

# 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 everything. 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 flunky.

JEAN CLAUDE

You, ma petite, would never be a flunky.

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 neccessarily.

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 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  
definitely 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 dissuade 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.

RAINA

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