

SILLY YOUNG GIRLS

EPISODE 105

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

THE NECROMANCER

"Silly Young Girls"

TEASER

EXT. CEMETERY - NIGHT

MANNY AND ANITA walk through a portion of the city's cemetery. They reach a crypt. Manny is her mentor. He is a latino man around 50. Brawny, but strong. They both hold wooden stakes. He carries a wreath of garlic. Anita's hair is longer and pulled up. She is younger in age in this flashback sequence.

MANNY

The trick is to be as quiet as you can be.

ANITA

But won't they still know you're here?

MANNY

Maybe, but quiet is always a better bet.

ANITA

Wouldn't it be better to just use silver bullets? Silver is just as effective.

MANNY

Not until you know how to fire with accuracy. The first time you kill an innocent bystander, you'll wish for close contact.

Anita nods her head. They start to go into the crypt. A TWIG SNAPS. They turn to see a vampire jump at them. Anita cries out as he lands on her. Manny takes his garlic and cross and holds them in front of the demon. The vamp hisses and backs away. Anita kicks out and gets him in the groin. He falls, cringing. Manny looks into his face.

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MANNY (CONT'D)

Yep, that's him.

ANITA

You sure it's the man in the warrant?

MANNY

Positive. Always must be positive.

Manny sits over him and takes the stake out. He smashes into the man's chest. The vampire hisses again and dies.

ANITA

Nothing like a job well done, but if it's all the same to you? I'll learn that gun accuracy.

Manny shakes his head, smiling.

MANNY

You go right ahead, girl. You try.

EXT. CEMETERY - NIGHT

Anita, present day, stands in back of A VAMPIRE. He is attacking A WOMAN and doesn't hear her coming. He is about ten feet away. She aims and pulls the trigger. He squeals and faces her, hissing.

ANITA

I think it's best you leave.

VAMPIRE

You'll get yours.

ANITA

Yeah, yeah, yeah. That's what they all say.

He runs at top speed, almost faster than the human eye. She goes to the woman.

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WOMAN

Thank you. Thank you so much.

ANITA

No problem. It's my job.

BLACK OUT.

END OF TEASER

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CONTINUED: (2)

ACT ONE

EXT. ANIMATOR'S INC - MORNING

Stock shot.

INT. BERT'S OFFICE - MORNING

Bert sits facing ANITA and JAMISON. Anita is sulking, Jamison is not looking at her.

BERT

Jamison, tonight you have the Walker raising. You will be met by the lawyers working on the case. See what you can find out from Mr. Walker.

JAMISON

Well, that seems pretty cut and dried. Should I expect anything out of the ordinary from the widow?

BERT

She won't be coming. She doesn't believe what we do is righteous.

Anita snorts in disgust.

BERT

You have something to say, Blake?

ANITA

Only that if what we do is so wrong, why is she paying the bill and asking us for help?

JAMISON

Anita, it's not for us to judge others. Let them do it themselves.

ANITA

Can it, Jamison.

(CONTINUED)

CONTINUED:

BERT

Look, how many times do I have to tell you guys? It doesn't matter where the money comes from, as long as it comes.

ANITA

Spoken like a true humanitarian, Bert.

Bert just smiles, with a lot greed put into it.

JAMISON

So, I'll find out where the insurance policy is and then I'm on my way. Do I have only one raising tonight?

Bert and Jamison share a look that speaks volumes to Anita.

BERT

You also have the Pembry case.

Anita's short fuse snaps.

ANITA

Pembry case? The Pembry raising is my case.

Jamison takes on a smug expression, while Bert's is more of a grimace. Neither looks at her directly.

ANITA

What? What's with that look?

BERT

Anita...

ANITA

Don't Anita me. What?

Jamison stands to exit.

(CONTINUED)

CONTINUED: (2)

JAMISON

I think this is my cue to high tail it
outta here.

ANITA

What is going on here?

Jamison exits.

INT. ANIMATOR'S HALLWAY - MORNING

Jamison stays by the door until he hears Anita.

ANITA (V.O.)

You have got to be kidding me.

Jamison chuckles as he walks toward the front office. Mary
meets him there.

JAMISON

She is not happy.

MARY

I knew she wouldn't be.

JAMISON

But you know he's right.

Mary sighs.

INT. BERT'S OFFICE - MORNING

Bert is leaning against his desk, his fingers steepled. Anita
leans forward, angry.

ANITA

What has gotten into you?

BERT

I've been thinking about this a long
time. You are perfect.

(CONTINUED)

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ANITA
Commercials? Me?

BERT
You're the most marketable one here. It makes the most sense.

ANITA
What about Douglas?

BERT
He's not officially here anymore. You are. It'll only mean bigger business for you.

Anita grumbles into her coffee cup.

ANITA
What does all this entail?

BERT
Just a few shoots, mainly at night.

She looks up at him.

ANITA
Let me guess, tonight is the night?

He smiles. She grabs the paper from in front of him and reads it.

ANITA
You have got to be kidding me. I'm not an actress. Far from it.

BERT
Throw your own spin on it. It'll be fun.

ANITA
Easy for you to say.

She sets the paper down.

(CONTINUED)

CONTINUED: (2)

ANITA

There is something to say for being
spokeswoman of the undead.

EXT. POLICE STATION - MORNING

Zerbrowski pulls up and steps from his car. He meets CLIVE in
the parking lot. It is raining.

ZERBROWSKI

Hey, Clive. How's it going?

Clive lifts his head.

CLIVE

Hi, Zerbrowski. Ok, I guess. I got word
that I'm joining your task force.

ZERBROWSKI

I hadn't heard. That's great. We could
use the help. Who'd you piss off?

CLIVE

Me? I have no idea. I guess someone.

Zerbrowski laughs and claps him on the shoulder.

ZERBROWSKI

It is good to have you, Clive.

CLIVE

Thanks.

They enter the station.

INT. POLICE STATION - MORNING

They hit the elevator and push down. The doors open.

INT. TASK FORCE - MORNING

The doors open and they step into the task force area. There are a FEW OFFICERS at their desks, but overall is rather empty. Dolph's office is in the back. Zerbrowski and Clive head toward it. The door is closed. ZERBROWSKI KNOCKS.

DOLPH (VO)

Enter.

Zerbrowski opens the door.

INT. DOLPH'S OFFICE - MORNING

Dolph sees Clive behind Zerbrowski.

DOLPH

Clive. I just got the word. Welcome to Rip it.

CLIVE

Is that what they're calling it now?

DOLPH

Yeah. We are the Regional Preternatural Investigative Team.

ZERBROWSKI

Pretty long title for a small team.

DOLPH

That's why it's called RPIT.

ZERBROWSKI

Got it.

DOLPH

You get everything transferred all right?

CLIVE

So far so good. Thanks.

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CONTINUED:

ZERBROWSKI

Anything happen overnight?

DOLPH

Amazingly, no. It was a quiet for a change.

ZERBROWSKI

Well, that's always a good start to a day.

DOLPH

You got that right.

HIS PAGER GOES OFF.

ZERBROWSKI

Damn it. I knew I should've kept my mouth shut.

EXT. RUNDOWN HOUSE - LATE MORNING

Dolph and Zerbrowski step from the car and look at the surroundings. They are met by a POLICE OFFICER.

OFFICER

It's pretty bad in there, Detective. So far, every person in there has come right back out.

He motions to a few men in the bushes throwing up.

ZERBROWSKI

That is never good.

They take a deep breath and enter the house.

INT. RUNDOWN HOUSE - LATE MORNING

FLIES BUZZ AROUND the dark interior. Sunlight filters in through the cracks. THE FLOOR BOARDS SQUEAK.

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They see yellow tape blocking off a room in the back. That is where they head. Rats scurry about the floor.

INT. DARK ROOM - LATE MORNING

They duck under to see the room is mostly dark. In the corner is what is left of a man. He is bloody and mangled. His eyes are gone and chest ripped open. Blood covers the walls and floor around him. Bits of flesh are stuck. It almost appears as if he exploded. Zerbrowski covers his mouth, but holds it together. Dolph is cool and calm.

ZERBROWSKI

You do not want to see that first thing
in the morning.

Dolph crosses to the body. He looks at the chest area and notices a marking under the blood. A PHOTOGRAPHER comes in to take the pictures of the corpse.

DOLPH

Zerbrowski, you ever see this?

Zerbrowski goes to Dolph. He looks at the scar.

ZERBROWSKI

Vaguely familiar. It looks like part of a
symbol. Maybe Egyptian?

DOLPH

Yeah, the skin and blood cover the rest.
We'll get pictures and run it through the
computer.

ZERBROWSKI

I'll call Anita.

INT. MABELS RESTAURANT - AFTERNOON

Anita is eating lunch with DOUGLAS.

ANITA

Can you even believe he chose me?

(CONTINUED)

CONTINUED:

DOUGLAS

Of course, why not you? Who's he going ask? Jamison?

ANITA

(smiles)

Oh, Lord I hope not.

(beat)

Why don't you do it? You're marketable as Bert would say.

DOUGLAS

Gee. Anita. Thanks. I think that's the sweetest thing you've said to me.

She throws a napkin at him.

ANITA

You ass. You know what I mean.

DOUGLAS

Yeah, I do. You find me irrisistable and charming and you would love to have dinner with me tonight.

ANITA

You know, you sound really desparate.

DOUGLAS

You didn't disagree with me.

Her phone rings.

ANITA

You are so lucky, Flynn.

She answers it.

ANITA

Anita Blake...Hey, Zerrowski...Great.
Yeah, I'm eating right now...Gross...

(MORE)

(CONTINUED)

CONTINUED: (2)

ANITA (cont'd)

I'll meet up with you in about a half an hour...See you then.

Douglas looks at her.

DOUGLAS

Crime scene?

ANITA

Yes. Apparently, a really gross one.
Should I bring the camera crews with me?

DOUGLAS

Oh, definately. It would be a statement.

ANITA

It would serve Bert right.

She wolfs down the rest of her food.

ANITA

I better go. Talk to you later.

DOUGLAS

Absolutely. Don't hurl. It'll look bad with the guys.

ANITA

I never hurl at a scene. Ok, once, but never again.

He laughs as she leaves.

DOUGLAS

See you around, Blake.

EXT. RUNDOWN HOUSE - AFTERNOON

Anita pulls up to the crime scene. She gets out and sees Clive at the ready.

ANITA

Mr. Perry, good seeing you.

(CONTINUED)

CONTINUED:

CLIVE

Hi, Ms. Blake. You've got a ripe one in there.

ANITA

So I hear. I just ate, too.

CLIVE

Hold it together. You know Zerbrowski will have field day.

ANITA

Tossing cookies, not a good idea. Got it.

He smiles and lets her pass.

INT. RUNDOWN HOUSE - AFTERNOON

Same as before, just more police. She goes to the back room. She sees the body and almost loses it. She does keep it in check. Zerbrowski is right there with her.

ZERBROWSKI

Anita. Go ahead. Lose it. We've all done it.

ANITA

No thanks, Zerbrowski. Once in front of you was enough.

He laughs.

ZERBROWSKI

Nifty place, huh?

ANITA

Yeah, I like the smell.

She almost steps on a rat. She steps closer to the body.

ANITA

You said it's a vampire?

(CONTINUED)

CONTINUED:

DOLPH

We weren't sure. There's a marking on the body, too. No else has touched it. Is it Egyptian?

She looks closer. She carefully turns the skin back where it should be. The symbol is a greek symbol.

ANITA

It's not Egyptian. It's greek.

DOLPH

I see it now. I'll be.

ZERBROWSKI

What is it.

She faces him.

ANITA

It's greek letters for Alpha and Omega. Beginning and the end.

DOLPH

Something tells me that this is not the beginning nor the end.

ANITA

You probably hit the nail on the head.

BLACK OUT.

END OF ACT ONE

(CONTINUED)

CONTINUED:

ACT TWO

EXT. RUNDOWN HOUSE - AFTERNOON

Anita, Dolph, and Zerbrowski look around the house, searching for clues. Zerbrowski finds a trap door in an adjoining room.

ZERBROWSKI

Hey you guys, check this out.

They join him as he pulls on the brass ring. A tunnel leads down into the ground.

ZERBROWSKI (cont'd)

How far does that go?

ANITA

Better yet, where does that go?

DOLPH

What's around here?

ANITA

Not much of anything.

Zerbrowski shines a light down the tunnel. It goes a lot deeper than the light.

ZERBROWSKI

Should we go down.

ANITA

No.

She looks to Dolph.

ANITA

Sorry, Dolph. I didn't mean to step on toes.

(CONTINUED)

CONTINUED:

DOLPH

It's all right. No. We're not going down.
Not until we know more.

ANITA

Wait a minute. I might have thought of
something.

DOLPH

What?

ANITA

Isn't the Circus relatively near here?

DOLPH

About two miles. Why?

ANITA

Where else can you think of that he
could've come from, but the Circus of the
Damned?

DOLPH

True. We'll go take a look.

ANITA

Be careful. You never know who or what
you'll run in to. In fact, let me go
instead.

DOLPH

No can do.

ANITA

Please? I don't want to go back to work.

ZERBROWSKI

Why not?

ANITA

Bert has me doing a commercial.

(CONTINUED)

CONTINUED: (2)

Zerbrowski laughs.

ZERBROWSKI

You? That is a laugh.

She is not amused.

ANITA

It's not that funny.

DOLPH

I, actually, will have you go. You know the area better and the clientele.

ANITA

Thanks, I think.

DOLPH

Do what you can, watch your back. I'll have Clive go back and make some calls. We'll stay here and search the place.

ANITA

You got it. I'm on my way.

DOLPH

If we get a name, how long until you get a court order?

ANITA

Now, that's funny.

DOLPH

How long is it taking nowadays?

ANITA

On a good day? A week. Last time I wasn't able to get one until the vamp killed 10 poeple.

ZERBROWSKI

Geez, why so long?

(CONTINUED)

CONTINUED: (3)

ANITA

Red tape, my friend. It's a pain in the ass. You'd think with the PR they're getting, they would be quicker in tying these things up. I don't get it.

ZERBROWSKI

Bureaucratic bull crap.

ANITA

Exactly. Let me know if you get something.

DOLPH

You, too.

She leaves.

EXT. BACK ROAD - AFTERNOON

Anita pulls her car onto the two lane street and goes toward town.

EXT. CIRCUS OF THE DAMNED - AFTERNOON

Anita pulls her car up to the weird world that is Circus of the Damned, an amusement park with a horror theme. She steps out of her car. It is deserted except for a FEW WORKERS. She walks into the park.

EXT. CIRCUS ENTRANCE - AFTERNOON

She walks around not running in to anyone. The attractions are all scary horror related, evil clowns, mutilations, chainsaws. She sees A MAN, RUFUS, approach from one of the attractions. She opens her shirt, her gun barely visible.

RUFUS

Could I help you?

(CONTINUED)

CONTINUED:

ANITA

My name's Anita Blake. I'm here to see someone in charge. Would that be you?

RUFUS

That is I, Miss Blake. And I know who you are. My name is Rufus.

ANITA

Great. I'll cut to the chase. There was a murder not far from here. I'm just checking things out.

RUFUS

And you assume it was someone here?

ANITA

Not necessarily. I was just checking to see if someone was reported missing in the last few days.

RUFUS

No. No one reported.

ANITA

And you know this how?

RUFUS

I'm in charge of security.

ANITA

Ah, I see. Who owns this place, anyway?

RUFUS

Jacob. You will have to come back after dark to talk to him.

ANITA

Are you his daytime contact?

RUFUS

Yes, ma'am.

(CONTINUED)

CONTINUED: (2)

ANITA

If he knows anything, have him call me.

She hands him her card. He takes it.

RUFUS

Of course. It was a pleasure meeting you.

ANITA

Yeah, you too.

RUFUS

Come back again when you can have a little fun. It's always a treat here in the evenings.

ANITA

I'm sure it is.

She walks away toward her car, looking at every attraction as she walks past.

EXT. CIRCUS OF THE DAMNED - AFTERNOON

She gets into her car and starts the engine. She pulls away, calling on her cell.

INT. RUNDOWN HOUSE - AFTERNOON

Dolph takes his cell and answers it.

DOLPH

Storr...Hey, Anita. What'd you find out?...Is that so...I'll tell Clive. Maybe he can get something on him.

He ends the call.

ZERBROWSKI

What did she find out?

(CONTINUED)

CONTINUED:

DOLPH

Not a whole lot from the contact, but she did say there was quite a lot of vampires around.

ZERBROWSKI

How did she know that, it's daylight?

DOLPH

She sensed their power.

ZERBROWSKI

Great. A freaking hovel.

DOLPH

The shit will hit the fan.

Zerbrowski sees a piece of the wall doesn't quite fit.

ZERBROWSKI

What is up with this? Check it out.

Dolph sees the wall.

DOLPH

Is it another hidden area?

ZERBROWSKI

Looks like it.

DOLPH

It looks screwed shut.

ZERBROWSKI

I'll get a drill.

Zerbrowski leaves. Dolph notices more rats in the corner.

DOLPH

What is with all the friggin' rats.

(CONTINUED)

CONTINUED: (2)

Zebrowski returns with a drill. He starts on the door. Dolph helps him take the front off.

DOLPH (cont'd)
Oh, Jesus.

Inside the panel are five bodies. All in different array. But all are fileted in the chest and all have the greek letters.

ZERBROWSKI
We hit pay dirt.

EXT. PLESEANT VALLEY CEMETERY - EVENING

Anita is with the FILM CREW. She is in front of a grave site. A WOMAN tries to put make up on her.

ANITA
This is ridiculous. Do I have to wear this?

MAKEUP LADY
It helps on camera. You don't want to look washed out do you?

ANITA
It fits right in with the whole raising the dead thing.

She laughs and continues. ANITA'S CELL RINGS.

ANITA
Anita Blake...Yes, this is she...I was at the Circus today...Oh, yes, Jacob... You do?...I can be there tonight...No problem...At 9, sounds great.

She ends the call.

ANITA
I'm sorry I have police business. I can't do this tonight.

(CONTINUED)

CONTINUED:

The DIRECTOR steps forward.

DIRECTOR
You are kidding me.

ANITA
Well, you know what? You can wait here
for me if you want. I don't know how long
I'll be. I should be back by midnight
though.

The crew looks nervously at one another.

DIRECTOR
Can you do it tomorrow?

ANITA
Lord willing, yes.

DIRECTOR
Fine. We'll re-schedule.

ANITA
I'm sorry. It's just I work with the
police as well.

The director doesn't hear he just issues orders to the other
crew.

DIRECTOR
Pack it up, everyone.

Anita gets in her car and takes off.

INT. ANITA'S CAR - NIGHT

Anita checks her weapons hidden under coat. Satisfied, she
exits the car.

EXT. CIRCUS OF THE DAMNED - NIGHT

Anita walks into the packed theme park. PEOPLE of all ages and makes walk around in joy. Anita walks up to the security window.

ANITA

I'm here to see Jacob. He's expecting me.

SECURITY GUARD

Your name?

ANITA

Anita Blake.

SECURITY GUARD

Yes, ma'am. Come right inside.

She is escorted into the main area of the park

INT. CIRCUS ENTRANCE - NIGHT

She is led into a building off to the side.

INT. JACOB'S LAIR - NIGHT

JACOB sits in a chair, waiting for her. He is a man of around 40, sleek and crafty.

JACOB

Ah, Anita Blake. So this is the little girl that everyone has been talking about.

ANITA

I'm flattered.

JACOB

You should be. Why did you come to see me earlier?

(CONTINUED)

CONTINUED:

ANITA

There was a murder. I was looking into it.

JACOB

You are not the police.

ANITA

I work with them, not for them.

JACOB

Well, I do not know who would do such atrocities. Why do you think we were involved?

ANITA

Like I told Rufus. I don't. I was just following a hunch. This was the nearest place to the crime scene.

JACOB

Then that would make sense. I did check with everyone here. No one is reported missing.

ANITA

How about having blood thirsty tastes?

JACOB

To be truthful, we are vampires, Ms. Blake. But no one here is a murderer. We cater to the willing, not unwilling.

ANITA

Gotcha. Then why am I here?

JACOB

I wanted to meet the infamous killer. The one we call executioner. I'm new in town. It's not everyday I meet a celebrity.

(CONTINUED)

CONTINUED: (2)

ANITA

Great. We've met. Nice to meet you. Can I go now?

He stands and crosses to her. She pulls her coat open, gun exposed.

JACOB

I am not going to hurt you, Ms. Blake.

He offers his hand. She reluctantly takes it.

JACOB (cont'd)

It is a pleasure.

He kisses her hand. She grimaces and then smiles.

ANITA

Absolutely.

JACOB

Good night.

ANITA

Yeah, you too.

He lets her go and ushers her to the door. She exits. She gets on her cell, mingling with the people.

ANITA

Yeah, Dolph. It's me...Get started on that warrant. He's slick, but I know it's him...His power is all over the place. The same power I felt at the house...I know you can't get one on just power. Try okay? He's going to keep killing these people. Tonight might be number seven...Just do what you can.

She ends the call. She starts for the exit. A WOMAN comes up behind her. It is CHERISE. She is an asian vampire around 25, trained in many forms of weapons and martial arts.

(CONTINUED)

CONTINUED: (3)

CHERISE

Excuse me, Ms. Blake?

Anita turns. She is kicked in the head by the martial arts master. She falls and is picked up by the woman. She is put into a sleeper hold and falls unconscious. The woman drags her into a side building.

BLACK OUT

END OF ACT TWO

(CONTINUED)

CONTINUED:

ACT THREE

INT. ABANDONED BUILDING - NIGHT

Anita wakes. The bleeding has stopped on her head. She moans.
Cherise is front of her.

CHERISE

Are you awake?

ANITA

Getting there.

CHERISE

Good. I need you awake. It's more fun
that way.

Anita lifts her head and sees she is in a type of chamber
with various torture gadgets inside.

ANITA

This looks like a good time.

CHERISE

Funny girl. I like that.

ANITA

Glad I could oblige.

THREE VAMPS enter from the back. They go to Anita. She
stands. One punches her in the stomach. She coughs and
doubles over. The other two drag her to a table with
shackles. She fights.

CHERISE

It's best not to fight. It hurts more.
But we do get more pleasure from it.

Anita looks at the woman vamp.

ANITA

You're a sick bitch.

(CONTINUED)

CONTINUED:

CHERISE

(laughs)

Yes, I know. That's why I'm here.

She slashes her long nails and creates cuts on Anita's face. She winces. Cherise licks the blood from her cheek.

CHERISE (cont'd)

Your power is tasty. Like candy.

Anita shudders. Cherise takes out a knife and plays with it in her hands. She goes to swipe at her when Jacob enters the room.

JACOB

What is this?

Cherise hisses and stands her ground. The other vamps scatter. Jacob defeats, them killing them. Cherise guards Anita. Anita rises and takes a gun hidden by her leg. Cherise goes toward Jacob when Anita fires, catching her in the chest. She stumbles, but hisses and flees. Jacob rushes to Anita.

JACOB (cont'd)

Anita, are you all right?

Anita holds the gun on him.

JACOB (cont'd)

I wasn't behind this, I swear.

ANITA

I don't believe you.

JACOB

Anita, think. You can't fire on me. It's murder. You need a warrant. You can't get a warrant because you have no proof it was me. You have no proof because I'm innocent.

(CONTINUED)

CONTINUED: (2)

ANITA

Sounds like it's very easy for you.

JACOB

I understand you're upset.

ANITA

You kill your lackeys out of convenience.

JACOB

I killed them for your safety. Now,
please, let me get you some help.

ANITA

I'm fine.

She stands, although a little shaky. He moves to help her,
she brushes him off.

ANITA

I'll be dandy, just get me the hell out
of here.

JACOB

Right this way.

He escorts her to the door he came from. She leaves.

EXT. CIRCUS - NIGHT

She sees that she is on the outskirts of the circus. She
looks at Jacob.

ANITA

You must really think I'm an idiot.

JACOB

On the contrary, I find you a quality
adversary.

(CONTINUED)

CONTINUED:

ANITA

Then why is it you don't know what's going on right under your nose? That's poor leadership skills.

He doesn't say a word he just smiles.

ANITA

In fact isn't that the field that connects to the abandoned house where the murders took place?

JACOB

Is it? I don't know. I didn't hear about where the murders were. I believe it though. This was a seedy area when I took it over.

ANITA

Still is.

JACOB

That is a matter of opinion.

They walk to the entrance.

JACOB (cont'd)

Here you are Ms. Blake. Delivered right to your car. Are you sure you don't need help?

ANITA

Not from you.

JACOB

No need for rudness, but I will forgive you. After all you have had a bad night.

ANITA

Just worry about a lawsuit. If I can't get a warrant for your death, I know I can get blood another way.

(CONTINUED)

CONTINUED: (2)

He just smiles.

JACOB

My you are ruthless. Fascinating.

She gets into her car and pulls away. Jacob just stares on after her.

EXT. ANITA'S APARTMENT - MORNING

stock shot.

INT. ANITA'S BEDROOM - MORNING

Anita wakes up with a start. THERE IS A KNOCK AT HER DOOR. She groans and gets up. She shuffles to the living area.

INT. ANITA'S LIVING ROOM - MORNING

She goes to the door.

RONNIE (V.O.)

Anita, it's me. Ronnie.

Anita opens the door.

ANITA

I totally forgot about running with you this morning. I'm sorry.

RONNIE

My God. I hope you didn't beat up the crew last night.

ANITA

No. Vampires.

RONNIE

Oh, did they get it on tape?

(CONTINUED)

CONTINUED:

ANITA

I wish actually. There's never a camera crew when you need one.

RONNIE

(smiles)

At least you're in good spirits.

ANITA

Come on in. Have a seat.

Ronnie sits on her couch.

RONNIE

So, can you tell me about it?

ANITA

What do you know of the Circus of the Damned?

RONNIE

Not much. Pretty popular, but I've never been myself. Too campy.

ANITA

I think the owner might be involved in the murders and the power vibe I get is not good.

RONNIE

It wouldn't surprise me. You want me to check it out?

ANITA

You don't have to.

RONNIE

I know I don't have to, but I will. I've been meaning to check it out anyway.

(CONTINUED)

CONTINUED: (2)

ANITA

You can take Douglas with you. It'll be
some back up.

RONNIE

Are you trying to set me up?

ANITA

What? No. But if it gets him a little off
my back, that'll help.

RONNIE

You know he only has eyes for you.

ANITA

So he says. I'm going with Manny to a
raising tonight. I just feel like it's a
trap. If we all watch our backs, I'll
feel a lot better. Just until I get the
warrant.

RONNIE

When does that come in?

ANITA

Dolph is checking on it. I was going to
call him here shortly. It's never in time
though.

RONNIE

You got that right. I'll call Douglas
right now. See if he wants to hang.

ANITA

Thank you. He's good to have around. And
he's getting better with a gun.

RONNIE

That's good to know.

(CONTINUED)

CONTINUED: (3)

ANITA

I've been showing him at the shooting range.

RONNIE

Mmm-hmmm. Sounds like a match.

ANITA

Stop it.

RONNIE

Why don't you give him a chance?

ANITA

I don't know. I just don't have time for a relationship, I guess. Besides, I hear all the griping from the other girls about their boyfriends and I think, I just wouldn't take that crap.

RONNIE

I don't think it would be like that.

ANITA

It's always like that.

RONNIE

Miss negative. I understand though. I'm sort of the same way.

ANITA

I make a much better friend.

RONNIE

Well you know what they say?

ANITA

I hate to ask.

RONNIE

It happens when you least suspect it.

(CONTINUED)

CONTINUED: (4)

ANITA

Don't remind me.

INT. RUNDOWN HOUSE - AFTERNOON

Dolph and Zerbrowski are looking at another body of a man. He is layed out in the same manner as the other one.

DOLPH

Damn it. What the hell is going on?

ZERBROWSKI

We need to figure this out.

DOLPH

You got that right. Anita's warrant isn't out yet.

ZERBROWSKI

She should be here soon. I called her from the road.

DOLPH

Good. Maybe we can get a break.

Anita walks in.

ZERBROWSKI

Anita, shit. Are you okay?

ANITA

Just a fight with a nasty vamp.

ZERBROWSKI

Did you win?

ANITA

Sort of. Is this the same as yesterday?

DOLPH

Yes. One in the same.

(CONTINUED)

CONTINUED:

She sees the body.

ANITA

Damn it. Here's our link. They're are making this too easy on us.

DOLPH

Why?

ANITA

This is Rufus. He's in charge of security at Circus of the Damned.

Her cell rings. She answers it.

ANITA

Anita Blake.

INT. DARK ROOM - AFTERNOON

Jacob sits at his chair.

JACOB

Ms. Blake, I wanted to tell you as soon as I found out. My chief of security is missing.

ANITA (VO)

Rufus?

JACOB

Yes. You remember him?

INT. RUNDOWN HOUSE - AFTERNOON

She looks at the body.

ANITA

Yeah, I have the body right here to remind me.

(CONTINUED)

CONTINUED:

JACOB (VO)

He is with you?

ANITA

In a manner of speaking. He's missing a few organs.

DOLPH

Anita.

She sees his cold stare.

DOLPH (cont'd)

Don't.

She grimaces.

ANITA

We don't know anything yet, Jacob. I'll let you know when I know more. Or you can try the police a little later. Sorry about your loss.

She ends the calls.

ANITA

He is so involved in this it makes my skin crawl.

DOLPH

I haven't heard on the warrant yet.

ANITA

It figures.

DOLPH

You have a job tonight?

ANITA

Yeah a raising. I'm taking Manny with me just in case it's a trap. You guys look after yourself, as well.

(MORE)

(CONTINUED)

CONTINUED: (2)

ANITA (cont'd)

The things he said makes me think any
body who knows me, may be a target.

DOLPH

We'll scope the Circus. Put out a watch.

ANITA

Great. I'll be at Blessing Way. Keep your
eyes peeled for Ronnie Sims. She is going
to be at the Circus tonight with Douglas.

ZERBROWSKI

Ooo, the husband out on a date with
another woman.

ANITA

Would people just shut up about him.

ZERBROWSKI

I just meant that he's your partner.
Jeesh.

ANITA

Sorry. I'm just not feeling up to par.

ZERBROWSKI

No biggie.

EXT. BLESSING WAY - NIGHT

Manny and Anita walk to the grave site.

MANNY

So this Jacob. He's a bad one, huh?

ANITA

I don't know if it's him or what
control's him. But something definately
stinks over there.

MANNY

Funny. My wife has been talking to me
about retiring.

(CONTINUED)

CONTINUED:

ANITA

Really? Why?

MANNY

I'm 55. She thinks that's a little too old to play vampire slayer.

ANITA

You do need to step up with the modern technology.

MANNY

I'm not good with a gun. I'm better at a stake.

ANITA

I agree. But close contact is always a little scary. Especially with a wife and four kids.

MANNY

I'm just not ready to hang it all up.

ANITA

Then don't. Rosita will understand.

MANNY

Am I being selfish?

ANITA

Maybe. But I am not the right person to ask about that. I tend to be that way also.

They reach the site. AN ELDERLY WOMAN, AGNES BROWN, waits with her lawyers by her husband's grave. It reads: Walter Brown. 1925-2004.

EXT. CIRCUS OF THE DAMNED - NIGHT

Ronnie and Douglas walk around the circus.

(CONTINUED)

CONTINUED:

DOUGLAS

What are we looking for?

RONNIE

Truth? I have no idea. Look for dangerous things with fangs.

Douglas looks around at people.

DOUGLAS

That's not hard. They're everywhere.

RONNIE

Yeah, it makes our job a little harder. I pulled a file on this Jacob from work and all know is what he looks like.

DOUGLAS

That helps.

RONNIE

Oh, crap.

Ahead of them stand FOUR VAMPS blocking their way.

DOUGLAS

This doesn't look good.

RONNIE

Nope. It sure doesn't.

EXT. WALTER BROWN'S SITE - NIGHT

Manny and Anita approach the woman and her two lawyers.

MANNY

Mrs. Brown, hello. My name is Manny Rodriguez. This is Anita Blake. We are with Animator's Inc.

AGNES

Hello.

(CONTINUED)

CONTINUED:

MANNY

You need your husband raised for
insurance purposes, right?

AGNES

Yes, that's correct.

MANNY

Do you know what to expect here tonight,
Mrs. Brown?

AGNES

I was told, but I'm not sure I know
exactly. I know the details. I just don't
know how I'm going to handle it.

LAWYER

If you need to step away, Agnes, one of
us will take you.

AGNES

Thank you, Roger.

Manny preps the area. Anita sees Cherise out of the corner of
her eye.

ANITA

Manny, look out.
(shouting)
Get out of here.

The lawyers see the vamp, with three others behind her. They
usher Mrs. Brown away. The vamps attack, two on two. This
time, Cherise takes on Manny. They fight with all they have.
Trading off kicks and punches. Anita pulls her wrist knives
and swipes with them. Catching one in the side. He leans in
with fangs and she slices throat. He falls as she punctures
his chest. The second jumps on her back and slashes out. He
lifts her up and snaps her shoulder out of socket. She cries
out and swings out her leg knocking him off balance. She
lands on top of him. She reacts by taking a defense stance.
He rushes.

(CONTINUED)

CONTINUED: (2)

She pulls her sword hidden in her back sheath and slices him down the middle. She turns to Manny. She sees him slashed in the stomach by Cherise. The other vamp is dead. Manny falls.

ANITA

(cries)

Manny.

Cherise turns her attention to Anita. She licks her nails with Manny's blood.

CHERISE

Not as tasty as other's I've tasted.

Anita charges her and takes her on. She fights with all the anger she can have. Cherise does a spinning kick and catches her in the face. Then knocks her in the gut with a punch, catching her leg with her free leg, knocking her to the ground. She hisses and lands on top of her. She pulls a squirt bottle and squirts holy water into her face. Cherise screams and falls back. Anita grabs her sword and rushes her stabbing her through the stomach. She groans as the sword is pushed to the hilt. She falls over. Anita crosses to Manny and checks his pulse. She pulls her cell out and calls.

ANITA

I need an ambulance at Blessing Way.
Please hurry.

She turns back and sees Cherise missing.

BLACK OUT.

END OF ACT THREE

(CONTINUED)

CONTINUED:

ACT FOUR

EXT. BLESSING WAY CEMETERY - NIGHT

Manny is loaded into the ambulance. THE PARAMEDICS see to her wounds. Dolph and Zebrowski are with her.

DOLPH

You should go to the hospital, Anita.

ANITA

No. I have a job to finish.

DOLPH

I'm not going to let you get killed.

ANITA

Gee, you say that a lot.

DOLPH

That's because you're foolish enough to do this sort of thing.

ANITA

They attacked my friend. Manny may die. I can't let that go. Just have an ambulance ready in let's say two hours.

ZERBROWSKI

Two hours is a long time, Anita.

ANITA

(shrugging)

That way I have a cushion. I'll call if I'm done before that. Just hurry up with the arm.

The paramedic pops the shoulder back in place. She grimaces at the pain.

ANITA

Much better.

EXT. CIRCUS OF THE DAMNED - NIGHT

There is still hustle and bustle at the park, full capacity. Anita walks through the crowd. Little attention is paid to her, even with her tattered and bloody clothing. She fits in with the park employees. She heads to the security office. She takes her cell out and makes a call.

ANITA

Hi, Ronnie. It's Anita. I was calling to say if you are at the Circus, get out. I think it's a trap. I tried calling Doug and he didn't pick up either. I hope you guys are okay.

She ends the call.

INT. SECURITY OFFICE - NIGHT

She steps into the room. It is deserted.

ANITA

Come out, come out wherever you are.

She looks over the room. She sees a bookshelf and scans the titles. She pulls one out. It is relatively small and leather. She flips it open and reads.

ANITA

Well, this is vague.

The book shows drawings of greek letters and sacrifice instructions.

ANITA

Hmm. Interesting.

The door flies open and it is Jacob.

JACOB

Miss Blake. I didn't know you were coming.

(CONTINUED)

CONTINUED:

ANITA

Yes, you did. Cut the bullshit.

JACOB

What may I help you with?

ANITA

This your book?

JACOB

That is none of your business. You are trespassing. Explain yourself, or I call the police.

She flashes her badge.

ANITA

I am the police. I had probable cause.

JACOB

You had nothing. But if you insist on making an issue of all this, no that isn't mine.

ANITA

Whose is it?

JACOB

I don't know. I've never seen it before.

ANITA

Of course you haven't.

JACOB

Miss Blake, please. I am a victim here. I have had my right hand murdered this evening and you seem to think I had something to do with it.

ANITA

That's because you did.

(CONTINUED)

CONTINUED: (2)

JACOB

Why would I do that?

ANITA

Power. And stealing it from others.

JACOB

What could I possible gain from killing Rufus?

ANITA

Well, that was what I couldn't figure out until I saw this.

She points to the book.

JACOB

And that is?

She shows him.

JACOB (cont'd)

I do not understand.

ANITA

Rufus was a psychic. I'm guessing he didn't even know exactly what the power was. He just knew things. Probably thought it was instinct. But you knew, didn't you?

JACOB

Really? What a surprise.

ANITA

Sure. And Manny, a necromancer. Or was that just to get us off your back. Did Cherise fail you? And what about the others? Meeting some sort of paranormal quota? Need their strength? Or are you just pissed that you will never be a master vampire?

(CONTINUED)

CONTINUED: (3)

He flinches.

ANITA

Yeah, I know about that trait. No matter how old you guys get, if you don't have it, you'll never be master. You have to have certain strength, certain qualities. Are you lacking in some areas, Jacob?

He is getting very angry.

JACOB

That is absurd. A little girl's mind going crazy.

ANITA

I don't think so. You made this personal. Not me. You should've killed me at the cemetery because I am not going to let this go. I will kill you for what you did.

JACOB

Murder me, you mean? Kill an innocent man. Is that what you do? Is that how you get your power?

ANITA

Do not turn this back on me? Mind games do not work.

Cherise chooses this time to break in. She throws Jacob to the side and lunges at Anita. Anita pulls her gun and shoots too late. Cheris snaps at her throat, but Anita holds her off. She pulls her legs up and pushes against the vampire's abdomen. Cherise is thrown off. Anita aims the gun.

CHERISE

Do you want to see your friends again?

Anita stops.

(CONTINUED)

CONTINUED: (4)

ANITA

You better explain yourself real quick.

CHERISE

I have them. They are being prepped right now for ritual. If you want them alive, come and find them.

Cherise runs out. Jacob moans and recovers, standing on his own.

JACOB

I knew I shouldn't trust her. She's behind this. I'm sure of it.

ANITA

Do you know where she went off to?

JACOB

I'm not sure, but there are some abandoned buildings in the back of the property. Maybe there.

ANITA

How convenient.

Jacob shakes his head.

JACOB

I am not a stupid man. I know how this looks. I am only trying to help.

ANITA

Great, help. Lead the way.

He motions for her to exit the door. She does, he follows.

EXT. PARK - NIGHT

They mix with the patrons and walk toward the back area. Anita recognizes it as where she was taken earlier. Jacob tries the door. It is locked. He kicks it in. They enter.

INT. ABANDONED BUILDING - NIGHT.

Anita and Jacob enter the dark room. No one is inside.

ANITA

Well imagine that. No one is here.

She aims her gun at Jacob.

ANITA

You better find them real quick. I may have lost one friend tonight. I'm not losing two more.

JACOB

I understand your doubt. I'll help you.

He looks around the room feeling the walls and looking at the floor. She does the same, keeping her gun out. She tries calling on her cell again. Nobody picks up.

ANITA

Damn it.

Jacob finds a trap door in the floor.

JACOB

Here. In the floor.

ANITA

I've seen that before.

He looks at her.

ANITA

And I bet I know where it goes. After you.

He goes down the tunnel and she follows.

INT. TUNNEL - NIGHT

It is dark and cold. Along the way, torches are lit for light. Anita follows Jacob. They reach the end and a ladder leads up.

JACOB

Shall we?

ANITA

You bet your ass. I have a score to settle.

INT. ABANDONED HOUSE - NIGHT

Anita and Jacob crawl up from the floor. Jacob scans the dark room. Anita goes to the old crime scene. There are a few police outside. Jacob puts his finger to his lips.

JACOB

If she is here and has your friends, do not call out to them. They will be killed.

THEY HEAR FEET SHUFFLING ON THE SECOND LEVEL. They go to the staircase and head up cautiously. Anita has her gun out.

INT. ABANDONED HOUSE SECOND LEVEL - NIGHT

They reach the top floor. They go to the room where they heard the noises. Anita opens the door, gun aimed. Cherise is there waiting. She hisses. Ronnie is on the floor, hands and feet bound. Her head bleeds from a wound. She is unconscious. Three additional vamps have a hold on Douglas. He is tied against the wall, shirtless. The two Greek letters are on his chest. He is bleeding, also, from cuts on his body. He has been hit in the face, and bitten on the neck. He is conscious, barely.

JACOB

Cherise, what are you doing?

(CONTINUED)

CONTINUED:

CHERISE

You should taste his power.

She licks her lips.

CHERISE (cont'd)

He is delicious.

She goes to him and Anita cocks her gun.

ANITA

I don't think so.

Cherise slowly turns around.

CHERISE

Not as sweet as some I've tasted tonight.

ANITA

You want to play that game? Fine. I will
kill you where you stand.

CHERISE

(laughs)

You need a warrant for that. Or are you a
murderer.

ANITA

You crossed the line. You attacked me and
my partner. Murdering you is worth the
risk.

Jacob stays her hand.

JACOB

Hold it, Anita. The police outside will
come up and be killed trying to save the
day.

Anita contemplates the issue and lowers her gun.

(CONTINUED)

CONTINUED: (2)

ANITA

Then we go about another way.

She slips her knives from their sheaths and takes an defensive stance. Cherise hisses.

CHERISE

Did he die, your friend?

ANITA

No. You couldn't even do that right.

She goes to Doug and trails a nail down his chest.

CHERISE

I could make of this one right now. Is that what you want?

ANITA

What I want is you dead and me asleep in bed with my friends happily safe. Oh, and world peace. You know, for good measure.

CHERISE

Is that a joke?

ANITA

No. That is want. But, most important was the you dead portion. Sleep and safety come after that.

Cherise growls and swipes at Doug. His chest has claw marks. He groans. Anita attacks with the knives, slashing down. The two girls spar, taking turns with the upper hand. Eventually, Cherise pins her against the wall, snapping at her, they are close to Ronnie. Ronnie has come to and pushes out with her feet. Cherise screams as she falls to the ground. Anita lands on top of her and stabs her in the back. She groans and stands, trying to get the knife from her back. She turns and Anita is there with her other knife. She stabs her in the heart. Cherise falls to the ground. The three vamps attack her. She barely has time to react.

(CONTINUED)

CONTINUED: (3)

Jacob joins in and helps her defeat them rather quickly. He goes to Doug and checks him over.

JACOB

I am so sorry for this. If I find out anyone else was involved, they will be severely punished and then given to the police.

Anita is with Ronnie, checking her over.

ANITA

You do that.

Douglas looks at Jacob and eyes grow large. He turns his head to Anita.

DOUGLAS

Anita?

Anita stands and crosses to them. She is bloody.

DOUGLAS (cont'd)

You were right.

He looks at Jacob and she realizes what he is saying.

ANITA

You almost had me, Jacob.

He looks at her and stands.

JACOB

What do you mean?

ANITA

You made a mistake. Well, two actually.

JACOB

Are we at this point, again? Your friend needs a doctor. He is beaten pretty badly.

(CONTINUED)

CONTINUED: (4)

ANITA

Not badly enough apparently. Your first misatke was touching an empath.

Jacob looks at Douglas who smiles at him and waves. He pales.

ANITA

You're other mistake was.

She pulls out a piece of paper from her back pocket.

ANITA

Was thinking I couldn't get that warrant.

He screams and lunges at her, vamp face. She raises her gun and shoots him in the head. He twitches as he whispers.

JACOB

Nikolaos.

She goes to Cherise and take the knife from her back. She goes to Doug second. The police run in, guns raised.

ANITA

Everything is fine, just call an ambulance.

They nod and call in the scene. One checks out Ronnie.

DOUGLAS

In a different circumstance, this might be exciting.

Anita smiles as she cuts him down.

ANITA

I just might agree with you.

He falls to the floor. She looks at his wounds.

ANITA

You okay?

(CONTINUED)

CONTINUED: (5)

DOUGLAS

Yeah, just sore. I'll be up to 100% by tomorrow.

ANITA

Good. You may have a dinner for that. Thanks.

DOUGLAS

How did you get the warrant?

She shows him the piece of paper.

ANITA

I didn't yet. It's old directions to the Circus.

They both laugh. Anita looks at Ronnie. Ronnie gives her a thumbs up. They all smile.

EXT. ABANDONED HOUSE - LATER

Dolph and Zerbrowski, along with Paramedics and Police, are added to the scene. Doug and Ronnie are on stretchers being loaded into the ambulance. Dolph has his notepad out.

DOLPH

And that's it.

ANITA

Yeah, pretty much.

DOLPH

You were lucky that warrant came in tonight.

ANITA

I don't think I would've had a problem though. He came after me. It was self defense. I had witnesses.

(CONTINUED)

CONTINUED:

DOLPH

Lucky.

ANITA

Yeah.

She goes to her car.

ANITA

Oh, you know what. He did say something before he died that was odd.

DOLPH

What's that?

ANITA

He whispered Nikolaos. I'm not sure what it means.

ZERBROWSKI

Fits with the Greek letter theme.

ANITA

I'm going to check on Manny. See you guys. Call if anything comes up.

DOLPH

You got it. Send him our wishes.

INT. HOSPITAL - NIGHT

Anita walks up to Manny's door, his wife, Rosita, is there with their FOUR CHILDREN, sleeping on the couch. She stands, not waking them.

ROSITA

(whispers)

Anita.

Anita smiles at the woman.

(CONTINUED)

CONTINUED:

ANITA

Rosita, how is he?

ROSITA

He's eventually going to be okay.

Anita sighs and tears up.

ANITA

Thank God.

ROSITA

I have a favor to ask of you.

ANITA

Sure, what is it?

ROSITA

When you go in there, talk to him.
Convince him to retire. I can't take this
anymore.

ANITA

I understand.

ROSITA

He has four children. He can't keep doing
this.

ANITA

I can try, but you know how hard it is to
get through to him sometimes.

ROSITA

Try, please.

Anita looks at his children and nods her head. She enters his
room.

INT. MANNY'S ROOM - NIGHT

He is hooked up to many machines and his body is covered in gauze bandages. He is sleeping. She sits by his bed and cries. He reaches for her hand. She looks at him.

ANITA

Hey.

MANNY

What are you doing, Girl?

ANITA

Oh, just letting off steam.

MANNY

(chuckles)

Good. Better not be crying for me.

ANITA

(smiling)

I thought I lost you.

MANNY

I'm tougher than that.

ANITA

Yeah. Not tough enough. You should think about retiring.

MANNY

I guess I'll have plenty of time to think it over, huh?

ANITA

It was close this time around.

MANNY

Yeah, too close. I'll consider it.

(CONTINUED)

CONTINUED:

ANITA

That's better than nothing.

(beat)

Did I tell you the story about kicking
her ass?

MANNY

Tell me.

Anita recounts the night's events to him. He smiles.

EXT. CEMETERY - NIGHT

Anita walks in the cemetery, looking at the camera. Jamison
is the background doing a ritual.

ANITA

We here at Animator's Inc understand your
convictions. We are here to help resolve
those lingering issues left behind after
your loved ones pass on. Whatever the
information is you need. We can get it
for you. We're Anitimator's Inc. Raising
the dead for the living.

INT. DOUG'S ROOM - DAY

Anita and Ronnie sit in chairs and Doug is in the bed
watching the tv monitor. They laugh at the commercial and
clink plastic cups for a job well done.

ANITA (V.O.)

I don't know what will happen from here.
I don't know what other kinds of monsters
I'll meet along the way. But I do know my
strengths to keep them at bay: Guns,
Knives, fists, and silver. Oh, and good
reliable friends. Can't forget the
friends.

BLACK OUT

END OF ACT FOUR