

# OTHER SIDE OF NIGHT

## EPISODE 109

BY KATHERINE HARTER

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

THE OTHER SIDE OF NIGHT

TEASER

EXT. RIVERWALK-NIGHT

A MALE VAMPIRE flees into the night. He is being chased.  
GURGGLES AND HISSES pant at his back. He turns his head and  
looks behind him. He sees nothing. He looks all around him. He  
is alone. Something knocks into him and he lands on his back.  
His eyes grow large as he screams into the night.

BLACK OUT.

END OF TEASER

ACT ONE

INT. ANITA'S OFFICE-NIGHT

Anita sits at her desk. In the chair opposite her sits, WILLIE MCCOY. He is a vampire with a nervous twitch in his late twenties. He wears bright green pants and a plaid jacket, his hair slicked back.

WILLIE  
Mind if I smoke?

ANITA  
Yeah, I do.

WILLIE  
Damn. You aren't going to make  
this easy on me, are you?

She shrugs and looks up. Willy's mouth starts to twitch.

ANITA  
Look I have to leave in.

She looks at the clock above the door.

ANITA (CONT'D)  
Fifteen minutes. I have a client  
waiting in a cemetery. That's  
never a good idea. So, get to the  
point. Why are you here, Willie?

WILLIE  
You know the vamps that are  
getting wasted in the district?

ANITA  
I'm familiar. Heads cut off,  
hearts torn out.

WILLIE  
We need someone who knows the  
night life to look into the  
murders.

ANITA  
Why not try the police task force  
set up for that?

WILLIE  
You know what they think of us.  
You're the best at what you do.  
We need the best.

(CONTINUED)

ANITA  
Who's we, Willie?

WILLIE  
Never mind that. We want to find  
out who's, or what's, doing it.  
We'll pay you three times your  
normal fee.

ANITA  
I've seen the bodies, Willie. I  
gave my opinions to the police.

Willie sits back in his chair.

WILLIE  
I told them you wouldn't go for  
this.

ANITA  
I'm already giving the police all  
the help I can. In a way, I'm  
already on the case. Save your  
money.

She stands to leave. He remains sitting, looking silently at  
her, very still.

WILLIE  
Why won't you help us?

ANITA  
(sigh)  
I have clients to meet, Willie.  
I'm sorry I can't help you.

WILLIE  
Won't help you mean.

ANITA  
Have it your way.

She walks around the desk toward the door. He leaps up to catch  
her off guard and reaches for her. She is one step ahead and  
deflects him easily.

ANITA (CONT'D)  
I'm not just another pretty face  
to fall for mind tricks.

WILLIE  
Maybe, but no human could've  
stepped out of reach like that.

(CONTINUED)

He steps closer to her, trying to get her to look at him. She stands her ground.

WILLIE (CONT'D)  
You ain't human any more than I am.

She opens the door and smiles, a fake professional smile. He pauses at the doorway. He gives a look of pity.

WILLIE  
These people don't like anybody telling them no.

ANITA  
I don't like to be threatened.

WILLIE  
It ain't a threat, Anita. It's the truth.

He leaves. She closes the door and leans against it. She pulls a cross pendant from the inside of her blouse. She crosses to the desk and pulls a 9mm Browning from the top drawer. She checks the chamber and locks it in place. She slips on the holster and jacket and leaves.

INT. ANIMATOR'S INC. FRONT OFFICE-NIGHT

Craig is typing at his computer at the front desk. Doug is leaning against the top of the desk. They both do a double take at her holster, but do not say anything.

ANITA  
Night, Craig.

CRAIG  
Night, Anita.

DOUG  
You all right?

ANITA  
Bert is a dead man.

The men look at each and grin. Anita and Doug leave.

INT. HALLWAY-NIGHT

She pushes the buttons a little hard.

DOUG  
What'd he do this time?

(CONTINUED)

ANITA  
You saw the vamp leave?

DOUG  
I thought he was one.

ANITA  
Bert made an appointment for me  
to meet with him.

DOUG  
And?

ANITA  
He knows I don't meet with  
vampires.

DOUG  
Maybe there was a good reason.

ANITA  
Can it. The only thing Bert was  
thinking was the money they  
offered. You know that as well as  
I do.

DOUG  
Yeah, you're right.

The elevator opens. They step inside.

INT. ANIMATOR'S INC. ELEVATOR-NIGHT

Anita looks at him.

ANITA  
So, why were you called in to  
help tonight?

DOUG  
Widow Rosemont requested me. You  
think I should market my touch as  
a new drug on the street?

Anita smiles.

ANITA  
Yeah. That and your infectious  
smile.

DOUG  
Anita Blake, flirting?

(CONTINUED)

Darkness rising: "The Other Side of Night" 2/10/2007 6.  
CONTINUED:

The elevator doors open. They exit.

INT. BUSINESS OFFICE LOBBY-NIGHT

Anita smiles as she exits.

ANITA  
Hey, there's always a first for  
everything.

He exits behind her, smiling as well.

DOUG  
Feel free to practice on me  
anytime.

He races ahead and opens the door for her. She looks at him and  
shakes her head. They exit the building.

EXT. CEMETERY-NIGHT

Doug helps Anita pack up her car. Her coveralls are caked in  
blood.

DOUG  
You doing okay? You seem, I don't  
know, beat.

ANITA  
Just tired, I guess. The raisings  
take enough out of me, but the  
murders, too. It's just a lot to  
deal with.

DOUG  
Need help?

ANITA  
Mental or Physical?

Doug laughs and closes the trunk.

DOUG  
Take your pick.

ANITA  
I'm good. Thanks. Oh, then  
there's the wedding.

DOUG  
Wedding?

(CONTINUED)

ANITA

My friend Catherine. I'm in it  
and had to try on the dresses  
today. Who said orange was ever  
in fashion?

DOUG

Orange?

ANITA

Yeah. I think the actual term is  
tangerine. Crazy things happen  
when you're in love, I guess.

DOUG

I guess.

She starts to go around and get into her car.

DOUG

You're off tomorrow night. Want  
to grab some dinner?

She stops.

ANITA

You know, after the days I've had  
lately, that sounds like a great  
idea.

He is shocked.

DOUG

Really?

ANITA

Gets my mind off of all this  
crap.

DOUG

All right, then. I'll pick you up  
at seven?

ANITA

See you then.

She smiles and gets into her car. He watches her leave and  
smiles in boyish charm.



INT. ANITA'S APARTMENT-DAWN

Her apartment is dark from the thick drapes over the windows. She tosses her bag onto the couch just inside the entrance. She heads to her bedroom.

INT. ANITA'S BEDROOM-DAWN

She unzips the coveralls, leaving them on the floor. She falls onto the bed and pulls the covers over her head. On a nightstand the clock reads 6:30. She closes her eyes. THE PHONE RINGS. She grumbles and looks at the clock. It reads 8:40. She picks it up on the FIFTH RING.

ANITA

Hello?

MONICA (V.O.)

(cheery)

I'm sorry did I wake you?

ANITA

Who is this?

INT. MONICA'S STUDY-MORNING

MONICA is a perky blond, tanned by bottle. She sits by her white bed ensemble.

MONICA

I'm Monica Vespucci.

ANITA (V.O.)

Yes?

MONICA

Oh, I'm uh, I work with Catherine  
Maison.

INT. ANITA'S BEDROOM-MORNING

Anita rolls her eyes and closes them.

ANITA

Sure. What do you want?

(groans)

I'm sorry, Monica. I got off work  
at six.

MONICA (V.O.)

My god. You mean you've only had  
two hours sleep? Do you want to  
shoot me, or what?

(CONTINUED)

Anita snarls into the phone.

ANITA  
Did you want something?

INT. MONICA'S STUDY-MORNING

Monica files her nails, checking their progress.

MONICA  
I'm throwing a surprise  
bachelorette party for Catherine.  
You know she gets married next  
month.

ANITA (VO)  
Yeah, I'm in the wedding.

Monica sets down her file and leans into the phone.

MONICA  
Well, I know it's short notice,  
but everything just sort of  
slipped past me. I meant to call  
a week ago, but didn't get around  
to it.  
(beat)  
The party's tonight. Catherine  
says you don't drink, so I was  
wondering if you could be  
designated driver?

INT. ANITA'S BEDROOM-MORNING

Anita stares into the phone. She clenches the handle and bites  
her lip in anger.

ANITA  
Don't you think this is awfully  
short notice, especially if you  
want me to drive?

MONICA (V.O.)  
I know. I'm sorry. I'm just so  
scattered lately. Catherine told  
me you have Fridays off. Do you  
not have tonight off this week?

ANITA  
(grumbling)  
I have the night off.

(CONTINUED)

Darkness rising: "The Other Side of Night" 2/10/2007 10.  
CONTINUED:

MONICA (V.O.)  
Great. See you tonight at seven.

ANITA  
Seven?

Anita sits up and looks at the phone.

ANITA (CONT'D)  
Hello?...Hello?

She hangs up the phone.

ANITA (CONT'D)  
Damn it.

EXT. TATOO RESTAURANT-EARLY EVENING

Doug and Anita walk out of the restaurant. He walks her to her car parked on the street.

ANITA  
Thanks for making it a little earlier in the evening.

DOUG  
No problem at all. At least you didn't cancel on me.

ANITA  
I wouldn't do that unless I had to. I had a really great time.

DOUG  
You should've taken me up on it a while ago. I can be pretty damn charming.

ANITA  
You have your moments.

He watches her open her door.

DOUG  
You want to do it again?

She smiles up at him.

ANITA  
That would okay.

DOUG  
Great.

(CONTINUED)

Darkness rising: "The Other Side of Night" 2/10/2007 11.  
CONTINUED:

He leans over and kisses her. She is shocked, but is pinned by the car. He breaks the kiss. She is speechless.

DOUG (CONT'D)  
And she says nothing.

ANITA  
I, uh...uh.

DOUG  
Always leave a woman wanting  
more, I'm told. That's what keeps  
them interested.

He leaves to get in his own car.

DOUG (CONT'D)  
See you around, Blake.

She gets into her car, still shocked from what happened. She sees his car pull away.

ANITA  
See ya.

EXT. CEMETERY-EVENING

A CEMETERY CARETAKER cleans up the remote end of the park. He is clearing debris from a tombstone when A TWIG SNAPS. He looks around into the darkness. He sees nothing and continues his job. CLAWS SCRAPE THROUGH THE GRASS. He looks up again, squinting into the night. He is pushed from behind and screams as he is attacked by a hideous creatures. Blood and skin fly in all directions. His screams fill the night.

EXT. RIVERWALK STREET-EVENING

ANGLE: Anita, Monica, AND CATHERINE.

They walk down a side street that leads to the riverwalk area. The streets are crowded with WEEKEND PATRONS. Catherine is a pretty red head around 25. She is dressed conservative. Monica, also, conservative with a flashy flair, wears a pin reading: Vampires are people too. Anita sneers at the button.

MONICA  
I'm sorry I put off planning this  
to the last minute, Catherine.  
That's why there's only three of  
us. Everybody else had plans.

Anita looks at Catherine.

(CONTINUED)

Darkness rising: "The Other Side of Night" 2/10/2007 12.  
CONTINUED:

ANITA  
Imagine that, people having plans  
on a Friday night.

Monica stares blankly at Anita. Anita smiles sweetly, convincing Monica she was kidding. Monica continues walking. Catherine punches Anita in the arm.

CATHERINE  
(whispering)  
Be nice.

ANITA  
(whispering)  
What did I say?

CATHERINE  
I plan on having fun tonight. If  
I have to give up one of my few  
nights free, I am going to enjoy  
it, immensely.

Monica has gotten to the crosswalk quicker than the other two.

MONICA  
(shouting)  
Come on, Slowpokes. Hurry up.

Catherine grins at Anita and runs to catch up with Monica, giggling.

EXT. CORNER OF INTERSECTION-EVENING

They stand at a corner of the Riverwalk. Monica leans into the two girls.

MONICA  
Do you know what's around this  
corner?

ANITA  
Guilty Pleasures.

Monica slaps her shoulder. Anita looks at the hand, not believing she just did that.

MONICA  
Oh, pooh. You spoiled the  
surprise.

CATHERINE  
What's Guilty Pleasures?

(CONTINUED)

Darkness rising: "The Other Side of Night" 2/10/2007 13.  
CONTINUED:

Monica giggles and puts her arm around her shoulders.

MONICA  
You are going to love it. I  
promise.

They round the corner.

EXT. GUILTY PLEASURES-EVENING

They walk up to the entrance. A BODYGUARD, BUZZ, stands at the entrance. PEOPLE filter in and none come out. LAUGHTER AND SQUEALS OF EXCITEMENT echo from the open door. Monica steps up and feels Buzz's muscle. He grins, showing fang. Catherine gasps in surprise.

MONICA  
Buzz here is an old friend of  
mine. Aren't you Buzz?

BUZZ  
Go on in, Monica. Your table is  
waiting.

They go in. Anita stops at the small sign to the side. It reads:  
*No Crosses or other holy items allowed.* She continues walking.

INT. GUILTY PLEASURES-EVENING

The small entrance is crowded, MOSTLY WOMEN. Jean-Claude is on the first step of the stairway, looking at Anita. He is dressed in Victorian fashion.

JEAN-CLAUDE  
Anita, how good of you to come.

Anita sees him and cringes. She smiles with force. Monica is shocked.

MONICA  
You two know each other?

Jean-Claude crosses to the girls.

JEAN-CLAUDE  
Oh, yes. We've met.

Anita is not amused. He looks at her seductively. He faces Catherine and trances her. Anita taps her on the shoulder. She snaps out of it.

(CONTINUED)

ANITA  
Important safety tip, never look  
a vamp in the eyes.

Catherine nods her head. Jean-Claude takes her hand and kisses it.

JEAN-CLAUDE  
I would never harm such a lovely  
young woman.

She giggles. He kisses Monica's hand and turns to Anita. She stops the gesture with a look. He laughs.

JEAN-CLAUDE (CONT'D)  
Do not worry, little animator. I  
won't touch you. That would be  
cheating.

She looks at his open fronted shirt. She sees the cross shaped scar on his chest.

JEAN-CLAUDE (CONT'D)  
Just as you having a cross would  
be an unfair advantage.

She tries to stare him down.

JEAN-CLAUDE (CONT'D)  
Are you so insecure as to believe  
that all your resistance to me  
resides in a piece of silver  
around your neck?

She relents and unfastens it. It glows. She hands it to the check girl and receives a claim stub. She crosses her arms. Jean-Claude leans into her.

JEAN-CLAUDE (CONT'D)  
You will not resist the show  
tonight. Someone will enthrall  
you.

ANITA  
I don't think so.

He laughs and crosses to the club entrance.

JEAN-CLAUDE  
I promise you. This will be a  
night you will never forget.

(CONTINUED)

Darkness rising: "The Other Side of Night" 2/10/2007 15.  
CONTINUED: (2)

ANITA  
Is that a threat?

He moves away. Anita shudders. Monica giggles and enters.  
Catherine is puzzled. Anita takes her arm.

ANITA (CONT'D)  
Welcome to the world's only  
vampire strip club.

They start through. Anita looks behind her and sees Jean-Claude  
slowly raise his hand and blow her a kiss. She glares.

BLACK OUT.

END OF ACT ONE



ACT TWO

EXT. CEMETERY-NIGHT

Dolph and Zebrowski pull into the crime scene. A FEW POLICE are already there. OFFICER FRANKLIN steps to greet them.

FRANKLIN  
The bodies are over here.

ZEBROWSKI  
Bodies? Plural?

FRANKLIN  
Yeah. One is the caretaker. The other was a corpse.

They walk under the yellow tape. The scene is bloody. The only thing intact with the caretaker is the head. Everything else is gone. Intestines lie on the ground, every organ is missing. The corpse is half out of the overturned coffin. There is a bloody hand print on the wood. Zebrowski looks like he is going to vomit. Dolph grimaces.

DOLPH  
For the love of god.

FRANKLIN  
We didn't know what the heck to do. We figured your department would know.

Dolph looks over the scene.

DOLPH  
It would have to be something powerful to do that to a human. Don't you think?

ZEBROWSKI  
It's got me scared. Why is it the crazier the world gets, the more weird the crimes?

DOLPH  
You got me. I'll call in Anita. See what she has to say.

ZEBROWSKI  
Isn't she at that Bachlorette party?

(CONTINUED)

Darkness rising: "The Other Side of Night" 2/10/2007 17.  
CONTINUED:

DOLPH

Oh yeah. I'm sure she'll give me  
shit for coming in on her night  
off.

ZEBROWSKI

It's good for her.

Dolph shakes his head and looks over the scene for clues with  
Zebrowski.

DOLPH

I'll see what I can come up with  
first.

INT. GUILTY PLEASURES-EVENING

Monica, Catherine, and Anita sit at a table in the front of the  
room by a stage. Many other tables line the floor. It is a  
packed house with mostly women. The room is dark with red  
lighting effects. The room goes pitch black. WOMEN SCREAM, SOME  
LAUGH NERVOUSLY.

JEAN-CLAUDE (V.O.)

Welcome to Guilty Pleasures. We  
are here to make your most evil  
thought come true.

PHILLIP is barely lit on stage. Anita sees him walk into place.  
He is a young man in his early twenties. He is dressed in jeans  
and a tight shirt with a leather jacket covering. He is thin and  
handsome.

JEAN-CLAUDE (V.O.)

Have you ever wondered what it  
would be like to feel my lips on  
your neck? The sharp, sweet pain  
of fangs. You giving me life.

Phillip is in soft illumination.

JEAN-CLAUDE

Our first gentleman tonight  
shares your fantasy. He has gone  
before you to say it is  
wonderous. Phillip is with us.

The audience gasps at the man now in soft light.

AUDIENCE

(chanting softly)  
Phillip. Phillip.

(CONTINUED)

They continue chanting. A SLOW POUNDING BEAT STARTS TO FILTER FROM THE SPEAKERS. Phillip sways and slowly takes off his jacket. His skin is bruised and scarred on his arms and neck. He rips his shirt and exposes his chest covered in the same scars. The AUDIENCE SCREAMS IN DELIGHT.

ANITA

Dear God.

MONICA

He's wonderful, isn't he?

Anita looks at her. Monica is fingering her collar. Anita sees she has a bite wound on her neck and rolls her eyes. People begin to hold up money to Phillip, Monica included. He crosses to their table. Phillip and Anita make eye contact. Monica stuffs a dollar down the front of his pants. They look at her. She licks her lips and kisses the scars on his stomach. He kneels. She kisses up his chest until she reaches his neck. She bites him. Anita and Catherine stare at each other. Monica breaks off and falls back into her chair, satiated. Anita starts to shake her shoulder, but takes her hand back and wipes it on her jeans. She is alert toward the stage. Catherine is tense.

CATHERINE

What is it?

ANITA

Vampire.

Catherine looks to the stage in a trance. Anita looks around and sees all of the audience is in the same trance. She looks around and sees ROBERT filter through the crowd. He is a gorgeous vampire dressed in a tux. He smiles at the crowd until he sees Anita looking at him. He does a double take, she smiles. She sees Jean-Claude in the corner watching. She takes her drink and toasts him. He nods to her. Robert goes to the stage and stands behind Phillip. He waves his hand and the audience comes out of their trance. THERE IS AN AUDIBLE GASP.

JEAN-CLAUDE

This is Robert. Welcome him.

THE AUDIENCE APPLAUD AND SCREAM IN DELIGHT, including Catherine. Robert takes his gloves off and tosses it into the crowd. It lands at Anita's feet.

MONICA

Pick it up.

Anita shakes her head. A DRUNK WOMAN goes for it, but Monica beats her to it. She slumps back into her chair. Anita looks back at the stage. Robert's shirt is off.

(CONTINUED)

He dances around Phillip. Phillip faces him and each circles the other. Phillip tries to run to the other side but Robert moves at a faster speed. He flashes and seems to appear at the other side. Anita blinks in surprise.

ANITA  
How did he do that?

She looks around and spots Jean-Claude a few tables away. He toasts her back. She scowls. She looks to the stage. Phillip is scared. Robert hisses at the audience. THEY GASP. He lowers his fangs. Phillip pants in fear.

ANITA (CONT'D)  
He's not under.

Robert bites him. Anita cringes at the sight. Phillip shrieks in pain. Anita squeezes a fist. SOUNDS OF SUCKING AND LICKING fill the silent room. Phillip moans. Robert lets him go and he falls to the floor. Anita stands at the ready and sees Phillip is still breathing. She slowly sits back down.

ANITA (CONT'D)  
(whispering)  
A vampire junkie.

Monica lifts up her money and Robert crosses to her. He kisses her long and deep. Anita looks on in disgust. Robert breaks it and lunges at Anita. She jumps back, knocking the chair over. She falls into a fighting stance. Robert smirks at her. The audience is confused. Jean-Claude is at her side.

JEAN-CLAUDE  
Are you all right, Anita?

She jumps, not seeing him come to her. She looks into his eyes and is fixated. HER BEEPER SOUNDS. She shakes her head to clear it. He reaches for her. She holds her hands up.

ANITA  
Don't touch me.

JEAN-CLAUDE  
(smiling)  
Of course.

She crosses to a phone at the bar and dials.

ANITA  
It's me, Dolph...Yeah, of course...No, it's no problem, believe me...I'll see you soon.

She hangs up and crosses to the table.

(CONTINUED)

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CONTINUED: (3)

ANITA (CONT'D)

I have never been so glad to work  
on my night off.

She reaches the table.

ANITA (CONT'D)

I got buzzed in to work. Do you  
need a ride, Catherine?

She looks at Monica.

CATHERINE

No, I'd like to stay.

ANITA

I'll be by to pick you up later.

She heads out to the front lobby.

INT. GUILTY PLEASURES-EVENING

She hands her stub to the girl and gets her cross. Jean-Claude  
waits by the door, almost blocking it. She stops.

JEAN-CLAUDE

I almost had you, my little  
animator.

ANITA

Almost doesn't count, you blood  
sucking bastard.

He laughs as she exits.

EXT. CEMETERY-NIGHT

Anita steps up to the crime scene and flashes her badge to CLIVE  
PERRY. He greets Anita with a smile.

ANITA

Hi, Clive. How's the scene?

CLIVE

Bad, Anita. I hope you didn't  
eat.

ANITA

Not for a while. That bad?

(CONTINUED)

CLIVE

Let me put it this way, everyone  
else that has seen it, threw up  
in the bushes. Except for Dolph.

ANITA

Even Zebrowski?

CLIVE

He was one of the first.

ANITA

Thanks for the heads up.

She ducks under the tape and heads toward Dolph and Zebrowski.

DOLPH

See for yourself.

Anita sees the scene and puts a hand to her mouth and coughs.  
She holds steady, though. After a deep breath, she puts on her  
latex gloves and examines the bite marks and wounds. She stands  
after a moments. Dolph takes out a notepad.

DOLPH (CONT'D)

Well?

ANITA

It was a ghoul attack.

ZEBROWSKI

A ghoul? What the hell is that?

ANITA

Cemeteries that have satanic or  
some sort of voodoo rites  
performed in them are considered  
unholy ground. Once that happens,  
ghouls either move in or rise  
from the graves. No one's sure  
exactly which.

DOLPH

No one knows?

Anita nods her head.

ZEBROWSKI

Well that's helpful.

DOLPH

All right, fine. What do we know?

(CONTINUED)

ANITA

Okay. They are more than animal  
intelligent, but not by much.  
They are cowards that won't  
attack unless a person is hurt or  
unconscious.

He points to the body.

ZEBROWSKI

They sure as hell attacked the  
groundskeeper.

ANITA

Something would've had to knock  
him out.

DOLPH

Is that likely?

ANITA

No. Ghouls don't work with  
humans, or any other undead. They  
work in packs, feeding off meat.

DOLPH

Then what happened here?

ANITA

I don't know, Dolph. They  
traveled pretty far to get here.  
There isn't another cemetery for  
miles. They just don't travel  
like that.

ZEBROWSKI

Could it be something pretending  
to be a ghoul?

ANITA

I doubt it. Whoever it was, ate  
that man. A human might do that,  
but they don't have the body  
strength to tear someone apart.

DOLPH

Vampire?

ANITA

Vampires don't eat meat.

ZEBROWSKI

Zombie?

(CONTINUED)

ANITA

Maybe. There have been a few cases where zombies go a little crazy and attack people.

DOLPH

How likely is it that it's a zombie?

ANITA

Not very. Zombies don't run in packs unless they're ordered to.

Dolph looks over his notes.

DOLPH

So, possible zombie or a new type of ghoul. That about sum it up?

ANITA

(nodding)

Yep.

He closes his notepad.

DOLPH

Ok, thanks. Sorry to ruin your night off.

ANITA

Believe me, it's fine and dandy.

ZEBROWSKI

Bachelorette party, huh?

ANITA

Don't give me a hard time.

ZEBROWSKI

I wouldn't dream of it.

ANITA

Right.

She walks to her car, blood soaking into her coveralls. She slips them off and throws them into the trunk of her car. She looks back to see the group of police waving at her, smiling.

ANITA

Give me a break.

They laugh as she gets in and drives away.



EXT. GUILTY PLEASURES-EVENING

Anita walks up to the entrance and sees Jean-Claude waiting at the door. He blocks her way and smiles devilishly. She keeps her eyes averted.

JEAN-CLAUDE  
You smell of other people's  
blood, ma petite.

ANITA  
(smiling)  
It was no one you knew.

She looks at Buzz. He smiles flashing fangs. She sneers and heads in. Jean-Claude watches her go.

INT. GUILTY PLEASURES LOBBY-EVENING

The check girl stands at the ready with a stub, Anita already has the pendant off. She snatches the ticket.

INT. GUILTY PLEASURES MAIN HALL-EVENING

Anita stops at the entrance. Catherine is on stage with AUBREY. He is a hot headed vampire, devilishly handsome. She is in a deep trance and standing still.

ANITA  
(whispering)  
Catherine.

She runs to the stage. Monica is reclined back, smiling. Aubrey stares at Anita.

AUBREY  
Call her.

Anita sees that the audience is looking at her.

ANITA  
Catherine?

Aubrey touches Catherine's shoulder. She snaps out of the trance.

CATHERINE  
What happened?

Aubrey takes her hand and kisses it.

(CONTINUED)

Darkness rising: "The Other Side of Night" 2/10/2007 25.  
CONTINUED:

AUBREY  
You are now under my power, my  
lovely one.

She laughs in confusion and sits in her seat.

CATHERINE  
I feel fuzzy.

Monica pats her shoulder.

MONICA  
You were great.

CATHERINE  
What did I do?

MONICA  
I'll tell you later.

She looks at Anita.

MONICA (CONT'D)  
The show's not over yet.

Anita sees the look and turns to Aubrey. She shows a little  
fear.

AUBREY  
I am Aubrey. Give me your name.

ANITA  
Anita.

AUBREY  
Anita. How pretty.

She falters in her balance.

AUBREY (CONT'D)  
Anita. Come join me on stage.

She shakes her head.

AUBREY (CONT'D)  
Come to me.

She fights against a force, shaking. She clenches her fist and  
gets control. She looks at him.

ANITA  
No.

(CONTINUED)

He lets her go of the power and she falls back into a WAITER.  
She stands and faces Aubrey.

ANITA (CONT'D)  
I'll come if you don't force me.

AUBREY  
(bowing)  
Then by all means come.

She steps to the stage. He is standing center. She is on the edge.

AUBREY (CONT'D)  
Come to me.

He tries to force her, again. She resists.

AUBREY (CONT'D)  
(yelling)  
Don't fight me.

She grits her teeth.

ANITA  
No.

AUBREY  
What?

She has gained complete control.

ANITA  
No.

AUBREY  
(smiling)  
Then I'll come to you.

She stays still as he slowly crosses to her. He sniffs her hair.

AUBREY (CONT'D)  
You smell of fear, Anita.

He crosses to the front and caresses her cheek. She stays put. He lifts her hair from her neck. He shows his vamp face and hisses at the audience. He lifts her by the waist. She screams and cups her hands at her stomach. She rips her sleeve and exposes a small knife sheath on her wrist. She throws her elbow back and hits him in the gut. His arm tightens. He throws her to the stage on her back. The Waiter approaches and Aubrey hisses at him, spit flying. He goes in for his kill as Anita pulls the knife. She pushes it to his chest. He stops and looks down.

(CONTINUED)

Darkness rising: "The Other Side of Night" 2/10/2007 27.  
CONTINUED: (3)

A little prick of blood appears under the knife. He lunges a little farther, she pushes a little deeper. Blood drips on her blouse. Jean-Claude appears on stage.

JEAN-CLAUDE  
Aubrey, let her go.

Aubrey lets out an animal growl.

ANITA  
Get him off me or I'll kill him.

He kneels by Aubrey and speaks to him in french. Aubrey flashes fangs and grabs Jean-Claude's wrist. They look at each other. Anita is confused. Aubrey looks back at her, calmer.

AUBREY  
May I get up now?

ANITA  
Get off me, slowly.

He smiles and does as she says.

JEAN-CLAUDE  
Are you all right, ma petite?

She looks at the bloody knife.

JEAN-CLAUDE (CONT'D)  
I did not mean for this to happen.

He helps her up.

JEAN-CLAUDE (CONT'D)  
Please put away the knife.

She looks at him, in the eyes.

JEAN-CLAUDE (CONT'D)  
My word of honor that you leave this place safely. Put the knife away.

She does. They walk to the stage's edge. Aubrey glowers at her. They look at the stunned audience. It is silent.

JEAN-CLAUDE (CONT'D)  
We hope you enjoyed our little melodrama. Very realistic, wouldn't you say?

(CONTINUED)

Darkness rising: "The Other Side of Night" 2/10/2007 28.  
CONTINUED: (4)

MUMBLES OF FEAR AND CONFUSION. Jean-Claude opens his shirt to reveal the cross scar. He lifts her wrist to show her matching one. THE AUDIENCE THUNDEROUSLY APPLAUDS. He pulls her into a bow.

JEAN-CLAUDE (CONT'D)  
We need to talk, Anita. Your  
friend's life depends on it.

She stops and looks at him, angry. She gestures to the scar.

ANITA  
I killed the things that gave me  
this.

JEAN-CLAUDE  
That's funny. So did I.

INT. GUILTY PLEASURES BACKSTAGE-EVENING

A GLADIATOR VAMPIRE waits in the wings to take the stage. Anita and Jean-Claude pass him.

GLADIATOR  
Talk about a hard act to follow.

He walks onto the stage.

BLACK OUT.

END OF ACT TWO

ACT THREE

INT. GUILTY PLEASURES BACKSTAGE-EVENING

Catherine meets Anita in the wings. She is worried.

CATHERINE  
My God, are you all right?

Anita leans against the wall for support.

ANITA  
I'm fine.

CATHERINE  
What is going on?

Aubrey hisses. Catherine hugs her friend.

CATHERINE (CONT'D)  
Talk to me.

JEAN-CLAUDE  
Shall we talk in my office?

Anita turns to him.

ANITA  
Catherine doesn't need to come. I  
want her out of this.

AUBREY  
I think she should. After all, it  
concerns her. Intimately.

He licks his lips seductively. Catherine stands confused.

CATHERINE  
What is going on here?

JEAN-CLAUDE  
Will she go to the police?

CATHERINE  
Go to the police about what?

ANITA  
If she did?

JEAN-CLAUDE  
She'd die.

(CONTINUED)

CATHERINE  
Wait a minute. Are you  
threatening me?

Anita looks from Catherine to Jean-Claude.

ANITA  
She'd go to the police.

JEAN-CLAUDE  
It's your choice.

Anita faces Catherine.

ANITA  
I'm sorry Catherine, but it would  
be better for all of us if you  
didn't remember any of this.

Catherine grabs her arm.

CATHERINE  
That's it. We are leaving.

Aubrey stops her with his voice.

AUBREY  
Look at me, Catherine.

She fights control and slowly goes in to the trance. Anita tears  
up.

ANITA  
I'm sorry, Catherine.

JEAN-CLAUDE  
Aubrey can wipe her memory of  
this night. She will think she  
drank too much, but won't undo  
the damage.

ANITA  
I know. The only thing that can  
break his hold is his death.

AUBREY  
She will be dust in her grave  
before that happens.

Anita stares at the blood still wet on his chest and smiles. She  
looks at Jean-Claude.

(CONTINUED)

ANITA

I get the threat. I do want you  
want, or Aubrey finishes what he  
started.

JEAN-CLAUDE

You grasp the situation, ma  
petite.

ANITA

Stop calling me that. What is it  
you want from me?

JEAN-CLAUDE

I believe Willie McCoy told you  
what we want.

ANITA

You want to hire me to look into  
the killings.

JEAN-CLAUDE

Exactly.

She waves her hand in front of Catherine's blank stare.

ANITA

This was hardly necessary. You  
could've beaten me up, threatened  
me, offered more money. You could  
have done a lot of things before  
you did this.

JEAN-CLAUDE

(smiling)

That would have taken time and in  
the end, you would have said no.

ANITA

Maybe.

JEAN-CLAUDE

This way, you have no choice.

ANITA

Fine. I'm on the case. Satisfied?

JEAN-CLAUDE

Very. And your friend?

(CONTINUED)



ANITA

I want her to go home in a cab.  
And I want some guarantees that  
long fang isn't going to kill her  
anyway.

Aubrey laughs at her comment.

JEAN-CLAUDE

I give you my word that she will  
not be harmed if you help us.

ANITA

No offense, but that's not  
enough.

JEAN-CLAUDE

You doubt my word?

ANITA

No. But you don't hold Aubrey's  
leash. You can't guarantee his  
behavior.

Aubrey stops his laughter.

AUBREY

No one holds my leash. I am my  
own master.

ANITA

Oh get real. If you were over 500  
years old and a master, you  
would've cleaned up the stage  
with me. You didn't. Which means  
you're very old, but not your own  
master.

Jean-Claude tries to hide a smile.

AUBREY

How dare you?

JEAN-CLAUDE

Think, Aubrey. She guessed your  
age within fifty years. We need  
her.

Aubrey closes the gap.

AUBREY

She needs to learn humility.

(CONTINUED)

Anita takes a defensive position. Jean-Claude steps in to block.

JEAN-CLAUDE  
Nikolaos is expecting us to bring  
her unharmed.

Aubrey snarls and stops.

AUBREY  
I will not anger my master.

ANITA  
(quietly)  
Nikolaos?

JEAN-CLAUDE  
Let's get your friend in a cab,  
shall we?

ANITA  
What about Monica?

They vamps look at each other.

ANITA (CONT'D)  
She was a lure to get us here.

Jean-Claude nods. She stands in anger as Monica enters.

MONICA  
How is everything going?

Anita starts to cross to her. Jean-Claude stops her.

JEAN-CLAUDE  
Do not harm her. She is under our  
protection.

ANITA  
I swear I will not lay a finger  
on her. I just want to tell her  
something.

He lets her go. She stands almost touching Monica.

ANITA (CONT'D)  
If anything happens to Catherine,  
I will see you dead.

MONICA  
They'll just bring be back as one  
of them.

(CONTINUED)

ANITA

I will cut out your heart, burn  
it, and scatter your ashes in the  
river. Do you understand me?

She swallows and nods.

ANITA (CONT'D)

Peachy Keen. I hate to waste a  
good threat.

EXT. GUILTY PLEASURES SIDE ENTRANCE-NIGHT

Anita, Jean-Claude, and Aubrey watch the taxi leave. They start  
to walk down the street. Aubrey walks ahead. It has started to  
rain.

ANITA

We're walking?

JEAN-CLAUDE

It is not far.

He holds his hand out to her. She snorts.

ANITA

Hell no.

JEAN-CLAUDE

It is necessary. I would not ask  
otherwise.

ANITA

How is that necessary?

JEAN-CLAUDE

This has to remain secret to the  
police. Hold my hand, play the  
besotted human with her vampire  
lover. It will explain the blood  
on your blouse.

She stares at his hand and relents, cringing.

EXT. STREET-NIGHT

They are alone on the street. She looks sideways at him. He is a  
little off.

ANITA

(softly)  
Have you fed tonight?

(CONTINUED)

He looks at her.

JEAN-CLAUDE  
Can't you tell?

ANITA  
I can never tell with you.

JEAN-CLAUDE  
I'm flattered.

ANITA  
You never answered my question.

JEAN-CLAUDE  
No.

ANITA  
No you didn't answer my question  
or no you didn't feed.

JEAN-CLAUDE  
(whispering)  
Which do you think, ma petite?

She tries to struggle out of his grasp. He holds tight. She  
gasps in pain.

JEAN-CLAUDE (CONT'D)  
Do not struggle against me,  
Anita. Struggling is so.

He licks his lips.

JEAN-CLAUDE (CONT'D)  
Exciting.

ANITA  
Why didn't you feed tonight?

JEAN-CLAUDE  
I was ordered not to.

ANITA  
Why?

He continues on, staring straight ahead.

JEAN-CLAUDE  
I don't know.

EXT. HOTEL-NIGHT

A tall and thick brick hotel stands with nothing more to signify a hotel other than a red vacancy sign lit. A police car comes at them. Jean-Claude pulls her into an embrace. She starts to resist.

JEAN-CLAUDE

If the police are brought in to  
this, I can't promise what will  
happen to them.

She tries to relax. The car shines a spotlight on them. He kisses her. The car passes and he holds her. His breathing becomes shallow. She closes her eyes. He bares his teeth.

ANITA

(fearful)  
Jean-Claude?

He shushes her. He closes his eyes, their breathing is in unison. He shakes himself to keep from biting. He releases her suddenly, causing her to stumble. He walks to a parked car and leans against it looking skyward. She hugs herself in the cold. He stands and walks ahead of her toward the hotel.

JEAN-CLAUDE

Come. Nikolaos awaits.

INT. HOTEL-NIGHT

They enter the dingy hotel. A YOUNG MAN sits at a reception desk, reading a magazine. He looks at them, glaring at Anita. She glares back. There is a stairway to the side. They go up.

INT. HOTEL SECOND FLOOR-NIGHT

They go into a hotel room.

INT. HOTEL ROOM-NIGHT

Aubrey is already there, in the corner. Theresa lounges on the bed. Jean-Claude stands to the side.

THERESA

Aubrey close the door.

He does so. Anita shifts so that her back is to a wall. Aubrey laughs.

AUBREY

Afraid?

(CONTINUED)

ANITA  
Still Bleeding?

Aubrey starts, but is held off by Theresa. She stands and crosses to Anita. She walks around her. Anita lets her.

THERESA  
So, you want me to guarantee  
saftey to your friend.

ANITA  
No. I want a guarantee from  
Aubrey's master.

AUBREY  
You are speaking to my master.

ANITA  
No I'm not.

The room is quiet.

THERESA  
I am Nikolaos.

Anita looks into her eyes.

ANITA  
No. You're not. You are very old  
and very good, but you are not  
strong enough to be his master.

JEAN-CLAUDE  
I told you she would see through  
it.

THERESA  
Silence.

JEAN-CLAUDE  
The game is over, Theresa. She  
knows.

They all look at each other. Tension oozing.

THERESA  
You still want speak with the  
master?

ANITA  
I still want guarantees on my  
friend's safety.

(CONTINUED)

Darkness rising: "The Other Side of Night" 2/10/2007 38.  
CONTINUED: (2)

She looks at Aubrey.

ANITA (CONT'D)  
And I'm getting tired of stupid  
little games.

He rushes her and slams her against the wall with his strength.  
She collapses, unconscious.

BLACK OUT

END OF ACT THREE

ACT FOUR

INT. DUNGEON-NIGHT

Anita stirs on the cold stone floor of a dungeon. Theresa and Jean-Claude stand over her.

JEAN-CLAUDE  
Are you all right?

ANITA  
Peachy Keen.

THERESA  
She can't be hurt too bad if  
she's cracking jokes.

JEAN-CLAUDE  
If I help you, can you sit up?

ANITA  
Maybe.

He helps her, she moans.

ANITA (CONT'D)  
I think I'm going to be sick.

She rolls over and coughs. He comes behind her and soothes her hair from her face. She collapses against him. Her breathing becomes normal.

JEAN-CLAUDE  
Feel better?

She blinks.

ANITA  
Yeah.

THERESA  
Jean-Claude, what did you do?

JEAN-CLAUDE  
Nikolaos wants her well and she  
needed a hospital. I did what I  
had to.

THERESA  
Nikoloas will not be pleased you  
helped her.

Anita sits on her own, much better.

(CONTINUED)



ANITA  
How is my pain gone?

THERESA  
You'll have to ask Jean-Claude  
that. It's his doing not mine.

JEAN-CLAUDE  
Because you couldn't have done  
it.

THERESA  
I wouldn't have done it.

ANITA  
What are you guys talking about?

THERESA  
Go on. Tell her. See how grateful  
she is.

JEAN-CLAUDE  
You were badly hurt. Nikolaos  
would not let us take you to a  
hospital. I was afraid you would  
die, so I shared my life force  
with you.

ANITA  
Life force?

THERESA  
He's taken the first steps to  
making you his human servant.

ANITA  
He didn't bite me.

THERESA  
A permanent servant. One that can  
never be bitten or hurt. One that  
ages almost as slowly as we do.

JEAN-CLAUDE  
I gave you some of my stamina.

ANITA  
So now I'm in your power?

THERESA  
Just the opposite. You're immune  
to him.

(CONTINUED)

Anita looks directly at Jean-Claude's eyes. Theresa laughs.

THERESA (CONT'D)  
Nikolaos is going to destroy you  
both.

Theresa leaves up the stairs in the corner.

ANITA  
Why?

JEAN-CLAUDE  
If you would've died, we would be  
punished. Aubrey is already  
suffering for his indiscretion.

He starts up the stairs. He reaches the landing.

JEAN-CLAUDE (CONT'D)  
Or maybe I did because I like  
you.

He leaves, locking the door. She is in darkness, except for the few torches lit in the chilly room. SHE HEARS SQUEAKING. She turns and sees rats on the floor.

ANITA  
Aw, rats.

Anita watches as the floor covers in rats. She pounds on the door.

ANITA  
Jean-Claude. Damn it.

Several larger rats come into view the size of dogs.

ANITA (CONT'D)  
This is going to be ugly.

They start to come after her. One of the six larger rats runs up the stairs. She puts her feet up and her back against the door. The rat lands on her at the same time she pushes with her feet. It falls over the side of the landing. She stands ready to fight. The rats wait at the bottom.

ANITA (CONT'D)  
If you want me, come and get me.

Two of the larger rats raise up on their back legs. She leaps forward into them, knocking them on their backs. She swings one by the tail off the stairs. She punches and kicks until they surround her. One bites her hand. She screams knocking it aside.

(CONTINUED)

One appears the size of a man. HE SQUEALS. The other rats step aside. They circle each other. He comes in snapping teeth and claws. She deflects. He knocks her over and pounces. She kicks her feet out and lands it in his groin. He falls to the side moaning. A new rat enters, man-like. RAFAEL is their king. He is graceful and wears a robe.

RAFAEL  
Are you all right?

All the other rats scamper away.

ANITA  
(nodding)  
Thank you.

RAFAEL  
I did not come for you. I have forbidden them to fight with the vampire.

ANITA  
I know where I rank. Thanks, anyway.

She sees a scar in the shape of a crown on his arm.

RAFAEL  
Nikolaos thinks she's queen of the rats because it's her animal to call. But, we're not just rats, but men. With a choice.

ANITA  
Do what she wants and she won't hurt you.

RAFAEL  
I give advice. I don't always take it.

They smile at each other.

ANITA  
Me either.

RAFAEL  
They're coming.

He exits down the corridor. Theresa enters from above.

THERESA  
Where are they?

(CONTINUED)

ANITA

They did their part and left.

THERESA

They weren't supposed to draw  
blood. Are you going to shape  
shift next full moon?

ANITA

I don't frighten that easy.

THERESA

Nikolaos will find something.  
Fear is power.

Anita walks out of the dungeon.

INT. BALLROOM-NIGHT

They enter a small ballroom. NIKOLAOS sits in one corner on a throne. She is small girl that appears to be around thirteen. To her side stands a BLACK VAMPIRE. He whispers in her ear. She lets out a girlish giggle. BURCHARD stands to the other side, intimidating and stout. Theresa crosses to stands beside ZACHARY. Zachary is a little off in the head, crazy and wild eyed. Jean-Claude is closer to Anita, but still with the vamps.

ANITA

Well, all we need is the theme  
from Dracula, Prince of Darkness  
and we're all set.

NIKOLAOS

You think you're funny don't you?

ANITA

Comes and goes.

The black vampire whispers again, causing her to giggle.

ANITA (CONT'D)

Do you practice that laugh, or is  
it natural?

(beat)

Nah, I'm betting you practice.

Nikolaos still smiles.

NIKOLAOS

You are either very brave, or  
very stupid.

Anita looks at the vampire clan.

(CONTINUED)

ANITA

What I am is tired, hurt, angry,  
and scared. Let's get this show  
over with and get on to business.

NIKOLAOS

I'm beginning to see why Aubrey  
lost his temper with you.

She hops down and crosses to Anita.

NIKOLAOS (CONT'D)

Do you know how old I am?

Anita stares at her and shakes her head.

NIKOLAOS (CONT'D)

(to Jean-Claude)

I thought you said she was good.

JEAN-CLAUDE

She is good.

NIKOLAOS

(to Anita)

Then tell me how old I am.

ANITA

I can't. I don't know why.

NIKOLAOS

Look at me, human. Look into my  
eyes.

Anita faces Nikolaos and meets her gaze. Nikolaos is surprised,  
but says nothing. She keeps staring, the other vampires quiet in  
the background. Suddenly, Anita falls to the ground, grabbing  
her head. She gets to her knees, but not further. She moans.

NIKOLAOS (CONT'D)

Come to me, my child.

ANITA

No.

She gets hit with another wave of force. She moans again in  
pain.

ANITA (CONT'D)

No...No...Get out of my mind, you  
bitch.

(CONTINUED)

She is released from the force and falls to the floor in pain.  
She looks at the girl, hatred in her eyes.

NIKOLAOS  
We have something the Animator  
fears. Yes, we do.

She crosses to Anita and bends down.

NIKOLAOS (CONT'D)  
How old am I, Animator?

ANITA  
(whispers)  
A thousand, maybe more.

Nikolaos faces Jean-Claude.

NIKOLAOS  
You're right, Jean. She is good.

She faces Anita.

NIKOLAOS (CONT'D)  
Good. We understand each other.  
You do what we want, or I peel  
your mind away like an onion.

She bends down, whispering.

NIKOLAOS (CONT'D)  
You do believe I can do that?

ANITA  
Get out of my face.

Nikolaos laughs at her.

ANITA (CONT'D)  
Your breath smells like blood.

She covers her mouth, causing Anita to laugh. She takes her foot  
and kicks Anita in the chest. She slides across the floor to the  
other side. She lands on her stomach and turns to the side,  
cradling her midsection.

NIKOLAOS  
Get her out of here before I kill  
her myself.

Jean-Claude starts toward her.

(CONTINUED)

NIKOLAOS (CONT'D)  
Stay where you are, Jean.

He stays.

NIKOLAOS (CONT'D)  
Can you hear me?

ANITA  
Yes.

NIKOLAOS  
Did I break something?

Anita rolls to a sitting position against the wall.

ANITA  
No.

NIKOLAOS  
Pity. But, then, that would have  
made you useless to us.  
(beat)  
The police are aware of four  
vampire murders. There are six.

ANITA  
Why not tell them?

NIKOLAOS  
There are a lot of us that don't  
trust human laws. We know how  
equal human justice is to the  
undead. Jean-Claude was the fifth  
most powerful vampire in the  
city, now, he's third.

ANITA  
Something killed two master  
vampires more powerful than Jean-  
Claude?

NIKOLAOS  
You do grasp the situation  
quickly. I'll give you that. And,  
perhaps, that will make his  
punishment less severe.

ANITA  
Why is he being punished?

(CONTINUED)

NIKOLAOS

My, my, aren't you angry that he  
brought you into this?

Anita meets Jean's eyes. He shows little fear, staring ahead.

ANITA

No.

NIKOLAOS

(mimicking)

No. No. Fine. We will give you a  
gift. We have a witness to the  
second murder. He saw Lucas die  
and will tell us everything,  
won't he, Zachary?

Zachary reveals a door behind the clan and opens it. A LARGE MAN  
IN A BUSINESS SUIT, STANLEY, stands in the doorway. He is  
rumpled and tanned, but his skin is a greenish color. He is  
obviously a zombie.

ZACHARY

Come.

The zombie walks into the ballroom.

NIKOLAOS

He wouldn't answer us before and  
then hung himself. Maybe now  
he'll be more cooperative.

STANLEY

I hung myself? I...  
don't...remember.

ANITA

(to herself)

He doesn't know.

ZACHARY

No, he doesn't. Do you know how  
hard it is to make someone so  
human he doesn't know he died?

ANITA

You raised him.

NIKOLAOS

Do you not recognize a fellow  
animator?

(CONTINUED)



Anita looks at the zombie and he smiles at her, blank and accepting. Zachary goes to Stanley.

ZACHARY  
Did you see a vampire murdered?

STANLEY  
Yes.

ZACHARY  
How was he killed?

STANLEY  
Heart torn out, head ripped off.

ZACHARY  
Who tore out his heart?

The zombie begins to shake his head.

STANLEY  
Don't know. Don't know.

Anita starts to stand upright, a little unsteady.

ANITA  
Ask him what killed the vampire.

Zachary turns in anger to Anita.

ZACHARY  
This is my zombie. I raised him.

NIKOLAOS  
Ask her question, Zachary.

He faces Stanley in controlled anger.

ZACHARY  
What killed the vampire?

Stanley shakes in fright.

STANLEY  
Can't.

ZACHARY  
(yelling)  
What do you mean, can't?

Zachary slaps him in the face. Stanley starts to cry.

(CONTINUED)

ZACHARY (CONT'D)  
You...will...tell...me.

STANLEY  
(crying)  
Can't.

ZACHARY  
Answer me, damn you.

He kicks him. Stanley collapses in a ball.

ANITA  
Stop it. Stop it.

She crosses to him. Zachary kicks him in the stomach.

ZACHARY  
He's my zombie, I can do with him  
what I want.

She kneels by Stanley. Zachary looms over her.

NIKOLAOS  
Leave her to him.

Anita lightly touches the zombie's arm.

ANITA  
It's all right, now.

He rolls over to face her. His eyes are glazed over, spittle  
falling out of his mouth. Anita, angry, faces Zachary.

ANITA (CONT'D)  
You broke him.

ZACHARY  
Damn right. Nobody makes a fool  
of me.

NIKOLAOS  
What are you getting at?

ANITA  
This sadist has destroyed him. He  
won't be answering any more  
questions.

Nikolaos screams and starts to convulse. Her eyes shine in a  
glassy rage.

(CONTINUED)

NIKOLAOS

You arrogant...take her safely to  
her car. If you fail me again, I  
will tear your throat out and  
feed your blood to my children.

Anita stares in confusion as Zachary heads to the smaller door where Stanley came from. Nikolaos is still shaking, as Jean-Claude catches Anita's eye. He mouths the word: *Run*. Taking his advice, she follows behind Zachary. She turns halfway to the exit to see Nikolaos' skin melting into the bone, veins protruding through the thin layer. She starts to levitate. Anita stares at her. Jean-Claude waves a hand in the air and Anita is thrown back to the wall by the exit. Zachary pulls her through.

INT. NARROW STAIRWAY-NIGHT

The door slams shut in her face. The wood splinters in the door and pounds with a thunderous force. The walls shake and crack. A hard wind starts to blow. Zachary holds his hand over his nose and mouth. Anita chokes from the smell. They look at each other and run up the stairway. An explosion happens behind them. The wind gusts from below, knocking them down. They hold on to each other and the handrail to keep from getting blown away.

JEAN-CLAUDE (V.O.)

(whispering)

Anita. Anita.

Anita hears his voice. A blue light shines in the wind, almost like a fire. Anita stares at it, confused.

ANITA

Zachary?

The blue light comes closer, menacing. Anita runs up the stairs against the wind.

JEAN-CLAUDE (V.O.)

Forgive me.

The blue light is in front of her and flattens her against the wall. She reaches out and touches it. Her hand passes through. It knocks her to the ground.

ANITA

(screaming)

Leave me alone.

JEAN-CLAUDE (V.O.)

(whispering)

Run.

(CONTINUED)

She blinks her eyes. Zachary stares at her in shock. The wind is gone. Silence echoes around. She stands, shaking, and holds her hand to Zachary. He takes it. Then continue running up the flights of stairs. At the top, A MAN, WINTER, exits the door on the landing and stares down at them. He is tall and very muscular, wearing a tank top that accentuates that.

ZACHARY  
That's Winter.

Winter nods toward the stairway. Winter escorts them through the door.

INT. CHAMBER-NIGHT

Anita, Zachary, and Winter step into a square chamber. A single hanging bulb lights the room. CIRCUS MUSIC filters from double doors on the opposite side. It opens and a MAN walks through. PEOPLE mill about outside. A GIRL tries to peer in.

ANITA  
Circus of the Damned.

The man, VALENTINE, is dressed as a riverboat gambler and wears a mask. He smiles, showing fangs.

VALENTINE  
I was afraid I would miss you,  
Executioner.

He walks around the room, looking at her.

VALENTINE  
You don't recognize me. I know  
it's been a while. I didn't even  
know you were still around. I  
thought you died.

ANITA  
Let's cut to the chase, shall we?  
Who are you and what do you want?

VALENTINE  
So eager, so impatient, so human.

ZACHARY  
Please don't do this. I promised  
master I'd take her to her car  
safely.

He snickers.

(CONTINUED)

VALENTINE

I won't harm a hair on her head-  
tonight.

He takes off the mask and Anita remembers him. His face is  
scarred with burns. She starts to show her fear, but hides it.

VALENTINE (CONT'D)

What, no show of horror? Do you  
like your handiwork?

ANITA

I thought you died.

VALENTINE

Now you know different. And so do  
I. Cosy.

He smiles and then grimaces, still a little crazy.

VALENTINE (CONT'D)

Eternity, Executioner. An  
eternity like this.

ANITA

What do you want?

VALENTINE

(sniffs)

I still smell your fear. When  
this business is over I will hunt  
you down and pay you back.

She looks at him, swallowing. He spits at her feet.

VALENTINE

You finish with this then we  
finish what we started.

He leaves. Zachary takes her by the arm and ushers her out.

EXT. CIRCUS OF THE DAMNED-NIGHT

PATRONS walk around the circus with a horror motif.

ANITA

You have a gun with silver  
bullets?

ZACHARY

Yes. But that won't kill them.

(CONTINUED)

ANITA  
It makes them slower. I think I  
need a sawed off shotgun.

ZACHARY  
You must really hate vampires.

ANITA  
I don't hate them.

ZACHARY  
Then why kill them?

ANITA  
Because it's my job. And I'm good  
at it.

They reach her car. She goes to the trunk and opens it, taking  
out her shoulder holster. He hands her a card.

ZACHARY  
I'm your daytime contact. Any  
questions, here's my number.

She takes it and goes to the driver's side door and gets in. He  
leans on her window. She starts her car and pulls away.

INT. CAR-NIGHT

She starts to cry as she drives. She parks at an apartment  
complex.

EXT. APARTMENT COMPLEX-NIGHT

Anita crosses to a first floor apartment and tentatively knocks.  
She starts to cry again and leans with her back to the door. It  
opens and she stumbles. She turns to see Doug in the doorway.  
She cries harder.

DOUG  
Anita?

She reaches out and pulls him to her. Doug looks surprised, but  
kisses her. Not saying anything. It gets heated.

ANITA (V.O.)  
I lied to Zachary. It wasn't just  
a job. I was scared of them. It's  
only natural to run right toward  
that which frightens us, right?  
(MORE)

(CONTINUED)

Darkness rising: "The Other Side of Night" 2/10/2007 54.  
CONTINUED:

ANITA (V.O.) (CONT'D)  
Or, maybe I'm just crazy.

BLACK OUT.

END OF ACT FOUR