

# BACK TO BASICS

## EPISODE 201

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\*BASED ON THE ANITA BLAKE SERIES  
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THE NECROMANCER

"Back to Basics"

TEASER

INT. CONGRESSMAN'S HOTEL - NIGHT

DENNISON steps from the hotel bathroom. He is crying. He crosses to the window and looks out. The city skyline shines back at him. He looks around and the beauty and despair fills his face. The television is turned on to the news. NANCY, a blond reporter, is in front of his hotel.

NANCY

The city is wondering if Senator Dennison will resign. The latest rumors about his indiscretions have really hampered his re-election campaign.

Dennison turns to the TV to see himself on the screen rushing past reporters. The ANCHORMAN sits behind his desk.

ANCHORMAN

We hear stories about the corrupt government, but now one begins to wonder at how valid that statement is. Thank you, Nancy.

Dennison stares back out at the skyline.

EXT. HOTEL - EVENING

A CROWD gathers around the front of the hotel. Nancy is off to the side. She fixes her hair and make-up, talking to the CAMERAMAN.

NANCY

Can you even believe this guy? He is guilty as charged if you ask me. He needs to do the right thing.

A GUNSHOT sounds overhead and the crowd cowers. Dennison's body falls onto a parked car near the crowd. People scream and scramble about. Nancy looks at her cameraman.

NANCY (cont'd)

Please, tell me you got that.

BLACK OUT.

END OF TEASER

ACT ONE

INT. BERT'S BEDROOM - MORNING

Bert stumbles out of bed and dresses haphazardly. He walks to the bathroom.

INT. BERT'S BATHROOM - MORNING

He splashes cold water on his face and shakes it off, eyes wide. He groans.

EXT. BERT'S DRIVEWAY - MORNING

Bert pulls out of his garage and backs down his driveway. He sees that his mailbox is stuffed. He puts his car in park and gets out. He goes to the box and takes his mail out. He rifles through it quickly and gets back in his sedan. He drives off.

INT. SEDAN - MORNING

He glances down at a red light and sees a letter addressed from Senator Dennison. He looks intrigued and picks it up. He tries to see through the letter as the light changes green. He pulls ahead and places the letter on his lap.

BERT

I really should learn to get my  
mail more often.

INT. ANIMAOTOR'S INC - DAY

MARY sits at her desk going through paperwork. ANITA walks in.

MARY

Anita. It is good to see you  
back. How was your vacation?

ANITA

Well needed. Nothing like the  
bayou in the middle of summer. I  
think it rivals hell on the heat  
factor.

MARY

But seeing your friend must have  
been nice. How is she?

ANITA

Sibette is always the same.  
Mystical, informative, and wether  
you want to admit it or not,  
always right.

(CONTINUED)

CONTINUED:

MARY

I told you you needed to see her.

ANITA

You and she have a lot in common.  
Anything changed around here in  
the last two weeks?

CHARLES pokes his head around the corner. He is in his late twenties and a boy next door look. He smiles at Mary.

CHARLES

Hey, Mary? Do you. Oh,hi.

He comes around and shakes Anita's hand.

CHARLES (cont'd)

I'm Charles. You're Anita, right?

ANITA

That's me.

CHARLES

It's good to meet you. I've heard  
so much about you, I feel like I  
know you already.

ANITA

I wish I could say the same.

CHARLES

How was New Orleans?

ANITA

Ok, now I'm creeped out.

CHARLES

Oh, sorry. I heard you were away  
on vacation.

ANITA

I was.

CHARLES

Well, great. Well needed I'm  
sure.

ANITA

Yes, it was.

(CONTINUED)

CONTINUED: (2)

MARY

Charles joined us last week. Bert felt with the rise in business and with Doug moving... Oh, I mean, uh.

ANITA

It's fine, Mary. You can say his name. Since Doug left, we needed another helper around here.

Charles clears his throat.

CHARLES

I'm not a helper.

ANITA

Huh?

CHARLES

I'm Charles Dewitt. I raise the dead.

Anita swallows.

ANITA

Charles Dewitt? I am so sorry.

CHARLES

It's okay.

ANITA

You hear names of other necromancers, but you never really meet them. I am honored to meet you.

CHARLES

Really. The honor's all mine.

Uncomfortable silence emanates.

ANITA

Well, I feel like a horse's ass. I'm going to sulk in my office. See ya.

She exits.

CHARLES

Is she always-

(CONTINUED)

CONTINUED: (3)

MARY

Yes, she is.

INT. ANITA'S OFFICE - DAY

Anita sits at her desk going through paperwork. Bert opens the door and walks in.

ANITA

Thanks for knocking.

BERT

I need to talk to you.

ANITA

So talk.

BERT

Not here.

ANITA

Why not?

She notices his sweaty brow and clenching hands.

ANITA

Bert? What's wrong?

BERT

I'm in deep shit, Anita. I need help.

He is holding the letter in his fists.

ANITA

What's with the letter?

BERT

I don't know what's bugged around here?

ANITA

Bugged? Stop being paranoid and just give me that.

He hands it to her. She opens the letter and reads it.

ANITA

Hey, isn't this that Senator that died last night?

BERT

Yes.

(CONTINUED)

CONTINUED:

ANITA

Wow. You really are in it deep.

BERT

Thank you. Will you help.

ANITA

You're better off going to the police.

BERT

I can't. Trust me on that.

ANITA

Then, Ronnie. She's an investigator.

BERT

You're the only one I trust.  
Please, Anita. I don't know what to do.

She looks him over.

ANITA

I guess it's a good thing I came back when I did.

BERT

I appreciate this.

ANITA

Are you going to tell me more information?

BERT

Yeah, just let me sort it out first.

ANITA

I don't like to be kept in the dark, Bert.

BERT

I know, I know. I'll talk to you in a few hours.

He exits. She looks over the letter again. It reads: *"Don't believe everything you hear. You know the truth."*

ANITA

Your past is finally catching up to you Bert.

INT. ANIMATOR'S INC - AFTERNOON

Anita steps from her office and looks in on Mary.

ANITA  
Mary, have you seen Bert?

MARY  
He left.

ANITA  
He left?

MARY  
Yeah, about an hour ago.

ANITA  
Did he say anything?

MARY  
He muttered words I couldn't hear. Something about doing things himself.

ANITA  
Oh, man. What a stupid ass.

MARY  
What?

Anita shakes her head and goes back in to her office. She steps a few minutes later with her car keys.

ANITA  
I'm gone, but don't worry. I know about my two raising tonight.

MARY  
Sure thing, Sweetie.

Charles appears a few seconds later.

CHARLES  
Was that Anita leaving?

MARY  
Yeah, she went to find Bert.

CHARLES  
Oh, I was going to ask her to lunch to talk shop.

(CONTINUED)



CONTINUED:

MARY  
I really wouldn't do that.

CHARLES  
Why?

MARY  
She's just...I just wouldn't.

He looks at her and then back to the door.

CHARLES  
Hmm, okay. Thanks for the  
warning.

EXT. POLICE STATION - DAY

Anita parks at the station and goes the entrance.

INT. RPIT HEADQUARTERS - DAY

Dolph sits by his computer. Policemen walk about busy and phones talking. It is hustle and bustle around the office. Anita walks in and is greeted by a few of the officers. She smiles and waves. Zerbrowski crosses to her.

ANITA  
I see they have you guys hopping.

ZERBROWSKI  
One Senator dies and the whole  
precinct is looking in to it.

ANITA  
I bet. Is Dolph busy?

ZERBROWSKI  
He's in his office. I'm sure he'd  
be glad to see you. Go on in.

She heads to the door.

ZERBROWSKI (cont'd)  
Hey, Anita. Three months strong.  
I think she's a keeper.

ANITA  
Three months already? I'm going  
to have to talk to this Katie.  
She is really misinformed.

(CONTINUED)

CONTINUED:

ZERBROWSKI

Why do you think you haven't met  
her yet?

ANITA

I think it's because she doesn't  
really exist.

He smiles and continues his work. She knocks on Dolph's door. He  
grunts something. She enters.

INT. DOLPH'S OFFICE - DAY

He sits mulling over some pictures. He waves her in.

ANITA

What's all the shake up?

DOLPH

Senator Dennison.

ANITA

It was a suicide. I wouldn't  
think there was this much work to  
do.

DOLPH

There is if it wasn't suicide.

ANITA

Say that again?

DOLPH

I was actually about ready to  
call you. What do you make of  
these?

He hands her the pictures. She looks them over.

ANITA

It's looks like a guy that dove  
out a window on the 14th floor.

DOLPH

Look at the neck wound. Several  
people said they heard a gunshot  
before he fell on that car.

She looks again.

(CONTINUED)

CONTINUED:

ANITA

What neck wound? It looks like  
the neck is so broken and bloody  
there is no neck.

DOLPH

Exactly. If he shot himself,  
wouldn't there be a chest wound  
or a head wound?

ANITA

And would it even make him fall  
out of that window?

DOLPH

Are you thinking what I'm  
thinking?

ANITA

A trip to the morgue?

DOLPH

Welcome back.

BLACK OUT

END OF ACT ONE

ACT TWO

INT. MORGUE - DAY

Dolph and Anita stand over the body of a covered Dennison.  
JOHNSON the coroner flips the sheet back.

JOHNSON  
I initially ruled it a suicide at  
the scene, but looking at him  
further, I can't stand by that  
decision.

DOLPH  
What makes you say that?

JOHNSON  
This here.

He points to his bloody neck.

JOHNSON (cont'd)  
The gunshot is here.

ANITA  
Why shoot yourself in the neck?

JOHNSON  
Not only that, but look where it  
is. The point of entry is toward  
the back and the exit by the  
cartoid artery.

DOLPH  
He was shot from behind.

JOHNSON  
And a little to the side.

Anita has been peering at the wound.

ANITA  
I think I have something.  
Johnson, look at this.

He examines it.

ANITA  
Do you see it? Here?

JOHNSON  
I'll be damned.

(CONTINUED)

CONTINUED:

DOLPH

What is it?

Anita faces him.

ANITA

Not only was he shot, but the senator was bitten before hand. I think the gunshot was to cover up the real cause of death.

DOLPH

Vampire bite?

ANITA

Not sure. I would think if it was, there wouldn't be this much blood on his neck.

DOLPH

Unless they were interrupted.

ANITA

What about the werewolf scandal? Any leads on that?

DOLPH

Just rumors mostly and a few incriminating pictures. Nothing even really solid. But it's a lead. We just need to piece it all together.

ANITA

Hmmm. Werewolf and vampire ties. I know where I'll start.

DOLPH

Guilty Pleasures?

ANITA

I guess I should stop by and say hello.

EXT. GUILTY PLEASURES - AFTERNOON

Anita parks on the side of the club and walks to the side entrance. She walks in.

INT. GUILTY PLEASURES - AFTERNOON

She is greeted by Jason, smiling at her.

(CONTINUED)

CONTINUED:

JASON

Anita. I smelled you were coming.  
You are looking good.

ANITA

Thanks. I have a few questions.

JASON

For me or the boss.

ANITA

Whoever has the answers.

JASON

Sit down. I'll talk.

She sits on a couch in the large room. He sits a little too close for comfort next to her. She shies away. He adjusts closer.

ANITA

Could you please stop that.

JASON

What?

ANITA

Inching closer. There is such a thing as personal space.

JASON

Not to a werewolf. We like it close.

ANITA

I'm not a wolf.

JASON

I can change that if you want.

Anita shows she has a gun to her side.

JASON (cont'd)

Just offering, no harm no foul.

He scoots back, just a bit.

ANITA

Do you know anything about that werewolf prostitute and Senator Dennison?

(CONTINUED)

CONTINUED: (2)

JASON

Why would I know that?

ANITA

Just answer me.

JASON

No. I don't know her and I don't know him.

ANITA

Do you know who would?

JASON

Not a clue.

ANITA

Not even your boss?

JASON

Jean-Claude? Yeah, maybe he would.

ANITA

What aren't you telling me, Jason.

JASON

Nothing. I wouldn't keep.

She pulls her gun on him.

JASON (cont'd)

Hold on, Anita. I swear. We're friends. Right?

ANITA

I don't care if your the love of my life, I can still kill you and not think twice about it.

JASON

Fine. okay. Boy you are harsh.

ANITA

Keeps me alive.

JASON

I may have heard something.

Anita puts her gun away.

(CONTINUED)

CONTINUED: (3)

JASON (cont'd)

This is all just hearsay, mind  
you.

ANITA

Of course.

JASON

That Senator was into some kinky  
stuff. Hired directors and shit.  
Grace was his subject.

ANITA

Subject for what?

JASON

We can sustain a lot of...  
tortures. Some of us like it. I  
hear Grace was one of those  
girls.

ANITA

S and M.

JASON

Uh huh.

ANITA

But why would someone kill him?

JASON

I thought he committed suicide?

ANITA

Right. I'm just looking into  
something else.

JASON

Now who's the one keeping  
secrets.

ANITA

I get paid to do that. You don't.

JASON

Depends. I do sometimes.

ANITA

How do you know all this?

(CONTINUED)



CONTINUED: (4)

JASON

Anita. There's a whole world  
underground you know nothing  
about. Nor do you want to. Trust  
me.

He gets up and looks around. Anita stands. He leans in to her.

JASON (cont'd)

(whispering)

Not here.

(normal)

That's about all I know. Sorry I  
can't help you more.

ANITA

Yeah, right. It'll get me  
started.

She goes to the door.

JASON

Hey, Anita.

ANITA

Yeah.

JASON

You wouldn't have shot me, would  
you?

ANITA

Maybe not today, Jason, but in a  
life or death situation, yeah I  
could.

He swallows as she leaves. Richard steps from the curtains.

RICHARD

You shouldn't have told her  
anything. She shouldn't be  
brought in.

JASON

I know, but I didn't tell her  
much.

RICHARD

She's resourceful. She'll find  
out.

(CONTINUED)

CONTINUED: (5)

JASON

Maybe she should find out. Then  
it'll stop. We can't keep it  
secret.

RICHARD

The outside world can't be  
brought in. They will only be  
killed. Look at the Senator.  
That's proof enough.

JASON

Then you stand up to him. You  
should be leader anyway. People  
look up to you.

RICHARD

I'm not the one to do it.

JASON

You could be though. You know it.

Richard looks on at the closed door.

EXT. STREET - DAY

Anita drives through the city.

INT. CAR - DAY

Anita listens to the radio.

ANNOUNCER (VO)

Rumors have already started on  
the death of Senator Dennison.  
The latest is that he was  
murdered. With all of the facts  
of the past few weeks, one  
doesn't need too much imagination  
for that one.

ANITA

I thought you guys weren't  
supposed to be biased.

She switches the radio off.

ANITA

What do you get when you cross a  
kinky dead senator, an  
underground werewolf community  
and a vampire with boss mixed in?  
Hell of a headache.

INT. ANIMATOR'S INC - DUSK

Anita walks in to see Mary leaving and Craig coming.

MARY  
Oh, hi, Anita.

ANITA  
Hey, Mary. Craig. Is Bert still here?

MARY  
He sure is. Came in about an hour ago.

ANITA  
Thanks.

Charles passes her on the way to Bert's.

CHARLES  
Hi, Anita. Join me for dinner.

She pauses and looks at him, confused.

ANITA  
Uh, no. I'm busy right now.

CHARLES  
All right. Tomorrow maybe.

ANITA  
Yeah, maybe.

He continues on and she does the same. She shakes her head.

INT. BERT'S OFFICE - DUSK

He sits looking over the letter. Anita barges in. He looks up at her.

ANITA  
What do you know, Bert?

BERT  
I don't know anything.

ANITA  
That's not what that letter says. Obviously, you know something. Either you tell me, or the police will find out sooner or later.

(CONTINUED)

CONTINUED:

BERT

What are you talking about?

ANITA

The senator didn't kill himself.  
He was murdered. What do you  
know?

He looks back down at the letter.

BERT

I don't know. Really. I don't  
know why he was killed. I tried  
to find out. Nobody is talking.

ANITA

Tell me what you do know.

He shakes his head.

ANITA

You need to tell me, Bert. I  
can't help you unless you tell  
me.

BERT

You're offering to help me?

She nods.

BERT (cont'd)

I don't know. Much. It was  
innocent enough. I came across  
some information about the  
senator and approached him with  
it.

ANITA

What information.

Bert looks uncomfortable.

BERT

The photo of him and that hooker.

ANITA

How'd you get it?

BERT

It was sent to me.

ANITA

By who?

(CONTINUED)

CONTINUED: (2)

BERT

I don't know. It came in the mail.

ANITA

Why you?

BERT

Because of my ties to certain contacts. They thought I would spread it around.

ANITA

Did you?

BERT

No. I took it to the senator directly. We talked over coffee. The pictures surfaced from someone else. The guy must have sent more than one copy out. We've been talking for the last couple of weeks on various joint ventures. Nothing more.

ANITA

It's not a surprise to you that he's dead or that he was murdered.

BERT

No. He was expecting it.

ANITA

Did he say from who?

BERT

No. He didn't know. He rarely talked about it. I'm afraid I'm next, Anita.

ANITA

Why would someone kill you?

BERT

Because. I was close to the senator. I might know something.

ANITA

Then go to the police. Don't come to me.

(CONTINUED)

CONTINUED: (3)

BERT

You're better than the police on this issue. These people are not human if you get my drift. Regular police won't stand a chance.

ANITA

I thought you said you didn't know who killed him.

BERT

I don't, but I know the race.

ANITA

Wolf?

BERT

Leopard.

ANITA

There aren't any leopard around town.

BERT

You've been gone awhile, Anita.

ANITA

Two weeks.

BERT

You've been gone longer than that. Just doing your raisings, not talking to anyone. I get it, but you need to look around at the town sometimes. When I know more than you? That's a scary day.

She looks up at him.

ANITA

You got that right. I have to go.

BERT

What about me? What if they come looking? I can't even go home.

ANITA

There's a storage closet down the hall. You can hide in there.

(CONTINUED)

CONTINUED: (4)

BERT

Are you serious?

ANITA

Why not? There's no windows,  
locks from the inside, no one  
would think to look there.

BERT

You're right.

ANITA

Bert. I was kidding.

BERT

Oh, I knew that.

She exits.

EXT. GUILTY PLEASURES - EVENING

Anita sees BUZZ at the door. There is a large crowd.

BUZZ

You're back.

ANITA

Yep.

BUZZ

He's been expecting you.

ANITA

I'm sure he has.

Buzz lets her in.

INT. GUILTY PLEASURES - EVENING

There is a larger crowd inside. She worms her way to the  
stairway. JEAN-CLAUDE appears at the head of the stairs.

JEAN-CLAUDE

Ma petite.

ANITA

I can always walk right back out.

JEAN-CLAUDE

Never. Please, it has been a long  
time.

(CONTINUED)

CONTINUED:

ANITA  
I'm here on business.

JEAN-CLAUDE  
So Jason tells me. Come up to my office.

ANITA  
I thought it was backstage.

JEAN-CLAUDE  
I have two. It's almost show time. Follow me.

She follows him up and into the the upstairs lobby.

INT. GUILTY PLEASURES SECOND FLOOR - EVENING

Anita walks with him into the light booth.

ANITA  
Wow, some crowd.

JEAN-CLAUDE  
I'll only be a moment.

INT. LIGHT BOOTH - EVENING

Anita steps into the plush light booth. She looks down at the packed house.

ANITA  
Business is good, I take it.

JEAN-CLAUDE  
No complaints.

He sets up the lights and runs a few sequences. The show starts and the audience applauds. He faces her.

JEAN-CLAUDE (cont'd)  
And to what do I owe this honor.

ANITA  
I need information.

JEAN-CLAUDE  
Is that all?

ANITA  
I didn't come here to play games all right? Just answer my questions and I'm out of here.

(CONTINUED)



CONTINUED:

JEAN-CLAUDE

Are you still angry with me?

ANITA

I'll always be angry with you.

JEAN-CLAUDE

Always is a very long time, ma  
petite.

ANITA

Your trying to get me off  
subject.

JEAN-CLAUDE

Not in the least.

ANITA

Right. Do you know anything about  
wereleopards.

JEAN-CLAUDE

Nasty bunch. Wayward creatures.  
Can be quite tenacious.

ANITA

I mean being here in the city.

JEAN-CLAUDE

Yes. There are a few. Lead by  
Elliott.

ANITA

Who's Elliott?

JEAN-CLAUDE

He is a distant master vampire to  
the city. Quite powerful in his  
own right, but not powerful  
enough.

ANITA

Powerful enough to blackmail a  
senator?

JEAN-CLAUDE

You don't need much power for  
that, just stupidity. And yes, he  
has that.

ANITA

What do you know about it?

(CONTINUED)

CONTINUED: (2)

JEAN-CLAUDE

Unfortunately nothing. But I wouldn't put it past him. He is not a good leader for leopards. They are unruly and in search of a strong leader. He is not it for them, but they are his animal to call. They have no choice.

ANITA

Do you know the wolf prostitute Grace?

JEAN-CLAUDE

I know all my wolves.

ANITA

And?

JEAN-CLAUDE

She's a nice girl. And I see where are you are going with this. No, she is not capable of murder. She is into a lot of things, but blackmail and murder are not on the list.

ANITA

Are you sure?

JEAN-CLAUDE

I would stake my life on it.

Anita sighs.

JEAN-CLAUDE (cont'd)

Why are you looking into this and not the police?

ANITA

Oh, I'm sure they are. I have personal interest in the matter. And no I'm not telling you.

JEAN-CLAUDE

I have my marks on you, you don't need to tell me anything. I can sense it.

ANITA

Please don't remind me.

(CONTINUED)

CONTINUED: (3)

JEAN-CLAUDE

I would suggest you talk to this Elliott. I can arrange a meeting with him, if you like. For a price.

ANITA

I can get it on my own.

JEAN-CLAUDE

You know that's a lie. Just hear me out.

ANITA

I know where this is headed.

JEAN-CLAUDE

Just one dinner. That's all I ask. How much could that hurt?

ANITA

Oh, it won't hurt. I'm just not interested. You've done enough damage.

JEAN-CLAUDE

Are you that stubborn, ma petite?

ANITA

Call me that again, I'll stake you where you sit.

He smiles at her.

ANITA

You need to get a better check girl. I walked right in with all my weapons.

He stops smiling.

ANITA (cont'd)

Good you do believe me. Let's talk shop, shall we?

JEAN-CLAUDE

Fine. But I am serious about the going with you part. He can be, tedious. I can help you get what you want.

ANITA

I'm sure you can.

(CONTINUED)

CONTINUED: (4)

They stare at each other for a moment.

JEAN-CLAUDE

Are you really that angry with me?

ANITA

Yes. I am.

JEAN-CLAUDE

I did it to save your life.

ANITA

It doesn't matter why you did it, it's that I wasn't consulted first.

JEAN-CLAUDE

I haven't acted on the marks, have I?

ANITA

Not that I'm aware of.

JEAN-CLAUDE

Not even when you went away. I've kept my distance. The last thing I want to do is push you away with all that we've been through.

ANITA

You want a truce, fine. Done. But I don't want you involved in this. The fewer involved the better.

JEAN-CLAUDE

Your concern for my well being is touching, but maybe you should think about what you say.

ANITA

In English please?

JEAN-CLAUDE

This goes way beyond your involvement. Maybe it's you should stay away.

ANITA

Unfortunatly, I can't do that. I'm already involved.

(CONTINUED)

CONTINUED: (5)

JEAN-CLAUDE

Then we work together. End of  
story.

BLACK OUT

END OF ACT TWO

ACT THREE

EXT. RPIT HEADQUARTERS - EVENING

Stock shot.

INT. RPIT HEADQUARTERS - EVENING

Zerbrowski goes into Dolph's office.

INT. DOLPH'S OFFICE - EVENING

He looks up at Zerbrowski as his partner sits down.

ZERBROWSKI

You might be interested in this.

DOLPH

What?

ZERBROWSKI

I have the Senator's phone statement.

DOLPH

And?

ZERBROWSKI

30 minutes before his flight? He called Mr. Bert Vaughn.

DOLPH

Bert Vaughn. Oh, Anita's boss?

ZERBROWSKI

The one and only.

DOLPH

I always knew that guy was in to something no good. Check up on it and see. Bring him in for questioning.

ZERBROWSKI

You got it. Should I call Anita first.

DOLPH

Why not. I'm sure she already knows more than she's telling us.  
(hits table)  
Damn, I hate it when she double plays us.

(CONTINUED)

CONTINUED:

ZERBROWSKI

She's trying.

DOLPH

Damn it. Don't start. She needs to understand that this is our job. She raises the dead and helps us with murder cases.

ZERBROWSKI

This is a murder case.

DOLPH

You know what I mean. This detective work is not her job description. And stop always coming to her aid. Just because you have a crush on her.

ZERBROWSKI

Stop right there. This has nothing to do with that. It has everything to do with the help that she's given us in the past. She has helped us more than once when we were stuck.

DOLPH

It's still not her job. She could get killed.

ZERBROWSKI

She knows that. And she does it anyway. Willingly. You know that.

DOLPH

Yeah, I do. It still pisses me off, though.

ZERBROWSKI

She is stubborn. Maybe I won't call her. Serves her right.

DOLPH

Nah, then she'll just get pissy that she wasn't in on it.

Zerbrowski smiles and walks to his own desk. Dolph stares after him looks at the phone list.

INT. ANIMATOR'S INC - EVENING

Bert walks the halls and checks every office. Craig stops him in the hall, scaring him.

CRAIG

Hey, Bert. Do you mind if I grab a quick bite to eat? I got Anita's raisings covered by Charles.

BERT

Yeah, that's fine. Just don't be gone long.

CRAIG

15 minutes tops.

Bert watches him go. He looks around the office and starts to head to the back area. He hears the chimes at the front desk. He stops and listens. Silence. He walks into Anita's office.

INT. ANITA'S OFFICE - EVENING

He peeks from the peephole and sees a MAN IN BLACK, GABRIEL, walk past. He starts to shake and looks around. He spots her closet. He turns off the light and hides in the small room and closes the door. He hears footsteps stop outside her door. The knob turns and Gabriel steps in.

INT. CLOSET - EVENING

Bert shakes as Gabriel stops and sniffs the air. His eyes are catlike in the darkness, glowing. He tries to hold his breath. Gabriel walks to the door and flashes fast to the closet opening it. Bert screams as the man pulls him to him.

GABRIEL

Where is it?

BERT

What? What do you want from me?

GABRIEL

Don't play games. I know he told you where it is. You'd be smart to tell me.

BERT

Really I don't know. Please believe me.

Gabriel smells his face.

(CONTINUED)



CONTINUED:

GABRIEL

You better find out. Come this  
time tomorrow, have it or your  
life is mine.

He drops Bert and leaves the office. Bert sinks to the ground  
and shakes.

INT. ANIMATOR'S INC - EVENING

Zerbrowski enters the office. Craig sits at his desk.

ZERBROWSKI

Hi, I'm here to see Mr. Vaughn.  
My name is Detective Zerbrowski.

CRAIG

I haven't heard from him all  
night, Detective. I've tried  
buzzing his office and no answer.

ZERBROWSKI

Do you mind if I take a look?

CRAIG

No, go right ahead.

He follows Zerbrowski down the hall.

CRAIG (cont'd)

You're Anita's friend.

ZERBROWSKI

Yeah.

CRAIG

It's good to finally meet you.  
It's always good to put a face to  
a name.

ZERBROWSKI

Yeah. Good to meet you too.

They walk into his office, but it is empty. They pass Anita's  
office.

ZERBROWSKI (cont'd)

Is he in here?

CRAIG

I don't know why he would be.

(CONTINUED)

CONTINUED:

Zerbrowski opens the door and they see Bert sitting on the floor. He looks up at them, fear in his eyes.

BERT

I think I'm in trouble.

EXT. WOODS - EVENING

Anita and Jean-Claude walk through the wooded area just outside of town.

ANITA

Why is it that all meetings  
involving creatures happens in  
wooded clearings?

JEAN-CLAUDE

It's secretive and the trees  
dampen the sounds.

ANITA

Ok, Mr. Smarty Pants.

They continue walking.

ANITA

I have an absurd question for  
you?

JEAN-CLAUDE

Please, ask away.

ANITA

Why is it that throughout history  
and even in today's times, your  
kind never takes out the evil  
leaders.

JEAN-CLAUDE

What do you mean?

ANITA

People like Hitler, Hussein, Bin  
Laden? Why do you let them keep  
going when you could easily make  
wars stop.

JEAN-CLAUDE

Simple. War is a natural part of  
the evolution of man.

(MORE)

(CONTINUED)

CONTINUED:

JEAN-CLAUDE (cont'd)

Ask even the oldest vampires and they will tell you that part of the curse of being immortal is watching the repeats that men make. If we were to start taking out people that we disagreed with, even evil ones, it would be a never ending cycle. There is always someone with a strong opinion, a cause. If you kill one Hitler, there is always someone to take his place. Sometimes it's best to let nature take the course.

ANITA

That is the longest speech I've ever heard you say.

JEAN-CLAUDE

What can I say, when you get me started, I can't stop. You make me think. That is a good thing.

ANITA

You do have a point on the subject though. I never thought about it that way.

JEAN-CLAUDE

Besides evil men taste bad. Sticks to the back of your throat.

He laughs as they get nearer to the clearing. A YOUNG MAN, NATHANIEL, steps from the bushes. He is a thin man around 5'7" and in his early twenties. Pale and gaunt with dark hair. He somewhat resembles Doug. Anita does a double take and smiles at her reaction.

NATHANIEL

He's waiting for you. This way.

ANITA

Showtime.

They go into the clearing. Jean-Claude takes her hand. She tries to pull away, but he grabs firm. She gasps, but gives up.

EXT. CLEARING - NIGHT

ELLIOTT is surrounded by WERELEOPARDS. He is a man in his mid thirties, lean and muscular. Nathaniel hides in the back of the group. There are around seven leopards standing in attendance.

(CONTINUED)

CONTINUED:

ELLIOTT

Jean-Claude. This is a pleasant surprise. What do I owe this honor?

JEAN-CLAUDE

I need some information.

ELLIOTT

Of course. Whatever I know, you shall know.

JEAN-CLAUDE

A man died from a leopard attack yesterday. Where was your pack?

ELLIOTT

Here with me. We were having our monthly meeting.

JEAN-CLAUDE

Did anyone miss?

ELLIOTT

No. Everyone made it.

ANITA

You lying sack of.

JEAN-CLAUDE

Anita.

ELLIOTT

My, my. Who's this?

ANITA

Anita Blake.

ELLIOTT

Anita Blake. Kind of small aren't you?

ANITA

Big enough to take you out.

He laughs at her.

ELLIOTT

Please.

JEAN-CLAUDE

You laugh at her, you're laughing at me. She shares my marks.

(MORE)

(CONTINUED)

CONTINUED: (2)

JEAN-CLAUDE (cont'd)

A direct slight to her is an act  
against my person.

Elliott chokes back the laugh.

ELLIOTT

Forgive me. I wasn't aware of the  
situation.

JEAN-CLAUDE

Now, you are.

ELLIOTT

In all honesty, shouldn't you  
keep her on a tighter leash?

Jean-Claude takes his fist and punches him in the face.

JEAN-CLAUDE

You will respect my laws.

ELLIOTT

My apologies. My apologies.

JEAN-CLAUDE

Now, stand up and tell me what  
you know.

The pard takes a step forward to help their leader.

JEAN-CLAUDE (cont'd)

And, I'd call them off if I was  
you.

ELLIOTT

(standing)

Ease. I am fine. Just strange  
vampire politics.

The pard falls back into line.

JEAN-CLAUDE

You have a duty to me and your  
pard. Who killed Senator  
Dennison?

ELLIOTT

Someone killed him? I thought it  
was suicide.

JEAN-CLAUDE

It wasn't and you know it.

(CONTINUED)

CONTINUED: (3)

ELLIOTT

Those are harsh allegations.

Jean-Claude hits him again.

ELLIOTT (cont'd)

Stop. I'm telling the truth. I don't know anything.

JEAN-CLAUDE

Then you are a poor leader. You should know everything about them. They follow you because they have to. If they had a choice, would they stay with you?

ELLIOTT

Of course.

JEAN-CLAUDE

Then you're a fool. I will be watching you. I will send Marcus out here to deal with your pack and see where that gets me.

Elliott swallows.

ELLIOTT

Marcus? There is no need for him to get involved. I will have your answer tomorrow night. You have my word.

JEAN-CLAUDE

You better. Because as powerful as you think Marcus is, I hold his leash. I'm ten times worse.

Elliott stares after them as they exit. He whirls and faces his pack.

ELLIOTT

Who among you leaked information? I will get it out of you. Best to come forward.

(screaming)

Now.

They all look to the other. Elliott takes his hand and slaps Nathaniel. He falls to the ground. Elliott kicks him in the stomach.

(CONTINUED)

CONTINUED: (4)

ELLIOTT (cont'd)  
You worthless piece of meat.

He lifts him by the collar.

ELLIOTT (cont'd)  
Was it you?

NATHANIEL  
No, Sir.

ELLIOTT  
Liar.

He throws him against a tree. Nathaniel slumps to the ground, unconscious.

ELLIOTT (cont'd)  
I will find out by tonight's end.  
I promise.

Gabriel comes from the trees and leans into Elliott.

GABRIEL  
He knew nothing, Elliott.

ELLIOTT  
Did you torture him?

GABRIEL  
I didn't have to. I gave him  
until tomorrow and if he still  
doesn't know, I'll kill him.

ELLIOTT  
Just watch yourself. You might  
give us a bad rap.

GABRIEL  
I always watch myself.

Elliott backhands him.

ELLIOTT  
Jean-Claude was just here. You  
need to be more careful.

Gabriel snarls up at him, lashing out with his arm.

ELLIOTT (cont'd)  
Cool off, Garbriel. This cannot  
get out. I need that photo.  
(MORE)

(CONTINUED)

CONTINUED: (5)

ELLIOTT (cont'd)  
Or this weak pard will fall  
apart. Think about it.

GABRIEL  
I'll be more careful. Trust me.

ELLIOTT  
See that you do. I wouldn't want  
to have to put you down. You're  
an asset to me.

GABRIEL  
You have my word.

Elliott faces his clan.

ELLIOTT  
Go on, then. This has been a hard  
night for all of us.

Everyone leaves. Nathaniel is still slumped against the tree.

EXT. GUILTY PLEASURES - NIGHT

Anita watches Jean-Claude walk toward his club.

JEAN-CLAUDE  
It has been a wonderful evening,  
ma petite. We must do it again.

ANITA  
Don't hold your breath.

Her cell rings.

ANITA  
Hold that thought.  
(answering)  
Yeah...Hey, Dolph... You what?..  
Fine, I'll be right there. Don't  
let him get away.

She looks at Jean-Claude as she ends her call.

ANITA (cont'd)  
We'll finish this later.

JEAN-CLAUDE  
Oh, I hope so.

ANITA  
You're incorrigible.

(CONTINUED)



CONTINUED:

JEAN-CLAUDE

And you intrigue me.

Anita groans in anger and gets into her car, pulling away.

BLACK OUT.

END OF ACT THREE

ACT FOUR

INT. CAVERN - NIGHT

Jean-Claude sits on a coffin. Anita watches him from a chair.  
She eats an éclair.

JEAN-CLAUDE  
Are you so sure that it will  
work?

ANITA  
We don't have a choice. Wow, this  
is good.

JEAN-CLAUDE  
I haven't had one in ages.

ANITA  
Do you think it will work?

JEAN-CLAUDE  
The best way to trap a cat is  
through his curiosity.

She takes another bite and licks her lips.

INT. BEDROOM - DAY

Anita sits up in bed and looks around her room.

ANITA  
Damn him to hell.

She throws back her covers and gets ready for her day.

INT. ANIMATOR'S INC - DAY

She walks into the office.

MARY  
Good afternoon, Sweetie. How are  
you?

ANITA  
Tired and in need of coffee.

MARY  
Wild night?

ANITA  
Unfortunately. Is Bert in yet?

(CONTINUED)

CONTINUED:

MARY

No. He said he may be a little late.

ANITA

Great.

MARY

I heard about what happened. It's a little scary.

ANITA

Hopefully this'll teach him a lesson. He needs to watch who he hangs around with.

Charles comes from the hall.

CHARLES

Hi, Anita. I was wondering if maybe I could talk to you about this committee I wanted to start.

ANITA

Maybe later, Charles.

CHARLES

Have you had lunch, yet?

ANITA

Look, no offense Charles, but I'm just not interested in.

ABBY AND BENJAMIN enter the office. Abby is Charles' wife. She is pretty and young. Their son is five and runs to his father.

BENJAMIN

Daddy.

Charles lifts him into the air and kisses his cheek.

CHARLES

There's my boy.

He kisses his wife and looks at Anita.

CHARLES (cont'd)

Oh, Anita. This is my wife, Abby. And this tiger is Benjamin.

She is staring at the scene and softens.

(CONTINUED)

CONTINUED: (2)

ANITA

Hi.

CHARLES (cont'd)

Do you want to join us?

ANITA

Uh, no. That's okay. Maybe tomorrow. I'll talk to you when you get back.

CHARLES

Sounds like a plan.

ABBY

Nice meeting you.

They leave happy and smiling. Anita turns to Mary.

ANITA

He's married?

MARY

I know. I met her yesterday. Cute family.

ANITA

I never. I thought he was.

MARY

Hitting on you?

ANITA

Yeah.

MARY

Well, it looks like he just wants to befriend you.

ANITA

Friends? Well, that's new.

EXT. BERT'S HOUSE - NIGHT

Dolph and Zerbrowski lie in wait in the driveway of his house. Dolph talks on his Walkie.

DOLPH

All men, check in.

The device crackles in response.

(CONTINUED)

CONTINUED:

LEADER ONE (VO)

All clear, Sir.

LEADER TWO (VO)

Nothing here, Sir.

DOLPH

Keep watch. We don't know when it  
will happen.

Dolph's cell rings.

INT. BERT'S HOUSE - NIGHT

Bert is pacing in his living room, talking on the phone.

BERT

I'm really nervous about this.  
Are you sure this will work?

EXT. BERT'S HOUSE - NIGHT

Dolph looks toward the illuminated window. Bert is peeking out.

DOLPH

We are watching over you, Mr.  
Vaughn. Try not to call attention  
to yourself. Remember, the key is  
that he isn't tipped off to us  
being here. I'm going to drive  
down the block and wait it out.  
Don't worry. Try to relax. We can  
hear everything remember?

INT. BERT'S HOUSE - NIGHT

Bert pulls his face from the window.

BERT

I know. I just have never done  
anything like this before. I'll  
watch the television.

He hangs up and sits down on his couch. He laughs at the sitcom  
on the scene. He hears a crash from the second story. He stands  
and shakes.

BERT

(whispering)

What was that? Someone is in the  
house.

EXT. BERT'S HOUSE - NIGHT

Dolph steps from the bushes. He talks on his walkie.

DOLPH  
Team one come in.  
(silence)  
Team two?

No one replies. He faces Zerbrowski.

DOLPH (cont'd)  
Shit. Let's go in.

They run for the house. Screams echo inside. They draw their guns.

INT. BERT'S HOUSE - NIGHT

Bert is against the living room wall. He cowers from Gabriel.

GABRIEL  
One swipe, and your one of us.  
Are you ready for that.

BERT  
Please, I don't know anything. Is  
it the picture? Take it. It's in  
the desk drawer. Just don't hurt  
me.

GABRIEL  
You're pathetic. All brawn and no  
substance. I wouldn't want you to  
be one of us.

He stops and thinks about it. Dolph and Zerbrowski break in.

DOLPH  
Hold it right there.

Gabriel hisses at them.

GABRIEL  
You can't stop me.

Zerbrowski shoots at him. He jerks to the side as it catches him in the shoulder. He runs out of the door and into the back woods. Bert faints. Dolph looks around the room. Zerbrowski runs up the stairs. Dolph checks Bert's pulse. He talks into his walkie.

(CONTINUED)

CONTINUED:

DOLPH

This is Detective Storr. I need  
an ambulance at 526 Elm street.

DISPATCH (VO)

One is on the way, detective.

Zerbrowski walks down the steps.

ZERBROWSKI

I can see Riley and Jones from  
the window. I think we're too  
late.

DOLPH

Shit.

EXT. WOODS - NIGHT

Anita crouches by some trees. She perks when Elliott walks into  
the center of the clearing.

ANITA

And right on time.

Elliott looks around. Jason steps from the shadows.

ELLIOTT

You. What do you want?

JASON

I have a copy of the photo. That  
is what you want, right?

ELLIOTT

You were the one sending them  
out?

JASON

That's right.

ELLIOTT

You insolent.

He smacks him in the face. Anita walks out.

ANITA

Hey. Watch it, buddy. Do I need  
to remind you of your place?

ELLIOTT

What are you doing here?

(CONTINUED)

CONTINUED:

ANITA

Putting an end to this.

ELLIOTT

You can't kill me. You don't have  
a court order.

ANITA

Do you see any witnesses?

Elliott looks around. Jason smiles, blood dripping from his  
nose.

JASON

Gotcha.

ELLIOTT

You are making a big mistake.

ANITA

Let's see. You photograph a  
senator in a compromising  
position with a known werewolf  
prostitute. You blackmail him  
with it and cash in. How many  
other prominent citizens have you  
done this to?

ELLIOTT

(smiling)

This is my first.

ANITA

Yeah, right. We've intercepted  
your kitty. He didn't make it.

ELLIOTT

You lie.

ANITA

Yep, I'm a liar. Want to bet on  
that?

He hisses, showing fangs.

ANITA

The jig is up. There is no where  
for you to go.

ELLIOTT

You have no proof of anything.

(CONTINUED)



CONTINUED: (2)

ANITA

No proof, huh? What about one of  
your clan coming to me and  
telling me everything.

ELLIOTT

None of mine would tell you  
anything.

Jean-Claude appears from the opposite side.

JEAN-CLAUDE

But they would tell me.

Elliott whirls around.

ELLIOTT

No.

JEAN-CLAUDE

Yes.

ANITA

We have all the proof. How you  
let your cat torture the senator,  
even biting him on the neck  
before you shot him and sent him  
flying out a window.

Elliott looks from one to the other.

ELLIOTT

It was a necessity. He was going  
to leak the information to the  
press. He needed to be stopped.

ANITA

Talk to them about what?

ELLIOTT

(to Jean-Claude)

You know I'm right. It has to be  
kept a secret.

JEAN-CLAUDE

I don't know what you're talking  
about.

ELLIOTT

You know. You just don't want to  
say around her.

Anita looks at Jean-Claude. He shows no emotion.

(CONTINUED)

CONTINUED: (3)

JEAN-CLAUDE

Displacing loyalty will not work  
with her.

ELLIOTT

She's debating. Look at her.

JEAN-CLAUDE

You made a mistake, Elliott. A  
costly one.

ELLIOTT

This seems a little harsh, Jean-  
Claude.

JEAN-CLAUDE

You attacked my wolf, my servant,  
and killed senator. What would  
you have me do with you?

The man smiles.

ELLIOTT

I got rid of a messy situation.  
For us.

JEAN-CLAUDE

You did it for yourself.

Elliott snatches Anita and puts his hand to her throat. He arm  
morphs into a leopard claw. Anita looks at Jean-Claude.

JEAN-CLAUDE (cont'd)

What are you doing?

ELLIOTT

Let me go, or I kill her.

JEAN-CLAUDE

I wouldn't do that if I were you.

ELLIOTT

Why not? It seems I have the  
upper hand.

JEAN-CLAUDE

Because of him.

Jason raises up and stabs him in the back with a knife. It's  
enough for Elliott to release his hold. He tries to reach the  
knife, but can't. He looks at Jason who smiles and waves.

(CONTINUED)

CONTINUED: (4)

JASON

Paybacks are hell, aren't they?

Elliott lunges at him, but Anita draws her gun and shoots him in the chest. He falls back to the ground not moving. She faces Jean-Claude.

ANITA

Servant? You called me a servant.

JEAN-CLAUDE

It was necessary.

ANITA

You egotistical bastard.

Elliott raises up which places him right behind Jean-Claude. She aims her gun and fires. Jean thinks she is aiming for him and stops. He then sees that she shot Elliott in the head. He looks at her.

JEAN-CLAUDE

Ma petite, you saved my life.

ANITA

No, I just couldn't line you both up with a clean head shot. I made a judgement call.

JEAN-CLAUDE

Good call.

The leopards walk into the clearing, Gabriel included. He walks up to Jean-Claude. She aims her gun, but is stayed by Jean-Claude.

JEAN-CLAUDE (cont'd)

Not today, Anita. His fight is over.

Anita stares him and lowers her arm.

GABRIEL

It is finished. He has no control over us. Thank you.

JEAN-CLAUDE

I release his body to you.

GABRIEL

We leave him where he fell. He doesn't deserve any better.

(CONTINUED)

CONTINUED: (5)

The cats walk out of the clearing.

ANITA

Animal politics. I just don't get it.

JASON

I could explain things over dinner to you.

ANITA

Give it up, Rover. Not interested. Good work though.

JASON

I think you owe me your life.

ANITA

I think that was payback for not killing you in the past.

He smiles.

JASON

We're square then.

EXT. HOSPITAL - DAY

stock shot

INT. BERT'S ROOM - DAY

Anita brings flowers to Bert in the hospital. Charles is already there. Bert smiles.

BERT

Hey thanks, Anita.

ANITA

It almost worked. Sorry.

BERT

I took a chance. I guess I learned something from all this.

ANITA

Watch out who you hang out with?

BERT

No, get more powerful friends and if that doesn't work, screw 'em. Try to milk them for all the money.

(CONTINUED)

CONTINUED:

ANITA

Why do I think you're not  
kidding.

She puts the flowers on the bedside table and leaves with  
Charles.

INT. HOSPITAL HALLWAY - DAY

Anita looks at Charles.

ANITA

I owe you an apology.

CHARLES

For what?

ANITA

I was rude to you ever since I  
got back.

CHARLES

No. Just preoccupied.

ANITA

You're being too nice. No, I was  
pretty much rude. The thing is,  
thank you.

CHARLES

What'd I do?

ANITA

Made me find something I thought  
I lost.

CHARLES

What was that?

ANITA

Hope. You're a good man, Charles.  
I'm glad to have you on the team.

CHARLES

It's good to be here, Anita.

BLACK OUT

END OF ACT FOUR