after
her. Jamison smiling faces Michael.

JAMISON
Michael Watson, I put you to
rest.

He lays back down. Douglas shakes his head and laughs.

JAMISON (cont'd)
Women.

DOUGLAS
You can say that again.

EXT. RIVERFRONT - NIGHT

Dolph and Zerbrowski stand over a dead body. It's head is
chopped off and there is a hole in the chest. It is a man's body
and he is shirtless.

DOLPH
What do you think?

ZERBROWSKI
Strange.

Zerbrowski looks closer and takes the man's wallet. He looks at
the ID.

ZERBROWSKI (CONT'D)
Vampire. Clarence Ford.

DOLPH
This makes two.

ZERBROWSKI
You think it's serial?

DOLPH
If I was a betting man, I'd say
yes.

(CONTINUED)

CONTINUED:

ZERBROWSKI

What did Jean-Claude say?

DOLPH

He had no information for us.
Just wanted us looking into it
and if we found out more to let
him know.

ZERBROWSKI

That guy creeps me out. I don't
trust him.

DOLPH

Should we trust any of them when
they do things like this?

ZERBROWSKI

How do you know another vamp did
this?

DOLPH

Well. Think about it. Someone
strong enough to slice his head
cleanly off and break his chest
open is definitely non human.

ZERBROWSKI

True enough.

DOLPH

Plus there would've been a
struggle. Who can hold a vampire
off?

ZERBROWSKI

Another vampire.

DOLPH

You got it.

ZERBROWSKI

But, what about a werewolf?

DOLPH

Cuts are too clean. I would think
with them it would be more
jagged.

ZERBROWSKI

True. Anita's out of town still.

(CONTINUED)

CONTINUED: (2)

DOLPH

We don't need to bother her. Let
her spend time with her family.

ZERBROWSKI

Yeah, she deserves a break. What
can happen in three days?

INT. BLAKE FAMILY HOME - MORNING

Anita sits with her FATHER, STEPMOTHER (PHYLLIS), AND
STEPBROTHER (JOSH). They are singing happy birthday at the
table. Anita does not sing. She sits with a paper hat on her
head, not happy. Her stepmother crosses behind and grips her
shoulders.

PHYLLIS

You know, Anita. One day this
will be you and your family.

Anita raises her brows in shock and horror.

BLACK OUT

END OF ACT ONE

ACT TWO

INT. RESTAURANT - EARLY EVENING

Douglas and RONNIE sit drinking at Dead Dave's. They are in one of the back booths.

DOUGLAS
I just can't stand the guy.

RONNIE
Why is that?

DOUGLAS
He's an arrogant ass. You should've seen him last night.

RONNIE
Does he feel threatened?

DOUGLAS
By me?

RONNIE
I know. I know. I mean with Anita.

DOUGLAS
I don't think so. They hate each other.

Ronnie shrugs her shoulders. A WAITRESS passes.

DOUGLAS (cont'd)
Excuse me. Two more please?

She nods, smiling and showing fang, and leaves.

DOUGLAS (cont'd)
He just irks me. Like nobody else.

RONNIE
So I've heard. How are things between you and Anita?

DOUGLAS
Good.

RONNIE
Just good?

(CONTINUED)

CONTINUED:

DOUGLAS

I don't know. I really like her.
I just don't think I'm getting
through to her.

RONNIE

Give her time. She's just like
that. Standoffish, but I know she
really likes you. She's just
scared.

DOUGLAS

Scared of what? Me?

RONNIE

I don't think you, per se. Just
the thought of you. Think about
it. She works around death for a
living. That can't be good for
the psyche.

DOUGLAS

Yeah, I guess. I just wish I
could help her out. You know?

RONNIE

Did it occur to you she doesn't
want help?

DOUGLAS

Yeah. It doesn't mean I don't
want to.

RONNIE

I know. It's got to be hard.

DOUGLAS

Yeah. Why aren't you seeing
anyone.

RONNIE

I haven't found anyone that will
put up with my shit.

He laughs. The waitress brings their drinks.

RONNIE (CONT'D)

Thank you.

Douglas salutes his drink.

DOUGLAS

To friends and family.

(CONTINUED)

CONTINUED: (2)

Ronnie toasts and they both drink.

DOUGLAS (cont'd)
May they all get what's coming to
them.

Ronnie laughs.

RONNIE
You have issues.

He smiles at her.

INT. BLAKE HOME - AFTERNOON

Anita sits on her father's couch. She is just staring at the
three people looking at her.

FATHER
So, how's your life going?

ANITA
Ok. I guess.

PHYLLIS
Are you still talking to dead
people.

Anita smiles.

ANITA
I'm a necromancer, not a medium.

PHYLLIS
Oh, well. It's all the same.

ANITA
Not really, no. Necromancers
raise the dead. Mediums talk to
the dead. Two very different
things.

PHYLLIS
I said fine. It's all satanic
anyway.

ANITA
I'm Episcopalian. Not a Satanist.

Phyllis is uncomfortable.

(CONTINUED)

CONTINUED:

PHYLLIS

What you are is single. When are you going to get hitched? It's about you settled down. Tick tock, tick tock.

Anita looks from her father to Phyllis.

ANITA

I'm working on it.

JOSH

I think what Anita does is pretty cool. Can you explain how you do it?

ANITA

Sure. Whenever you want.

JOSH

Can I do my school report on you?

ANITA

Sure.

FATHER

Isn't your report on sports evolution in American History?

JOSH

So, necromancing can be a sport. The one who raises the most wins. It'd be cool.

Anita smiles at Josh's excitement. His parents pale at the thought.

PHYLLIS

Are you coming to church with us on Sunday?

ANITA

I have to leave that day to get back for work.

PHYLLIS

You work on Sunday? Shouldn't that be against some religious law for raising the dead?

(CONTINUED)

CONTINUED: (2)

ANITA

Yeah, that and having large
bunnies delivering eggs on
Easter.

Phyllis shuts up.

FATHER

Anita.

ANITA

What?

Her father gives her a look.

PHYLLIS

Well, I'll go make us some
dinner. Is everyone hungry?

No one says a word.

PHYLLIS (cont'd)

Ok then. I'll get started.

She leaves.

JOSH

Hey, Anita. Come see my room. I
got this really cool figure the
other day. It looks really
awesome. You should see the
details.

ANITA

Ok. Lead the way.

Her father looks on in disappointment.

INT. JOSH'S ROOM - NIGHT

Josh sits listening to music while Anita takes her cell out.

ANITA

Thanks Josh.

JOSH

Hey, no sweat. I know how they
can be. Was dad always like that?

ANITA

Not until I presented my special
gift. He's was great before that.

(CONTINUED)

CONTINUED:

JOSH
(smiling)
So it's your fault.

ANITA
Yeah. I'll let you blame me. At
least you came out pretty normal.

JOSH
Thanks.

Anita calls.

The conversation takes place intermixed between the two sets.

INT. DOUGLAS' APARTMENT - EVENING

Douglas is crashed on the couch. Ronnie sits beside him. HIS
PHONE RINGS. He answers it.

DOUGLAS
Hello...Anita. Hey, how's it
going?

Ronnie perks up and gives him a thumbs up sign. He shoos her
away.

INT. JOSH'S ROOM - EVENING

Anita is sitting in a chair beside Josh's bed.

ANITA
Not too good, but better than I
expected. How are things there?
Jamison giving you too much shit?

DOUGLAS (V.O.)
Nah. I can take him.

ANITA
Give him a slug in the arm for
me. I almost miss him.

INT. DOUGLAS' APARTMENT - EVENING

Douglas sits up.

DOUGLAS
What?

ANITA (V.O.)
Compared to Phyllis, he's a
godsend.

(CONTINUED)

CONTINUED:

DOUGLAS

Is she that bad?

ANITA

You just have to know how to handle her. She only called me a satanist once today. So we doing better.

DOUGLAS

Get out of town. Really? And you're Dad let her do that.

ANITA

Yeah, I think he believes her.

RONNIE

Let me say hi.

ANITA

Who's that?

DOUGLAS

Oh, Ronnie's here.

ANITA

What's she doing at your place?

DOUGLAS

We were hanging out.

ANITA

Oh, I can call back.

DOUGLAS

Don't you dare hang up on me. I'm finally getting a good feeling about you liking me.

ANITA

I can hang up any minute.

DOUGLAS

No. I was just kidding. Hold on.

He hands the phone to Ronnie.

RONNIE

Hey there you. How's the folks?

(CONTINUED)

CONTINUED: (2)

ANITA

Ugh. Don't ask. I'd rather be out doing anything but this. What are you guys doing?

RONNIE

Hanging out. We were both off, so we went to Dead Dave's, grabbed a few.

ANITA

Wow. That sounds like fun. I want to go.

RONNIE

Well, get your ass down here.

ANITA

I wish. I'm hiding from my dad and stepmom up in Josh's room.

RONNIE

Is it that awful?

ANITA

Pretty much. I'm the freak they have to tolerate.

RONNIE

Stop it. Well, hurry back. We'll show you all the love you need to have. Especially, Douglas.

Douglas grabs the phone from her.

DOUGLAS

Would you shut...Hey, Anita. Sorry about that. She doesn't know what she's saying.

ANITA

Oh, I think she does.

RONNIE

Oh, I think I do.

DOUGLAS

You guys are intolerable.

ANITA

I have to go anyway. Phyllis is calling us to dinner soon.

(MORE)

(CONTINUED)

CONTINUED: (3)

ANITA (CONT'D)
I'm sure it's something barely
edible.

Josh laughs in the background.

JOSH
You can say that again.

ANITA
You guys have fun and I'll see
you in a few days.

DOUGLAS
All right. Be good. I miss you. I
mean, we miss you. We, me and
Ronnie. And probably Jamison. He
doesn't get good enough jabs from
me. You're better at that.

ANITA
You are funny when you're caught
off guard, you know that?

DOUGLAS
Bye, Anita.

He hangs up.

RONNIE
Dude, you have it so bad for her.

DOUGLAS
Shut up, Ronnie.

RONNIE
It's cute.

DOUGLAS
Shut up, Ronnie.

INT. JOSH'S BEDROOM - EVENING

Josh is laughing at Anita.

JOSH
You have it for that guy, huh?

ANITA
Shut up, Josh. That's not funny.

JOSH
Ah, she does.

(CONTINUED)

CONTINUED:

ANITA

Shut up, Josh. Or I'll blast you.

JOSH

Way to go, Anita. Don't worry I won't tell Dad or Mom. Secrets safe.

ANITA

There is no secret, Josh. It's nothing.

He just laughs.

ANITA (cont'd)

Oh, how I wish for my life back.

EXT. CRIME SCENE - NIGHT

Zerbrowski climbs out of his car and goes toward Dolph.

ZERBROWSKI

How I wish I had my life back the way it was. Vampires and Werewolves were myths. I could drink and worry about girls rather than drink and worry the girl is going to be a demon. It was so much simpler.

CLIVE

Hi, Zerbrowski. Talking to yourself again?

ZERBROWSKI

Yup. Just a little crazy.

CLIVE

Go on ahead. It's the same as the last two. Dolph is off to the side waiting for you.

ZERBROWSKI

Awesome thanks.

Dolph stands to the side. The body is the same as the other: male, headless, heartless, and shirtless.

ZERBROWSKI (cont'd)

And baby makes three.

DOLPH

Yep. Looks like.

(CONTINUED)

CONTINUED:

ZERBROWSKI

Damn these things just get my
ass. For once, give me a routine
death. Robbery. Anything.

DOLPH

Yes, we are pretty close to hell.

ZERBROWSKI

It'll be sad when this does get
to be routine.

DOLPH

Unfortunately, you're right.

EXT. PLEASANT VALLEY - NIGHT

Jamison and Douglas wait in the cemetery.

DOUGLAS

I thought we were supposed to
meet them at 11.

JAMISON

We were.

DOUGLAS

It's midnight. How long do we
wait?

Jamison takes his cell out.

JAMISON

I'll call Craig...Hey, Craig.
It's Jamison. Did the Simon
raising get cancelled...They
aren't here...Ok fine.

He ends the call.

JAMISON (cont'd)

I guess we can leave. Craig said
they didn't call to cancel, but
why wait.

Douglas helps him pack up.

DOUGLAS

Ok, man. Let's get the hell out.

A HOWL SOUNDS.

(CONTINUED)

CONTINUED:

JAMISON

I hear that.

Douglas sees a figure in the dark.

DOUGLAS

Hey, there's something out there.

JAMISON

Your mind is playing tricks.

DOUGLAS

No, I'm serious. Back by the trees.

The figure dashes out and knocks Jamison down. He is unconscious. Douglas stands there and looks around. He pulls his gun out. Jamison has welts on his chest and face. Claw slashes ripped his shirt. Douglas looks in all directions. A GROWL swings him around. He doesn't see anything.

DOUGLAS (cont'd)

Get out, Doug. Leave, Doug. Go.

He starts to run. He is knocked to the ground. He rolls over and shoots at the werewolf. It yips and then slashes down. Douglas screams.

EXT. CRIME SCENE - NIGHT

Dolph and Zerbrowski hear the call come in on the radio.

DOLPH

That's only a few blocks from here.

They rush to their cars and take off.

EXT. PLEASANT VALLEY - NIGHT

Dolph and Zerbrowski run up to a fallen Jamison. He rouses and comes to.

ZERBROWSKI

Hey man, are you all right?

Dolph has his comm.

DOLPH

This is car 268. We need an ambulance here at Pleasant Valley. STAT.

(CONTINUED)

CONTINUED:

VOICE (V.O.)

We copy, 268. It's on it's way.

Jamison leans against the car.

JAMISON

Where's Douglas?

They look around. There is no trace of him. Just some blood by where Jamison was attacked.

DOLPH

Ah, shit.

ZERBROWSKI

Well, this doesn't look good.

BLACK OUT

END OF ACT TWO

ACT THREE

EXT. PLEASANT VALLEY - NIGHT

Jamison leans against the car as the ambulance pulls up.

DOLPH
So, you didn't see anything?

JAMISON
I heard a howl.

ZERBROWSKI
Like a werewolf?

JAMISON
I don't know what it was. It was
big and it was strong. It rushed
me and that's all I can remember.

The PARAMEDICS come to his aid. They check him over.

ZERBROWSKI
You think this is our killer?

DOLPH
I'm not sure. Could be, but those
slashes are claws, not very clean
cuts.

ZERBROWSKI
Is he going to turn furry on us?

DOLPH
That is an Anita question. Let's
take a look for clues. See if we
can spot anything.

They continue to search the ground and surrounding area.

EXT. WOODS - NIGHT

Stock shot.

EXT CLEARING - NIGHT

Douglas wakes tied to a tree. He is bloody and bruised. He looks around and sees nobody near him. AN OWL CRIES. A MAN, BAIN, emerges from the trees. He is half wolf. A WOMAN, SIMONE, follows close behind. The man walks to Douglas' side.

(CONTINUED)

CONTINUED:

BAIN
You are the lupa to the
Executioner?

DOUGLAS
Huh?

Bain smacks him in the face. Simone hisses.

BAIN
You will answer me.

DOUGLAS
I have no idea what a lupa is.

Bain sniffs him. Doug turns his head. Bain forces him to look at him.

BAIN
You are in no position to keep
things from me. We can do all
sorts of torture.

SIMONE
And like to. Just give us a
reason.

DOUGLAS
Lupa. Is that friend?

He is smacked again.

BAIN
Simone, here, is my lupa.

She crosses to him and kisses him deeply.

DOUGLAS
Oh, you mean lover. No, she's
not.

He is smacked again.

DOUGLAS (CONT'D)
What. I'm telling the truth.

Simone walks up to him and sniffs his face and back as she crosses around him.

SIMONE
He has her scent, but very faint.
She is not his lover.

(CONTINUED)

CONTINUED: (2)

BAIN

He said he was. He lied to us.
This man is useless.

SIMONE

If we kill him, she will be very
angry.

BAIN

No, we can't kill him.

DOUGLAS

Good. Killing is not a great
idea. I wouldn't be up for that.

SIMONE

Can I play a little?

Bain howls.

BAIN

That, my dear. Is a grand idea.

They both howl.

DOUGLAS

Oh, shit. I'm a dead man.

EXT. PLEASANT VALLEY - NIGHT

Dolph crosses to Zerbrowski.

DOLPH

There is nothing here. No tracks,
no bent branches, nothing.

ZERBROWSKI

I'm coming up empty, too. What do
you suggest?

DOLPH

He's Anita's friend. We do what
we should. Call her. I'll do it.

Zerbrowski nods. Dolph takes him phone out and calls.

INT. BLAKE BEDROOM - NIGHT

Anita is asleep. Her cell goes off by her bed. She answers it.

ANITA

Yeah...Hey, Dolph...No it's okay.
What's the problem?...

(MORE)

(CONTINUED)

CONTINUED:

ANITA (CONT'D)
What kind of accident?...
What?... What did Jamison say?...
I'm on my way.

She ends the call and gets up throwing her stuff into her bag and dashing out the bedroom door.

INT. BLAKE LIVING ROOM - NIGHT

She scribbles a note on a piece of paper and leaves.

EXT. PLEASANT VALLEY - DAWN

Anita pulls up to the crime scene. Very few people are there. Dolph sits in his car, Zerbrowski beside him. They are drinking coffee. They get out when they see Anita. Anita she steps from her car.

ANITA
What happened? Fill me in.

DOLPH
We don't know much. They were
attacked at a raising. Jamison
was knocked out and Douglas went
missing.

ANITA
Any clues?

DOLPH
None. But.

ANITA
But what?

DOLPH
There was some blood by where
Jamison was found.

ANITA
How much is some?

DOLPH
Enough for me to worry about it.

Anita nods her head and ducks under the tape and looks at the crime scene.

DOLPH (CONT'D)
Jamison is in the hospital. I
just checked his condition. He
appears good, but we won't know
for a month.

(CONTINUED)

CONTINUED:

ANITA

A month? Why?

DOLPH

He got cut by what appears to be
a werewolf.

ANITA

Shit. They should've known
better. Check out all references.
See what happens when I leave?
Idiots.

DOLPH

We'll find him, Anita. Don't
worry. I'm sure he's fine.

ANITA

You're lying to me. Even I know
the odds aren't good.

EXT. CLEARING - MOMENTS LATER

Douglas is badly hurt in the clearing. He is bleeding from
various cuts, bruises line his face and upper body. NURSE
LILLIAN emerges from the bushes. She crosses to Douglas and
checks his pulse. She looks around and drags him into the brush.
He moans. She tends to his wounds. He awakes.

DOUGLAS

What happened?

LILLIAN

You don't remember?

He shakes his head.

LILLIAN (CONT'D)

Well, that's a blessing then.

DOUGLAS

I know you. Don't I?

LILLIAN

You've seen me at the hospital.
I'm usually the one that treats
Anita.

DOUGLAS

Yeah. That's it.

(CONTINUED)

CONTINUED:

LILLIAN

Hold still. You're hurt pretty bad. Let me fix you up and I'll take you to the hospital.

Douglas widens his eyes.

DOUGLAS

I'm starting to remember.

LILLIAN

Just lie still.

DOUGLAS

How did you find me?

LILLIAN

I. I just happened to find you.

DOUGLAS

You do not know how to lie very well.

She sighs.

LILLIAN

Bain is. He wasn't supposed to go that far.

DOUGLAS

Your part of that?

LILLIAN

I don't have much choice in the matter. It's what we are.

DOUGLAS

Werewolves.

LILLIAN

Yep. I help with the underground.

DOUGLAS

Underground?

LILLIAN

Let's face it. Vampires are different, but they are more respected than we are. We are diseases that people think they catch by being around us. Sort of like the early years of the AIDS virus. We live in hiding.

(CONTINUED)

CONTINUED: (2)

DOUGLAS

I can see that. But you're a
nurse. Can't people catch
lycanthropy?

Lillian gives a small smile.

LILLIAN

See? They got you, too. No. Not
if you use enough precautions.
Most of us do, but there are
those like Bain that take it too
far.

She finishes dressing the wounds.

DOUGLAS

Thank you.

LILLIAN

You're welcome.

DOUGLAS

Am I going to be like you now?

LILLIAN

Honestly? I don't know. I would
watch for changes, lock yourself
indoors in a month, you'll know
for sure.

DOUGLAS

That doesn't sound too promising.

LILLIAN

There are groups you can talk to.

Douglas grimaces and looks down.

DOUGLAS

So what is up with this Bain?
What's his deal?

LILLIAN

He was given orders to find you.
To scare you.

DOUGLAS

Me? Orders from who?

LILLIAN

That I don't know. I'm sure it's
because of Anita.

(MORE)

(CONTINUED)

CONTINUED: (3)

LILLIAN (CONT'D)
Probably has to do with the
murders by the riverfront.

DOUGLAS
Why me?

LILLIAN
She is close to you. You were
accessible. It's that simple.

DOUGLAS
Who would be behind this?

LILLIAN
Each master vampire has a
different animal that they can
call.

DOUGLAS
Call?

LILLIAN
Has power over. Us were animals
are their strength. Find the vamp
that controls wolves, you have a
head start.

She stands and takes out her cell.

LILLIAN (CONT'D)
Yes, I need an ambulance... At
Pleasant Valley cemetery...
There's a man who's hurt. Please
hurry.

She ends the call.

LILLIAN (CONT'D)
You know where to find me if you
have any questions.

DOUGLAS
Thank you. I know you must have
risked everything to help me.

LILLIAN
I'm a nurse. I help people.

She helps him to the clearing.

EXT. PLEASANT VALLEY - MORNING

She shows him the pathway.

(CONTINUED)

CONTINUED:

LILLIAN

Right through these trees in the cemetery. Can you make it on your own?

DOUGLAS

I'll try.

She looks worried at his paleness.

DOUGLAS (CONT'D)

I can do it.

She smiles and leaves. He walks to the path and follows down it.

EXT. PLEASANT VALLEY - DAWN

Anita, Dolph, and Zerbrowski are scouring the far end of the cemetery. Anita spots the bushes across the field moving. She keeps looking and sees Doug emerge.

ANITA

Oh, shit. You guys over here.

They run to Doug's aid. He collapses at the base of the treeline. Anita gets to him first and tends to him.

DOLPH

I'll ring the paramedics.

ANITA

Doug? Can you hear me? Come on.
Get up.

He is out cold.

INT. HOSPITAL - DAY

Anita sits beside Doug waiting for him to wake. She holds his hand. She is sleeping. He wakes and sees her there. He smiles and squeezes her hand. She wakes instantly.

DOUGLAS

Morning, Sunshine.

ANITA

Oh my God. You do have brain damage.

He smiles and grimaces his pain.

DOUGLAS

That's not nice to joke.

(CONTINUED)

CONTINUED:

ANITA

(smiling)

Sorry you find me funny. How do you feel?

DOUGLAS

Like I got hit by a truck.

ANITA

Good. You look like it.

DOUGLAS

Hey, my feelings. You came from your parents for me?

ANITA

No. It was a good excuse though. Thank you.

DOUGLAS

You're welcome.

ANITA

What happened out there?

DOUGLAS

I don't know. I was taken and tied to a tree.

ANITA

You sure like being tied up.

DOUGLAS

Yeah. I'm beginning to like it. Disturbing.

ANITA

What else?

DOUGLAS

It was werewolves. They were pumping me for information about you.

ANITA

What information?

DOUGLAS

They thought I was your lupa.

ANITA

What the hell is a lupa?

(CONTINUED)

CONTINUED: (2)

DOUGLAS

Uh, lover.

He blushes.

ANITA

Oh my god. I am so sorry. What did they want?

DOUGLAS

I don't know. When they knew I wasn't...they tortured me for fun and left.

Anita puts her head down and sighs.

ANITA

I really hate having friends sometimes.

DOUGLAS

Hey, it's par for the course. Right? We all know what the world is capable of. We work to make it better. Right?

She looks at him then smiles.

ANITA

I don't think I like you incapacitated. You think too much.

DOUGLAS

I was given one warning.

ANITA

What?

DOUGLAS

To look for the vampire that can call the wolf. That's whose behind it.

Anita thinks about that.

ANITA

Do you know where you were taken?

DOUGLAS

A clearing by the cemetery. It can't have been very far.

(CONTINUED)

CONTINUED: (3)

ANITA

I'll check it out. See what I can come up with.

DOUGLAS

Just don't do anything stupid. I can't come to help you.

ANITA

I have other contacts. Don't worry.

Doug smiles at her.

DOUGLAS

You are a pistol.

ANITA

That's me. Rest up. You going to be okay?

DOUGLAS

I'll know in about a month.

Anita's smiles fades and nods her head.

ANITA

I'm sure you'll be fine.

DOUGLAS

You know how serious it is though.

ANITA

I know. We'll just hope for the best.

DOUGLAS

That Jamison will get it.

She laughs.

ANITA

You are terrible. I never said that.

DOUGLAS

Go on. Get out of here.

She smiles again and leaves.

BLACK OUT

END OF ACT THREE

ACT FOUR

EXT. HOSPITAL - DAY

Anita walks to her car. She takes her cell out and makes a call.

INT. NEWSPAPER ROOM - DAY

IRVING answers.

IRVING
Hello, Irving here...Anita...
What's up?...Wow, I'm sorry...
Yeah, sure we can...I'll meet you
there in an hour.

EXT. DEAD DAVE'S - AFTERNOON

Anita pulls up to Dead Dave's Bar. She gets out and walks inside.

INT. DEAD DAVE'S - AFTERNOON

LUTHER waves to her and pours her an orange juice.

LUTHER
Here you go.

ANITA
Thanks, Luther. Any word?

LUTHER
Dave isn't quite up, yet. But you
know we'll let you know. I hear
rumors, but not much more than
that.

ANITA
What do rumors say?

LUTHER
A big shake down in town. Some
heavy duty top dog filtering in.
Wanting to know who's who.

ANITA
Would they bother with this type
of inquisition?

LUTHER
No. I really don't think so. They
are all politics and code.

(CONTINUED)

CONTINUED:

ANITA

What about wolves being an animal
to call?

LUTHER

There are about 50 master
vampires in this vicinity. I
would guess maybe 10 have the
wolf as a call animal.

ANITA

Any around here?

LUTHER

Jean-Claude is one for sure.

ANITA

I wouldn't put this past him. But
he already knows about me. Why
torture my friends.

Irving walks in.

LUTHER

Here's the one to ask.

IRVING

Double scotch, Luther.

LUTHER

You got it.

IRVING

Back to a booth, Anita.

Anita walks toward a back booth. Irving takes his drink and
swallows as he walks. They both sit.

ANITA

Tell me.

IRVING

I called a few people. No one
knew about the torture. How is he
by the way?

ANITA

Wound wise, fine. Furry wise,
we'll see, but we're hoping for
the best.

(CONTINUED)

CONTINUED: (2)

IRVING

There are different werewolf
pards here in town. Around 5
different groups. Word is a new
one is infiltrating the
territory. We are trying to get
ahold of their leader to see what
is going on.

ANITA

Isn't that breaking territory
restrictions.

IRVING

If we don't hear from the leader,
yes. He will be threatened and
dealt with. It just isn't done.
But that is the only thing I can
guess is what happened.

ANITA

Luther said something about a new
big wig in the vamp world coming
to town. Is that a coincidence?

Irving looks surprised and takes out his notes.

IRVING

I didn't know that. I'll look
into it. It is possible they can
be related. You know what I
always say.

ANITA

You say a lot, Irving.

IRVING

Oh, right. In this case, no such
thing as coincidence.

ANITA

My thoughts exactly. Do you have
a name for this leader?

IRVING

Rumor on the street is his name
is Bain and he has a certifiable
lupa, Simone. Crazy bitch, too.

ANITA

Would she torture humans?

(CONTINUED)

CONTINUED: (3)

IRVING

She'll do anything that involves
a knife or claws.

ANITA

Good. I'll bring something
similar with me.

IRVING

You know where to look?

ANITA

I have an idea.

IRVING

Can I go with you?

ANITA

Irving, no offense, but no. How
could you help me. You just want
to go for the story.

IRVING

Well yeah, there's that. But
werewolves have a sense of
ritual. Set laws and codes. I
could go and make sure you don't
violate anything without knowing
it.

ANITA

Are you shitting me?

IRVING

No. I swear.

She rolls her eyes.

ANITA

I must be crazy for doing this.

IRVING

No, just desperate.

ANITA

That is true. We'll leave at 5.

IRVING

I'll meet you. Where?

ANITA

Pleasant Valley.

(CONTINUED)

CONTINUED: (4)

IRVING

See you then.

EXT. PLEASANT VALLEY - EVENING

Anita waits beside her car. Irving pulls up and gets out.

IRVING

So, it's here?

ANITA

Near here. Follow me.

They walk through the park until they reach the back area. She shines a light and sees a small path in the corner. They walk through.

IRVING

I wouldn't shine the light, if I were you.

ANITA

How else can I see?

IRVING

Hello? I'm a werewolf. I do have excellent night vision.

ANITA

Good point. You lead.

He takes the lead and she follows. He stops and sniffs.

IRVING

This way.

They continue on the path until the clearing.

EXT. CLEARING - EVENING

They enter the clearing. Irving sniffs again.

IRVING

This is where Douglas was.

Anita tightens her fist and pulls her gun.

ANITA

Good. We're on the right track.

IRVING

There is something strange in the air.

(CONTINUED)

CONTINUED:

ANITA

What?

IRVING

I'm not sure just a feeling.

Anita stops.

ANITA

Vampires.

He looks at her and then nods. The continue.

EXT. BAIN'S LAIR - EVENING

Bain and Simone are talking to NIKOLAOS. She is a small vampire, turned when she was around 14.

NIKOLAOS

I want her found. You don't want
to be punished do you? I need
her. Do not fail me.

BAIN

Yes, Nikolaos. We almost had her.
We received bad.

NIKOLAOS

I do not care what you received.
Just fix it and bring he to me.
(yelling)
Now.

BAIN

Of course, Nikolaos.

NIKOLAOS

Good, doggie.

She flies away as Anita and Irving step through the woods. Bain and Simone see her.

BAIN

Right on time. Anita Blake, I
presume?

ANITA

Yeah. You're torturing bastard?

BAIN

Ah, you appreciate our token.

(CONTINUED)

CONTINUED:

ANITA

I wasn't appreciative. In fact,
I'm pretty pissed off.

BAIN

It was only to get you here,
love, I assure you. Once we
realized he was not your lupa, we
didn't think he mattered that
much to you.

ANITA

Well, he does. And call me love
again, I'll kill you. No
questions.

BAIN

Testy.

Simone stands beside him and touches him.

BAIN (CONT'D)

Did you bring your pet?

ANITA

He's a colleague.

IRVING

Irving. Just keeping the peace.

BAIN

From the sound of her voice,
she'll need it.

Anita pulls her gun.

ANITA

I am through playing games.
Here's how this is going to go.
You are going to tell me who
ordered the attack and I will
leave you alone.

BAIN

Leave us alone. Would you really
do that?

(CONTINUED)

CONTINUED: (2)

ANITA

For now, yes. If you don't speak
with the current leader of the
pard and if my friends don't get
furry, I'll leave you alone for
good. Otherwise, you found a
really bad enemy to have.

Bain and Simone look at each and start laughing. Anita looks at
Irving.

ANITA

I am not kidding.

BAIN

I do not think you are, Animator.
It's just, as strong and
terrifying as you may be, you are
nothing compared to the force
behind this.

ANITA

Why do they want me?

BAIN

Who can say? They just want you
brought in.

ANITA

Tell me a name.

BAIN

(laughs)
No.

ANITA

Even if I kill you?

BAIN

Especially no.

It is a mexican stand off.

SIMONE

Your friend. He was delicious.

ANITA

So I keep hearing.

She laughs.

(CONTINUED)

CONTINUED: (3)

SIMONE

You really should partake. You know, in this pard, I can take on a second. I do hope he turns to our side. I will snatch him up, quick.

Anita aims at her.

ANITA

Not unless I kill you first.

SIMONE

Interesting. Lupa in head and heart yet not in body.

ANITA

You don't need to understand anything but this.

She points the gun.

SIMONE

You shouldn't waste so much time. Feelings are a gift. That is the one thing we relish.

ANITA

Good for you.

SIMONE

Until then, someone may just snatch him up. Grrr.

She swipes her claws and eyes light in the animal hunger.

ANITA

What's going on?

IRVING

They can change at will.

ANITA

Change at will? What does that mean?

IRVING

It means we're in a world of shit.

The two people shift into werewolves in front of them. Anita fights with Irving at her side.

(CONTINUED)

CONTINUED: (4)

They take on each of them, but it is more than Anita bargains. They cut into Irving. They knock her back. Simone lands on top of her. She raises a paw.

SIMONE

You will join us, Animator. Like
it or not.

A HOWL SOUNDS BEHIND HER. 20 WEREWOLVES appear out of the foliage, one is Lilllian. The leader is MARCOS.

MARCOS

You will not touch her.

Bain rears his head and transforms back. Simone follows suit.

MARCOS (CONT'D)

This is our area. You are not
invited. Submit to us.

BAIN

You do not frighten me.

MARCOS

I should. You have attacked one
of mine.

Bain looks at Irving.

BAIN

This whelp?

MARCOS

That whelp is one of mine. You
will submit or suffer the
consequences.

BAIN

I call you.

Anita crosses to Irving.

ANITA

Irving are you okay?

IRVING

I'll be fine. We heal quicker
than humans, but not as fast as
in wolf form.

ANITA

What is all this?

(CONTINUED)

CONTINUED: (5)

IRVING

I made a few calls when you left.
Are you mad?

The two men circle each other.

ANITA

Hell, no. What are they doing?

IRVING

Bain called out our leader,
Marcos. He is fighting him for
leadership.

ANITA

How do we know who wins.

IRVING

It's always a fight to the death.

Anita stares wide eyed at the scene. Marcos and Bain fight each
half changed and aggressive.

ANITA

I've never met Marcos.

IRVING

Marcos. He's okay, but I'd take
him over Bain anyday.

ANITA

I think I agree.

They each attack and then Marcos pulls a flying round house kick
to the head, knocking him down. He pulls back his fist and
punches through Bain's chest cavity. He pulls out his heart and
eats it. Anita cringes and hides her head. Marcos howls. The
rest of his pard answers him.

IRVING

Now, Simone is Marcos' property
to do with as he choses.

She stands there, waiting the decision. Marcos looks at her and
walks around her.

MARCOS

What do you have to say for
yourself?

(CONTINUED)

CONTINUED: (6)

SIMONE

I follow my Lupa. This is still
better than our punishment for
failure.

Marcos lifts his hand to his pack. Anita stands.

IRVING

Don't do anything, Anita. They
can kill you just for
interfering. You can't take on 20
of them.

Antia sits back down. Marcos lowers his hand and the pack attack
her, shredding her to bits. She screams as she is eaten alive.
Marcos crosses to Anita.

MARCOS

We owe you our thanks.

ANITA

Uh-huh.

MARCOS

I know this is a little shocking.

ANITA

Uh-huh.

MARCOS

I am deeply sorry for your
friend's torture. Accept my
apologies for the vile creature
that did that.

ANITA

Accepted.

Lillian comes over and takes Irving.

ANITA

Lillian?

LILLIAN

I helped Douglas the other day.
Is he okay?

ANITA

I hope he will be. Thank you.

LILLIAN

We'll take him from here.

(CONTINUED)

CONTINUED: (7)

MARCOS

You go in safety tonight, Anita
Blake. You have a common ally.

ANITA

(nods)
Good to know.

She walks out of the clearing.

INT. DOUGLAS' HOSPITAL ROOM - EVENING

Doug is sleeping. Anita walks in, quiet. She looks at him and smiles sadly. She leans down and kisses his forehead. She starts to exit.

DOUGLAS

I felt that.

She turns and grins.

DOUGLAS

Glad to see you made it back.

ANITA

It was weird, but...Well, it was
just weird.

Douglas pats the bed beside him. Anita crosses and sits.

DOUGLAS

What do you mean by weird?

ANITA

I can't even explain. Let me just
say, if you get furry, I will put
you out of your misery.

Douglas is confused.

ANITA

Nevermind. Not important. They
will never harm you again.
They're dead. Just leave it at
that. I'll tell you more when
you're well enough to handle it.

DOUGLAS

Good enough for me.

She looks at him and smiles.

(CONTINUED)

CONTINUED:

DOUGLAS

Thanks for stepping up for me.

ANITA

You're the closest thing to family I've got. I hold that in pretty high regard.

She takes his hand. He smiles back at her.

DOUGLAS

I can't believe they let you in here with blood all over your clothes.

ANITA

They don't know I'm here. Lillian let me in.

Douglas nods.

DOUGLAS

I promised not to tell.

ANITA

It's okay. It's good your admirable. I have to go. I have a raising tonight.

DOUGLAS

Some getaway you had, huh?

She squeezes his hand.

ANITA

It was well worth it.

As an afterthought, she leans down and kisses his cheek.

ANITA (CONT'D)

Get better. Okay?

DOUGLAS

Definitely.

She leaves his room.

ANITA (V.O.)

Douglas never did turn into a werewolf. Thank God for small favors. Simone did have a point, though. What was I waiting for with Doug? He is family.

(MORE)

(CONTINUED)

CONTINUED: (2)

ANITA (V.O.) (CONT'D)

And he knows me and not too
shabby looking. What is wrong
with me? Yeah, I guess, some
things do scare me. Oh, and
Jamison? Huh, I forgot to ask.

BLACK OUT

END OF ACT FOUR