

VOODOO MAGIC

EPISODE 106

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

THE NECROMANCER

"Oh, That Voodoo Magic"

TEASER

INT. DEAD DAVE'S - NIGHT

SYLVIE, 23, gathers her things from behind the bar. She is a dark haired vampire with a sweet disposition. She has a distinct European accent. LUTHER calls out to her.

LUTHER

Good job tonight, Sylvie

SYLVIE

Thanks, Luther. I guess it doesn't matter where you are, waitressing is always the same.

Luther smiles and cleans up the bar.

LUTHER

Ours is a little different.

She smiles showing some fangs.

SYLVIE

But the process is the same.

LUTHER

See you tomorrow, Sylvie.

SYLVIE

I will be here.

She exits through the back entrance.

EXT. DEAD DAVE'S - NIGHT

She walks by the dumpsters, whistling. She goes toward her car, a nondescript sedan. A MAN, BARON, is in shadows, following her. She pauses and looks around.

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She looks into the trees behind her. She continues on, shaking her head. At her car door, Baron blows a fine powder toward her. She turns and faces him. He reaches for her. She struggles, but is affected by the drug. She screams, her fangs out. He takes ahold of her and covers her mouth with his hand. She tries to fight him off, but the drug takes effect and renders her unconscious. He slips into her car and gets her keys from the ground. He drives off with her beside him. All the while, Baron is hidden from view.

BLACK OUT

END OF TEASES

ACT ONE

INT. STORR HOUSE - MORNING

Dolph sits at the kitchen table, eating breakfast. HIS WIFE makes coffee. A small television features the local news. A REPORTER stands outside of a government building. There are protesters displaying various signs. *"No Serum" "lycanthropes are people" "Ban the testing"*

REPORTER

A decision has been made by the FDC to give the go ahead on the controversial injection of the lycanthrope serum. This has caused a large disturbance here at the federal building. Most are protesting the serum, saying not enough evidence has been tested for side effects and that it is a placebo for others to feel safe.

Dolph shakes his head and gathers his things. His cell rings.

DOLPH

What will they think of next.

(answers)

This is Storr...Where are you...Ok, I'll meet you there..I'm on my way.

He kisses his wife good bye and exits.

EXT. RIVERBANK - DAY

Dolph and Zerbrowski stand over a body covered by a sheet. DET. RAYMOND stands with them. He is a seasoned cop around 40.

RAYMOND

You're probably wondering why I called you.

DOLPH

The thought crossed my mind.

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CONTINUED:

RAYMOND

See if you notice. This makes number 5.

Raymond pulls the sheet back. It is A WOMAN, BETTY ANDERSON. She has brown curly hair; her brown eyes stare upward. She has been strangled. Dolph looks down at the body, checking for marks. Zerbrowski stares at her.

ZERBROWSKI

Wow, you know. She kind of looks like Anita.

RAYMOND

That's my point.

Dolph stands and looks from a different angle.

DOLPH

That's why you called us?

RAYMOND

Not if this was the first one, but we've had 5. Annie Burleson, Amy Beeson, Belinda Anton, Allison Brown, and now, Betty Anderson. All with the same look. It's not coincidence.

DOLPH

No. It's not. I'll start working on cross references at the office on A, B connections with similar features.

RAYMOND

I appreciate it. I'll give you what I can on the files and get started on the lab work.

ZERBROWSKI

Are we going to let Anita know?

Dolph looks at Raymond. He shrugs.

INT. ANIMATOR'S INC - DAY

ANITA is filling out paperwork at her desk. MARY crosses to the back area.

MARY

How are you today, Anita?

ANITA

Not too shabby. I'm not in the hospital so that's a plus.

Mary laughs.

MARY

You want anything while I'm back here?

ANITA

Nah, I have coffee. I'm good.

JAMISON comes out of a side office with A CLIENT, TERRY. He is a tall thin man, dressed in black. They laugh. Anita stares at the two. Mary shakes her head.

MARY

(to Anita)

Be good.

ANITA

What? I'm always good.

Terry sees Anita. He smiles. She offers a slight one. Jamison smirks at her. She goes back to her paperwork. BERT CALLS OUT.

BERT (V.O.)

Anita, you busy?

ANITA

Just paperwork. Hang on.

She gets up and goes to his office and steps inside.

INT. BERT'S OFFICE - DAY

She leans in.

BERT

I have a job for you tonight. Come on in.

She sits in the chair by his desk.

ANITA

Why are you asking me ahead of time?

BERT

He's a little odd.

ANITA

Okay. Fill me in.

BERT

He asked for you by "the girl in the commercials."

He hands her the file. She flips through it.

ANITA

Okay. We knew that was a possibility.
Barry Simetti. That name sounds familiar.

BERT

He said he'll pay whatever price to raise
his old girlfriend that was killed.

ANITA

And what's odd?

BERT

I told him the price was 8000 and he
didn't negotiate.

ANITA

The normal price is only 2000.

(CONTINUED)

CONTINUED:

BERT

Exactly. And the girlfriend has only been gone for two weeks.

ANITA

It's been taking about a week for the orders to come through.

BERT

Yep. That's a little soon after to death to want to raise her.

ANITA

It is, but not unheard of. I'll take precautions. Thanks. Although, I don't know why you're being nice all of a sudden.

BERT

I'm not an ogre, Anita.

ANITA

Bull shit. You're the worst kind.

BERT

Why's that?

ANITA

You don't think you are one.

He laughs as she goes to her desk.

INT. ANIMATOR'S INC - DAY

She flips through the file. Jamison walks up to her.

JAMISON

You are fast becoming popular.

ANITA

I was always popular.

(CONTINUED)

CONTINUED:

JAMISON

No accounting for taste.

ANITA

You know, keep trying, Jamison. I refuse to let you ruin my day.

JAMISON

Just playing, Anita. I'm not serious.

ANITA

Sure, you're not. Who was that?

JAMISON

Who? Terry? Just a friend. He asked about you.

ANITA

I'm not interested.

JAMISON

Don't worry. After what I told him, he's not either.

ANITA

What'd you tell him?

JAMISON

Oh, the truth. You kill vampires and that they're afraid of you.

ANITA

Did you say kill or murder?

JAMISON

He's a follower of The Way. I told him you were part of the government. That scared him a little.

ANITA

The Way? Is that another group?

(CONTINUED)

JAMISON

They're vampire rights activists.

ANITA

Oh, did you go to their last meeting?

JAMISON

Catty, Blake. Real catty.

ANITA

I take that as a yes.

He shakes his head and walks away.

JAMISON

You getting the serum shot?

ANITA

No.

He turns.

JAMISON

Really?

ANITA

Hey, everyone's afraid of something.

JAMISON

You're afraid of a shot?

ANITA

No. Just the needle part. You tell anyone, you die. I can make it look like an accident.

He just smiles and walks away. She gets a call and answers it.

ANITA (cont'd)

This is Anita...

INT. RONNIE'S OFFICE - DAY

Ronnie sits in her office, smiling.

RONNIE
Are you coming?

ANITA (VO)
You are way too happy.

RONNIE
Hey, I'm 21 again. I am happy. So, are
you coming?

ANITA (VO)
I'll be there.

RONNIE
Great. Is Doug coming, too?

ANITA (VO)
I think so.

RONNIE
It'll be at Dead Dave's tonight at six.

INT. ANIMATOR'S INC - DAY

ANITA
You like that place way too much...See
you tonight.

She gathers her things and leaves the office. Mary is reading
the latest romance novel.

ANITA (cont'd)
See you, Mary. You coming tonight?

MARY
I wouldn't miss it.

(CONTINUED)

CONTINUED:

ANITA

If anyone calls for me, tell them to reach me at home. I can't believe I forgot my cell today.

MARY

Will do, Sugar. See you tonight.

ANITA

Bye.

MARY

Bye.

INT. RPIT HEADQUARTERS - DAY

Zerbrowski hangs up the line and crosses to Dolph at his desk.

ZERBROWSKI

I can't find her. She doesn't answer her cell and her secretary said to leave her a message at her home. She hasn't called back yet.

DOLPH

Good enough. We only have around 400 possible victims to go through.

ZERBROWSKI

Only 400? That's not bad.

DOLPH

Not good either.

ZERBROWSKI

Can we rule some out?

DOLPH

I'm trying, but not getting much luck.

Zerbrowski flips through the files.

(CONTINUED)

CONTINUED:

ZERBROWSKI

Each was strangled. They all had
different occupations. All walks of life.
Nothing to go on, is there.

DOLPH

Nope.

ZERBROWSKI

How do we observe 400 women?

DOLPH

Very carefully.

EXT. GUILTY PLEASURES - EARLY EVENING

Stock shot.

INT. JEAN-CLAUDE'S OFFICE - EARLY EVENING

JEAN CLAUDE sits in his office. ROBERT sits in front of him.

JEAN-CLAUDE

How is the new guy working out?

ROBERT

Jason's fine. He seems to enjoy it a
little too much though.

JEAN-CLAUDE

I kind of sensed that about him. Goes
with the territory, I guess.

ROBERT

I've known other werewolves without such
an appetite.

JEAN-CLAUDE

Well, we'll use it to our advantage.

HIS PHONE RINGS. He picks up the old fashioned receiver.

(CONTINUED)

CONTINUED:

JEAN-CLAUDE (cont'd)
Guilty Pleasures.

BARON (VO)
Is this Jean-Claude?

JEAN-CLAUDE
Who is calling please?

BARON (VO)
I have your property with me. If you
don't play along, she's dead.

Jean-Claude sits a little straighter. Robert takes notice.
Jean waves him down.

JEAN-CLAUDE
Who are you referring to?

BARON (VO)
Sylvie.

JEAN-CLAUDE
I don't know a Sylvie.

INT. DARK BASEMENT - EARLY EVENING

Sylvie is chained to a dark stone wall in old fashioned
shackles. She is still out cold. Baron paces in front of her,
still shadowed.

BARON
I said no games.

He kicks her in the stomach. She moans in pain.

BARON (cont'd)
Don't lie to me. She told me everything.
How you paid for her to come here. That
you sponsored her from Europe. It's time
to pay up. You would be proud that the
information did not come easily.

INT. JEAN-CLAUDE'S OFFICE - EARLY EVENING

Jean-Claude tries to remain passive, but his hand grips the phone.

JEAN-CLAUDE

What do you want from me?

BARON

I haven't decided yet, but it will involve your new friend. I believe you call her Executioner.

JEAN-CLAUDE

I do not consider her my friend, so how can I get her to help?

BARON

That is not my problem.

THE RECEIVER CLICKS OFF. Jean-Claude looks at the phone and hangs up.

ROBERT

What is it?

JEAN-CLAUDE

Someone has taken Sylvie.

ROBERT

Who's Sylvie?

JEAN-CLAUDE

Belle Morte's newest. I told her I would watch over her.

ROBERT

Oh, shit.

JEAN-CLAUDE

Exactly.

(CONTINUED)

CONTINUED:

ROBERT

What are you going to do?

JEAN-CLAUDE

The only thing I can. Play his game and
try to convince the executioner to help
us.

Robert laughs.

ROBERT

You will need luck on your side tonight,
my friend.

JEAN-CLAUDE

You have that right.

BLACK OUT

END OF ACT ONE

ACT TWO

EXT. DEAD DAVE'S - EVENING

Anita, dressed all in black, heads into the bar with Doug, who is dressed nice.

ANITA

I didn't get a present. I didn't have time.

DOUG

Don't worry. Just showing up is enough for her.

ANITA

Yeah, but it's always better with a present. I could give her one of my guns.

DOUG

And they say you have no heart.

ANITA

Hey, in our line of work, it's the best present you could get.

Doug opens the door for her.

INT. DEAD DAVE'S - EVENING

They walk into the bar and it is busier than usual. They spot Mary, Bert, Jamison, Manny, and Ronnie in the back. Luther motions her Anita to join him. She smiles at Doug.

ANITA

Go ahead. I'll be there in a second.

DOUG

All right.

She goes to the bar.

(CONTINUED)

CONTINUED:

ANITA

What's up, Luther?

LUTHER

One of my waitresses didn't show up for work tonight.

ANITA

Oh man, sorry. Bad night to do a no show.

LUTHER

No, I'm kind of worried. She's not like that. She's sweet, you know. Reliable.

ANITA

Sweet and reliable in a demon bar?

LUTHER

She was brought over from England by the council.

ANITA

I don't need to know anymore.

LUTHER

She worked last night and that's the last anyone has seen of her.

ANITA

Do you want the police to look into it?

LUTHER

They aren't going to do crap, you know that. Vampires are just things that they have to tolerate. Sylvie's one of the good ones, Anita. I hope she's all right.

ANITA

Look, I have a job tonight, but after that, I'll look into it. Where is she staying?

(CONTINUED)

LUTHER
With Jean-Claude.

ANITA
At Guilty Pleasures?

LUTHER
In one of the back rooms. He has a few
suites back there.

ANITA
Huh. I never knew that. I'll check things
out for you.

LUTHER
I really appreciate it, Anita.

ANITA
Sure thing.

She heads to the back with Ronnie and the gang.

RONNIE
Anita.

ANITA
Happy Birthday, Ronnie.

She hugs her friend.

RONNIE
Sit down. Have a drink.

She sits beside Ronnie and Doug. They are all laughing. Jean-Claude walks in. She sees him right away. He walks up to Luther. He points in Anita's direction. She groans. Jean watches her.

DOUG
Why is that guy staring daggers into you?

(CONTINUED)

ANITA

I imagine he wants me to help him.

DOUG

Do what?

She looks at him.

ANITA

You don't want to know.

She drinks her juice. He motions for her. The others do not see him. She gets up.

ANITA (cont'd)

I'll be right back, Ronnie.

RONNIE

Oh, sure thing.

She crosses to Jean-Claude.

JEAN-CLAUDE

I need to speak to you. Shall we go outside?

ANITA

No.

LUTHER

Anita.

ANITA

(sigh)

Fine. Let's go.

JEAN-CLAUDE

You should tell your watch dog to heel.

She looks back to see Doug staring at them. She waves him down and follows Jean out.

EXT. DEAD DAVE'S - EVENING

They are by the back area where Sylvie disappeared.

ANITA

I don't need a watch dog. He's just a friend. You wouldn't know what one of those is though, would you?

JEAN-CLAUDE

Oh so funny for a little girl, ma petite.

ANITA

Talk like that and I won't help you.

JEAN-CLAUDE

Please. I got a disturbing phone call this evening.

ANITA

And what could that be about?

JEAN-CLAUDE

A man told me he had Sylvie and that I had to get you to help me.

ANITA

What would be the point in that?

JEAN-CLAUDE

You are the only one that can help us. The police will not be effective. You, on the other hand, can be. You know how we operate.

ANITA

Not one of my many pluses. I'll do what I can, but not for you. I'm doing this for Luther and Dave.

(CONTINUED)

CONTINUED:

JEAN-CLAUDE

I don't care who you do it for, as long
as she is found.

ANITA

So, who called you?

JEAN-CLAUDE

He didn't say. Just that I had to get you
to help me.

ANITA

What do you want me to do?

JEAN-CLAUDE

She is of great importance to the council
in England. I promised to help her out.

ANITA

It doesn't look like you did a very good
job.

He starts to get angry and calms and smiles.

JEAN-CLAUDE

You test me. I like that.

He starts to come toward her.

ANITA

Yeah. Stay right there. That wasn't a
sadistic invitation.

He just smiles, keeping still.

JEAN-CLAUDE

I will let you know when I hear something
substantial.

ANITA

You do that.

(CONTINUED)

JEAN-CLAUDE

Until then. You have a party to go back to.

ANITA

So, uh, what does this Sylvie look like?

JEAN-CLAUDE

Brown hair, brown eyes, nice smile. A little like you actually.

ANITA

Great.

JEAN-CLAUDE

I am quite smitten with her.

ANITA

As long as it's her and not me, we're peachy.

He laughs as he walks away from her. She shakes her head and starts back inside. Doug is at the entrance. Her eyes narrow.

ANITA (cont'd)

Would you stop that?

DOUG

What?

ANITA

Looking out for me? It's infuriating.

DOUG

I just didn't like him.

ANITA

Well, newsflash, I don't either. I can take care of myself.

DOUG

He give you bad news?

(CONTINUED)

ANITA

He's a powerful vampire, what other kind
of news do they give out?

DOUG

Come back inside. I promise not to look
after you. I'm just trying to learn from
the best. You know follow my instincts.

ANITA

You can't save yourself out of this one.

She walks toward the door.

ANITA (cont'd)

But good try though.

DOUG

(smiles)

Thanks.

He follows her inside.

EXT. CEMETERY - NIGHT

Anita pulls into the parking lot and drives to the plot. She
steps from her vehicle and walks to the grave. She stops
halfway there and and looks around. She shakes it off. BARON
is waiting for her. He is around thirty five with thinning
hair and a medium build. He is shifting, his head down. She
holds her hand out.

ANITA

Mr. Semetti?

He looks at her and smiles.

BARON

Ms. Blake?

ANITA

That's me.

(CONTINUED)

CONTINUED:

He shakes her hand and lingers a little more than is comfortable. She pulls it away.

ANITA (cont'd)

You want me to raise your girlfriend? Is that correct?

BARON

I miss her.

ANITA

I understand.

BARON

No, I don't think you do. Look at me. It's not like a can get anyone to love me. She did. And now she's gone.

ANITA

I'm sorry for your loss.

BARON

I didn't get to say goodbye. That's all I want to do.

ANITA

I can help you.

He hugs her. She is taken aback.

BARON

Thank you.

ANITA

It's ok. Really.

She pulls him off of her. She pulls various items from her bag. He stands off site. She goes to start the ritual when she sense something again. She stands. A TWIG SNAPS. She pulls her gun.

(CONTINUED)

ANITA (cont'd)
Mr.Semetti, I think it's best you wait in
your car for now.

BARON
What's wrong?

She turns and faces in his direction. TWO ZOMBIES come after
them. They are two of the dead look alike.

ANITA
Oh, shit. Get down.

He looks around confused and sees them behind him. He looks
at her. She aims her gun and shoots one between the eyes. It
stumbles and falls to the ground. Baron hides behind a
tombstone.

BARON
Look out.

She does not see that another has come up behind her. It
latches onto her shoulders and bites down. Anita screams.

ANITA (cont'd)
Ow, bitch.

The other one simultaneously goes after Baron. He screams. It
comes closer and Anita squeezes another shot into it's face.
It falls backward and lies still. Baron stares at her,
enthralled.

She kicks out and with her back leg and grips the zombie's
shoulder, swinging downward. She fires the gun and the zombie
moves at the same time. She misses. The zombie bites her
leg. She kicks it in the head with her other foot. It doesn't
let go. She pulls her derringer from it's shoulder holster
and puts it to the zombies neck, so she doesn't get her foot
in the process and pulls the trigger. The head explodes and
goo spurts all over her upper body. It twitches and goes
still. Anita looks around at the graveyard. Everything is
still. She looks at the bodies.

(CONTINUED)

ANITA (cont'd)
Nothing like kicking the shit out of
yourself.

She helps Baron up.

BARON
That was amazing.

ANITA
I am so sorry. I'm sure your money will
be refunded.

BARON
No. That was worth every penny. You are
incredible. The television doesn't lie.

ANITA
Well not every night is like this thank
goodness.

BARON
You should see a doctor for that.

She sees the wounds.

ANITA
Yeah. You're probably right. You going to
be okay?

BARON
Oh, yeah. This will keep me going for at
least a few months.

She smiles and walks him to his car. She watches him drive
off and then hops in her car, driving the opposite way. She
makes a call as she jumps into her car.

ANITA (cont'd)
Hey, Dolph. It's me.

EXT. STREET SCENE - NIGHT

Dolph stands with Zerbrowski over another body.

DOLPH

Anita. It's about time. We were starting
to worry.

INT. ANITA'S CAR - NIGHT

Anita grips the wheel, leaning forward, goo still all over
her.

ANITA

You should worry. I was just attacked.

EXT. STREET SCENE - NIGHT

DOLPH

What? Where?

ANITA

Blessing Way. By zombies.

DOLPH

You're kidding?

ZERBROWSKI

What's wrong?

DOLPH

She was just attacked at the cemetery.

(in the phone)

Can you come to us, Anita?

INT. ANITA'S CAR - NIGHT

ANITA

I'm a little messy, but I guess so. Where
are you?

(CONTINUED)

CONTINUED:

DOLPH (VO)
Plum and third.

ANITA
I'll be there in 15 minutes.

She ends the call.

ANITA (cont'd)
Uck. I need a shower.

EXT. STREET SCENE - NIGHT

Anita comes to the scene. Dolph and Zerbrowski wait for her. A crowd has formed by the tape, looking to see the spectacle. Anita wades through and passes Baron. She doesn't see him. He blends in with the crowd. She reaches the body. She looks around, suspicious.

DOLPH
What is it?

ANITA
(shaking her head)
Nothing. Overactive imagination.

Zerbrowski wrinkles his nose.

ZERBROWSKI
What the hell got you?

ANITA
A few zombies.

ZERBROWSKI
You smell like a sewer.

ANITA
I warned you I was messy. Deal with it.

DOLPH
What happened?

(CONTINUED)

CONTINUED:

ANITA

I was with a client to raise his
girlfriend and I got three zombies
instead. Funny, too.

She catches a glimpse of the dead body.

ANITA (cont'd)

They look like me.

DOLPH

That's what we've been trying to call you
about. But the killer's changed the rules
on us.

ANITA

Killers don't do that.

DOLPH

Not typically.

Zerbrowski stands from the body, waving a wallet.

ZERBROWSKI

I got it, Andi Bills. I know why the eyes
were poked out.

DOLPH

Her's were a different color?

ZERBROWSKI

Blue.

DOLPH

Shit. I hate it when they change the
rules.

ANITA

Someone want to fill me in?

(CONTINUED)

DOLPH

The local police didn't catch on right away, but there have now been six murders, all of them strangled. They all have brown hair, brown eyes and have the initials AB or BA.

ANITA

Great. I knew those commercials were going to be trouble.

DOLPH

What was the client's name you were with?

ANITA

Barry Simetti. Although he seemed pretty harmless.

DOLPH

We'll check it out anyway. It's alwaysd the least likely.

ANITA

He was a little creepy.

ZERBROWSKI

Barry Simetti. I'm on it.

DOLPH

Thanks.

Zerbrowski reports the man to dispatch.

DOLPH (cont'd)

You should get that looked at. Will it get infected?

ANITA

Who knows. It was really weird. I felt like I was fighting myself. Deja Vu at it's finest.

(CONTINUED)

DOLPH

Go and take care of yourself. We'll look into this guy. He's our only lead. Just watch your back.

ANITA

Believe me. I will now.

She leaves in her car.

EXT. GUILTY PLEASURES - NIGHT

She walks up through the crowd of people waiting to get in. They part for her, scared of her look. She walks up to Buzz.

ANITA

I need to see Jean-Claude.

BUZZ

There is a dress code here.

ANITA

I don't give a rat's ass. Let me in or I stand here and drive people away.

He lets her inside.

INT. GUILTY PLEASURES - NIGHT

She goes to the holy item check girl.

ANITA

Can you let him know I'm here?

GIRL

Uh, yeah, sure.

She goes to a phone behind the counter and makes a call.

GIRL (cont'd)

There's someone here to see you...Okay.

(CONTINUED)

CONTINUED:

She looks at Anita.

GIRL (cont'd)
He'll be right with you.

ANITA
Great.

She waits in the room. Jean-Claude sees her appearance. He shows concern.

JEAN-CLAUDE
I did not know you would come so quickly.

ANITA
Yeah, believe me. Neither did I. Not really my choice.

JEAN-CLAUDE
Come. Come. Please.

She follows him back into the theatre.

INT. MAIN HALL - NIGHT

The room is packed and a VAMPIRE strips on stage. Anita tries not to look at him. They walk to the back stage area. Jean-Claude motions her to follow him.

INT. BACKSTAGE - NIGHT

She bumps into JASON behind the curtain. He is a young man around 22. He is thin and around 5'7". He wears an outfit that leaves little to the imagination. Anita stares and then reddens. He wiggles his eyebrows and chomps on his gum.

JASON
There's more where that came from.

ANITA
I'm sure there is, wolf boy.

(CONTINUED)

CONTINUED:

JASON

Oh, yeah, JC was right. You are a vixen.
Exciting.

She rolls her eyes and continues on.

JEAN-CLAUDE

Did my wolf get to you?

ANITA

He's harmless.

JEAN-CLAUDE

Until the moon rise.

ANITA

Yeah. I hope you keep him under wraps
then.

JEAN-CLAUDE

Of course. Utmost protection. He is loyal
though, if not a little crazy.

ANITA

Aren't we all?

They get to his office. He opens the door.

INT. JEAN-CLAUDE'S OFFICE - NIGHT

Anita stands.

JEAN-CLAUDE

Have a seat.

ANITA

No. I'll just get it dirty.

JEAN-CLAUDE

What happened?

(CONTINUED)

CONTINUED:

ANITA

Attacked by zombies that look like me.
Ever heard of Barry Semetti?

Jean thinks the name over.

JEAN-CLAUDE

No. It doesn't ring a bell.

ANITA

It was worth a shot.

She sighs. Jean leans in to her.

JEAN-CLAUDE

You sure you are all right? You need a
doctor.

ANITA

I'll go after I leave here. It's not
bleeding anymore, so I'm right as rain.

He stares intently.

JEAN-CLAUDE

Would you like a shower then?

ANITA

(abrupt)

No.

(beat)

I think I better go.

JEAN-CLAUDE

I did not mean to offend you.

ANITA

Yes. You did. You always know exactly
what you are doing. Just look into the
name Barry. And if you get another call,
let me know.

(CONTINUED)

JEAN-CLAUDE

That I will. Please I was just trying to help.

ANITA

I get it. I'm just tired and bloody and gooey. I need some R & R. Call me later.

JEAN-CLAUDE

(smiles)

That I will.

THE PHONE RINGS. Jean-Claude picks it up.

JEAN-CLAUDE (cont'd)

Guilty Pleasures...This is Jean-Claude.

He looks at her and nods his head.

ANITA

I guess I will use your shower.

BLACK OUT

END OF ACT TWO

ACT THREE

EXT. GUILTY PLEASURES - NIGHT

stock shot.

INT. JEAN-CLAUDE'S OFFICE - NIGHT

Anita walks into the room, her coverall gone and her wounds cleaned up, although her shirt is still bloody.

JEAN-CLAUDE

She is right here. She can speak with you
if you would like proof.

INT. DARK BASEMENT - NIGHT

Baron paces by Sylvie. She is with another girl, BECKY. They are tied and battered. Baron leans over Sylvie and touches her face.

BARON

Is she beautiful? I feel like I am
looking at her right now. So innocent, so
magestic. This one is a little rougher.

INT. JEAN-CLAUDE'S OFFICE - NIGHT

Jean-Claude stares at Anita.

JEAN-CLAUDE

She is beautiful.

Anita rolls her eyes and holds her hand for the phone.

JEAN-CLAUDE (cont'd)

Would you like to speak to her?

BARON (VO)

No. That would ruin the moment.

INT. BASEMENT - NIGHT

BARON

It has to be right.

He pulls her chin down and touches her fanges.

BARON (cont'd)

This one's teeth are too pointy. I should do something about that. It isn't quite right.

JEAN-CLAUDE (VO)

No. We can make a deal I'm sure.

BARON

No. I don't think so. You should have followed her a little more closely. Are you going to follow our girl just as close?

JEAN-CLAUDE

Closer.

BARON

Now. I don't think that is going to happen. She is too...

He touches the vampires shoulders. Sylvie screams into her tape.

BARON (cont'd)

Independent. I need to keep her on a leash. Don't you think?

He ends the call. He walks to the other side of the room. There is a type of desk where there are several jars filled with various powders. He takes a crude looking voodoo doll that resembles Anita. He takes a little pinch of powder from one of the jars and sprinkles it over the doll.

(CONTINUED)

CONTINUED:

BARON (cont'd)

You will come to me soon, my sweet.

EXT. POLICE STATION - NIGHT

Stock shot.

INT. RPIT - NIGHT

Dolph and Zerbrowski look at a computer. Zerbrowski types and Dolph stands over him.

ZERBROWSKI

We have nothing.

DOLPH

What is Barry short for?

ZERBROWSKI

Barry? I don't know. Barnibus?

DOLPH

That would be more like Barney. Wouldn't it?

ZERBROWSKI

Yeah, I don't think it's short for anything.

DOLPH

Great.

He makes a call on his cell.

DOLPH (cont'd)

Anita, it's Dolph.

INT. JEAN-CLAUDE'S OFFICE - NIGHT

ANITA

Hey, Dolph. Find anything?

(CONTINUED)

CONTINUED:

DOLPH

Yeah. He doesn't exist.

ANITA

Any where?

INT. RPIT - NIGHT

Zerbrowski looks up.

DOLPH

Nope. We checked in every file. There is not a freaking Barry Simetti anywhere.

ZERBROWSKI

What about grave yards?

INT. JEAN-CLAUDE'S OFFICE - NIGHT

Anita overhears his partner.

ANITA

That's it. Let me talk to Zerbrowski.

ZERBROWSKI

Hey, Anita.

ANITA

Are you on the internet?

ZERBROWSKI

Yep.

ANITA

Do a search on Baron Semedi. Spelled S-E-M-E-D-I.

INT. RPIT - NIGHT

Zerbrowski types it in.

(CONTINUED)

CONTINUED:

ZERBROWSKI

That's what Barry is short for. Baron.

ANITA

What?

ZERBROWSKI

Nothing.

The screen shows various works for voodoo.

ZERBROWSKI (cont'd)

He's into voodoo.

INT. JEAN-CLAUDE - NIGHT

Anita stands and paces.

ANITA

It's more than that. Baron Semedi in voodoo religion is the guardian of the grave. That's what I sensed tonight. He is a vaudun priest that is also a necromancer. He's taken over the name Baron Semedi. You need to find his real name.

INT. RPIT - NIGHT

Zerbrowski smiles. Dolph is reading the screen.

ZERBROWSKI

You're good, Blake. It's a start. We'll get on it.

He ends the call.

DOLPH

I'll be damned. That gives us a good break.

(CONTINUED)

CONTINUED:

ZERBROWSKI

How do we find the guy though?

DOLPH

There can't be that many vaudun preists
in the area, can there?

Zerbrowski types on the computer.

ZERBROWSKI

You got me. Hey, look at this. They have
a registry. How about that? What a weird
world.

INT. JEAN-CLAUDE'S OFFICE - NIGHT

Anita is pacing. Jean-Claude stands and makes a fist.

ANITA

His name is Baron Semedi. It makes sense
now.

He throws a glass vase across the room. It shatters

JEAN-CLAUDE (cont'd)

He is torturing Sylvie as we speak.

(calms)

I am sorry. I should be more constrained.

ANITA

He's toying with us, but why? And why me?

JEAN-CLAUDE

He is not stable.

ANITA

So you have to be unstable to like me?

JEAN-CLAUDE

Absolutely.

(CONTINUED)

CONTINUED:

ANITA

Good to know.

He smiles.

ANITA (cont'd)

This is a start.

She coughs. Jean-Claude offers her water. She accepts and drinks.

ANITA (cont'd)

So he experiments on these women and lives out fantasies with them? Pretending they're me?

JEAN-CLAUDE

If I had to guess. And he likes it rough.

She coughs again.

JEAN-CLAUDE (cont'd)

Are you all right?

ANITA

Fine. It's just a tickle in my throat.

She clears her throat.

JEAN-CLAUDE

You should really go to a hospital.

ANITA

I've been to the hospital plenty of times to know when I should go. Right now, would be a waste of everyone's time. Especially mine.

She chokes even more.

JEAN-CLAUDE

What is wrong?

(CONTINUED)

ANITA

He's doing something to me.

JEAN-CLAUDE

What? How?

ANITA

Magic. Give me some salt and water.

He rushes around and calls Robert. Anita keeps coughing.
Jason rushes in.

JASON

You rang?

JEAN-CLAUDE

I need some salt.

ANITA

And lemon if you have it.

JASON

Uh, okay. On it.

He leaves. Jean-Claude sits Anita down on the sofa.

ANITA

I just need to relax.

He lifts her head and looks at her. He trances her. She
stills. He kisses her briefly. He exhales. She stares at him.
Jason rushes in. She shakes her head.

JASON

Here you go. I could only find lemon, go
figure.

He hands her a lemon.

ANITA

What did you do to me?

(CONTINUED)

JASON

I didn't do anything. You want me to?

ANITA

Not you and no I don't.

She faces Jean-Claude.

ANITA (cont'd)

You.

JEAN-CLAUDE

I helped you.

ANITA

I don't need your help.

JEAN-CLAUDE

But I need yours.

She takes a breath.

ANITA

I do feel better. What did you do?

JEAN-CLAUDE

Channeled you.

ANITA

I don't want to know what that is. Wait.
Yes, I do.

JEAN-CLAUDE

I can't explain. I just drew the toxin
from your lungs.

ANITA

How?

(dawns on her)

You kissed me.

(CONTINUED)

JEAN-CLAUDE

More or less, but it wasn't entirely for pleasure.

ANITA

Yeah sure. Don't ever do that again. Or I'll kill you and not even think twice.

JEAN-CLAUDE

Believe me, ma petite. If I kissed you, you would not be telling me that. We would never have stopped.

She rolls her eyes.

ANITA

My God, the ego on you.

JEAN-CLAUDE

Just fact.

ANITA

You really are incorrigible.

JEAN-CLAUDE

Thank you.

ANITA

Can we get back to Sylvie, please. Then I'm out of here.

JEAN-CLAUDE

So, how do we find him if he has this kind of control over you?

ANITA

There is a kind of statute of limitations. The more powerful the priest the more his power can reach. Baron is powerful, but not as much as some I've encountered before.

(CONTINUED)

JEAN-CLAUDE

How far does that extend?

ANITA

I don't know. Ten mile radius, give or take?

JEAN-CLAUDE

How do we begin?

ANITA

I can try and pick up his power and see if it will lead me to him.

JASON

Like a dog?

She stares daggers.

ANITA

Can you get rid of him before I pull my gun on him?

JASON

You have a gun? Jean-Claude doesn't allow weapons in here.

She pulls her gun and points to his chest.

ANITA

I'm a special case.

JASON

Got it. Outta here.

He exits.

ANITA

Where did you pick him up? The pound?

JEAN-CLAUDE

I acquired him from his old territory.

(CONTINUED)

ANITA

Bane?

JEAN-CLAUDE

(shocked)

Uh, yes.

ANITA

I know more than I let on. As, I'm guessing, do you. Who is Sylvie?

JEAN-CLAUDE

It is not the issue here.

ANITA

Humor me. I heard about this English council.

JEAN-CLAUDE

Bell Morte. Yes. She is the leader of the council.

ANITA

Okay. And they are?

JEAN-CLAUDE

Our government of sorts. They call the shots. I was supposed to join them and be councilman.

ANITA

You?

She laughs.

JEAN-CLAUDE

Presicely why I didn't take the offer.

She stops and thinks.

ANITA

You stood up to your elite government.

(CONTINUED)

JEAN-CLAUDE

Yes.

ANITA

That doesn't come without ramifications.

He nods.

ANITA (cont'd)

Which is why you took on Sylvie.

JEAN-CLAUDE

She is a favorite of Bell Morte's.
Because of the foreign policy allowing
vampires into this country, I offered to
be her escort. Her protector. She is a
new vampire and needs shown the ways.

ANITA

I get it. You let her work at Dave's and
she was kidnapped from her job.

JEAN-CLAUDE

Yes.

ANITA

And you feel guilty.

JEAN-CLAUDE

Not so much guilty as fearful of Belle
Morte.

ANITA

She's that powerful that you're afraid of
her.

JEAN-CLAUDE

Oh my yes.

ANITA

Remind me never to come across her.

(beat)

(MORE)

(CONTINUED)

ANITA (cont'd)
So this has nothing to do with my
situation.

JEAN-CLAUDE
Just bad luck, I'm afraid. Or destiny.

Anita looks at him in contempt.

ANITA
How so.

JEAN-CLAUDE
It led me to work with you. That is
something positive, no?

ANITA
Speak for yourself. That's not a positive
in my book. That's just part of the job.

JEAN-CLAUDE
So, when do you want to do this?

ANITA
His power is probably used for tonight. I
wouldn't be able to get a reading.

JEAN-CLAUDE
So we wait until tomorrow?

ANITA
I am afraid we don't have until tomorrow.
This guy is going to kill her.

JEAN-CLAUDE
Is he strong enough?

ANITA
If not her, someone else. And I'm the
only one whose seen him.

BLACK OUT

END OF ACT THREE

ACT FOUR

EXT. DOLPH'S HOME - NIGHT

Dolph comes home and goes to the front door. He is met by his wife. She is crying.

DOLPH

What is it? What's wrong?

She shakes her head and smiles.

LUCILLE

He got in.

Dolph drops his bag.

DOLPH

Harvard?

She nods. He shouts and grabs his wife.

DOLPH (cont'd)

I knew he was in.

They walk into the house.

INT. DOLPH'S HOUSE - NIGHT

BRANDON is just inside the doorway. Dolph hugs him.

DOLPH

Good job, son.

BRANDON

Thanks, Dad.

DOLPH

I knew you could do it.

They break away.

(CONTINUED)

CONTINUED:

DOLPH (cont'd)

This weekend. We'll have a BBQ. Invite your friends.

BRANDON

I'll call Becky right now.

DOLPH

It's a little late. Wait until tomorrow. I don't want her dad getting the wrong impression.

Brandon smiles.

BRANDON

You are so lame. Do you really think I go to sleep when I say I am?

DOLPH

If you're like me, no.

They laugh. THE PHONE RINGS. Dolph answers it.

DOLPH (cont'd)

Hello...Hi, Gary...No, Becky's not here...I'm sure she's fine, but I'll see what I can find out anything.

He stops and stills, fear on his face.

DOLPH (cont'd)

No problem. I'll call you if she comes by...See you.

He hangs up and faces his son.

BRANDON

What?

DOLPH

Do you have a picture of Becky around?

(CONTINUED)

BRANDON

Yeah.

He takes out his wallet and hands it to his dad. He sees that Becky is a brown haired, brown eyed girl. He looks at his son.

DOLPH

I have to go back into the office.

BRANDON

Dad, what is wrong?

DOLPH

Becky may be kidnapped.

BRANDON

What?

DOLPH

There's been someone out there attacking girls with her look.

His son is shocked.

DOLPH (cont'd)

I'm going to do all I can. I'll keep you posted.

Brandon nods his head.

DOLPH (cont'd)

I'll find her, son.

Dolph exits. Brandon sinks on the couch, head in his hands.

EXT. CEMETERY - NIGHT

Anita and Jean-Claude walk about the same area as the zombie attack. She looks at the tombstone and sees a marking on the opposite side. It is a symbol in vaudun. She studies it. Jean-Claude looks around area.

(CONTINUED)

CONTINUED:

JEAN-CLAUDE

Anita, here's another one.

Anita crosses to him and sees another marking beside another tombstone.

ANITA

I'm guessing we're going to find a few more of these.

JEAN-CLAUDE

What are they?

ANITA

Markings for the raisings.

JEAN-CLAUDE

You can do it with symbols?

ANITA

If you study it that way, I guess so. It sort of delays the raising for a time.

JEAN-CLAUDE

How long of time?

ANITA

(shrugs)

Who knows.

They set out looking for any clues. She gets a call. she answers it.

ANITA (cont'd)

Anita...Hey, Dolph. What is it?...Oh my God...I'm at the cemetery looking around at things...I will. We'll find her.

She ends the call.

(CONTINUED)

ANITA (cont'd)
(yelling)
Dammit.

JEAN-CLAUDE
What is wrong?

ANITA
He has Brandon Storr's girlfriend.

JEAN-CLAUDE
Who?

ANITA
A friend of mine's son. We need to find
him quickly. He'll kill whoever he can
the quickest.

JEAN-CLAUDE
We are at a dead end, I think.

ANITA
I hope not emphasis on dead.

EXT. SHOOLYARD - NIGHT

Dolph meets Zerbrowski at the school. GAWKERS stand around,
peeking over the tape. REPORTERS are with CAMERA CREWS.

DOLPH
God, I hope it's not who I think it is.

ZERBROWSKI
What do you mean?

DOLPH
My son's girlfriend is missing. She has
the look and the name.

ZERBROWSKI
Shit.

(CONTINUED)

CONTINUED:

They cross to the covered body in the stands. Raymond is there.

RAYMOND

A few kids stumbled on her while they were out for a school prank. She was in the stands, propped up.

ZERBROWSKI

He keeps changing things.

RAYMOND

Keeps us on our toes. She young, too.

DOLPH

How young?

He lifts the sheet and sees Becky.

DOLPH (cont'd)

Oh my God.

ZERBROWSKI

Dolph?

DOLPH

It's her.

He lowers the sheet and sinks onto the bench. Zerbrowski looks at Raymond. He calls Anita.

INT. ANITA'S CAR - NIGHT

She and Jean-Claude are going back to Guilty Pleasures.

ANITA

Yeah...Oh no. Are you sure?...I'll be right there. Don't go anywhere.

She ends the call.

(CONTINUED)

CONTINUED:

ANITA (cont'd)
He killed the girl.

JEAN-CLAUDE
I am so sorry.

She drives to the scene.

EXT. SCHOOLYARD - NIGHT

She wades through the crowd, again, not seeing Baron. She walks past. She stops at the base of the tape. She senses him, but only pauses. She goes to Dolph, still sitting.

ANITA
I'm sorry, Dolph.

DOLPH
How do I tell him?

She looks down. She senses him again and looks around.

ANITA
He's here.

DOLPH
(looks up)
What?

ANITA
Somewhere nearby. He's here.

They look around.

ZERBROWSKI
In the crowd?

ANITA
I didn't see him when I came through. But
I felt him. I just didn't think it was
him per se.

(CONTINUED)

CONTINUED:

She looks at the crowd. She sees a flicker of him.

ANITA (cont'd)

He's there. I just saw a flicker. He has himself masked. Some sort of spell.

JEAN-CLAUDE

What does he look like?

ANITA

Average. 30's, thinning hair, medium build. He would blend in pretty well.

JEAN-CLAUDE

I see him. Small, by the reporters.

Anita looks at where she saw the flicker.

ANITA

You can see him?

JEAN-CLAUDE

I guess only humans are effected.

DOLPH

Go. We'll follow. If we go too quickly, we lose him.

JEAN-CLAUDE

I can keep a watch on him. Trust me.

Anita looks skeptical.

ANITA

We don't have much of a choice.

She walks toward the end of the stands with Jean-Claude. The other officers look around for clues. Anita walks to the back side and spots another symbol under where the body is located. She looks at the crowd, keeping watch on Baron. She goes toward a Reporter. They cross to her wanting to talk.

(CONTINUED)

They position so that Anita's back is to Baron. She tries to turn, but the positioning will not allow it.

REPORTER

What can you tell us, Ms. Blake?

ANITA

Not much. The victim is a young woman.

Baron reaches out and touches her hair lightly. Anita stiffens.

ANITA (cont'd)

Other than that it's no comment.

She whirls around and faces Baron.

ANITA (cont'd)

You need to stop.

He is surprised and takes flight. He runs from the crowd. No one else sees what she is running after. Jean-Claude meets up with him at the edge of the building's property. He extends his arm, hitting him in the throat and he falls backward. Anita is on him in a second.

ANITA (cont'd)

Who the hell are you?

BARON

You already know.

ANITA

Baron Semedi isn't real.

BARON

I am his manifestation.

The police surround him. Dolph puts the gun to his head while Zerbrowski cuffs him.

DOLPH

Give me a reason, man.

(CONTINUED)

He smiles.

ANITA

He has someone else, Dolph.

DOLPH

Where is she?

Baron smiles still, not talking.

ANITA

Your time is up, Baron.

BARON

I'll show her. Just her.

He looks at Anita. Dolph shakes his head.

ANITA

It's all right, Dolph. I can handle him.

DOLPH

No way.

ANITA

I'll bring him in afterward.

Dolph releases his hold.

DOLPH

The cuffs stay on.

BARON

Oh, I'm hoping for it.

Dolph shoves him ahead and into Anita's car. He handcuffs him to the door handle. Anita crosses to the other side.

DOLPH

I'm going to follow you.

(CONTINUED)

ANITA
It's a risk. Let Jean-Claude.

DOLPH
You'd let him over me?

ANITA
He's not human. In this matter, yes. I'd rather have him.

JEAN-CLAUDE
I am much obliged.

ANITA
Again, not doing it for you. I'm doing it for Sylvie.

JEAN-CLAUDE
Sticking your neck out for a vampire?

ANITA
And other humans he would hurt later.
Don't make me regret my decision.

She gets into the car and drives away. Jean-Claude watches after her.

JEAN-CLAUDE
I guess I need a car.

The police just watch him.

JEAN-CLAUDE (cont'd)
I'll make a call.

INT. ANITA'S CAR - NIGHT

Baron is cuffed to the door. He sits to the side. He stares at Anita.

BARON
She's a lot like you.

(CONTINUED)

CONTINUED:

ANITA

Who?

BARON

All of them. But the one I have now.
Whoo. She's a pistol. Just like you.

ANITA

I don't really care. Just take me there.

BARON

I have the same power you do.

ANITA

Good for you. You want a cookie.

BARON

She's sweet and fresh at first, but the
longer she stays, the longer she fights.
She's stayed the longest so far. I think
she likes the torture.

ANITA

I'm sure that's it.

BARON

I wonder how long you would last.

ANITA

Long enough to kick your ass from here
til Tuesday.

BARON

(laughs)

I like that about you. You feel cornered
and a little uncomfortable the misplaced
humor comes out that is neither funny nor
timely, but you do it anyway to let off
nervousness.

ANITA

Thanks for the psychobabble.

(CONTINUED)

BARON

Turn right.

She does so.

ANITA

So if you find me so fascinating, why
murder these women?

BARON

I don't murder them. I send them to a
different place.

ANITA

Fine. Why send them away?

BARON

I want to see how long it takes. Right
here in this driveway.

EXT. BARON'S HOUSE - NIGHT

Anita pulls into the driveway and gets out. She uncuffs Barry
and he follows her. She cuffs his hands behind his back.

BARON

That's why I called you to the cemetery.
Seeing you fight is exciting.

ANITA

Glad I could entertain.

They walk up to the entrance.

BARON

My keys are in my pocket.

ANITA

You've got to be kidding me.

BARON

Oh, no.

(CONTINUED)

CONTINUED:

Anita rolls her eyes and gets his keys. He smiles at her.
She unlocks the door and they enter.

INT. BARON'S HOUSE - NIGHT

They enter the immaculate house. She heads for the basement.

BARON

You can't help her. She is tough like
you, but not that tough.

Anita finds the door. She drags Baron to it and opens the
door. She shoves him down the stairs.

ANITA

Hopefully now you'll shut the hell up.

INT. BASEMENT - NIGHT

Anita walks slowly down the steps and sees the candle light.
She sees the table and the symbol on the ground. Baron is out
cold on the floor.

JEAN-CLAUDE

Anita.

Anita looks up to see Jean-Claude at the entrance.

ANITA

How'd you get here so fast?

JEAN-CLAUDE

I have my ways.

He crosses down to her.

JEAN-CLAUDE (cont'd)

What is that?

ANITA

A vaudun symbol to call the guardian. I
think it's what gives him the power.

(CONTINUED)

CONTINUED:

JEAN-CLAUDE

Is this spirit evil?

ANITA

Not unless the host is.

They look around and Anita spots a section of the wall bricked over. She loosens the brick and sees Sylvie inside.

ANITA (cont'd)

Jean-Claude over here.

Jean goes to the wall and starts to pull the bricks loose. Baron wakes and goes to the table. He takes the doll and twists the arm. Anita screams and falls. Jean-Claude flies to catch the guy. He drops the doll and starts to step on it. Anita feels the pressure in her chest.

BARON

One more move, our girl gets it. Tough choice, huh?

JEAN-CLAUDE

Not so much.

He stays in place.

BARON

Good man.

Jean-Claude is vampire quick and knocks him to the ground, sliding the doll away. He steps on his throat with his boot.

JEAN-CLAUDE

Not such a hard choice at all.

EXT. CEMETERY - DAY

Dolph, Lucille, Brandon, and GUESTS are at Becky's funeral. Anita is there as well, her arm in a cast. The monologue reads over the rest of the script.

(CONTINUED)

CONTINUED:

ANITA (VO)

Life is a funny thing I've learned. It's short, twisted, complex and hollow and different for every one of us.

Brandon cries openly. Dolph hugs him. He throws a rose on the casket as it lowers.

ANITA (VO) (cont'd)

Grief is a painful process. And a strong word. But all of us share it. We can all relate. It doesn't mean I understand it. I just know we are always effected by that which haunts us.

INT. JAIL CELL - DAY

Baron sits in the cell in his orange jumpsuit. He smiles at the tatoo on his arm. A picture of Anita.

ANITA (VO)

I've learned people can be sick and demented, but only in someone else's mind. That same person sees himself as a well adjusted person in society. A monster can be a demon, whatever the clothes.

EXT. GUILTY PLEASURES - NIGHT

Sylvie stands at the entrance to the club, looking a little thin, but recovered.

ANITA (VO)

And demons aren't always monsters. The thing I'm ashamed to admit is that regardless of what they look like or what their beliefs, every being has something in common. The human spirit.

(CONTINUED)

CONTINUED:

Sylvie smiles and greets people coming in. Anita passes and waves to her. Jean-Claude stands behind her and nods. Anita keeps walking.

BLACK OUT

END OF ACT FOUR