

AN OLD FRIEND

EPISODE 110

BY KATHERINE HARTER

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

THE NECROMANCER

"An Old Friend"

TEASER

INT. DOUGLAS' APARTMENT-PRE DAWN

Douglas and Anita lay on his bed under the covers staring at each other. He smiles, she is tries to.

DOUGLAS
What was that?

ANITA
I could ask you the same thing.

DOUGLAS
I wasn't the one that came here
in the middle of the night.

She clams up. He touches her cheek.

DOUGLAS (CONT'D)
What is it?

ANITA
I just...I just needed a little
reality.

DOUGLAS
What happened to you? I've never
seen you like that.

Anita looks away.

ANITA
Please, just let it go.

DOUGLAS
No. Not today. Sorry.

ANITA
I was...scared.

DOUGLAS
Of what?

She sheepishly grins.

ANITA
Don't ask me that. I can't tell
you.

(CONTINUED)

CONTINUED:

He tucks a hair out of her face.

DOUGLAS

There's so much darkness in you.

ANITA

Too much.

He reaches over and kisses her.

DOUGLAS

Thanks for letting me share.

ANITA

Thanks for not asking too many questions.

DOUGLAS

I have to admit. If something scares you, I think I'm better off not knowing.

ANITA

Sometimes, you're pretty smart.

They smile at each other. He takes her hand and sees it is bloody.

DOUGLAS

Holy shit. You really look awful.

ANITA

Anyone ever tell you, you suck at pillow talk?

DOUGLAS

No really, Anita. You look like hell.

She groans and makes to get up. She grimaces. Her back is covered in bruises. He touches them. She winces.

DOUGLAS (CONT'D)

What the hell went on last night?

She looks back at him and smiles, thinking of something.

ANITA

I know where they sleep.

DOUGLAS

Who?

(CONTINUED)

ANITA
I have to go. I have to check on
something.

He leans back on the bed.

DOUGLAS
Now?

ANITA
I have to go back to reality.

DOUGLAS
I thought this was reality.

She looks down at him and kisses him.

ANITA
I was hoping.
(smiling)
I'll see you later.

DOUGLAS
You are infuriating, you know
that?

She finishes dressing and looks at him, smiling again. She
winks.

ANITA
Next time, I'll let you make
breakfast. I promise.

He throws a pillow at her.

BLACK OUT

END OF TEASER

ACT ONE

EXT. ANITA'S APARTMENT-DAWN

Anita yawns as she pulls into her parking spot at her apartment. She gets out of her car, stiff and sore. She keeps her keys out and goes to the second floor. She is alone. Her door is slightly ajar. She moves to the other side and pulls her gun, cocking it. She squats down and looks out at the parking lot. She looks in both directions. She takes her hand and places it on the door. She moves in place in front and pushes it open at the same time, aiming her pistol eye level. EDWARD sits on her sofa, facing the door. He hold his hand up in surrender.

EDWARD

Don't shoot.

She lowers her gun, but keeps it out.

ANITA

Damn it, Edward, you bastard. You knew I was out here.

EDWARD

I heard your keys.

INT. ANITA'S APARTMENT-DAWN

Anita walks into the room, not putting her gun away.

EDWARD

I'm alone. I assure you.

ANITA

Well, that, I believe.

She puts her gun away.

ANITA (CONT'D)

Why didn't you call out to me?

EDWARD

I wanted to see if you were still good. I could've blown you away when you paused at the door.

She closes the door and locks it. She turns and sighs.

ANITA

I've been up all night, Edward. I'm not in the mood for your games.

(CONTINUED)

CONTINUED:

EDWARD

How hurt are you?

She looks at her bloody hands.

ANITA

Hands are sore, bruises mostly.
I'm all right.

He reclines into the sofa.

EDWARD

Your secretary said you were at a
bachelorette party.
(smiling)
It must have been some party.

ANITA

I ran into a vampire you might
remember.

EDWARD

Oh yeah?

ANITA

Remember the barn you nearly
roasted down around us?

EDWARD

About a year ago? Took a bunch of
them out.

She plops on the sofa beside him.

ANITA

We missed one.

EDWARD

Which one?

ANITA

The one that tore into me. He
called himself Valentine. He had
the scars on his face to prove
it.

EDWARD

Tell me.

ANITA

There isn't much left to tell.

(CONTINUED)

EDWARD
You're lying. Why?

She stares him down and relents.

ANITA
There've been some vampire
murders by the river. How long
have you been in town?

EDWARD
(smiling)
Not long. I heard you got to meet
the city's head vampire last
night.

ANITA
How the hell do you know that?

EDWARD
(shrugging)
I have my sources.

ANITA
No vamp would talk to you
willingly.

He shrugs again.

ANITA (CONT'D)
What have you done tonight,
Edward?

EDWARD
What have *you* done tonight,
Anita?

She stares at him, switching subjects.

ANITA
Touche. Why come to me then? What
do you want?

EDWARD
I want the master vampire's
daytime resting place.

ANITA
How would I know that?

EDWARD
Do you know it?

(CONTINUED)

ANITA

No.

(standing)

I'm tired and want to go to bed.
If there's nothing else?

He stands smiling, knowing she is lying.

EDWARD

I'll be in touch. If you happen
to find out what I need...

He starts for the door.

ANITA

Edward.

EDWARD

Yeah?

ANITA

You have a sawed off shotgun?

EDWARD

I could get one.

ANITA

I'll pay.

EDWARD

A gift.

She leans on the door frame.

ANITA

I can't tell you.

EDWARD

But you do know?

ANITA

Edward.

EDWARD

Jeez, Anita, how far in are you?

ANITA

Eye level and sinking fast.

EDWARD

I could help you.

(CONTINUED)

ANITA

I know.

EDWARD

You know enjoy hunting. Let me in
on it if you can.

ANITA

I will.

He stops on the other side of the door.

EDWARD

I hope I have more luck with my
other sources.

ANITA

What happens if you don't?

EDWARD

I come back.

ANITA

And?

EDWARD

You'll tell me what I want to
know. Won't you?

ANITA

Give me a few days. I might have
your information.

EDWARD

(nodding)

I'll bring your gun later today.
If you're not here, I'll leave it
on the kitchen table.

ANITA

Thanks.

EDWARD

My pleasure. Until tomorrow.

He leaves. She locks the door and crosses to her bedroom.

INT. ANITA'S BEDROOM-DAWN

She goes to the heavy curtains and closes them, darkening the
room. She takes off her jeans and winces. She leaves her T-shirt
on and goes to her penguin collection in the corner.

(CONTINUED)

CONTINUED:

She pulls out Sigmund and takes him to bed. She curls up with her covers and animal and falls asleep.

INT. BALLROOM-NIGHT

Anita is in the ballroom with the chairs, but she is alone. A coffin sits off to the side. A HEARTBEAT SOUNDS IN THE BACKGROUND. She looks around and crosses to the coffin. A SECOND HEARTBEAT MATCHES. She opens the lid. Blood pours from the sides. She pulls her hand back.

ANITA
Jean-Claude?

Blood splashes against her legs. SHE SCREAMS. A hand reaches through the blood and grasps her arm. She tries to pull free.

ANITA (CONT'D)
No. Let me go.

Jean-Claude sits up in the coffin, blood dripping from clothes.

JEAN-CLAUDE
I'm sorry, Anita.

ANITA
Jean-Claude, no.

She struggles as he pulls her wrist closer.

JEAN-CLAUDE
I had no choice.

He sinks his teeth into her skin. SHE SCREAMS.

INT. ANITA'S BEDROOM-MORNING

ANITA SCREAMS and sits up in bed. She looks around and checks her wrist. It was a dream. HER DOORBELL IS BUZZING. She gets up and goes to the door. She stops and grabs her gun from her headboard as an afterthought.

INT. ANITA'S APARTMENT-MORNING

She goes to the door and kneels behind the couch.

RONNIE (V.O.)
Anita, it's Ronnie. Open up.

Anita sighs and crosses to the door. She opens it. Ronnie is in workout gear. She smiles until she sees Anita. It turns to concern. She steps into the apartment.

(CONTINUED)

CONTINUED:

RONNIE (CONT'D)

Holy shit. You look awful.

ANITA

I'm glad I look like I feel.

She goes to the couch and drops her gym bag on the floor.

RONNIE

Can you tell me what happened?

ANITA

Sorry I won't be able to work out today.

RONNIE

You look like you've already had more than you can handle. Go soak those hands in the sink. I'll make coffee.

Anita stands there looking at her friend.

RONNIE (CONT'D)

Go.

Anita starts for the bedroom, Ronnie to the kitchen.

RONNIE

Go doctor yourself and then tell me what you can.

ANITA

Yeah.

She goes to the bedroom.

INT. ANITA'S BEDROOM - MORNING

Anita crosses to her bathroom.

INT. ANITA'S BATHROOM - MORNING

Anita soaks her bloody, cracked hand in the water and hisses at the sting. She bandages the wounds. She takes her shirt off and notices the bruises for the first time.

ANITA

Oh shit.

She cringes as she puts a fresh shirt on and jeans. She flexes her hands and leaves.

INT. ANITA'S BEDROOM - MORNING

She crosses to the living area of her apartment.

INT. ANITA'S APARTMENT - MORNING

Ronnie has her bagels and coffee on the table next to the couch. Anita plops down on the floor and scarfs down a bagel. Ronnie watches her.

ANITA

What?

RONNIE

Nothing. Can you take a breath long enough to tell me what happened.

Anita smiles and sips her coffee. She finishes chewing.

ANITA

Let me see. I went to a party with a friend, got threatened, Went to a gruesome crime scene, went back to the party, got threatened, my friend's life is threatened, I got threatened again, was made step one in becoming a vamp's human servant, got threatened by a woman child and a rat, got threatened, got the shit kicked out of me in there a few times. Ran into a current friend
(smiles)
for something strange, ran into a different friend, got threatened, and went to bed.

RONNIE

And that's it?

ANITA

In a nutshell.

RONNIE

What can I do to help?

ANITA

Ask around. You have access to the hate groups. See if any of them have ties to the murders. I can't go near them.

(MORE)

(CONTINUED)

CONTINUED:

ANITA (CONT'D)

Afterall, animators are one of the groups they hate.

RONNIE

But you kill vampires.

ANITA

I also raise zombies. Too weird for the hardcore bigot.

RONNIE

I'll check out HAV and the rest. Anything else?

ANITA

Not about that. Just be careful. I don't want to endanger you like I did Catherine.

RONNIE

None of this is your fault.

ANITA

Tell that to Catherine and her fiance if things go bad.

RONNIE

Damnit, Anita, these creatures are using you. They want you discouraged and frightened so they can control you. If you let the guilt mess with your head, you're going to get killed.

ANITA

Well, gee, Ronnie. Just what I wanted to hear. If this is a pep talk, I'll skip the rally.

RONNIE

You don't need cheering up, you need a good shaking.

ANITA

Had one last night, thanks.

RONNIE

Anita listen to me. You've done the best you can. Concentrate on keeping yourself alive. You're ass-deep in enemies. Don't get sidetracked.

(CONTINUED)

ANITA
Ass-deep in enemies, ankle deep
in friends.

RONNIE
Maybe it'll even out.

Anita sips her coffee and looks at her.

ANITA
I'm scared.

RONNIE
Which proves your not as dumb as
you look.

ANITA
Thanks.

RONNIE
You're welcome. Watch your back.

ANITA
You, too. Being my friend right
now may not be the healthiest of
avocations.

RONNIE
Since when was that a news
bulletin?

ANITA
Good point.

She finishes the second bagel.

RONNIE
Wait a minute. What current
friend and what something
strange?

Anita looks at her and gives a shaky grin.

ANITA
I did something I never thought
I'd do.

RONNIE
What? And with who?

ANITA
After everything that
happened...I couldn't go home.
(MORE)

(CONTINUED)

CONTINUED: (3)

ANITA (CONT'D)

I didn't know where else to go.
So, I went to Douglas'.

RONNIE

You and Douglas. No way.

She smiles wide. Anita still grins, sheepishly.

ANITA

Yeah.

RONNIE

How was it?

ANITA

I don't know.

RONNIE

I mean...You think it was a
mistake?

ANITA

I don't know. I'm not sorry...
Definitely not sorry.

(smiles)

I just never knew how I felt
until I needed him. I guess.

RONNIE

I always knew something was up
between you two.

ANITA

What do I do now?

RONNIE

You'll think of something. Trust
me. I know you. You'll do fine.

(giggles)

That is so amazing. Never in a
millions years would I have
thought you'd go for it.

ANITA

Ok, you can stop now.

Ronnie laughs at her indignation. Anita just sips her coffee,
grumbling into it. Ronnie just keep laughing.

BLACK OUT

END OF ACT ONE

ACT TWO

INT. OFFICE HALLWAY - AFTERNOON

Anita gets off the elevator on the floor of her office. She goes to the main entrance.

INT. ANIMATOR'S INC - AFTERNOON

She walks up to MARY, who is manning the phones. She doesn't see Anita walk in.

MARY

Good afternoon, welcome to. Oh, Anita, it's you. I didn't think you were in until five.

ANITA

I'm not. I just need to talk to Bert and pick up some stuff from my office.

MARY

Jamison's in there now with a client.

ANITA

How long will he be?

MARY

(shrugging)

He's with a mother whose son wants to join Church for Eternal Life.

ANITA

Is he trying to talk them into it or out of it?

MARY

Anita.

ANITA

Is Bert with a client?

She checks her appointment book.

MARY

Nope, he's free for a bit.

ANITA

Thanks.

(CONTINUED)

CONTINUED:

Anita walks down the small hallway and stops at the end office. The name plate reads: *Bert Vaughn*. SHE KNOCKS LIGHTLY AND ENTERS.

INT. BERT'S OFFICE - AFTERNOON

BERT VAUGHN sits behind his desk, hanging up the phone. Anita sits in front of him. He smiles at her, shuffling his papers on his desk.

BERT
Anita. Good to see you.

He finds what he is looking for, a business sized check.

BERT (CONT'D)
I just got the check today.

ANITA
Check?

BERT
For looking into the vampire murders.

ANITA
How much?

BERT
Ten. Thousand. Dollars.

ANITA
It isn't enough.

Bert laughs.

BERT
Anita getting greedy in her old age. I thought that was my job.

ANITA
I was abducted after my party last night and was given the ultimatum. It's blood money, Bert.

Bert sits calmly, still holding the check.

BERT
You're kidding?

ANITA
Want to see the bruises?

(CONTINUED)

CONTINUED:

He keeps still.

ANITA (CONT'D)

You can go ahead and cash the
check, Bert.

BERT

Anita, that wasn't.

ANITA

Save it.

BERT

I would never intentionally
endanger you.

Anita laughs.

ANITA

Bull. Save it for the clients. I
know you too well.

Bert slyly smiles. He puts the check to the side.

BERT

(sobering)

I had no idea what they wanted.

ANITA

But you knew how I felt about
vampires.

They share a smile.

ANITA (CONT'D)

You ever send me a vampire client
again without warning me first,
I'll quit.

BERT

And go where?

ANITA

I'll take my client list with me.
Who does your PR? Who do the
articles focus on? You made sure
it was me. You thought I was the
most marketable. The most
appealing and harmless-looking.
When people call here, who do
they ask for?

Bert's smile fades. They stare at each other.

(CONTINUED)

BERT
Fine. No more vamps.

She stands.

ANITA
Thank you.

She starts to leave.

BERT
Would you really quit?

ANITA
I don't believe in idle threats.
You know that.

BERT
Yeah. I honestly didn't think
you'd be endangered.

ANITA
Would it have made a difference?

Bert laughs.

BERT
No. But I would've charged more.

ANITA
You keep making money, Bert.
That's what you're good at.

BERT
Amen.

She leaves.

INT. ANIMATOR'S INC HALLWAY - AFTERNOON

Anita sees JAMISON'S CLIENTS, JULIE FRANKS and her son COREY, exiting her office. JAMISON stays inside. The two are upper class. Anita approaches Julie and hands her a card. Jamison is seen smiling.

ANITA
This is a man that specializes in
vampire cults. He's good.

JULIE
I don't want my son brainwashed.

(CONTINUED)

CONTINUED:

ANITA

Mr. Fields talks about the
potential downside of vampirism.

JULIE

I believe Mr. Clark has given us
all the information we need.

Anita holds up her arm to show the scars.

ANITA

I didn't get these scars playing
touch football. Take the card.
Call him, or not. It's up to you.

JULIE

Vampires did that?

ANITA

You bet they did.

Jamison is in the doorway, smile gone.

JAMISON

Mrs. Franks, I see you've met our
resident vampire slayer.

JULIE

Really?

She looks at Anita, nose high. Anita shrugs, still holding the
card. The woman takes it. The son looks back at Anita, scared
and innocent. Jamison goes after them as Anita walks into her
office.

JAMISON

She was trying to kill them. They
were defending themselves.

INT. ANITA'S OFFICE - AFTERNOON

Anita goes through her files. Jamison steps in.

JAMISON

Don't ever do that again.

She stands, clasping files to her chest.

ANITA

Do what?

JAMISON

Don't be a smart ass.

(CONTINUED)

CONTINUED:

ANITA

Sorry.

JAMISON

Bullshit. You're not sorry.

ANITA

About giving Mr. Field's card to that woman? No, I'm not sorry. I'd do it again.

JAMISON

I don't like to be undermined in front of my clients.

Anita shrugs.

JAMISON (CONT'D)

I mean it, Anita. Don't ever do it again.

ANITA

You aren't qualified to counsel people on whether or not they want to become the undead.

JAMISON

Bert thinks I am.

ANITA

Bert would take money for a hit on the pope if he thought he could get away with it.

Jamison smiles, tries to frown and then smiles again.

JAMISON

You do have a way with words.

ANITA

Thanks.

Anita sifts through the files. Jamison changes his mood.

JAMISON

What are the files for?

ANITA

The vampire murders.

They face each other.

(CONTINUED)

JAMISON
You took the money.

ANITA
You knew about it?

JAMISON
Bert tried to get them to hire
me, but they wouldn't go for it.

ANITA
And after all the good PR you've
given them.

JAMISON
I told Bert you wouldn't do it.
That you would never work with
vampires.

ANITA
Money talks loudly, even to me.

JAMISON
You didn't do it for money. What
was it?

ANITA
Look, Jamison, we don't agree on
vampires, but anything that can
kill them, can make meat pies of
human beings. I want catch the
maniac before it does just that.

She leaves the office, carrying the files. He follows her out.

INT. ANIMATOR'S INC - AFTERNOON

They head to the front lobby.

JAMISON
You think you can kill something
the master vampire can't.

ANITA
They seem to think so.

INT. ANIMATOR'S INC LOBBY - AFTERNOON

Anita and Jamison run into PHILLIP in the lobby, talking to
Mary.

PHILLIP
Anita, are you ready to go?

(CONTINUED)

CONTINUED:

Anita doesn't recognize him and is shocked.

ANITA

Phillip.

He stands and touches her arm.

PHILLIP

We need to talk.

Anita looks at Mary and Jamison. Mary smiles, Jamison frowns. They both assume she is involved with him.

ANITA

Phillip, I didn't expect to see
you so soon.

There is silence. Phillip extends his hand to Jamison.

ANITA (CONT'D)

(mumbling)

Jamison Clarke, this is
Phillip...A friend.

Jamison smiles wide.

JAMISON

So, you're Anita's...friend.

Mary coos. Phillip smiles at her and winks. Anita blushes and rolls her eyes.

ANITA

We have to go now.

She tugs him to the door.

ANITA (CONT'D)

Come on, Phillip.

Jamison follows them to the door.

JAMISON

Nice to meet you, Phillip.

Phillip puts his arm around Anita and walks with her to the elevators. Jamison closes the door and faces Mary.

JAMISON (CONT'D)

I knew there was something
different about her today.

INT. OFFICE HALLWAY - AFTERNOON

They walk to the elevator and pass A WOMAN in the hallway. She smiles at Phillip and walks on, looking back at him. Anita scowls at her and she walks away. Phillip pushes the down button.

PHILLIP
Defending my honor?

ANITA
What are you doing here?

PHILLIP
Jean-Claude didn't come home last night. Do you know why?

ANITA
I didn't go away with him, if that's what you're implying.

The doors open. They step inside.

INT. ELEVATOR - AFTERNOON

He leans against the corner of the elevator, relaxed yet posing. Anita looks at him.

ANITA
Do you always do that?

PHILLIP
Do what?

ANITA
Pose.

PHILLIP
(smiling)
Natural talent.

INT. ANIMATOR'S INC LOBBY - AFTERNOON

Mary and Jamison talk over Anita when Douglas enters.

JAMISON
Man, I can't believe it.

DOUGLAS
Believe what?

JAMISON
Anita's got a man.

(CONTINUED)

CONTINUED:

Douglas smiles.

DOUGLAS
Yeah, I know.

JAMISON
How did you know?

Douglas blushes a little.

DOUGLAS
I uh.

MARY
Did you see them downstairs?

He loses the smile.

DOUGLAS
What?

MARY
Anita and Phillip. Boy is he a
looker.

DOUGLAS
Who's Phillip?

JAMISON
Her new man. I knew something was
up with her. Good, maybe she'll
calm down a little. Mellow out.

Douglas looks hurt.

DOUGLAS
Yeah. Maybe.

MARY
Are you all right, Sugar?

DOUGLAS
I, uh, have to go.

MARY
You just got here.

JAMISON
Dude, are you all right? You
don't look so hot.

Douglas heads out.

(CONTINUED)

DOUGLAS

Fine.

He exits. Mary looks at Jamison.

EXT. ANIMATOR'S INC - AFTERNOON

Anita and Phillip walk out of the office building.

PHILLIP

You didn't answer me about Jean-Claude.

ANITA

I'll tell you what I can over lunch.

PHILLIP

Trying to pick me up, Miss Blake?

ANITA

(smiling)
You wish.

PHILLIP

Maybe.

ANITA

Flirtatious young thing, aren't you?

PHILLIP

Most women like it.

ANITA

I would like it more if I didn't think you'd flirt with my 90 year old grandmother the same way.

PHILLIP

(smiles)
You don't have a very high opinion of me do you?

ANITA

I'm very judgemental. It's one of my faults.

PHILLIP

Maybe I'd like to hear your others after you tell me about Jean-Claude.

(CONTINUED)

CONTINUED:

ANITA

I don't think so.

PHILLIP

Why not?

ANITA

I saw you last night. I know how
you get your kicks.

He touches her shoulder. Douglas walks out of the office at this
moment and sees the two of them together. They do not see him.
He walks the other direction.

PHILLIP

I get my kicks a lot of different
ways.

ANITA

Save it. I'm not buying.

PHILLIP

Maybe you will after lunch. You
pick the restaurant.

She sighs and walks down the street.

ANITA

You're going to roast in that
jacket.

He takes off his jacket. He has multiple bites on his neck and
arms. He is wearing a tank top. She stares at the wounds.

PHILLIP

I can put it back on.

ANITA

No, I'm sorry. It's just.

PHILLIP

What?

ANITA

None of my business.

PHILLIP

Ask anyway.

ANITA

Why do you do what you do?

(CONTINUED)

PHILLIP
(smiling)
That's very personal.

ANITA
You said ask.
(beat)
I usually go to Mabel's, but we
might be seen.

PHILLIP
Ashamed of me?

ANITA
No, not that. You were the one
coming in to my office pretending
to be my "friend." If we go where
I'm known, I'll have to continue
this charade.

PHILLIP
There are women who would pay for
me to escort them.

ANITA
Yeah, I met them the other night.

PHILLIP
It doesn't change the fact you
don't want to be seen with me
because of these.

He points to his scars. She sighs.

ANITA
Let's go.

INT. MABEL'S RESTAURANT - AFTERNOON

They enter the PACKED RESTAURANT. It is a buffet style place.
BEATRICE waits on them from behind the counter. She smiles.

ANITA
Hi, Beatrice.

BEATRICE
Anita, hello. Where's Douglas
today?

ANITA
Uh, I'm not sure. This is
Phillip.

(CONTINUED)

CONTINUED:

BEATRICE

Hello, Phillip.

He smiles and winks. She giggles and blushes. Anita shakes her head. They get some dishes of food and put it on their tray.

PHILLIP

Who's Douglas?

ANITA

That is not an issue here.

PHILLIP

Ah, the plot thickens.

Her arms are full with the files so he takes the tray and walks to an empty table. She follows.

BLACK OUT

END OF ACT TWO

ACT THREE

INT. MABEL'S RESTAURANT - AFTERNOON

The plates are empty on their table. Phillip looks worried.
Anita sits forward.

PHILLIP
She's going to kill him.

ANITA
I got the impression she was just
going to punish him.

PHILLIP
That's almost as bad.

ANITA
What does she do?

Phillip leans in and whispers.

PHILLIP
She puts them in coffins and
seals them in with crosses,
leaving them there for months.

ANITA
That's got to take a toll.

PHILLIP
Aubrey was left in there for
three months once. Look how he
turned out.

She plays with her food and pulls out a file.

PHILLIP (CONT'D)
What are you going to do?

ANITA
I guess talk to the friends and
lovers of the dead vampires.

PHILLIP
Give me a name. I might recognize
them.

She looks at him and opens the first file.

ANITA
A Rebecca Miles.

(CONTINUED)

CONTINUED:

PHILLIP

I know her. She was Maurice's..
Uh...Property.
(beat)
When are we going?

She closes the file.

ANITA

Never. I don't want civilians
along while I work.

PHILLIP

I can help.

ANITA

No offense. You look strong, but
can you fight? Do you carry a
gun?

PHILLIP

No gun, but I can handle myself.

ANITA

If I get attacked, will you let
me do my job, or will you
interfere and try to save the
day?

He looks down and drinks.

PHILLIP

I don't know.

ANITA

Then I don't want you to come.

PHILLIP

How are you going to convince
Rebecca that you, the
Executioner, is working for the
master of the city?

ANITA

I don't know.

PHILLIP

Then you need me to go and help
calm the waters.

ANITA

I didn't agree to that.

(CONTINUED)

PHILLIP

You didn't say no, either.

He stands with his tray. She stands, also, and sees Douglas right in front her.

ANITA

Doug. What are you doing here?

DOUGLAS

I heard you were out and about.
Figured you were here.

Phillip smiles at the scenario and offers his hand. Douglas shakes it.

PHILLIP

You're Douglas. Nice to meet you.
I'm Phillip.

DOUGLAS

Hey, how's it going?

ANITA

We were just finishing lunch.

DOUGLAS

Where are you off to now?

Anita looks at Phillip. She is torn. She looks back at Douglas.

ANITA

Out.

DOUGLAS

I see.

ANITA

Look, I'll call you later. Okay?

She takes Phillip by the arm and leaves. He looks over his shoulder.

PHILLIP

You should try the chicken today.
It's delicious.

Anita punches him in the arm and storms out of the restaurant.

EXT. STREET - EARLY EVENING

Anita's car drives down a street that starts with modest homes that digresses to lower income housing.

EXT. DOGSTOWN - MOMENTS LATER

They pull into a rundown apartment complex with two stories. They park and walk up to the second floor. PHILLIP KNOCKS. Anita stays out of the way. SOMEONE TRUDGES TO THE DOOR. The door opens as far as the chain allows and REBECCA MILES looks out. She recognizes him.

REBECCA

Phillip, what are you doing here?

PHILLIP

Can I come in for a moment?

REBECCA

Sure, sorry. You woke me up.

She closes the door to unlock the chain and opens the door all the way. She is a sickly thin woman, her clothes hanging on her.

INT. REBECCA'S HOME - EARLY EVENING

Phillip walks into the apartment followed by Anita. Her place is dim. She shuts the door, eyeing Anita suspicious.

REBECCA

Did you bring a friend?

PHILLIP

Yes. This is Anita Blake.

She pales even more.

REBECCA

(choking)

The Executioner?

PHILLIP

Yeah, but.

She cuts him off with a shriek and attacks Anita. Her long fingernails scrape Anita's arm. Anita holds her off easily and puts her in an elbow lock. Rebecca gasps in pain.

REBECCA

Please. You can't kill him.

Please, don't do it.

She cries. Anita slowly lets her go. She falls to floor, sobbing, curling into a ball.

(CONTINUED)

CONTINUED:

ANITA

Talk to her, Phillip. Tell her we
didn't come here to hurt anyone.

Phillip crouches and talks softly to Rebecca. Anita looks around and sees a coffin through the open bedroom door. Anita nods in understanding. Glancing back to Rebecca, she heads to the bathroom.

INT. REBECCA'S BATHROOM - EARLY EVENING

The sink is covered in various beauty products. The mirror on the wall is shattered. She takes a towel from the hook and gets it wet. She exits.

INT. REBECCA'S HOME - EARLY EVENING

Anita walks into the main room and sees Rebecca on the couch, still crying softly. Anita hands her the towel.

ANITA

Have her put it on the back of
her neck. She'll feel better.

PHILLIP

I told her why we're here and
that you won't harm Jack.

Anita looks at the casket.

ANITA

The coffin?

Phillip nods. She lets out a small laugh.

ANITA (CONT'D)

Like a real Jack in the box
(beat)
Sorry.

PHILLIP

Go on, Rebecca. She's here to
help.

REBECCA

Why?

ANITA

The master made me an offer I
couldn't refuse.

Rebecca stares at her in defiance.

(CONTINUED)

CONTINUED:

REBECCA

I don't believe you. How could
any vampire threaten the
Executioner?

Anita sighs and shakes her head.

ANITA

I'm not the boogeyman. I'm just
trying to catch the person, or
thing that killed your boyfriend.
Please help me.

PHILLIP

(whispers)

Tell her what you told me.

Rebecca looks from one to the other then looks down.

REBECCA

We were at a freak party that
night.

Anita looks confused.

ANITA

I know a freak is someone who
likes vampires. Is a freak party
what I think it is?

Phillip looks down.

PHILLIP

I go to them a lot. You can get a
vampire any way you want them.
And they can have you.

ANITA

Did anything special happen at
the party?

Rebecca shakes her head.

ANITA (CONT'D)

Did Maurice have any enemies?

She looks up, scared, but shakes her head.

ANITA (CONT'D)

All right. Well, thank you.

Phillip leads Rebecca into her bedroom. Anita remains in the
room standing. Phillip returns and they leave.

EXT. REBECCA'S HOME - EARLY EVENING

Phillip follows Anita. They are both quiet and neither looks at the other.

EXT. DOGSTOWN - EARLY EVENING

They get into her car and drive down the street.

PHILLIP
That could've been me.

ANITA
But it wasn't.

PHILLIP
But it could be.

He starts to twitch. He stretches his arms to release the energy.

ANITA
Could the other victims be freak
aficionados?

PHILLIP
I can find out.

EXT. STREET - MOMENTS LATER

Anita looks at Phillip.

ANITA
I need to know what goes on at
these freak parties.

PHILLIP
You can drop me off at the club.

ANITA
Don't you need to get your car?

PHILLIP
Don't have one. Monica dropped me
off.

ANITA
(contempt)
Oh, did she?

PHILLIP
Why are you angry with her?

(CONTINUED)

CONTINUED:

ANITA

(sighing)

She's human and she betrayed
other humans to nonhumans.

PHILLIP

And that's a worse crime than
Jean-Claude choosing you to be
our champion?

ANITA

He's a vampire. You expect
treachery from them.

PHILLIP

I don't.

ANITA

Rebecca Miles sure looks like
someone whose been betrayed.

Phillip flinches.

ANITA (CONT'D)

Vampires are not human. Their
loyalty, first and foremost, is
to their own kind. I understand
that. Monica betrayed her own
kind and her friend. That is
unforgiveable.

He turns in his seat to face her.

PHILLIP

So, if someone was your friend,
you would do anything for them?

ANITA

Almost anything. I don't believe
in many absolutes.

He looks out the window.

PHILLIP

She's afraid of you. Did you know
that?

ANITA

(smiling)

I hope the little bitch is
sweating it out, big time.

(CONTINUED)

PHILLIP

Did you really threaten to tear
out her heart?

ANITA

Yes. You going to tell me about
the parties?

PHILLIP

Would you really do it? Cut out
her heart?

ANITA

Answer my question, I'll answer
yours.

They pull up to Guilty Pleasures.

EXT. GUILTY PLEASURES - EVENING

Anita stops her car and faces him.

PHILLIP

I stopped going a few months ago.

ANITA

Why?

PHILLIP

Damn, you like personal
questions.

ANITA

I didn't mean it to be.

PHILLIP

I got tired of being passed
around. I didn't want to be like
Rebecca, or worse.

ANITA

If you find out that the vamps
went to freak parties call me.
Here.

She takes out a business card and writes her number on it.

PHILLIP

Then what?

ANITA

I need to go to one.

(CONTINUED)

CONTINUED:

PHILLIP

You don't want to go, Anita.

ANITA

I'm trying to solve a crime. If I don't, my friend dies. And I have no illusions what the master will do to me if I fail. A quick death would be the best I could hope for.

He gets out of the car.

PHILLIP

Yeah, yeah, yeah.

He leans on her window.

PHILLIP

So, would you do it?

She looks him in the eye.

ANITA

Yes. I would.

PHILLIP

Remind me never to piss you off.

ANITA

You don't want me as an enemy, Phillip. I make a much better friend.

PHILLIP

I bet you do. Oh, and wear something that shows your scars off at the party. Buy something if you have to.

He walks into Guilty Pleasures. She drives off in the opposite direction.

ANITA

Sorry, Phillip, but I need more assurance.

BLACK OUT

END OF ACT THREE

ACT FOUR

EXT. DEAD DAVE'S - EARLY EVENING

Anita pulls into the bar parking lot and steps out. She goes to the door and goes inside.

INT. DEAD DAVE'S - EARLY EVENING

LUTHER is behind the bar and waves at Anita. She walks over. The bar is semi full. TWO OTHER MEN sit at the bar itself. A FEW OTHERS sit at tables.

ANITA
Hey, Luther. What's going on?

LUTHER
Hi, Anita. The usual?

ANITA
You bet.

He pours her an orange juice.

ANITA (CONT'D)
I could use some information, as well.

LUTHER
Figured. Whatcha need?

ANITA
Info on a man named Phillip. He dances at Guilty Pleasures.

LUTHER
Vamp?

ANITA
Vamp junkie.

He takes a drag from his cigarette.

LUTHER
Whatcha want to know?

ANITA
Is he trustworthy?

He stares and then smiles.

(CONTINUED)

CONTINUED:

LUTHER

Hell, Anita, he's a junkie.
Doesn't matter what they're
strung out on, drugs, sex,
liquor, vampires, no diff. No
junkie is trustworthy. You know
that.

She nods her head and then looks at him.

ANITA

I have to trust him, though. He's
all I got.

LUTHER

Damn, girl, you are moving in
the wrong circles.

She smiles.

ANITA

I just need to know if you've
heard anything really bad about
him.

He lights another cigarette.

LUTHER

I heard they got a freak dancer
that goes to those parties. He's
real popular with a certain sort
of vamp.
(shrugs)
That's all. No dirt, except he's
a junkie.

ANITA

Nothing else?

LUTHER

He's a professional victim. Most
of the word here is on predators.

He pours a drink for one of the bar patrons. He stops and looks
at her.

LUTHER (CONT'D)

Wait a minute. I did get word
from a predator. A vamp that
calls himself Valentine. Bragging
about being Phillip's first time.
That that's why he likes it so
much.

(CONTINUED)

ANITA

Oh my God. Did he say how old he was when he was attacked?

LUTHER

No, but word is that Valentine doesn't like anyone over twelve. Unless it's revenge. If the master didn't have such a hold he'd be dangerous.

ANITA

You bet your sweet ass he's dangerous.

LUTHER

You know him.

ANITA

I need to know his daytime resting place.

LUTHER

That's two bit of information for nothing. I don't think so.

ANITA

He wears a mask because I doused him with holy water. We both thought the other was dead until a few days ago. Now, he's going to kill me.

LUTHER

Anita, your awful hard to kill.

ANITA

There's always a first time, Luther, and that's all it takes.

LUTHER

I hear that.

He cleans glasses.

LUTHER (CONT'D)

I don't know. Word gets out that we're telling people the daytime places, we'll burn down. With us inside.

(CONTINUED)

ANITA
You're right. I don't have a
right to ask.

LUTHER
If you swear that you don't use
the information to kill him, I
could tell you.

ANITA
It'd be a lie.

LUTHER
You got a warrant?

ANITA
Not active. But I could get one.

LUTHER
Would you wait.

ANITA
It's illegal to kill a vamp
without a court order of
execution.

LUTHER
That ain't the question. Would
you jump the gun?

ANITA
Maybe.

LUTHER
You are gonna be up on charges
one of these days, girl.

ANITA
Beats getting your throat torn
out.

LUTHER
I'll ask Dave. If he says to,
I'll tell you.

She finishes the drink and pays.

ANITA
Thanks, Luther.

She starts to leave.

(CONTINUED)

LUTHER

You better get back up on this
one, girl. Someone you trust.

ANITA

(smiling)

There's only two ways out of
this. Death is the preferable
choice. A quick one. What kind of
friend do I drag in to that?

LUTHER

I wish I had answers.

ANITA

(smiling)

So do I.

Her cell rings as she walks out.

ANITA

Hello?

INT. RONNIE'S OFFICE -EARLY EVENING

Ronnie sits at her desk and flips through a file. She is
excited.

RONNIE

Anita...It's Ronnie...Yeah, I do.
There's a rumor that it's Humans
Against Vampires...A death squad
out to wipe vampires off the face
of the earth.

ANITA (V.O.)

You have proof, a witness?

RONNIE

Not yet...Come on, Anita. It's
good news.

EXT. DEAD DAVE'S - EARLY EVENING

Anita leans in and whispers on the phone.

ANITA

I can't take a rumor about HAV to
the master. They'll slaughter
every one of them. We need more
proof.

(CONTINUED)

CONTINUED:

RONNIE (V.O.)

Fine. I'll get more concrete by tomorrow night. By bribe or threat, I promise.

ANITA

Thanks, Ronnie...Hey, you doing anything at the moment...I have to look for some clothes.

INT. MALL - EARLY EVENING

Ronnie and Anita shop for clothes. Anita looks through the racks, not finding much. Ronnie looks, as well, showing various outfits.

RONNIE

What are your plans tonight anyway?

ANITA

Going to a party.

RONNIE

Oh, with Douglas?

ANITA

No. Although that'd be a nice alternative.

RONNIE

What are you up to?

Anita holds up a mesh top.

ANITA

A freak party.

RONNIE

A freak party? Are you serious?

ANITA

You know what they are?

RONNIE

Unfortunately, yes.

Anita scowls.

RONNIE (CONT'D)

You're going in without back up, aren't you?

(CONTINUED)

CONTINUED:

ANITA

You are, too.

RONNIE

I'm with humans, not vampires and
freaks.

Anita smiles.

ANITA

You're going to HAV, the last is
debatable.

RONNIE

Don't be cute. You know what I
mean.

ANITA

I know. You're the only friend I
have that can handle herself.

RONNIE

What about Douglas?

ANITA

I don't want him involved.

RONNIE

To protect him?

ANITA

No. He'd get in my way, make me
not concentrate.

RONNIE

You really like him.

Anita holds up another outfit.

ANITA

What about this?

RONNIE

You changing the subject is
enough for me. Just make sure
you're careful.

ANITA

Careful as a virgin on her
wedding night.

RONNIE

You are incorrigible.

(CONTINUED)

ANITA
Everyone tells me that.

Ronnie spots an outfit on the wall.

RONNIE
Now, that is perfect.

ANITA
It's a shame buying an outfit
that's only used once.

RONNIE
Keep Douglas around, I can think
of other uses.

Anita blushes and punches her in the arm.

ANITA
You know it is perfect. An outfit
that let's me show off my scars
and hide my weapons. Sold.

RONNIE
Shop now and be threatened by
vamps by the end of the night.
What a better way to spend a
Saturday?

EXT. ANITA'S APARTMENT - EVENING

Anita pulls into her apartment and parks. She notices Douglas is waiting for her. She takes a big sigh. He is leaning against his side door. She walks up to him, bags in her hand.

DOUGLAS
Can we talk?

ANITA
Sure. Come on up.

He follows her to her door. She unlocks it and goes inside.

INT. ANITA'S APARTMENT - EVENING

She sees the box on the table right away. She sets the bags on the chair beside it. She faces Douglas.

DOUGLAS
What's going on, Anita?

ANITA
What do you mean?

(CONTINUED)

CONTINUED:

DOUGLAS

You know what I mean. I went to the office today. Guess what they were talking about?

ANITA

So that's why you went to Mabel's. I kind of thought so.

DOUGLAS

Who's this Phillip guy?

Anita gets angry.

ANITA

I cannot believe you. This is why I don't date. The perfect example. You're jealous.

DOUGLAS

No, I'm not.

ANITA

Yes. You are.

DOUGLAS

I went to take you to lunch.

ANITA

You went to check up on me.

DOUG

Stop it for a second. Here me out. Last night was a little weird for me. Sorry, if I'm trying to make sense of it. But when I saw you with that guy, I knew something was going down and that you're keeping from me.

Anita stares at him.

ANITA

I'm not good for you. Trust me. I know it.

DOUGLAS

Why don't you let me decide for myself.

ANITA

Because there's more to it than just your feelings.

(CONTINUED)

He steps closer to her.

DOUGLAS
Let me try this, Is there
anything you can tell me?

ANITA
No.

DOUGLAS
Ok. No more questions. Feel
better?

ANITA
No.

DOUGLAS
Good.
(beat)
What's in the bags?

ANITA
Clothes.

DOUGLAS
You hate shopping.

ANITA
I had no choice.

He looks at her.

DOUGLAS
Ok, I lied. Be honest with me.
What was that the other night?

ANITA
I told you.

DOUGLAS
Yeah, you did. I feel like I got
a partial answer. I just want
things right between us.

ANITA
Maybe when all this is done.

DOUGLAS
That's just it. What is "all
this"? I don't understand.

(CONTINUED)

ANITA

You're not supposed to. Just know
that I can take care of myself.

DOUGLAS

I know that, trust me.

ANITA

And know that there are some
things in my life that I just
can't talk about. I'm sorry. It's
not fair to you, I know.

DOUGLAS

Is it that you can't talk about
it, or that you don't want me
knowing.

ANITA

I don't know. Both?

He walks to her and hugs her.

DOUGLAS

I'll try. I'm not used to the
self sufficient girl. But, I'll
take my chances.

He kisses her.

ANITA

If I find out you follow me? I'll
kill you myself.

He laughs at her until he sees she's not kidding.

DOUGLAS

Fair enough. Now, really, what's
in the bag?

She lifts out the outfit. His eyes light up.

DOUGLAS (CONT'D)

Wow. You wear stuff like that?

ANITA

(smiling)

No, but I'm always willing to
find another excuse to wear it.

He smiles and hugs her again.

(CONTINUED)

DOUGLAS

You're on.

Douglas stays for a moment then sees the long box. He breaks the embrace.

DOUGLAS

There's a box on your table.

ANITA

Oh, Yeah. I almost forgot.

She lifts the lid and takes out the shotgun. Douglas stands back. She smiles like a kid in a candy store.

DOUGLAS

Jesus. You get strange gifts.

ANITA

A girl's best friend.

DOUGLAS

(laughs)

I will never doubt your
competence. You have no worries
there.

She sees a card and reads it. It reads: *Anita, you have 24 hours*. She tosses the card and takes a breath, losing her smile. Douglas touches her shoulder. She looks at him.

DOUGLAS (CONT'D)

I get it.

She gives him a sad smile.

DOUGLAS (CONT'D)

If you want, I'll be here when
you get back.

ANITA

You don't have to.

DOUGLAS

I know.

ANITA

I'd rather you weren't.

He matches her sad smile.

DOUGLAS

Ok.

(CONTINUED)

She walks to her phone and sees a light indicating a message.
She presses play.

PHILLIP (V.O.)
Anita, it's Phillip. I found out
where the party is. Pick me up at
Guilty Pleasures 8:30 tonight.

The message ends. Douglas and Anita stare at each other,
questions unanswered.

DOUGLAS
You're in over your head.

ANITA
I know.

DOUGLAS
I want to help.

ANITA
I know.

DOUGLAS
And I can't.

She reaches out and takes his hand.

ANITA
Just trust me. I can't have you
involved, but I promise I'll tell
you when I can.

DOUGLAS
I know.

She smiles.

ANITA
You really are too good for me.

DOUGLAS
Does that mean I get to see the
outfit on?

She laughs and punches him in the arm. He kisses her again.

ANITA
Edward said 24 hours, but
starting from when? Would he be
here at dawn, bright and early to
torture the information out of
me?

(MORE)

(CONTINUED)

The Necromancer: "An Old Friend" 2/10/2007 52.
CONTINUED: (6)

ANITA (CONT'D)
Naw, Edward doesn't strike me as
the early morning type. I have at
least until the afternoon.
Probably.

BLACK OUT

END OF ACT FOUR