

WAY OF THE BEAST

EPISODE 202

By KATHERINE HARTER

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

THE NECROMANCER

"Way of the Beast"

TEASER

EXT. DESERT LANDSCAPE - NIGHT

A NATIVE AMERICAN SHAMAN, CROW, is sitting by a fire alone. He is painted in various colors and symbols mark his face and chest. He chants into the fire tossing different herbs into the flames. He stops and looks at the light. He screams into the night sky as an apparition stands before him. It is the ghostly image of A MAN. He is dressed in animal skins and walks up to a man on a park bench. He leans over and slits the man's throat. He turns to face the shaman and winks at him. The shaman sits back and screams again into the air.

EXT. PARK BENCH - LATE NIGHT

Zerbrowski and Dolph crouch beside the slain man in the park. It is the same man from the vision. His throat is cut and tribal markings are drawn on his skin in blood.

ZERBROWSKI

This just keeps getting weirder
and weirder.

DOLPH

You can say that again. Get
samples of those markings and see
if it's his blood.

ZERBROWSKI

Is there any doubt?

DOLPH

I always hope I'm wrong.

ZERBROWSKI

The bad news is that you're
always right.

BLACK OUT

END OF TEASER

ACT ONE

EXT. ANIMATOR'S INC - DAY

Anita sits working at her desk, going through paperwork. There is a KNOCK AT HER DOOR.

ANITA

Yeah.

RONNIE pokes her head in.

RONNIE

Hey. You busy?

ANITA

Sort of.

RONNIE

I thought so. You were supposed to meet me for lunch an hour ago.

Anita looks up from her desk at Ronnie.

ANITA

Oh, man. I'm sorry. I got so busy with this case. I kind of forgot.

RONNIE

It's okay. I'm used to it. Comes with the territory.

ANITA

I know. I'm a chump.

RONNIE

It's okay. Really. I understand. I would want to work, too. To get my mind off things.

ANITA

Yeah. Doesn't help though.

RONNIE

No, it doesn't.

Anita looks at the pictures of the bodies. Ronnie sees the bloody messes.

RONNIE (cont'd)

yuck. No wonder you didn't want to eat.

(CONTINUED)

CONTINUED:

ANITA
Yeah. Some kind of Egyptian
markings that aren't Egyptian.

RONNIE
Puzzles.

ANITA
I always hated brain teasers.

She continues glancing over the photos.

RONNIE
Are you doing okay?

ANITA
Fine. Why?

RONNIE
Just asking. I worry about you.

She sets down the photos and looks at Ronnie.

ANITA
If you weren't my friend, I'd
slap you.

RONNIE
I look after my own.

ANITA
I'm really fine. It sucks, but
that's life. I should've known
better. I'll know never to do it
again.

There is a knock at her door. MARY enters. She is holding a vase
of white roses.

MARY
These just came for you, sugar.

ANITA
Great.

RONNIE
Who are those from?

ANITA
Two guesses.

RONNIE
No. Still?

(CONTINUED)

CONTINUED: (2)

Mary sets them on her desk. Anita picks up the card.

ANITA

You are in my thoughts, Jean-Claude. Where does this guy get off?

RONNIE

Some nerve. Is he sincere?

ANITA

Oh, there's a motive. I guarantee it. I'm just not sure exactly what it is yet.

RONNIE

They are pretty.

ANITA

You like them, you can have them.

RONNIE

You are incorrigible.

ANITA

You expect anything less?

RONNIE

No. Not really.

ANITA

Good girl.

RONNIE

I have to head back. Call me.

ANITA

See ya. Hey, I mean it. Take the flowers.

Ronnie does a double take as she stands and takes the flowers with her. Mary follows her out. Anita notices the card was left behind. She picks it up and reads it over for a second time. She stops and thinks.

INT. RPIT HEADQUARTERS - AFTERNOON

Dolph and Zerbrowski are sitting at their stations. Dolph hangs up his line.

DOLPH

I got the results from trace.

(CONTINUED)

CONTINUED:

ZERBROWSKI

And?

DOLPH

The blood didn't match the
victim.

ZERBROWSKI

Who's did it match?

DOLPH

They're working on it. They'll
notify us when it's confirmed.

CLIVE walks over to Dolph.

CLIVE

Sergeant? There's a man here to
see you. Says he has information
on the killings.

DOLPH

Not another one.

CLIVE

I think he may the real deal.

Dolph and Zerbrowski look toward the doorway and see the shaman.
He walks over to them. Dolph stands and extends his hand.

DOLPH

Hello, Sir. Please, sit down.

He does so.

DOLPH (cont'd)

I'm Sergeant Storr. This is
Detective Zerbrowski.

CROW

You may call me Crow.

DOLPH

Ok, Crow. Clive says you have
information on the killings?

CROW

I do. I have been having visions.

Dolph looks at Clive.

DOLPH

Visions.

(CONTINUED)

CONTINUED: (2)

CROW

Yes. I can tell you what the entire crime scene looked like right down to the small details.

DOLPH

Then I may logically think you a suspect.

Crow smiles and hands him his plane ticket. Dolph reads it.

CROW

I came directly here from the airport.

DOLPH

How did you know how to get here?

CROW

I know things.

DOLPH

Know things how?

CROW

I am a shaman among my people. A while ago, I went on a soul search. I came back a refreshed man with a sight for the paranormal.

DOLPH

A clairvoyant.

CROW

Call it what you will. It has many names.

DOLPH

So you saw the killer?

CROW

In a sense.

DOLPH

What does that mean?

CROW

He wouldn't let me see his face.

DOLPH

What did he let you see?

(CONTINUED)

CONTINUED: (3)

CROW

The murder. It was horrible.
There will be more, you can be
sure.

DOLPH

Do you know when?

CROW

I'm a clairvoyant, not a mind
reader.

They share a small laugh.

CROW (cont'd)

These visions. They are horrific.
The feelings I get from this man
is pure evil. He does it for the
sake of killing.

ZERBROWSKI

What else can you tell us?

CROW

I don't know if this helps or
not, but he lets me see him
wearing animal skins. Almost like
he is an animal himself.

ZERBROWSKI

He wears animal skins when he
kills people?

CROW

I wouldn't think so, but it was
what he wanted me to see.

DOLPH

Tell us everyting. Zerbrowski,
call Anita. Get her in here.

Dolph takes Crow to an interrogation room. Zerbrowski makes the phone call.

INT. ANIMATOR'S INK OFFICE - DAY

Anita leaves the office and is greeted by JASON coming through the front door. They stare at each other.

ANITA

Oh, no. Not you again.

(CONTINUED)

CONTINUED:

JASON
Do I make you nervous?

ANITA
No, just annoyed.

JASON
That's a compliment. Thank you.
Did you get his gift.

ANITA
Yeah. I did the same thing with
them as the others, threw them
away.

JASON
As long as you got them, it
doesn't matter what you did with
them. It's the response that
counts. Or so he says.

Anita shakes her head and tries to go around him.

ANITA
Out of my way. I have a job to
do.

JASON
That's why I'm here.

ANITA
No, a real job, not what you
master wishes of me.

JASON
He didn't send me.

She stops.

ANITA
He's going to be pissed at you.

JASON
I don't care. I like pain.

ANITA
You sick little monkey.

He just grins.

(CONTINUED)

CONTINUED: (2)

JASON
You have no idea. Seriously though, I may have some info for you on those murders in the park.

ANITA
Go to the police.

JASON
I could, but they would just call you in. Besides, I want to remain anonymous.

ANITA
Afraid they'll find out your furry side?

JASON
Something like that. Can I ride with you where you're goin? You can drop me off anywhere.

She stares at him.

ANITA
Fine. Follow me.

JASON
Gladly.

She leaves. He follows her, checking her out. She stops and grabs his arm, pulling him along.

INT. ANITA'S CAR - DAY

She drives out of the parking garage, peeling out.

ANITA
Are you going to tell me what you know?

JASON
I was waiting until you hit the road. I didn't want to distract you. You seem a little on edge.

ANITA
Just, out with it.

JASON
Fine. These murders are by a werewolf.

(CONTINUED)

CONTINUED:

ANITA

Okay. I suspected that. Tell me something I don't know.

JASON

I suspect Marcus is involved.

ANITA

Marcus. You're pack's leader? Come on. What would be the point?

JASON

I don't know. He's been acting a little strange lately.

ANITA

You're basing this on someone acting strange. With that reasoning, I should suspect you.

JASON

I'm serious.

ANITA

So am I.

JASON

Fair enough. On the nights of the murders, he's been absent.

ANITA

Abscent.

JASON

Nobody can find him. He's grown power hungry. People try to join forces with him and wants no part in it. He sides with the wereleopards clan but that's it. He won't even listen to anyone.

ANITA

All of this means what to me?

JASON

He's losing power. In his way of trying to gain power, he's losing it. To some of us anyway.

ANITA

Does that make him a murderer?

(CONTINUED)

CONTINUED: (2)

JASON

It could. It depends on the victims. If they were wanting to join forces or go against him, yes. He's capable.

ANITA

I have seen him in action. I don't disagree with you.

She pulls over to the side and stops.

JASON

So, where are you off to?

ANITA

Like I would ever tell you.

JASON

Just watch your back, Anita. Don't get on Marcus' bad side. If he is the one doing these things, he's a lot more unstable than I first thought.

ANITA

Who put you up to this?

JASON

Nobody.

ANITA

I'm not stupid, Jason.

JASON

I'm not either, Anita. Call it a friend.

He gets out and leans in the window.

JASON (cont'd)

You might like to know. Marcus is a Changer.

ANITA

What's that mean?

JASON

He doesn't need a full moon to wolf out. He can do it anytime he wants to. Just a warning.

(CONTINUED)

CONTINUED: (3)

He walks in the opposite direction while Anita stares after him.
She pulls back into traffic and continues on.

BLACK OUT

END OF ACT ONE

ACT TWO

INT. RPIT HEADQUARTERS - DAY

Anita meets Clive inside.

ANITA
Hey, Clive. How are you?

CLIVE
Good seeing you, Anita. I'm just fine. They are in room 2.

ANITA
Thanks. Tell Maggie I said hello.

CLIVE
Will do.

INT. INTERROGATION ROOM 2 - DAY

Anita walks in to see Zerbrowski, Dolph, and Crow talking quietly. Crow looks up at her. They make eye contact.

CROW
You are the one they speak so highly of.

ANITA
I guess that's me.

Dolph pulls her to the side.

ZERBROWSKI
Would you like some water, Crow?

CROW
Yes, please, Mr. Zerbrowski.

He leaves. Dolph stands to the side as Anita sits in front of the old man.

ANITA
So. Sergeant Storr filled me in a little. You seem to know about these killings?

CROW
I saw them, the murderer knows that I know.

ANITA
Why do you think that?

(CONTINUED)

CONTINUED:

CROW
In my vision, he killed them then
looked at me and winked.

ANITA
Mocking you?

CROW
I think so.

ANITA
Crow, I have a theory.

CROW
I'm listening.

ANITA
Do you think it's possible this
killer is a werewolf?

CROW
He does wear animal skins in my
vision. That does make sense.

ANITA
Did you see any colors in the
skins?

CROW
Colors?

ANITA
Yeah, werewolves often are the
color of their natural hair. Was
he brown, black, blond?

CROW
Let me think...dark brown.

ANITA
You sure?

CROW
Yes. He was brown.

Anita looks up at Dolph.

ANITA
Thank you, Crow. I'll be right
back.

She goes to Dolph. She motions to the door. They exit.

INT. HALLWAY - DAY

They see the man from the two way glass. He sits quietly.

DOLPH
Why did you think werewolf?

ANITA
A source had some information.

DOLPH
Why didn't he come to me?

ANITA
You know the lycans are feared
more than vamps. They are a
disease people think they can
catch. He didn't want to come
out.

DOLPH
He knows for sure the identity.

ANITA
No. Just a thought.

DOLPH
Who does he think it is?

ANITA
A member of his clan.

Dolph stares at her.

DOLPH
You're hiding something from me.

ANITA
Not at all. I'll find out more
and let you know.

DOLPH
See that you do. I know you're
lying to me.

ANITA
I'm not lying. Just trust me.

DOLPH
I do. I also know how bull headed
you are sometimes.

(CONTINUED)

CONTINUED:

ANITA

Yeah, that's me. How's Brandon doing?

DOLPH

Great. He loves school. I sometimes think he's over Becky's death, but I know it still affects him.

ANITA

He's probably doing much better than you give him credit for.

Zerbrowski rounds the corner with a glass of water.

ZERBROWSKI

Thanks for the compliment, Anita. You know, I never really felt appreciated.

ANITA

You are always appreciated. We just don't tell you for obvious reasons.

They stare at the old man in the glass.

ANITA (cont'd)

I'm going to see if I can find anything out about the lycans from my sources. I just get a strange vibe about him.

ZERBROWSKI

He's an old man, Anita. He's harmless.

ANITA

Easy for you to say. I'll keep in touch.

EXT. RPIT HEADQUARTERS - DAY

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

ANITA

Irving, it's me...I need some info...Dead Dave's in an hour...See you there.

She gets into her car and drives away.

INT. RPIT HEADQUARTERS - DAY

Dolph and Zerbrowski head back into the interrogation room.

INT. INTERROGATION ROOM - DAY

Crow seems to be asleep. They notice that he has drifted off. Crow jerks and sits up, panting. They go to him.

CROW
It's going to happen again.

DOLPH
Where?

CROW
I don't know. A park maybe.
Trees. A lot of trees. It's two
people this time. A man and a
woman. Is there a wooded park
nearby?

DOLPH
Yes. There's one bordering the
riverfront.

CROW
Check there. He can't take too
long.

DOLPH
(to Zerbrowski)
Get several men to scope out the
park.

ZERBROWSKI
On it.

DOLPH
(to Crow)
You stay here. Are you staying in
a hotel?

CROW
This was my first stop. I can go
with you.

DOLPH
No. It's too dangerous. There is
a hotel two blocks down. I can
drive you.

(CONTINUED)

CONTINUED:

CROW
No need. It's a nice night and I could use the exercise.

DOLPH
Are you sure.

CROW
If you say it's two blocks, I can manage that. Not worth driving to it. Go on now.

Dolph escorts him out of the room.

INT. RPIT HEADQUARTERS - EVENING

Crow and Dolph walk to the front.

DOLPH
I'll check in on you tomorrow morning.

CROW
I sure do appreciate it.

EXT. DEAD DAVES - EVENING

Anita pulls into a spot in the busy parking lot of Dead Dave's. She gets out and walks into the bar.

INT. DEAD DAVES - EVENING

Anita spots Irving in a back booth, the usual spot. She smiles at LUTHER, the bartender.

ANITA
How's it going Luther?

LUTHER
Not too bad, Anita. How's it with you?

ANITA
Same old, same old.

LUTHER
I hear that.

She goes to Irving.

ANITA
Thanks, Irving.

(CONTINUED)

CONTINUED:

IRVING
Do I get a story out of this?

ANITA
You greedy bastard.

He just looks at her.

ANITA (cont'd)
Maybe. It depends.

IRVING
On.

ANITA
What you know already.

IRVING
Great.

ANITA
I need info on Marcus.

IRVING
Marcus? The Marcus?

ANITA
Yep.

IRVING
What about him?

ANITA
I hear that he's losing
popularity with you guys.

IRVING
Who told you that?

ANITA
A source. And that's all you're
getting from me.

IRVING
That's fair. There's been talk
around. Rumors mostly. You're
going to get that with any
leader.

ANITA
Not the good ones.

(CONTINUED)

CONTINUED: (2)

IRVING
With anyone.

ANITA
What's his deal?

IRVING
He's power hungry. Trying to unite all the lycan clans into one community. I don't think it's that bad an idea really. He's just going about all wrong.

ANITA
How so?

IRVING
Being a bully mostly. Displaying power around. Recruiting behind other leaders' backs. That doesn't sit well with some people.

ANITA
I can see why. What about his mentality? Is he a little off?

IRVING
Off? We're werewolves. We're all a little off. But, no, not more than he usually is. What is this about Anita?

ANITA
My source is saying that they are worried about him. I, also, suspect this source is working for someone opposing Marcus. He may be in danger. Pass it along.

IRVING
I don't think so.

ANITA
Excuse me?

IRVING
If I pass it along, he'll only get more aggressive. Our law is if someone doesn't like what he is doing, he is challenged. That is the way.

(MORE)

(CONTINUED)

CONTINUED: (3)

IRVING (cont'd)
If I tell him someone may be
working against him, he will only
grow worse. I'll leave things the
way they are.

She looks at the crowded bar and back at Irving.

ANITA (cont'd)
Is it possible that he is the one
doing these killings?

IRVING
The decapitations? Nah. It's not
his style.

ANITA
You sure about that?

IRVING
Yeah. He's shady, but not like
that. You get a word that it's a
werewolf?

ANITA
A different source. Just trying
to link the two if possible.

IRVING
No, I wouldn't bet on it being
him. I'll sneak around and try to
get some info for you. See if I
can get a suspect for yo.

ANITA
Great. I appreciate it.

IRVING
One condition.

ANITA
I knew this was coming.

IRVING
I want a story with the new
master of the city.

ANITA
You can get to him anytime you
want.

IRVING
But you're in good with him. He
won't give me the time of day,
but he listens to you.

(CONTINUED)

CONTINUED: (4)

ANITA
You know I avoid him at all costs.

IRVING
I know. It's my service fee for helping you.

She stares at him.

ANITA
Deal.

IRVING
Great. I'll get started tonight.

They stand and leave the bar.

EXT. DEAD DAVES - EVENING

They each head to their own cars. Irving perks his head up and goes to Anita. She is also alert.

IRVING
You sense that?

ANITA
Yeah. What is it?

IRVING
Werewolf.

ANITA
Pretty powerful for a werewolf.

IRVING
Yeah. You can say that again.

Anita pulls out her gun and turns the safety off.

IRVING (cont'd)
silver bullets?

ANITA
Always. Why carry anything else.

A COUPLE exit the bar. THE WEREWOLF jumps from the bushes and slashes out with his claws. Anita aims and fires at the beast. It yelps and slashes out again, killing the man. The woman screams as she cradles the man to her. Anita fires again at the beast and it runs back into the trees. She takes off after it.

(CONTINUED)

CONTINUED:

IRVING
Anita. Wait.

She takes off after it.

ANITA
Stay with the woman, Irving.

She runs into the forrest and sees a clearing. She raises her gun and sees the beast breathing on it's side. She approaches cautiously. The beast shakes and shrinks back into the shape of a man. It is Crow.

ANITA (cont'd)
Holy shit. I should learn to
listen to my hunches.

The man's wounds heal quickly and he shakes. He looks up at Anita.

CROW
What happened?

ANITA
You've can't to be serious.

BLACK OUT

END OF ACT TWO

ACT THREE

EXT. CLEARING - EVENING

Crow is quivering in the moonlight. He squints at Anita.

CROW
Why do you have a gun on me?

ANITA
You just mauled a man not 5
minutes ago.

CROW
What are you saying? I killed no
one.

ANITA
Oh yeah? Then how'd you get that
blood all over you? Along with
that werewolf gunk?

He looks at himself and sees she is right.

CROW
Oh dear. I never knew.

ANITA
You need to stay right there and
don't move.

He starts to weep and hugs his knees to his chest. Anita
watches, holding the gun on him. Irving approaches.

IRVING
The police will be here soon. I
called 911.

ANITA
Thanks. How's the guy back there.

IRVING
I think he's dead.

ANITA
Shit.

SIRENS SOUND IN THE DISTANCE. Crow mumbles incoherently.

ANITA (cont'd)
Is there a chance that he doesn't
know what he is?

(CONTINUED)

CONTINUED:

IRVING

Maybe, I guess. But slim. He would have to not remember being bitten. That's pretty hard to forget.

EXT. RPIT HEADQUARTERS - NIGHT

Stock shot.

INT. INTERROGATION ROOM - NIGHT

Dolph and Zerbrowski have Crow in an interrogation room. Anita stands in the back corner.

DOLPH

I don't get it, Crow. Why lie to us? How did you do it?

CROW

I didn't lie to you. I am not the man that is doing the killings.

DOLPH

She saw you kill a man in your wolf form.

CROW

That's not me. She is mistaken.

DOLPH

You are covered in blood, among other fluids. What is your excuse for that?

CROW

I was trying to help him. Not murder him.

Dolph slams his fist on the table.

DOLPH

You're lying.

CROW

I'm not.

Anita walks to Dolph and puts a hand on his arm. He shakes his head and walks away to cool off. Anita sits in a chair.

ANITA

Crow. What's the last thing you remember?

(CONTINUED)

CONTINUED:

CROW

I was walking to the hotel that Sergeant Storr showed me. I had another vision and woke up in that clearing with you pointing the gun at me.

ANITA

Is it possible that you were previously bitten by a werewolf?

CROW

I would remember something like that, wouldn't I?

ANITA

Were you ever in a position to be around a setting like that?

CROW

No.

ZERBROWSKI

What about the soul searching quest you went on.

CROW

Excuse me?

ZERBROWSKI

Earlier you mentioned a soul search. Where did you go?

CROW

Into the desert. I was alone.

ANITA

Can you tell us what goes on in a soul search?

CROW

I meditate. I bond with my spirit animal in a deep trance state.

ANITA

Sounds like a fun 10 minutes.

CROW

It goes on for days sometimes.

ANITA

Oh. Sorry.

(CONTINUED)

CONTINUED: (2)

CROW

I guess, it could be possible
that I was bitten in my trance.

ANITA

Wouldn't you have come out of it?

CROW

I would think, but since then, I
have had these abilities.

ZERBROWSKI

He's clairvoyant.

ANITA

Which could be because your
senses were enhanced by the lycan
traits.

CROW

I could not have killed that man.
It is against who I am.

ANITA

I'm sure the police will do
everything to protect you, Crow.

CROW

They said you saw me.

ANITA

I did.

CROW

You saw me change back into human
shape?Physically?

ANITA

Yes, I did.

CROW

I deserve to die then.

They leave him there at the table and go into the hall.

INT. HALLWAY - NIGHT

The trio watch him for a moment.

ANITA

I'm going to look into the whole
werewolf thing. See if this is
even possible.

(CONTINUED)

CONTINUED:

DOLPH
Is he pulling our chain?

ANITA
I don't know. I don't think so.

DOLPH
And how could he be doing the
killings if he was in the desert
at the time of murders?

ANITA
Ah, that's the mystery.

DOLPH
Let me know what you find out.

ANITA
Always.

She exits.

ZERBROWSKI
I'm going to check the files and
see if he has a record.

DOLPH
You do that. I'm just going to
stay here and watch him.

Zerbrowski leaves. Dolph remains, standing looking at the old man.

EXT. GUILTY PLEASURES - NIGHT

BUZZ lets PARTYGOERS into the club.

INT. GUILTY PLEASURES - NIGHT

The club is filled with people in the vestibule and into the main theatre.

INT. GUILTY PLEASURES BACKSTAGE - NIGHT

Jason is waiting to go onstage. Jean Claude escorts Anita into the back door.

JEAN CLAUDE
Did I mention how good it is to
see you?

ANITA
Did I mention I don't care.

(CONTINUED)

CONTINUED:

He laughs.

JEAN CLAUDE

Oh, you are amusing to me. Have any good dreams lately?

ANITA

Thankfully, no.

JEAN CLAUDE

Must be the trance I put you under first.

Anita stares daggers.

JEAN CLAUDE (cont'd)

It was a joke, ma petite.

ANITA

You should learn to tell a better joke. That type of humor will get you killed.

(to Jason)

There's who I need to see.

Jason sees her and cringes.

JASON

Me?

ANITA

I need to talk to you.

JASON

I'm about to go on for my set.

ANITA

I don't care.

JEAN CLAUDE

It's all right, Jason. You can use my office.

ANITA

As long as you're not in it, that's fine and dandy.

JEAN CLAUDE

I can leave you to your privacy.

He escorts them to the office door. Along the way Anita runs into RICHARD. He is a tall, handsome man with light brown hair and a kind smile. He flashes one at her. She barely notices.

(CONTINUED)

CONTINUED: (2)

He continues looking on after her. She walks into the office with Jason. Jean Claude remains outside. Richard walks up to him.

RICHARD

Who's she?

JEAN CLAUDE

You never met the necromancer?
Oh, you're in for a treat. In
fact, I have a proposition for
you.

RICHARD

What's that?

They walk to a dark corner of the room.

INT. JEAN CLAUDE'S OFFICE - NIGHT

Anita and Jason sit on opposite chairs.

JASON

What do you need to see me for?

ANITA

To ask if it's possible you might
be wrong.

JASON

About?

ANITA

Marcus.

JASON

It's a possibility. Why?

ANITA

I have another suspect.

JASON

Why talk to me?

ANITA

Because you're a werewolf and I
need some advice.

JASON

(flirting)

You need me?

ANITA

Shut up and listen to me.

(CONTINUED)

CONTINUED:

JASON
Anita, you know I like to be
submissive.

She lets it go.

ANITA
I saw a wolf kill a man tonight.
I watched him change, but he
claims he didn't know he was a
lycan.

JASON
I doubt that's possible.

ANITA
Even if he was in a trance?

JASON
Damn powerful trance.

ANITA
He's a shaman.

JASON
A sham what?

ANITA
Shaman. Native American healer.

JASON
Oh. Still, I doubt it. But,
Marcus would've have known he was
here ahead of time. I could ask
him.

ANITA
He just arrived on a plane
earlier today, so Marcus wouldn't
have had time to meet him yet.

JASON
I see.

ANITA
Could he be doing Marcus' work
for him?

JASON
Nah, it's not his style. He'd
take him on himself.

(CONTINUED)

CONTINUED: (2)

ANITA
None of this makes sense.

JASON
You know, I can still talk to
Marcus. Find out if he knows
anything. By any chance are the
dead folks lycans?

ANITA
I don't know. I didn't ask.
There's only been three. Not even
enough to cause a panic.

Jean Claude pokes his head in.

JEAN CLAUDE
You've occupied him enough this
evening, ma petite. He has a job
to do.

ANITA
Thanks, Jason.

JASON
Don't mention it. I'd do anything
with you. I mean, for you.

He winks and leaves. Anita stands, but Jean Claude blocks her path.

JEAN CLAUDE
You don't need to leave just yet.

ANITA
Yes, I really do.

JEAN CLAUDE
Can we talk about things?

ANITA
No, Jean Claude. We really can't.

JEAN CLAUDE
Why?

She looks at him.

ANITA
Fine. You make me uncomfortable.

JEAN CLAUDE
In a good way?

(CONTINUED)

CONTINUED: (3)

ANITA

No. Not in a good way. In an uncomfortable way. You took advantage of me. I haven't forgiven you for that yet.

JEAN CLAUDE

It was to save your life.

ANITA

I frankly don't care. I'd rather be dead than be some vamps flunkey.

JEAN CLAUDE

You, ma petite, would never be a flunkey.

ANITA

Stop calling me that.

JEAN CLAUDE

As you wish.

She walks around him to leave.

JEAN CLAUDE (cont'd)

Ma petite, you shouldn't believe everything you hear where Marcus is concerned. He is a power hungry fool, but he is not a killer.

ANITA

Takes one to know one?

JEAN CLAUDE

(laughs)

Oh, you think you know me so well.

ANITA

I know all that I want to know.

JEAN CLAUDE

We'll see, ma petite. We'll see.

She leaves in a huff.

INT. BACKSTAGE - NIGHT

She runs into Richard, again. She meets his eyes. He smiles at her.

(CONTINUED)

CONTINUED:

ANITA
What are you smiling at?

RICHARD
Uh, nothing.

ANITA
Glad to hear it.

She leaves via the back door. Jean Claude joins him.

RICHARD
She is a pistol.

JEAN CLAUDE
You can say that again.

INT. RPIT HEADQUARTERS - NIGHT

Zerbrowski walks up to Dolph with a paper in his hands.

ZERBROWSKI
The lab ruled him out as a
suspect for the first two
murders.

DOLPH
So quickly?

ZERBROWSKI
He's type AB-. The samples we got
from the scenes were B+.

DOLPH
So that means he killed the man
at the bar, but not the two men
from the park. We're back to
square one.

ZERBROWSKI
Not necessarily.

DOLPH
How do you figure.

ZERBROWSKI
We have it on good authority that
the killer is a werewolf. We now
know his blood type and his DNA
is not on file. B+ is not as
common as O so that will narrow
down the field.

(MORE)

(CONTINUED)

CONTINUED:

ZERBROWSKI (cont'd)
From there, we can exclude any type of job where they would test for DNA. Public security, doctors, attorneys, and the like. That should narrow it down.

DOLPH
True. Or it could throw us off more.

ZERBROWSKI
I like to think positive.

Dolph takes his phone out.

DOLPH
It's Anita...Yeah...Ok. We'll check on it. Although, that would've been obvious...Ok I'll do it anyway.

He clicks his phone off and puts it back in his pocket.

ZERBROWSKI
What's up?

DOLPH
Did we check to see if the vics were lycans?

ZERBROWSKI
I would've thought someone would mention that to us.

DOLPH
Same here. Check on it.

Zerbrowski makes the call.

ZERBROWSKI
Hi, Jill. Can you do me a favor. Can you check those two vics and see if they were lycans...Thanks, I appreciate it...Yeah, I'll hold...Yeah, I'm here...Great, thanks again.

He hangs up.

ZERBROWSKI (cont'd)
The plot thickens.

DOLPH
They were lycans.

(CONTINUED)

CONTINUED: (2)

ZERBROWSKI
(nods)
And wereleopards at that.

DOLPH
I'll call Anita.

INT. ANITA'S JEEP - NIGHT

Anita drives and picks up her cell.

ANITA
Yeah, Dolph...You're kidding.
That actually makes perfect
sense...That sounds like a plan.
Start with a man named Marcus. I
don't know his last name, but if
that name turns up, Check it
out...Thanks, guys.

She shuts off and plugs in another number.

ANITA (cont'd)
What have you got for me?

INT. IRVING'S BEDROOM - NIGHT

He has just fallen asleep and is wakened by the phone. He grumbles into it.

IRVING
I haven't gotten anything yet.
It's still tonight. Give a guy
time.

ANITA (VO)
I need a meeting with Marcus.
Tonight. Or you don't get that
interview.

IRVING
You drive a hard bargain.

ANITA (VO)
I'll be at your place in an hour.
Be ready.

He hangs up the phone and gets up, grumbling some more.

(CONTINUED)

CONTINUED:

IRVING
She's going to be the death of
me.

BLACK OUT

END OF ACT THREE

ACT FOUR

EXT. WOODS - NIGHT

Anita and Irving walk toward a clearing.

IRVING
He isn't going to like this.

ANITA
Like what? I'm just meeting to
talk to him.

IRVING
We thrive on being anonymous. If
you see too many of us, there
might be retaliation.

ANITA
I'll be ready.

IRVING
Not if there's more than one.

ANITA
Thanks for the vote of
confidence.

EXT. CLEARING - NIGHT

MARCUS stands in the center of a makeshift circle. He smiles at Anita and Irving.

MARCUS
Ms. Blake, how good it is to see
you again.

ANITA
Likewise, Marcus.

MARCUS
Please. Come around.

They step closer. Marcus goes to his throne on the opposite side.

IRVING
(whispering)
There are more here, they are
just in hiding.

ANITA
So I sensed.

(CONTINUED)

CONTINUED:

She goes to the throne, Irving hangs back.

MARCUS

What is it that needs my
attention so rapidly?

ANITA

There have been a few killings
around town.

MARCUS

I hope you don't think I was
involved?

ANITA

Not yet. I just need your
expertise.

MARCUS

(laughs)

I enjoy your sly frankness.

ANITA

I'm glad. Three lycans were found
over the last few days. All of
them wereleopards. Any thoughts?

MARCUS

Wereleopards?

ANITA

Yep. Killed by wolves.

MARCUS

The leopard clan is weak. There
is no honor in killing them.

ANITA

How very Klingon. So who would do
something so dishonorable?

MARCUS

Who knows? The wererats, maybe?
They tend to be bloodthirsty.

ANITA

Displacing blame? Hmm, maybe that
makes you a suspect.

MARCUS

(laughs)

Oh, Ms. Blake, you are always a
thorn in my side.

(MORE)

(CONTINUED)

CONTINUED: (2)

MARCUS (cont'd)
Pumping me for information when
we both know that you just want
me to confess.

ANITA
In a perfect world, that would be
peaches, but now, I just want the
murders to stop.

MARCUS
I'll wave my wand for you.

ANITA
I was hoping you'd try being a
bully.

MARCUS
What was that?

ANITA
I heard your motives tend to lean
on the...leadership side.

MARCUS
And how did you get that
information?

ANITA
Like I'd tell you.

MARCUS
I'll have to speak to Irving
about that.

Irving holds his ground.

ANITA
Go ahead. He won't know a thing.
But if you harm him, I will hunt
you down.

MARCUS
Fine. I will ask around. More
details would help, though.

ANITA
An outside source tells me lycans
are killing lycans. That makes it
your and my problem.

MARCUS
We work together then.

(CONTINUED)

CONTINUED: (3)

ANITA

Just don't be too harsh. I want
the suspects alive to confess.

MARCUS

Believe me, we can endure an
extreme amount of torture. And
most of us like it.

ANITA

Most, Marcus. Not all. Watch
yourself.

MARCUS

Is that a threat?

ANITA

Not in the least, it's a caution.

She walks away with Irving.

MARCUS

One thing, Ms. Blake?

She turns.

MARCUS (cont'd)

Do you know anything about a new
wolf in town? I know he's here.
Maybe you should seek him out?

ANITA

Thanks for the advice. I'll do
that.

Marcus watches after her. A rustle in the bushes produces RAINA. She is a svelte, sexy woman of 30. She sidles up to Marcus and grabs his arm. He looks down at her and kisses her.

MARCUS

Call a meeting, Love. Someone has
gotten us into some trouble.

INT. RPIT OFFICES - NIGHT

Dolph and Zerbrowski stand watching the old man in the hallway. Crow is sleeping and starts to shake.

ZERBROWSKI

What's the matter with him? Is he
changing?

(CONTINUED)

CONTINUED:

DOLPH
I have no idea.

Crow shakes and his eyes roll in the back of his head. He pounds the table with his fists and his eyes switch to a yellow cast.

ZERBROWSKI
Oh, shit yeah, he's changing.

He pulls out his gun. Crow changes before them into a wolf. He paces the room.

ZERBROWSKI (cont'd)
What the hell do we do?

Dolph is already on the phone to Anita.

INT. ANITA'S CAR - NIGHT

Anita drives toward the station.

ANITA
Just keep him calm and don't open
the door. He should be fine in
the room. If he gets violent,
shoot him with a tranq. I'll be
right there.

She drives toward the station.

INT. RPIT STATION - NIGHT

Crow still paces by the door. Anita walks up to the guys.

ANITA
How long has he been doing that?

DOLPH
Since we last talked.

ZERBROWSKI
What do we do?

ANITA
My suggestion? Stand back and let
him go. I have a feeling I know
where he'll be going?

ZERBROWSKI
No way. So he can kill more
people?

(CONTINUED)

CONTINUED:

ANITA

Go out and clear the way to the park. He'll only attack if things get in his way. Killing is not his motive. Not yet.

Zerbrowski leaves.

EXT. CLEARING - NIGHT

Marcus, Raina, and 10 WOLVES line the circle.

MARCUS

One of you has betrayed me. And I say you are a coward. Come forward. Or I will hunt you down like the dog you are.

No one moves. He walks around the circle.

MARCUS (cont'd)
Is there no one? Cowards.

He takes one of the closest him, a younger man.

MARCUS (cont'd)
Is it you?

MAN

No.

MARCUS
Well, it seems I cannot trust anyone.

He takes his arm and morphs it into a claw. He scrapes the man's throat. He falls and twitches as it mends back in shape.

MARCUS (cont'd)
Someone is making this look like my fault. That means we are under scrutiny. I will not let that happen.

A woman speaks out from the crowd.

WOMAN
What if it isn't one of us?

MARCUS
Do you doubt me?

The woman stands her ground.

(CONTINUED)

CONTINUED:

WOMAN

No, Marcus. I just don't think anyone here would do that to you. What if it's a visiting wolf clan?

Marcus stops.

MARCUS

You think to challenge me?

WOMAN

No, Marcus.

MARCUS

Good. I have thought of that idea, but the only new wolf in town arrived yesterday. These deaths have been going on for days.

The scene shifts to see Crow in wolf form leap into the middle. He growls. Marcus stares at him.

MARCUS (cont'd)

You've got to be joking.

The wolf stares him down and paces. He slowly transforms to Crow.

CROW

You must be stopped.

MARCUS

And what is it that I've done.

CROW

You know your own sins.

He laughs and looks at his clan.

MARCUS

You know nothing.

CROW

I know everything. I see into your soul. I know the battles that are fought inside.

MARCUS

Quiet yourself, changer. You don't frighten me.

(CONTINUED)

CONTINUED: (2)

CROW
I am not here to frighten. I am
here to sanctify.

MARCUS
Are you a priest?

CROW
No, but a holy man just the same.
I can help you.

MARCUS
I don't need your help.

He lashes out with a claw and is stopped by Crow's fist. Marcus is stunned.

MARCUS (cont'd)
How did you?

CROW
I am a conduit.

MARCUS
For what?

CROW
It doesn't matter. You are going
about this the wrong way. You
must change or your whole clan
will go down with you.

MARCUS
I've had enough of this.

CROW
I know those other men deserved
to die, but that is not your
decision.

MARCUS
I killed no one.

CROW
Maybe not by your fists, but
definately by your hands.

He charges the old man.

MARCUS
You lie.

(CONTINUED)

CONTINUED: (3)

They fight more and Marcus is in a rage. He lands on top of Crow and slices with his claw. Crow's chest is sliced open. He lies still. Marcus stands and faces his clan.

MARCUS (cont'd)
These are lies to dissuay your
loyalty. I had no hand in those
deaths.

WOMAN
We believe you. Otherwise we
would challenge you.

MARCUS
We are strong and we will only be
stronger. We cannot, I cannot,
make it without each and every
one of you.

The rest of the group answer in support.

GROUP
We follow you. We're behind you.

MARCUS
Good. Let's leave him. Serves him
right for spreading lies. It will
serve as an example.

They leave. Anita runs into the circle, gun raised.

ANITA
Crow.

She feels his neck. Dolph and Zerbrowski rush in after her.

DOLPH
Is he okay?

ANITA
He'll live. It helps that he was
in partial animal form. He'll
heal faster.

ZERBROWSKI
Where's the party?

ANITA
I guess, they left.

She turns her attention to Crow.

(CONTINUED)

CONTINUED: (4)

ANITA (cont'd)
Crow, are you all right?

Crow looks at Anita. He gasps.

CROW
Guilty.

ANITA
Who and of what?

CROW
One of them is guilty. I don't
know which. Too bonded.

ANITA
We'll get you someplace safe.
Thank you.

She stands and goes to the detectives.

ANITA (cont'd)
I'll call someone who can help
him. I'll see if I can get any
information from him. He's
already said that one of them is
guilty.

ZERBROWSKI
One of them? How many are there?

ANITA
I'm guessing around 15 maybe
more, maybe less. The problem is
getting them to talk. Right now,
all we have is Crow killing one
person.

DOLPH
In the media's eyes, he's guilty
of all of them regardless of if
he was here or not.

ANITA
Unfortunately, you're correct. We
have nothing else.

ZERBROWSKI
So what do we do?

(CONTINUED)

CONTINUED: (5)

ANITA

This is a gang feud. The only victim is the man that Crow killed. The others were harsh to begin with. No one will care when they find out that the previous victims weren't victims at all. They were clan members.

Crow has stood up and is facing them.

CROW

I turn myself in.

They face him.

ANITA

What?

CROW

I did kill that man. I should be punished for it.

ANITA

You didn't know what you were doing.

CROW

Then I, maybe, get leniency. I don't want to be like them.

DOLPH

Like what?

CROW

Hiding behind fences, not telling the whole truth. I saw inside them. There isn't a one that is good at heart. I don't want to become like that. I'd rather take my punishment and live in peace. Or as peaceful as I can.

Anita looks at Dolph and Zerbrowski.

ANITA

Your call.

DOLPH

I'll take him in.

ANITA

Just like that?

(CONTINUED)

CONTINUED: (6)

DOLPH
Just like that.

ANITA
He's an old man.

DOLPH
That's just committed murder. He
knows the consequences.
Zerbrowski you work to find the
other murderer.

ZERBROWSKI
Sure thing, Sarge.

ANITA
But.

Crow puts his arm around Anita.

CROW
It really is all right. I go
willingly.

Dolph leads him away. Crow turns back around.

CROW (cont'd)
Don't worry, Anita. The demons
haven't gotten you fully. You are
still one of the good guys.

ANITA
So are you, Crow. So are you.

He is lead away. Zerbrowski shrugs his shoulders.

ZERBROWSKI
I guess it's back to square one.
You win some, you lose some.

ANITA
I guess. It just affirms that
life isn't fair. I'll let you
know if I hear anything.

ZERBROWSKI
Thanks.

He walks to his car as Anita walks to hers, both dejected.

ANITA (VO)
Somewhere along the way, life
took a dark, messed up turn.
(MORE)

(CONTINUED)

CONTINUED: (7)

ANITA (VO) (cont'd)
I still don't understand the gang member mentality. Killing for prestige within your own clan, guarantee your leadership. When did killing become so every day life. I know Marcus is behind the deaths. And I now know that his followers are divided. That is the only good news in all of this.

EXT. WOODS - NIGHT

Raina walks through the woods alone. She stops and listens. She smiles and turns to face her stalker. It is a handsome black man, GABRIEL. He hisses and bares fangs, his eyes turn cat like. Raina kisses him deeply.

RAINAH
Good, kitty kitty.

They continue kissing passionately.

ANITA (VO)
The followers will divide and they will weaken. Then I'll make my move.

BLACK OUT.

END OF ACT FOUR