

THE AEON
EPISODE 113

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*BASED ON THE ANITA-BLAKE SERIES
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THE NECROMANCER

"The Aeon"

TEASER

INT. GUILTY PLEASURES - NIGHT

Anita is on Jean-Claude's sofa in his office. Robert sits with her. She moans and wakes slowly. Robert stands over her. She squints at him.

ANITA

Robert?

ROBERT

I was afraid you wouldn't wake before dawn. Are you hurt?

ANITA

Where am I?

ROBERT

Jean-Claude's office. At Guilty Pleasures.

ANITA

How did I get here?

ROBERT

Nikolaos dropped you off. Said "here's your master's whore" and left.

He looks away and swallows.

ANITA

You know what Jean-Claude has done.

ROBERT

Given you the second mark. When I talk to you, I talk to him.

He looks concerned at her neck. She feels the bite that was left there. Dried blood is caked onto her chest. She moans. She looks at Robert and lifts her hand to her mouth.

ANITA

Bathroom?

He points to the room. She runs to the door.

INT. BATHROOM - NIGHT

Anita splashes cold water on her face and looks at herself. She sees the bite mark and cringes. She tries to wipe it off with tissue. Her eyes tear up. She tosses the paper away.

ANITA
Phillip is dead.

She screams and kicks the trash can. Robert runs to the door. She sags to the floor.

ROBERT
Are you all right?

ANITA
Does it look like I'm all right?

ROBERT
Is there anything I can do to help?

ANITA
You couldn't even help Phillip.

Robert winces at the remark.

ROBERT
I did my best.

ANITA
(yelling)
Well, it wasn't good enough was it? Get out.

ROBERT
Are you sure?

ANITA
(screams)
Get out of here.

He nods and slowly closes the door. Anita sits and cries, knees pulled to her chest.

BLACK OUT

END OF TEASER

ACT ONE

INT. GUILTY PLEASURES - MORNING

Anita is alone in the club. She sees a post it on the door. It reads: "*Your weapons are behind the counter. She brought those too.*" Anita looks behind the counter and see her weapons and straps them on.

EXT. GUILTY PLEASURES - MORNING

Anita walks out of the side entrance to the club. She limps and trudges down the alley. EDWARD steps up behind her, gun pulled.

EDWARD

Don't move. I have a gun at your back.

Anita raises her hands above her head and stops.

ANITA

Good morning, Edward.

EDWARD

Good morning, Anita.

He frisks her with his gun pressed into her spine.

EDWARD (CONT'D)

You can turn around now.

She turns. He has a gun in his waistband and the other in his hand. He has it aimed at her chest.

EDWARD (CONT'D)

Time's up. Where's Nikolaos?

She sighs.

ANITA

Can I lower my arms?

He nods. She does so.

ANITA (CONT'D)

I want one thing clear, Edward.
I'll give you the information,
but not because I'm afraid of
you. I want her dead. And I want
a piece of it.

He smiles broad.

(CONTINUED)

CONTINUED:

EDWARD
What happened last night?

Anita looks down and back up.

ANITA
She had Phillip killed.

EDWARD
Go on.

ANITA
She bit me. I think she has
plans to make me her personal
servant.

He holsters his gun and reaches to Anita. He moves her head to the side and looks at her bite.

EDWARD
You need to clean that.

ANITA
Yep.

EDWARD
It going to hurt like hell.

ANITA
I know. Will you help me?

EDWARD
(smile softer)
Sure. Here I was going to cause
you pain to get information and
you ask me to pour acid on a
wound.

ANITA
Holy water.

EDWARD
It's going to feel the same.

Anita nods.

INT. ANITA'S BATHROOM - MORNING

Anita is on the floor of her bathroom, leaning against the back of the tub. She is drenched in sweat and shaking, her teeth chattering. Edward kneels over her with a bottle of holy water.

(CONTINUED)

CONTINUED:

EDWARD
How do you feel?

ANITA
Like someone's been shoving a red hot knife against my throat.

EDWARD
I meant, do you want to stop and rest awhile?

She takes a breath.

ANITA
No. I want it clean. All the way.

EDWARD
It is customary to do this over a couple of days, you know.

ANITA
Yes.

EDWARD
But you want it all in one marathon session.

She looks away from his gaze.

ANITA
I don't have a few days. I need it done by nightfall.

EDWARD
Because she'll come after you tonight?

ANITA
Yes.

EDWARD
And unless it's purified, she'll have a hold on you.

ANITA
Yep.

EDWARD
Even if we do this, she may still be able to call you if she's as powerful as you say she is.

(CONTINUED)

ANITA
All that and more.

She rubs her hands on her jeans.

ANITA (CONT'D)
You think she can turn me against
you if we clean the bite?

EDWARD
We vamp slayers take our chances.

ANITA
That wasn't a no.

EDWARD
(hint of a smile)
It wasn't a yes.

ANITA
Pour it on before I lose my
nerve.

EDWARD
(smiling)
You'll never lose your nerve.
Your life, probably, but never
your nerve.

ANITA
(sincere)
Thanks.

He puts a hand on her head. She tilts to the side. She shuts her eyes tight and clenches her teeth. He pours the fluid over the wound. It bubbles and smokes. She screams in pain. She cringes against the tub. Edward watches her. She breaths in deep gulps and starts coughing and choking. Edward leans toward her.

EDWARD (CONT'D)
Can you hear me?

ANITA
I get so many brownie points for
this.

EDWARD
Good. I'm going to put the cross
against the bite. Do you agree or
is it too soon?

ANITA
(chattering)
Do it.

She is laying on her stomach. He takes the cross and starts to place it.

EDWARD
Are you ready?

ANITA
Just do it, Edward.

He lowers it to the bite and nothing happens. He smiles and hands her the cross. She grips it and tears leak from her eyes. She squeezes it in her hands.

EDWARD (CONT'D)
Can you stand?

She tries and falls back down.

ANITA
Not without help.

He picks her up.

ANITA (CONT'D)
Put me down. I am not a child. I
don't want to be carried.

EDWARD
All right.

He takes a breath and sets her down. She falls to the ground. She starts to cry. Edward just looks down at her, no emotion.

ANITA
I hate being helpless. I hate it.

EDWARD
You are one of the least
helpless people I know.

He takes her arm and slings it over his head and picks her up by the waist. She leans against him as he half carries her to her bedroom.

INT. ANITA'S BEDROOM - MORNING

Edward puts her to bed.

(CONTINUED)

CONTINUED:

EDWARD

Rest. I'll stand guard and make
sure no boogey's get you.

He pulls a chair by the door and goes through his duffle bag he brought. He pulls out a gun.

ANITA

Just don't shoot my neighbors,
okay?

EDWARD

I'll try. What about the new man
in your life?

She stills.

EDWARD (CONT'D)

Is he your boyfriend?

ANITA

That is not a topic of discussion
with you.

He checks and loads his weapon. She watches him.

EDWARD

I won't work out, you know?

ANITA

Gee, thanks for the optimism.

EDWARD

You've changed, Anita. Especially
after tonight. You're on a
downward spiral that you won't
recover from. You'll never be the
same. You'll always hold some of
yourself back until there's
nothing left to feel. You know
it. Soon, he'll feel it as well.

ANITA

Easy for you to say. You have no
conscience.

EDWARD

Exactly. I know when someone's
heading where I've been.

Anita closes her eyes briefly.

(CONTINUED)

ANITA
Well at least I know I can count
on you for honesty.

He finishes loading the mini-uzi. Anita falls asleep. Edward watches her and then leans forward.

EDWARD (CONT'D)
(whispers)
Where is Nikolaos' daytime
resting place?

She opens her eyes and looks at him.

ANITA
I'm tired, Edward, not stupid.

INT. NIKOLAOS' LAIR - AFTERNOON

JEAN-CLAUDE sits on Nikolaos' throne. Anita stands before him in a white flowing dress. He holds his hand out to her.

JEAN-CLAUDE
Come.

Anita goes to him. She holds her hands out and he takes them in his own. She kneels in front of him. He rips the front of his shirt and takes a nail to his chest. He slices his skin open above his heart. Anita shakes her head. He takes her chin and forces her to look at him.

ANITA
No.

She swipes with her left hand and he catches her wrist. He still has her chin. She tries to kick him, but he raises her enough to choke her. He softens his hold. He takes both her wrists in one hand and caresses her cheek with the other.

ANITA (CONT'D)
Don't do this, Jean-Claude.
Please.

He pulls her face closer. She struggles against him. He pulls her to him. NIKOLAOS' LAUGHTER SOUNDS.

ANITA
(screams)
Jean-Claude.

(CONTINUED)

CONTINUED:

JEAN-CLAUDE
Blood of my blood, flesh of my
flesh. Two minds with one body,
two souls wedded as one.

He leans down and kisses her. She sighs and opens her eyes as she is about to drink the blood. She screams.

ANITA
No. Stop it, Jean Claude. Wake
up.

INT. ANITA'S BEDROOM - AFTERNOON

Anita sits up and pulls the gun from her headboard holster. She aims in front of her. Edward is there shaking her.

EDWARD
Anita, it's me, Edward.

He holds her arms down.

EDWARD (CONT'D)
Look at me.

She opens her eyes and sees him.

EDWARD (CONT'D)
Are you all right?

ANITA
I had a nightmare.

EDWARD
No shit.

He lets her go. She sighs.

ANITA
Damn it.

EDWARD
Who's Jean-Claude?

ANITA
Why?

EDWARD
You were calling out to him.

She brushes the sweat from her forehead. She sees it is dark outside. She sits up.

(CONTINUED)

CONTINUED:

ANITA
What time is it?

EDWARD
Don't worry. It's just cloudy.
It's only about 2.

She relaxes and goes into the bathroom.

INT. ANITA'S BATHROOM - AFTERNOON

Anita splashes cold water on her face. She sees her pale reflection. Her bite marks are red. She towels off.

INT. ANITA'S BEDROOM - AFTERNOON

She goes to her phone and sits on the edge of her bed. She ignores the stare from Edward. She waits on the phone.

ANITA
Hi, Irving. It's Anita.

IRVING (VO)
Hi. What's up?

ANITA
Do you know any wererats?

BLACK OUT

END OF ACT ONE

ACT TWO

INT. IRVING'S OFFICE - AFTERNOON

Irving sits at his computer, taking notes. He is still. The following cuts between the office and Anita's room.

IRVING
Why do you want to talk to a
wererat?

ANITA
I can't tell you.

IRVING
You mean you want my help and I
don't get a story out of it?

ANITA
That's about right.

IRVING
Come on, Anita. Give me
something.

ANITA
I don't have time, Irving. Do you
know anyone, or not?

IRVING
You're grouchy today. Yes, I know
someone.

INT. ANITA'S BEDROOM - AFTERNOON

Anita is pacing.

ANITA
I need to get a message to the
rat king. Jot this down.

INT. IRVING'S OFFICE - AFTERNOON

Irving is excited and writes down what she says.

IRVING (CONT'D)
The vampires didn't get me and I
didn't do what they wanted. That
right?

ANITA (VO)
Perfect.

(CONTINUED)

CONTINUED:

IRVING
You're working with vampires and wererats and I don't get an exclusive?

INT. ANITA'S BEDROOM - AFTERNOON

Anita is sitting back on her bed.

ANITA
No one is getting this one. It's going to be too messy... Thanks, Irving. I appreciate it.

She hangs up. THE PHONE RINGS. She picks up the receiver.

ANITA (CONT'D)
Hello.

INT. BERT'S OFFICE - AFTERNOON

BERT is smiling into the phone.

BERT
Anita. It's Bert.

ANITA
Hi, Bert.

BERT
I know you're working the vampire case, but I found out something you might want to hear.

ANITA
What?

BERT
Thomas Jensen called.

INT. ANITA'S BEDROOM - AFTERNOON

She sits up straight.

ANITA
He's going to let us do it.

BERT
You. He wants you to do it.

INT. BERT'S OFFICE - AFTERNOON

Bert is looking at a check.

(CONTINUED)

CONTINUED:

BERT
But it has to be tonight. He'll chicken out if you don't.

ANITA (VO)
Tell him full dark tonight. I'll be there. How much did you get?

BERT
Thirty thousand. I got a 5 thousand down payment just now.

ANITA (VO)
You are an evil man.

BERT
And it pays well.

INT. ANITA'S BEDROOM - AFTERNOON

Anita hangs up the phone. Edward narrows his eyes.

EDWARD
You took a job raising the dead tonight?

ANITA
Laying the dead to rest actually, yes.

EDWARD
Does a raising take it out of you?

ANITA
It?

EDWARD
Energy, stamina, strength.

ANITA
Sometimes.

EDWARD
Is tonight going to drain you?

ANITA
(smiles)
yes.

EDWARD
You can't afford to be used up, Anita.

(CONTINUED)

CONTINUED:

ANITA

I won't be. I've been waiting for this one for months. He raised his daughter that he abused to ask her forgiveness. He kept her around for his punishment.

She starts to gather her things.

EDWARD

Why tonight?

ANITA

He's afraid he'll lose his nerve and I might not be around in a couple of days to do it.

EDWARD

There are other animators.

ANITA

(sighs)

I'm an animator first. Slaying is a sideline. Animating is not a job. It's what I am.

Edward nods his head.

EDWARD

Your show. Mind if I watch, make sure no one offs you?

ANITA

You ever see a raising?

EDWARD

No.

ANITA

(smiles)

You're not squeamish, are you?

Edward turns cold. Anita stares at him, smile fading.

ANITA (CONT'D)

Can the perfect killer routine.
Let's go.

EXT. CEMETERY PARKING LOT - NIGHT

Anita and Edward pull into the parking lot. She gets her things from the back and slips into her coveralls.

(CONTINUED)

CONTINUED:

Edward watches it all. Doug pulls up behind Anita. She doesn't see him. They walk toward the plot.

DOUG
(yells)
Anita. Wait.

She freezes. Edward turns with his hand at his waist.

ANITA
(whisper)
Can it, Edward.
(smiles)
Doug, what are you doing here?

Doug looks at Edward and then at Anita.

DOUG
I got the call from Bert. I
figured you needed some help. I
guess not, though, it seems. Hi.

He offers his hand. Edward shakes it.

DOUG (CONT'D)
Doug Flynn.

EDWARD
Ted.

DOUG
Good to meet you, Ted. You're a
friend of Anita's?

Anita hands him her bag.

ANITA
I could use some help. Here. Hold
this. Let's go. I don't want him
losing his nerve.

Doug follows behind them, feeling a little lost.

EDWARD
(whispering)
We don't need a distraction.

ANITA
Deal with it, Edward. He works
with me.

EDWARD
In what capacity would you call
that?

(CONTINUED)

Anita walks ahead not answering.

EXT. GRAVE PLOT - NIGHT

Anita, Edward, and Doug arrive at the plot. No one else is there. The tombstone is a large marble angel, wings spread. A marble bench is on the side.

DOUG
Where is he?

Anita looks around.

ANITA
I don't know. Edward have a seat.

EDWARD
I'll stand back here.

ANITA
Fine. Where ever you're
comfortable.

Doug leans in.

DOUG
(whispers)
Who's that?

ANITA
Muscle. Don't get on his bad
side.

DOUG
Good advice.

She sets her bag down and Doug follows suit. Edward scopes the area.

EDWARD
I don't like this, Anita.

She looks around.

ANITA
Give him 15 more minutes. If he's
not here, we leave.

Doug notices her neck.

DOUG
What the hell is that?

(CONTINUED)

CONTINUED:

ANITA

What?

He touches her neck. On instinct, she pushes him away. He is hurt.

ANITA (CONT'D)
Sorry. It's nothing.

DOUG
It doesn't look like nothing. Who bit you?

ANITA
Let it go, Doug. Please. Not now.

He looks at Edward. He is angry, but lets it go.

DOUG
Great.

EDWARD
This is an open area. I don't like it.

ANITA
I don't think you have to worry about snipers.

EDWARD
Someone took a shot at you right?

DOUG
Oh, shit.

He pulls his gun out.

ANITA
Don't lose it. Everything is fine.

DOUG
What the hell is that?

CLAW SCRAPE ON METAL. She looks at her car and a ghoul sits on top of her car. It resembles a naked human, but with twisted features. The three aim their weapons at it.

EDWARD
What's it doing up there?

It just watches them.

(CONTINUED)

ANITA
I have no idea.
(screams)
Get out of here. Go.

It stays looking at them. She stills.

ANITA (CONT'D)
I didn't sense any ghouls here.

EDWARD
So, you missed one.

ANITA
That's the problem. There's never
just one.

Doug swings around.

DOUG
Guys.

They see a pack coming toward them from the other direction.

ANITA
I saw a few bodies earlier this
week from ghouls in a cemetery
where there wasn't a ghoul
infestation.

DOUG
What are they waiting on?

ANITA
Courage, I think.

ZACHARY steps out from behind one of the trees.

ZACHARY
(smiling)
They're waiting on me.

Anita stares at the man in front of her. She sees his gris-gris.
She understands.

EDWARD
Who is this?

ANITA
The vampire murderer, I presume.

A ghoul walks up to him. He pats it's head.

(CONTINUED)

ZACHARY
When did you figure it out?

ANITA
Just now. I'm a little slow this year.

ZACHARY
I thought you'd figure it out eventually.

ANITA
That's why you destroyed that zombie's mind. To save yourself.

ZACHARY
It was very fortunate Nikolaos left me in charge of interrogating him.

ANITA
How come ghouls obey your orders?

ZACHARY
The myth is true. When an animator is buried, ghouls rise. When I came out of the grave, they came with me. They are mine.

DOUG
Ghouls are dead animators?

Anita sees there are around twenty ghouls.

ANITA
There aren't that many dead animators here.

ZACHARY
Must be the more zombies raised, the better the chances.

ANITA
Like a cumulative effect?

ZACHARY
Exactly. I've been wanting to talk to a fellow animator about it, but you understand.

ANITA
Yeah. Can't talk shop without
admitting what you are and what
you've done.

Edward shoots him in the chest. He falls back, the ghouls frozen. He stands up.

ZACHARY
Sticks and stones break bones,
but bullets can't hurt me.

ANITA
Great. A comedian.

Edward fires again. Zachary ducks behind the tree.

ZACHARY
Now, no hitting the head. I'm not
sure what would happen.

EDWARD
Let's try it.

ZACHARY
(yelling)
Goodbye, Anita. I don't think
I'll stay and watch.

He ducks among his ghouls and walks out of the cemetery. Edward shoots into the pack. A few of them squeal.

EDWARD
Let's give them something to be
afraid of.

They shoot into the pack. Some howl and squeal in pain, but they do not stop.

DOUG
Is there anywhere to go?

Anita looks around. She sees a maintenance shed.

ANITA
The maintenance shed, but don't
run until we get closer. We run,
they attack.

EDWARD
Isn't it made of wood?

ANITA
Uh, yeah.

EDWARD
It won't stop them.

DOUG
It'll keep us from being sitting ducks.

A ghoul yips right next to Anita. She shoots it in the eyes. It falls to the side.

EDWARD (CONT'D)
(shooting)
I wish the machine gun wasn't in the car.

ANITA
Me, too.

They walk in a group toward the shed. Anita spots the chickens. She shoots one. The other starts to panic. The ghouls turn their attention and attack the fresh meat. BONES SNAP AND HOWLS ERRUPT. Anita looks back and sees them running toward them.

ANITA (CONT'D)
Run.

They run toward the shack. Doug tries it. It's padlocked. Edward shoots the lock. They go inside.

BLACK OUT

END OF ACT TWO

ACT THREE

INT. MAINENENCE SHED - NIGHT

They are crammed inside the shed filled with lawnmowers and bags of garden dirt. There is one small window toward the ceiling.

EDWARD
There's nothing to block the door.

ANITA
Push a lawnmower.

DOUG
That won't hold long enough.

ANITA
It's all we've got.

Doug and Anita pushes one against the door while Edward jams another clip into his gun.

EDWARD
I will not die eaten alive. I'll do you guys, if you want, or you can do yourselves.

ANITA
Doug, do you still smoke?

DOUG
No why?

ANITA
Ghouls are afraid of fire.

Doug puts his hand in his back pocket. He hands her a lighter.

DOUG
I still have this, if it'll help.

ANITA (CONT'D)
(smiling)
Edward, save your bullets.

She picks up a gasoline can.

EDWARD
What the hell are you doing?

ANITA
Setting the shed on fire.

(CONTINUED)

CONTINUED:

DOUG
With us inside?

ANITA
Yes.

EDWARD
I'd rather shoot myself, thanks.

ANITA
I don't plan on dying tonight.

She pours the gas on the door. A ghoul smashes through the door frame. She lights the door on fire. The ghoul falls back on fire.

EDWARD
You do have a plan to get us out,
right?

A hand reaches through and tries to get him. He jumps back and shoots it between the eyes. Anita takes a rake.

ANITA
Take off your shirt.

They both take it off. She takes one and twines it around the rake and dips it in the gas then the fire. Doug does the same with the other rake and shirt. Edward shoots into the hole in the wall and grabs an axe. He chops at the hole. She looks at the gas can.

ANITA (CONT'D)
Hurry.

He makes a large enough hole to squeeze through. Anita follows, then Doug. The explosion hurtles them to the ground. The ghouls scream in fright. Anita lifts her head and sees the shack is gone. Edward stares straight. She looks at Doug.

DOUG
Is this what you've been going
through the last couple of days.

ANITA
This? Hell I'd take this anyday.

EDWARD
They're gone.

They all stand and make their way to the cars. Half way there. Edward, picking up the rear, shouts.

(CONTINUED)

EDWARD (CONT'D)
Anita.

She rolls to the ground and aims her gun, Doug stands above her gun pulled. A ghoul drops down from a tree and starts to attack. Edward pumps a round of bullets into it. She picks up the gas can and pours gas on it. She looks at Doug.

ANITA
Light it.

He looks at her and does so. It screams and rolls trying to put out the fire. It eventually burns to a crisp. She turns to the guys.

ANITA (CONT'D)
Let's go.

They go to their cars.

EDWARD
You shouldn't go back to your apartment.

ANITA
I agree.

Edward gets into the passenger side. She looks at Doug.

ANITA (CONT'D)
Watch your back.

DOUG
You're not telling me where you're going.

ANITA
It's best you don't know. I'm in safe hands, trust me.

DOUG
I've only seen a little and I don't know how you do it.

ANITA
Survival. I'll be back.

DOUG
I believe you. Take care of yourself.

ANITA
Don't give up on me just yet.

(CONTINUED)

DOUG
Never.

She gets into the car and pulls away. She waves to him.

INT. ANITA'S CAR - NIGHT

Anita doesn't look back. Edward looks at the side mirror and watches Doug take off in the opposite direction.

EDWARD
You have him trained well.

ANITA
I didn't train him to do
anything.

EDWARD
He's ok, I guess.

ANITA
Thanks.

EDWARD
You should stay in my hotel room
tonight.

Her pager goes off in silent mode, causing her to jump. Edward lifts his gun. She reaches in her pocket.

EDWARD (CONT'D)
What the hell?

ANITA
Relax. It's my cell. I had it on
silent mode. It always scares the
crap out of me.

She pulls her phone and answers it.

ANITA (CONT'D)
Yeah?

INT. IRVING'S OFFICE - NIGHT

Irving leans forward in his chair.

IRVING
It's about time. Do you know the
trouble I've gone to to make this
meeting? You almost missed it.

INT. ANITA'S CAR - NIGHT

ANITA

If you don't quit talking, I may still miss it. What's the when and where...Great...Why is it everyone wants to meet tonight... I have had a long ass day Irving, quit bitching at me...No, I'm not all right, but I'll live... Thanks, Irving. I owe you one.

She ends the call. She makes one more.

INT. DOLPH'S BEDROOM - NIGHT

Dolph is in bed, his wife sleeping.

DOLPH

What's wrong?

ANITA

I know who the murderer is.

DOLPH

Tell me.

INT. ANITA'S CAR - NIGHT

ANITA

His name is Zachary. He's a fellow animator that is kept alive by a voodoo gris-gris. He needs the blood of the vamipres to stay alive.

DOLPH (VO)

Can you prove any of this?

ANITA

I can prove he wears the charm and that he confessed to me. I can prove that he tried to kill me tonight, Douglas Flynn can testify as well.

DOLPH (VO)

I'll see what I can do.

(CONTINUED)

CONTINUED:

ANITA

Can you put a call in to watch
Doug's place? He may need some
protection.

DOLPH

Sure thing.

ANITA

We've almost got a solid case,
Dolph.

INT. DOLPH'S BEDROOM - NIGHT

DOLPH

It all hinges on you staying
alive to testify.

ANITA (VO)

I'll try.

DOLPH

Come down tomorrow and we'll get
all the info recorded properly.
Good work.

INT. ANITA'S CAR - NIGHT

ANITA

Thanks...Good night, Dolph.

She ends the call and settles into the seat.

ANITA (CONT'D)

We have a meeting with some
wererats in 20 minutes.

EDWARD

Why is that important?

ANITA

They can show us a back way in to
Nikolaos' lair.

EDWARD

What is she like?

ANITA

A sadistic monster that's over a
thousand years old.

EDWARD

I look forward to meeting her.

(CONTINUED)

CONTINUED:

ANITA

Don't.

EDWARD

We've killed master vamps before.
Don't sweat it.

ANITA

She's different. I've never been
so afraid of something in all my
life.

He is quiet and stares straight. She notices.

ANITA (CONT'D)
What are you thinking?

EDWARD

(smiling)

I love a challenge.

EXT. DENNY'S - NIGHT

They pull into a Denny's parking lot. They get out and go inside.

EDWARD

I'll go inside. If I take a
table, it's safe. If I leave, we
leave.

ANITA

Cool. Although I'm starting to
feel like typhoid Mary.

He enters. Anita watches him go in and sit. She follows him.

INT. DENNY'S - NIGHT

Anita is met by a WAITRESS. She sees a MAN, LOUIE, motioning for her.

ANITA

I see my party, thank you.

She heads toward him. She walks past a table with A MAN AND WOMAN looking suspicious. At the table with Louie sits TWO OTHER MEN, ONE IS RAFAEL. She sits beside Louie. Edward is in a booth not far away.

RAFAEL

I got your message. What do you
want.

(CONTINUED)

CONTINUED:

ANITA

I want you to lead me and one
other man to the back entrance of
the Circus of the Damned.

RAFAEL

Why should I do this?

ANITA

You want your people free from
the master's influence?

He nods, still frowning.

ANITA (CONT'D)

Just get us to the dungeon
entrance. We'll take care of the
rest.

RAFAEL

How can I trust you?

ANITA

I'm not a bounty hunter. I have
never harmed a lycanthrope

RAFAEL

We cannot help you if you need
it. Even I cannot fight her
power. I can keep the smaller
rats and my people from helping
her. That is all.

ANITA

Just get us in. I'll do the rest.

RAFAEL

You are so confident?

ANITA

I'd bet my life on it.

RAFAEL

(nods)
I'll get you in.

ANITA

Thank you.

RAFAEL

When you come out alive, that's
when you can thank me.

(CONTINUED)

ANITA
Deal.

They shake hands.

RAFAEL
When do you want to do this.

ANITA
Tomorrow.

RAFAEL
Are you sure?

ANITA
Why? Is it a problem?

RAFAEL
You are hurt. You do not need to
rest?

ANITA
How did you know?

RAFAEL
You smell as if death has brushed
close to you this evening.

ANITA
That's my problem, not yours.

RAFAEL
(nods)
I'll call you with the time and
place.

She stands and leaves the place.

EXT. DENNY'S - NIGHT

She gets into her car and waits for Edward. He comes out soon
after and gets in. They take off.

EDWARD
Where to now?

ANITA
To your room so I can sleep a few
hours.

EDWARD
Then?

CONTINUED:

ANITA
A little rifle practice then take
on the queen bee.

Edward take a breath and lets out a shaky sigh, grinning.

ANITA
Glad someone is having fun in all
this.

EDWARD
(smiling)
I love my work.

She smiles back and each grows larger.

ANITA
Me, too.

INT. CAVERN - AFTERNOON

Anita and Edward follow a pack of wererats through some tunnels. They wear the hard hats with a light on. They hear the cries and bone snapping as the rats change from human to animal. They look at each other.

ANITA
A person is a person no matter
how small.

EDWARD
Please don't quote Dr. Seuss.

ANITA
Please don't know that's from Dr.
Seuss.

Rafael walks up to her.

RAFAEL
You may turn on your lights.

They do so. There are ten rats that were once humans.

ANITA
This is definitely one of my
weirder weeks.

Edward stands still beside her.

RAFAEL
Are you ready?

(CONTINUED)

CONTINUED:

ANITA

Yep.

Edward nods. One rat stays human, Lillian. She is the nurse from the hospital. They travel throught the walkways of the caves, downward. They reach a flat area with a sudden drop off. Rafael stays at the mesa.

RAFAEL

Here is your dungeon. We will wait here until near dark. If you have not come out, we will leave. After Nikolaos is dead, we will help if we can.

ANITA

Thank you.

RAFAEL

I have led you to the devil's door. Do not thank me for that.

They head on their own. Edward hands her a dillenger.

EDWARD

Here. It gives a hell of a kick, but put this under someone's chin and pull the trigger? It'll blow their fucking head off.

ANITA

Thanks.

They go toward the entrance.

BLACK OUT

END OF ACT THREE

ACT FOUR

INT. DUNGEON - DAY

Anita and Edward storm into the room. It is empty. She looks at the place where Phillip died.

EDWARD
Anita? What's wrong?

ANITA
This is where they killed
Phillip.

EDWARD
Keep your mind on business. I
don't want to die because you're
daydreaming.

She swallows her anger. Edward walks to the door and opens it. It is not locked. It is silent.

ANITA
(whispering)
I don't mean to complain, but
where is everybody?

EDWARD
You said you killed Winter,
right?

ANITA
Yeah.

EDWARD
That leaves Burchard. Maybe he's
on an errand.

ANITA
This is way too easy.

EDWARD
Don't worry. Something will go
wrong soon.

She smiles and follows behind him. They enter the throne room.

INT. NIKOLAOS' LAIR - DAY

Instead of the chair there are five coffins, each on a raised dais. There is candlelight all around.

(CONTINUED)

CONTINUED:

EDWARD

She is very arrogant. Out here in
the open.

ANITA

Very arrogant.

She coughs lightly.

ANITA (CONT'D)

Ugh, it reeks of vampires down
here.

EDWARD

Well at least that means it's not
a decoy.

She goes up to the darker wood one closest to them. She puts her hand on the wood.

ANITA

We start with this one.

Edward stands behind her, gun pointed over her shoulder.

EDWARD

You're covered.

She lifts the lid. Valentine is inside.

EDWARD (CONT'D)

This is the one with the holy
water incident.

Anita nods her head.

EDWARD (CONT'D)

You did a bang up job.

She felt his skin. She checks his wrist and jerks her hand back after a moment.

EDWARD (CONT'D)

What's wrong?

ANITA

I got a pulse.

EDWARD

It happens sometimes.

(CONTINUED)

ANITA
Yeah. When they're getting close
to waking up.

She goes through her bag.

EDWARD
What are you looking for?

ANITA
Stake and hammer.

EDWARD
No shotgun?

ANITA
Yeah, why don't we rent a
marching band while we're at it?

EDWARD
(grins)
If you want it quiet, I have
another way. Less messy.

She has the stake in hand, but listens. He takes a syringe from his bag.

EDWARD (CONT'D)
Silver Nitrate.

ANITA
Does it work?

EDWARD
It works. How old is he?

ANITA
A little over a hundred.

He takes out two vials.

EDWARD
Two ought to do it.

She watches him stab his neck with the needle quick and loaded the second vial even quicker. She watches as Valentine bucks and seizes against his coffin walls. He makes little noise and never opens his eyes. He lays still. He hands her a filled needle. She gingerly takes it.

EDWARD (CONT'D)
It isn't going to bite you.
What's the matter.

(CONTINUED)

ANITA
I just don't like needles.

She looks at the dead vampire.

ANITA (CONT'D)
He doesn't look dead.

EDWARD
They never do.

ANITA
Stake their heart and chop off
their head, you know they're
dead.

EDWARD
This isn't staking.

ANITA
I want to see rotting flesh and
blood oozing.

EDWARD
No one has ever gotten up from
their coffin after silver
nitrate.

She goes to the second and lifts the lid with one hand, the other has the needle. She plunges, but the coffin is empty. She looks around the room, but nothing is there. She takes breath.

ANITA
Probably Theresa's. Yeah, that's
it.

The next coffin she opens has the black vampire inside. She grimaces and pushes the needle in, shivering the whole time. She plunges down.

EDWARD
Anita.

She whirls around to see Aubrey sitting up, holding Edward's throat, lifting him off the ground. She sees the shotgun by Valentine's coffin. She pulls her 9mm and fires at his forehead. He just laughs at her and continues. She goes for the shotgun. Edward tries with both hands to hold his weight. Anita picks up the gun and fires at Aubrey's head from the side, close range. It explodes showering them in blood. The fingers still clutch his throat. She shoots his chest. He falls back into his coffin. Edward falls to the floor.

(CONTINUED)

ANITA
Nod if you can breath, Edward.

Edward nods, face is purple. She loads another round in the shotgun. She crosses to Valentine and screams as she shoots him. He explodes around her.

ANITA (CONT'D)
Now, I'm happy, you son of a bitch.

Edward staggers to stading.

EDWARD
How old was that thing?

ANITA
500.

EDWARD
Shit.

ANITA
I wouldn't try sticking any needles in Nikolaos.

Edward glares at her, still leaning on Aubrey's coffin. There is one coffin left. It is toward the back wall, small and white. Candles surround it. She tries to open it with her one hand, but it is too heavy.

ANITA (CONT'D)
Can you help with this or are you still relearning how to breath?

He takes the lid, Anita holds the shotgun. The coffin is empty.

NIKOLAOS
Are you looking for me?

BURCHARD
I wouldn't advise going for your gun.

They turn to see Nikolaos and Burchard at the door. He carries an automatic weapon and broad sword sticking on his back. Zachary is with them. He holds a gun, stiffly.

BURCHARD (CONT'D)
Drop your weapons, lace your hands on your head.

They do as they are told. Nikolaos stands to the side angry.

(CONTINUED)

NIKOLAOS
I am older than anything you have
imagined. Do you think daylight
holds me prisoner?

She crosses a little closer to them.

NIKOLAOS (CONT'D)
You will pay for this. Strip them
of the rest of their weapons,
Burchard. Then we will give the
animator her treat.

BURCHARD
Up against the wall, animator.
Zachary, if the man moves, kill
him.

Burchard shoves Anita against the wall and frisks her. He finds all of her weapons. He shoves her to stand by Zachary. He does the same to Edward.

ANITA
(whispers)
Does she know?

ZACHARY
Shut up.

ANITA
(smiling)
She doesn't, does she?

ZACHARY
Shut up.

Edward joins them, hands still on their heads.

BURCHARD
They are unarmed, mistress.

NIKOLAOS
Do you know what we were doing
while you destroyed my people? We
were preparing a friend of yours.

Anita stills and almost breaks. Nikolaos laughs.

ANITA
I really hate that laugh.

BURCHARD
silence.

(CONTINUED)

Nikolaos' voice turns slowly from childlike to ominous.

NIKOLAOS
Oh, Anita, you are so amusing. I
will enjoy making you one of my
people.

She crosses to the door.

NIKOLAOS (CONT'D)
(calling out)
Enter this room, now.

Anita tries to shut her eyes. FEET SHUFFLE INTO THE ROOM. She opens her eyes and sees PHILLIP has been raised. The skin is still open at his throat.

ANITA (CONT'D)
Dear God.

Nikolaos dances around him and laughs.

NIKOLAOS
He looks very alive, doesn't he?

She touches his shoulder. He shies away from her.

NIKOLAOS (CONT'D)
Is is painful to see your lover?

ANITA
You didn't know I was going to be
here. Why raise him from the
dead?

NIKOLAOS
We raised him so he could attack
Aubrey. Murdered zombies can be
so much fun while they try to
kill their murderers.

ANITA
You were going to let Aubrey kill
him again.

NIKOLAOS
(nods)
Mmm-uh.

ANITA
You bitch.

(CONTINUED)

Burchard shoves the rifle butt into her stomach. She drops to her knees. Zachary holds the gun at Edward's chest.

NIKOLAOS
I can make you do whatever I want. Do I frighten you?

Anita manages to stand.

ANITA
Yes.

She claps her hands.

NIKOLAOS
Goody.
(beat)
Hear me. Feel my power in your veins.

Anita stares at the floor. She shivers at the power, but holds control. Anita looks up and stares at her.

NIKOLAOS (CONT'D)
I bit you, Animator. You should crawl if I ask. What did you do?

ANITA
(deep breath)
Holy water.

NIKOLAOS
(snarls)
This time we will keep you until after your third bite. You will take Theresa's place.

ANITA
I don't think so.

NIKOLAOS
Oh, but I do, Animator.

ANITA
I would rather die.

NIKOLAOS
But I want you to die, Anita. I want you to die.

ANITA
Well, then that makes us even.

Nikolaos giggles.

NIKOLAOS
Come on, boys and girls. Let's go
play in the dungeon.

They all leave, but Phillip remains in the room.

NIKOLAOS (CONT'D)
Have him follow us, Zachary.

ZACHARY
Come, Phillip. Follow me.

Anita watches him follow.

BURCHARD
Move.

NIKOLAOS
Oh, watching your lover. How
nice.

They go to the dungeon.

INT. DUNGEON - DAY

They all stand in the center. Phillip crosses to where he was killed. He lifts his hand to his scarred neck and screams.

ANITA
Phillip.

Burchard hold her back with his rifle. Phillip sinks to the ground and moans, arms around his knees. Nikolaos laughs at him.

ANITA (CONT'D)
Stop it. Stop it.

She tries to cross to him but Burchard holds her back again. She yells in his face.

ANITA (CONT'D)
Shoot me. Shoot me, dammit. It's
got to be better than this.

NIKOLAOS
Enough.

She goes to Anita.

(CONTINUED)

CONTINUED:

NIKOLAOS (CONT'D)
I don't want you shot, Anita, but
I do want you hurt. You killed
Winter with your little knife.
Let's see how good you really
are.

She steps back.

NIKOLAOS (CONT'D)
Burchard, give her her knives
back.

He hands them to her. Nikolaos moves quickly to Edward, vampire quick. Edward side steps slightly.

NIKOLAOS (CONT'D)
Zachary, he moves again, kill
him.

Zachary stands beside Edward.

NIKOLAOS (CONT'D)
Kneel mortal.

He doesn't move, just looks at Anita. Nikolaos kicks him in his knee. He goes down on one leg. She takes his other arm and bends it behind his back, with the other hand closes his throat.

NIKOLAOS (CONT'D)
I'll tear your throat out if you
move, human. I can feel your
pulse like a butterfly in my
hand.
(laughs)
Burchard, show her how to really
use a knife.

Burchard crosses to the side and puts down his gun, drawing his long triangular knife.

NIKOLAOS (CONT'D)
Fight Burchard, animator, or your
friend dies.

She pulls on Edward's arm. He isn't fazed, just a slight twitch in his eye.

ANITA
Is this to the death?

(CONTINUED)

NIKOLAOS
You will not be able to kill,
Burchard. Silly. He will only cut
you. Let you taste the blade. I
want to see you bleed.

Burchard circles Anita. He rushes her, she dodges and slashes getting air. He smiles, she nods. He rushes faster and cuts her arm, she swipes his stomach. He leans forward, causing her to move back. She smiles at his stomach, he winces. She looks at Nikolaos, Phillip, then Burchard. She shrugs and rushes him. He is caught off guard and crouches. They circle each other. Anita pauses.

ANITA
I know who the killer is.

Burchard stops.

NIKOLAOS
What did you say?

ANITA
I know who's killing the
vampires.

Burchard rushes in, slicing her shirt. She just looks at him.

NIKOLAOS
Who? Tell me or he's dead.

She looks at each person in the room, settling on Zachary.

ANITA
Sure.

ZACHARY
No.

He shoots at Anita. She drops to a crouch, as does Burchard. Edward screams. Anita sees she broke his arm. Zachary fires two more times before Nikolaos is there and takes his gun away. She cradles him and lowers her head to his neck. He screams. Anita stands. Burchard is watching the show. Anita takes her long knife and plunges it into his back. With her other hand she stabs that knife into his throat. She pulls out the knives and stands him in the neck again. Blood pours over her. Nikolaos turns and drops Zachary. His throat is torn out, but he is still alive, gasping for air. She screams a banshee scream and rushes Anita. Anita throws a knife and she bats it away. She slams Anita into the ground, on top of her. She is screaming and going for the kill. Edward fires two shots into her. The wind picks up. She turns to Edward and rushes him.

(CONTINUED)

His gun is empty and throws it at her. She lands on him. He tries to fight her off. Anita sees the sword by Burchard. It is almost as long as she is. She can barely lift it, but she does and with a scream runs at Nikolaos.

NIKOLAOS
I will make you mine, mortal.
Mine.

Edward screams. Anita yells and raises the heavy sword letting the momentum carry the weight into Nikolaos' neck. Anita pulls and the sword comes loose. Nikolaos falls to the ground and tries to stand. Anita swings outward with her body and connects with her upper body. She falls to her knees, as does Nikolaos. With a scream, Anita rushes catching her in the chest and continuing to run with her on the sword, imbedding her to the wall. She falls forward, dead. Anita sinks to the ground beside Edward.

EDWARD
She bit me.

ANITA
(deep breathing)
Don't worry. There's plenty of
holy water left.

They both smile and start to laugh.

ANITA (CONT'D)
We're alive and she's not. She's
fucking dead.

They laugh more. The wererats creep in.

ANITA (CONT'D)
She's dead. Ding dong the witch
is dead.

EDWARD
The wicked old witch.

Lillian crosses to Edward and patches him up. Anita looks at Zachary. His wound mends itself. Anita shakes her head. She picks up a knife. Everyone watches, but no one says anything. She rips his shirt at the sleeve, exposing the charm.

ANITA
Remember when I tried to touch it
with my own blood? You stopped
me, almost afraid. Then it hit
me.

(MORE)

(CONTINUED)

ANITA (CONT'D)
Every gris-gris has a thing you
must do for it, vamp blood for
this one, and one thing you must
never do, or the magic stops.
Poof.

She holds up her bloody arm.

ANITA (CONT'D)
Human blood, Zachary. Is that
bad?

His eyes light in fear.

ZACHARY
(garbled)
Don't.

She takes her hand and get some of her own blood. He shakes his head back and forth, scared.

ANITA
I've got no patience today,
Zachary.

She rubs the blood on the charm. His eyes flare and his chest spasms. He can't breathe and chokes. He stills. She cuts the charm off and stuffs it in her pocket. She goes toward the other room.

EDWARD
Where are you going?

ANITA
To get the rest of my guns.

Two ratmen go with her. They go to another room toward the back.

INT. PUNISHMENT ROOM - DAY

Anita finds six more coffins, sealed with crosses. The first she opens has WILLIE inside. He is asleep. She leaves him alone. The other four have nothing inside. The last she opens. Jean-Claude is inside staring at her, smiling. He stands. The ratmen hiss at him.

ANITA
It's all right. He's kind of our
side.

He offers his hand.

CONTINUED:

JEAN-CLAUDE
I knew you would do it, ma
petite.

ANITA
You arrogant son of a bitch.

She hits him with the butt of the shotgun in his stomach. Then hits him with it in the jaw.

ANITA (CONT'D)
Get out of my mind.

He feels his jaw.

JEAN-CLAUDE
The marks are permanent. I cannot
take them back.

Anita stares at him, breathing.

ANITA
Can you stay out of my dreams, at
least?

JEAN-CLAUDE
That I can do. I am sorry, ma
petite.

ANITA
And stop calling me that.

He shrugs and smiles at her, seductive.

ANITA
Who do you think you are? Using
people like this?

JEAN-CLAUDE
I am the new master of the city
and you put me on the throne.

He is suddenly beside her and touches her cheek. She jerks back and leaves.

INT. DIRT FLOOR ROOM - EVENING

Phillip leads Anita to a room where he was buried. There are other shallow graves. He looks at Anita, confused.

PHILLIP
Anita?

(CONTINUED)

CONTINUED:

ANITA
Hush.

PHILLIP
Anita, what's happening?

He looks around, scared. He grabs her arm.

PHILLIP (CONT'D)
Anita? What's going on?

She kisses his cheek.

ANITA
You need to rest, Phillip. You're tired.

PHILLIP
(nods)
Tired.

She nods and leads him to his grave. He lays down and then sits up, eyes wide, grabbing for Anita.

PHILLIP (CONT'D)
Aubrey, he's...

ANITA
Aubrey's dead. He can't hurt you anymore.

PHILLIP
Dead?

He looks at himself.

PHILLIP (CONT'D)
Aubrey killed me.

ANITA
Yes, Phillip.

PHILLIP
I'm scared.

She hugs him. He hugs her back, not letting go.

PHILLIP (CONT'D)
Anita.

ANITA
Shh, Phillip. It's all right.
It's all right.

(CONTINUED)

PHILLIP
You're going to put me back,
aren't you?

He pulls back and looks at her.

ANITA
Yes.

PHILLIP
I don't want to die.

ANITA
You're already dead.

PHILLIP
Dead?

He looks at his hands and flexes.

PHILLIP (CONT'D)
Dead?
(to her)
Put me back.

ANITA
(tearing)
I put you to rest, Phillip.

He lies back and dies. Anita sinks and cries by his side.

EXT. CIRCUS OF DAMNED - EVENING

The COPS have the place roped off. They pull out body bags and load them up into the ambulance. Dolph and Zerbrowski talk to Anita and Edward. Neither say much.

DOLPH
And that's what happened? All of
it?

ANITA
Pretty much.

DOLPH
You don't have an order for any
of these deaths.

ANITA
I have a witness as to what
happened down there. Purely self
defense.

(CONTINUED)

CONTINUED:

DOLPH
And the two in caskets? Or what
was left of them?

ANITA
One was Valentine. I already had
an order out for him from a year
ago. The other tried to kill
Edward. I saved him.

Jean-Claude walks up to the police.

JEAN-CLAUDE
Gentlemen, she saved my life. As
new master of the city, I do not
wish to press charges.

Zerbrowski looks at Anita and back at the vampire.

ZERBROWSKI
You make a lot of strange
friends, Anita.

ANITA
It's the job.

Edward is taken away by ambulance. Dolph closes his note pad.

DOLPH
I'm satisfied. Good work, Anita.

ANITA
Thanks.

DOLPH
You need a lift?

She sees Doug in the background.

ANITA
No. I have a ride.

They nod and go about gathering evidence and closing the case.
Doug meets Anita half way. They look at each other.

DOUG
Yuck. You're a mess.

She smiles and laughs.

ANITA
I just want to go home.

(CONTINUED)

He nods his head and leads her to his car. He opens the door for her.

ANITA (CONT'D)
I'm going to get blood on your seat.

DOUG
It's vinyl. It'll wash off.

She gets in and looks out the window. She doesn't look at him. There is uncomfortable silence.

DOUG (CONT'D)
You want to talk about it?

ANITA
No.

DOUG
Okay.

He starts the car and drives off.

INT. PHILLIP'S GRAVE - NIGHT

Anita's wound is healed and her cut is covered. Her bruises are very light. She sits at Phillip's grave and outlines his name, thinking. Doug stands behind her and places a hand on her shoulder. She looks at him.

DOUG
You okay?

She stands.

ANITA
No. I'm not.

DOUG
It'll get easier. It's only been a week.

ANITA
No. It's not. Edward was right.

DOUG
About what?

ANITA
Every day I lose a little more.

(CONTINUED)

CONTINUED:

DOUG
What are you talking about?

ANITA
Ever since the start of this
thing I keep losing a little bit
more of my humanity. I get a
little darker. I can't get that
back.

DOUG
It takes time, Anita.

ANITA
No. You're not listening. I
killed three men in the span of a
few weeks. They deserved it. I
killed them and I liked it. It
only gets easier from there.

DOUG
It's that vampire that gave you
his power, it's not you.

She shoves him.

ANITA
It is me. This is me.
(beat)
You need to take that job in DC.

DOUG
Anita.

ANITA
No. I mean it. Don't not go
because of me. I don't want that.
It's what you want. I don't need
to be an empath to know that.

DOUG
Anita.

He lifts a hand to her cheek and kisses her. He brushes a tear
away.

INT. DOUG'S APARTMENT- DAY

Doug stands in his living room, looking over a paper in his
hands. It's from the FBI. He sits in the sofa and keeps staring
at the page.

EXT. ANITA'S APARTMENT - MORNING

Anita walks to Doug in her parking lot. She puts her hands in her back pockets. Doug's car is loaded with his belongings. They stand apart.

DOUG
I love you.

ANITA
I know. You'd be smart to stay away from here.

DOUG
Why's that?

ANITA
The way this city's going, it's going to be the start of Armageddon. It's not you're job to be here.

DOUG
(heated)
Then where is my job?

ANITA
(smile)
To stop it before it starts.

He returns her smile. She walks toward him and takes his hand. He reaches to her and kisses her. Anita stops it after a moment, holding back tears.

ANITA
You better be going.

DOUG
Yeah.

He steps away and at the car's door, he turns.

DOUG (CONT'D)
I'm coming back for you.

ANITA
I know.

He gets in the car and drives off, he waves. Anita waves back. As he car goes out of sight, she starts to cry.

(CONTINUED)

CONTINUED:

ANITA
(whispering)
I love you.

INT. RECEPTION HALL - NIGHT

Anita stands looking over the wedding crowd in her bridesmaid dress. She sees Catherine and hugs her. Her new husband calls out to her and she smiles at Anita and goes toward him. Anita stands straighter and turns. Jean-Claude is standing a few feet away. She steps up to him, arms crossed.

ANITA
What are you doing here?

JEAN-CLAUDE
I sensed you were upset. I did
what I had to do.

He pulls out a rose from behind his back and smiles.

JEAN-CLAUDE (CONT'D)
May I have this dance?

Anita looks up at him. She lowers her arms and takes the rose. She sniffs it and smiles up at him. Holding his eyes, she breaks the stem and lets it fall to the floor. Her eyes grow cold.

ANITA
Come near me again? I'll kill
you.

She leaves him looking after her as she exits.

INT. ANITA'S APARTMENT - NIGHT

She stands in her apartment in her gown and looks at the emptiness. She sees an old button up shirt of Doug's on the couch and picks it up. She crumples to the floor, sobbing, holding onto the shirt.

ANITA
How do you go on? I've beaten the
most powerful vamp I've ever come
up against. But what did I lose
in the process? Was it worth it?
It has to be. A few casualties
was worth the war. That's what I
tell myself. Now, I just have to
believe it.

BLACK OUT

END OF ACT FOUR