

REAWAKENING

EPISODE 103

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THE NECROMANCER

"Re-Awakening"

TEASER

EXT. DOWNTOWN RIVERWALK-NIGHT

ANGLE: A VAMPIRE RUNS DOWN THE RIVER EDGE.

The Riverwalk is lined with restaurants, bars, and clubs catering to the new vampire theme. It is raining and the vampire stumbles on the slick pavement. He runs up through an alley between two clubs, clutching his side. He runs into a couple on the other side of the alley. They shout obscenities as he runs past. The vampire is obviously scared and running from something unseen. He slips into another alley. It is a dead end. He looks around and sees he is alone. He collapses by a dumpster. A cat is spooked and runs into a crack in the building at the dead end. He looks up at the sky. Rain falls on his face. He smiles, showing fangs. He doesn't see the sickle from the side, chopping his head off.

ANGLE: A hand reaches down with a vial and fills it with the draining blood.

A MAN, PARRISH, remains hidden in shadows, the sword dripping blood.

BLACK OUT

END OF TEASER

ACT ONE

EXT. ALLEY-DAWN

DOLPH AND ZEBROWSKI stand over the dead body. They look as OTHER POLICE go about their business, taking care of the crime scene.

ZEBROWSKI

Any thoughts?

DOLPH

Could be any number of the new groups formed. Humans Against Vampires or Humans First are the most vocal.

ZEBROWSKI

But would they do this?

Dolph shrugs. They look around at the surroundings. Neon signs light up the sky, reflecting off the water.

ZEBROWSKI

Remember when this area was clean? No vamps, no demons, just pure entertainment. Fun.

Dolph looks around.

DOLPH

When the area was clean? What about the world?

ZEBROWSKI

You got that right.

A YOUNG POLICEMAN, PARRISH, walks up to the detectives.

PARRISH

Hey, Sergeant, look at this.

He hands him a tarot card, bloodied. It is the Justice card.

DOLPH

Where'd you find this?

PARRISH

In the guy's pocket.

Dolph looks at Zebrowski and nods his head.

(CONTINUED)

CONTINUED:

DOLPH

Any of you guys know about tarot stuff.

They look at each other in turn.

DOLPH

I guess we call Anita.

Zebrowski checks his watch.

ZEBROWSKI

It's 6 a.m. She is not going to be happy.

Dolph nods his head and steps to the side, taking his cell phone out and punching in a number on speed dial.

DOLPH

We need some help here...We're at Blood Square...We'll wait for you.

He puts his phone away. A CROWD starts to gather.

DOLPH (CONT'D)

Get those people out of here and cover up that damned body. We need all the evidence we can get.

The police got about their orders.

EXT. ALLEY-DAWN

A Jeep pulls into the scene. ANITA steps from the car and crosses to the crime scene. She puts on her latex gloves and flashes her badge. Dolph meets her.

ANITA

What is it today? Ritualistic or common demon kill?

Dolph shrugs.

DOLPH

A little of both?

ANITA

Great. What ever happened to plain and simple murder?

Zebrowski walks up to her.

(CONTINUED)

CONTINUED:

ZEBROWSKI

Those are still around, you're
just never invited to those
parties.

ANITA

And I thought people were
starting to like me. How goes it
Zebrowski?

ZEBROWSKI

Wonderful. Any dead vamp is a
good one.

ANITA

Tell me how you really feel.

They approach the body. The sheet is covered in blood.

ANITA (CONT'D)

Messy.

Dolph hands her the tarot card.

DOLPH

We found this in his pocket.

She takes it and stares at the picture.

ANITA

So, a tarot killer. People just
don't know how to be more
original, do they? You think it's
one of the fanatics?

DOLPH

I imagine, but which one?

ANITA

I would bet on Humans First.
They're the most radical. But who
knows. Maybe it's someone trying
to frame them.

She leans down and uncovers the body. She sees the head was just
placed on where it should be.

ANITA (CONT'D)

I guess we know the cause of
death, already.

She looks over the torso and notices a puncture wound on the
left side.

(CONTINUED)

ANITA (CONT'D)
What's this?

DOLPH
Not sure. There's one on the
opposite side, as well.

ANITA
Someone using him for a pin
cushion. Strange, strange
creatures.

She stands up and faces the cops.

ANITA (CONT'D)
Unfortunatley, there isn't
anything here to go on. The only
thing strange is the punctures
and I'll have to research that
and let you know.

DOLPH
What about the groups?

ANITA
Humans First started about a year
ago. I know what you know. They
don't want vampires taking over
their world, not having rights.
Humans Against Vampires are very
similar, except their members all
have on thing in common, victims
of vamp attacks. Either faction
could do this. Get someone with
an idea strong enough, you never
know what they'll do.

ZEBROWSKI
So we sit until this wacko
strikes again.

ANITA
I'll look more into the groups
when I get to work. Check my
resources. I'll let you know what
I find out.

DOLPH
Thanks, Anita.

ANITA
That's what I'm here for.

(CONTINUED)

She goes to her car and leaves the scene. The police load the body in the coroner's van. Zebrowski and Dolph are the last to leave the scene.

INT. ANIMATOR'S INC LOBBY-MORNING

Anita walks into Animator's Inc and stops by MARY's desk. The receptionist greets her with a smile.

MARY
Anita, how are you today?

She shows her the coffee cup and smiles.

ANITA
Much better now.

Doug crosses to the two women.

DOUG
Hey, Anita. I wasn't sure if I should talk to you, but when I saw the coffee, I figured I was safe.

ANITA
Am I that predictable? I need a change of venue.

Mary and Doug look from one to the other, smiling.

ANITA (CONT'D)
What's on our agenda today?

DOUG
Three tonight.

ANITA
Three? That's five days in a row. You think Bert knew this would take off so well?

DOUG
No, he's just gifted.

ANITA
He has a vision.

DOUG
Want to go for lunch later?

ANITA
Uh, sure. Where?

(CONTINUED)

CONTINUED:

DOUG

Where ever.

Anita smiles.

ANITA

Mabel's, it is.

DOUG

Again?

ANITA

She likes me.

DOUG

You mean she gives you free food.

ANITA

That, too.

DOUG

Fine. You win.

They are interrupted by a BLOND WOMAN, RONNIE SIMS, entering the office. She is tall, slim, and beautiful, around 30. She goes to Mary first.

RONNIE

Hi, I'm Ronnie Sims. I'm here to meet Bert Vaughn.

Mary shakes her hand and ushers her to sit.

MARY

Of course. Please sit down. Would like something to drink?

RONNIE

No. I'm all right.

MARY

I'll tell Bert you're here.

She exits. Doug breaks from Anita and sits beside Ronnie.

DOUG

I'm Doug Flynn.

He extends his hand. She takes it.

RONNIE

Pleased to meet you.

(CONTINUED)

Anita steps in.

ANITA
I'm sorry. I have to save you.
Doug here is our resident flirt.

DOUG
Anita, I'm hurt.

ANITA
I call them like I see them,
Dougie.

Ronnie laughs.

DOUG
She doesn't know what she's
talking about. She's a little
crazy.

ANITA
I'm crazy? You don't even want to
get me started.

She offers her hand.

ANITA (CONT'D)
I'm Anita Blake.

RONNIE
Oh, the zombie raiser.

Anita assumes she is put off by her.

ANITA
Yeah.

RONNIE
I think that is really
interesting. I would love to talk
to you about that sometime.

ANITA
Are you a reporter?

RONNIE
No, private investigator. I'm
meeting Bert here to talk about
working with you guys on
retainer.

(CONTINUED)

ANITA
Oh, yeah? Cool. We could use your
help sometimes.

BERT and Mary come back into the front lobby. Ronnie stands as
Bert shakes her hand.

BERT
Ronnie. Glad you could make it.
Come on back.

The trio watch as she goes to his office.

DOUG
Ah, this brings back memories.

Anita punches him in the shoulder.

INT. BERT'S OFFICE-MORNING

Ronnie faces Bert. He sips from his coffee cup.

BERT
I'm glad you came to me.

RONNIE
Days like these, more and more my
clients are geared toward the
paranormal. I figured joining
forces would work for all
parties.

BERT
A private detective and a
business woman. I like it.

Ronnie smiles.

RONNIE
I thought you might.

He hands her some paperwork and she flips through them.

RONNIE (CONT'D)
You won't mind if I take these
and have my lawyer go over them.

BERT
Mind? I expect you to.

Ronnie looks over them again and glances at Bert.

(CONTINUED)

CONTINUED:

RONNIE

I think this will work out great.

BERT

My thoughts exactly.

She stands.

RONNIE

Well, I know you have a busy day planned so I'll get out of your hair. I'll touch base with you on, let's say, Thursday?

BERT

Thursday is good.

He stands with her and shakes her hand.

RONNIE

You have a lovely office. And your staff is quite colorful.

BERT

Uh-oh. What'd they do?

She smiles.

RONNIE

No, it's a compliment. I like it here.

She gathers her things and leaves his office. Bert shakes his head, smiling and sits back into his chair.

INT. ANIMATOR'S INC LOBBY-MORNING

Ronnie walks to the lobby. Anita is on the phone, deep in conversation. She gives a small wave good-bye to Ronnie. Ronnie passes Doug and Mary talking at the front desk.

RONNIE

Nice meeting you both.

DOUG

Catch you later, Sims.

She smiles and waves. Anita looks up at him and shakes her head. Bert comes out a few steps behind.

(CONTINUED)

CONTINUED:

BERT

All right, guys. I'm going to be
hiring a few more animators here.
Anita?

Anita hangs up the phone, jotting on a spiral notepad.

ANITA

Yeah?

BERT

Do you know Manny Rodriguez?

ANITA

Sure I do. He helped train me.

BERT

That's what I heard. He may be
joining our team, since raising
the dead is the number one
request here.

ANITA

Great. He's a hard worker.
Talented, too.

BERT

He and Jamison Grant are coming
in today.

ANITA

Jamison Grant?

BERT

Yeah.

Anita grumbles and turns to her computer.

BERT (CONT'D)

You got a beef with him?

ANITA

We just don't get along.
Different view points on some key
issues.

BERT

You didn't get along with the
others here either, at first.

ANITA

Yeah, yeah, yeah.

(CONTINUED)

She picks up the phone and pushes the buttons.

BERT
Let me know when they get here,
Mary.

MARY
Sure thing, Bert.

INT. MABELS-AFTERNOON

Anita slumps into a booth, Doug following behind her.

ANITA
This sucks.

DOUG
What's up with this Jamison guy?
Ex-boyfriend or something?

ANITA
Hell no. He's an ass.

Doug takes a fry and eats it.

DOUG
And?

ANITA
And, he's an ass. Enough said. He
thinks he's all righteous and has
an I'm better than you attitude.
It grates on my nerves.

DOUG
More than me?

ANITA
You are tolerable.

DOUG
(touched)
Thanks.

ANITA
Barely.

She smiles and starts to eat her food.

DOUG
Well, at least, your old mentor
is with us.

(CONTINUED)

CONTINUED:

She takes a breath.

ANITA

Yeah. Manny's great. It'll be
like old times working with him.

They eat in silence.

DOUG

What do you think of Ronnie?

ANITA

She seems cool.

DOUG

You were jealous.

ANITA

I was not.

Doug looks at her and smiles.

ANITA (CONT'D)

Sometimes your abilities suck.
Fine. Maybe a little, but only in
a girly way. She tall, beautiful,
blond. Who wouldn't be jealous?

DOUG

Mm-hmm. Of course.

ANITA

Shut up, Doug.

He continues to eat. She glances around her.

DOUG

So, what do you say to dinner
before the raising tonight?

ANITA

Sure.

(beat)

Wait. You mean like a date?

He looks at her.

DOUG

Why not?

ANITA

Because. No mixing business and
pleasure. Bad idea.

(CONTINUED)

DOUG
You are a tough nut to crack,
Blake.

She smiles.

ANITA
I appreciate the offer, though.

He grows serious.

DOUG
What if I wasn't a coworker?

She looks at him.

ANITA
I don't believe in what if's.
It's pointless.

DOUG
What if it wasn't a what if?

ANITA
What are you going to do? Quit?

He looks at his plate.

DOUG
I'm thinking about it.

ANITA
What? Why?

DOUG
Well, with Bert hiring on
necromancers, I got to thinking
about my options. Maybe go into
the FBI.

She looks at her food.

ANITA
But, You're like a...staple.

DOUG
A staple?

ANITA
You know what I mean. You're
always there.

(CONTINUED)

DOUG

And I do nothing. Maybe I'll just go on retainer like Ronnie. Keep my options open.

She sighs.

ANITA

You should do what you want. If you want the FBI, then go for it. We'll get by without you.

They finish eating.

DOUG

You never answered me. Would you go to dinner if I wasn't with Animator's Inc.?

ANITA

If I say no, will you stay?

DOUG

Nothing's definite.

ANITA

Then I'll use that answer.

They both smile at each other.

DOUG

Mm-hmm.

ANITA

Mm-hmm.

HER CELL GOES OFF.

ANITA (CONT'D)

Anita Blake...Oh, hi, Irving. Did you find anything?...Yeah, I can meet you. Where?... When?...I'll be there...Trust me, Irving. I wouldn't do that...See you tonight.

She ends the call.

ANITA (CONT'D)

So, you want to grab a drink later?

(CONTINUED)

DOUG
I don't like the sound of this.

ANITA
I need backup. Just in case.

DOUG
Where?

ANITA
Dead Dave's. I have to meet a
client there.

DOUG
You run with some strange crowds.

ANITA
Great. I'll pick you up at 8.

They gather their things and leave.

BLACK OUT

END OF ACT ONE

ACT TWO

EXT. DEAD DAVE'S BAR-EARLY EVENING

Anita and Doug head to the bar, Dead Dave's. It is a bar with a small town feel, wooden with bright neon signs. The parking lot is half full.

DOUG
Not a very popular place.

ANITA
That's because the creatures of
the night aren't up quite yet.

DOUG
Good point.

They walk into the bar.

INT. DEAD DAVE'S BAR-EARLY EVENING

LUTHER, the bartender, waves in Anita's direction. She waves back and heads toward him. He is a beefy man around 40. Doug is a little in awe of his surroundings. MEN IN BUSINESS SUITS sit at a back table. TWO GIRLS talk at the bar, sipping drinks. One catches his eye. She grins. He smiles back. She licks her lips and shows her fangs. He looks away and goes to Anita's side.

ANITA
Hey, Luther. Is Irving here?

LUTHER
Not yet. Can I get you the usual?

ANITA
Sure thing.

He pours her an orange juice.

DOUG
Hitting the heavy stuff, huh?

ANITA
I don't drink.

DOUG
Really?

ANITA
I need to be in control of my
actions at all times. Comes with
the territory, especially here.

(CONTINUED)

CONTINUED:

Doug sees the girls, still looking at him.

DOUG

OJ it is.

ANITA

You have admirers.

DOUG

I hope not.

Anita smiles and faces Luther.

ANITA

What do you know about the Humans
First group?

LUTHER

Anita, you know better than to
bring that name up here. Bad for
customers.

ANITA

Hey, they don't like me either.
They think I'm a voodoo
priestess. Just wondering.

LUTHER

Because of that murder last
night?

ANITA

Just checking things out.

LUTHER

Yeah, Dave knew him. He went by
Dillinger.

ANITA

Like the gun?

LUTHER

Said he was a close friend of
his. Anyway, he fell into a bad
crowd in Blood Square. It didn't
surprise Dave that he wound up
dead.

ANITA

So word on the block is that it's
not Human's First that did it?

(CONTINUED)

LUTHER

Who can say, Anita. This is a strange time we live in. I never would've thought ten years ago that I'd end up working for a vampire.

DOUG

You're not a vampire?

Luther looks at Doug and laughs.

LUTHER

You must be the new guy.

Doug extends his hand.

DOUG

Doug Flynn.

Luther takes it. Doug cringes at the grasp.

LUTHER

No. I'm not a vamp. I just work for one. Hold the fort until he gets here. It's not a bad gig really.

IRVING walks in. He is a small man, wiry. His glasses are thick. He carries a pad and pen in his hands. He sets them by Anita.

IRVING

What's going on here?

ANITA

Hey, Irving. I never knew you to be tardy.

IRVING

Following a lead.

He snickers and spots Doug.

IRVING (CONT'D)

What's he doing here? I said no cops.

ANITA

He's not a cop. He's kind of my partner.

IRVING

Partner? Anita, going soft?

(CONTINUED)

She takes his hand and twists it to show her strength. He gasps in pain.

IRVING (CONT'D)
Okay, okay. I give. Just trying
to lighten the mood.

She lets go.

ANITA
So, you have information for me,
or what?

IRVING
No, I do. But let's get a booth.

They walk to a booth in the back corner. Doug stays behind at the bar.

ANITA
Let's cut to the chase. What do
you have for me?

IRVING
That murder last night?
Dillinger? He was at Guilty
Pleasures before he was killed.

ANITA
So?

IRVING
Someone saw him talking to a guy
they never saw before. My source
says she saw Dillinger grab his
side and then stumble out the
door.

ANITA
Did this source get a look at the
other guy?

IRVING
It's dark in there, you know
that. They did watch the guy
leave though. A few minutes after
Dillinger. And in a hurry. I bet
if you check Jean-Claude's
cameras, they might tell you
something.

ANITA
Unless he was a vamp.

(CONTINUED)

IRVING
I don't think he was.

ANITA
Why?

IRVING
He didn't have that kind of
power.

ANITA
Gotcha. Anything else?

IRVING
Not much. At least, my source
wasn't willing to say.

ANITA
If they talk, let me know.

IRVING
You'll be the first.

Anita looks back at Doug and sees the girls flanking him. She
starts to leave.

ANITA
He can be so witless sometimes.

IRVING
Hey, Anita. Can I print any of
this?

ANITA
You want to keep your furry side
a secret?

IRVING
And that's a no.

Anita walks up to Doug. She taps him on the shoulder. He jerks
and looks at her as if waking from a trance.

ANITA
First clue, Dougie. Never look a
vamp in the eyes. They'll eat you
alive.

He looks at the women and smiles and steps away.

ANITA (CONT'D)
You ready to go?

(CONTINUED)

DOUG

Oh yeah.

They head out.

ANITA

Thanks, Luther. Tell Dave I said
hi.

LUTHER

Will do, Anita. Watch your back.

ANITA

I always do.

EXT. DEAD DAVE'S BAR-EARLY EVENING

Anita and Doug head into her car. She smiles at his nervousness.

ANITA

You seemed like you had a good
time.

DOUG

Shut up, Anita.

ANITA

We can always come back after the
job tonight. I'm sure the girls
will still be here.

DOUG

Shut up, Anita.

She just laughs and starts her car.

EXT. RIVERWALK-NIGHT

Zebrowski and Dolph are walking toward the vampire district and heading into Guilty Pleasures. They meet a BODYGUARD, BUZZ, at the entrance. He stands with his arms crossed, blocking their way inside.

DOLPH

We need to see Jean-Claude.

BUZZ

I'm sure you do.

Dolph flashes his badge.

DOLPH

I think he'll want to talk to us.

(CONTINUED)

CONTINUED:

BUZZ

I'll check.

DOLPH

You do that.

Buzz goes inside. MUSIC PUMPS FROM INSIDE THE BAR WOMEN CHEER AND SCREAM. The door shuts and the MUSIC DAMPENS.

ZEBROWSKI

You think he'll see us?

DOLPH

He's a businessman. He will if he knows what's best.

ZEBROWSKI

I hope you're right. We could use the help.

Zebrowski looks at the surroundings and shudders.

ZEBROWSKI (CONT'D)

You're sure Anita said Guilty Pleasures?

Dolph just looks at him.

ZEBROWSKI (CONT'D)

I was hoping it was somewhere less...I don't know...Blood thirsty?

DOLPH

That's the way the country's headed. I don't like it much myself.

ZEBROWSKI

Yeah. Things change.

Buzz comes back out, scowling. He leaves the door open and ushers them inside.

INT. GUILTY PLEASURES-NIGHT

Zebrowski and Dolph walk into the gold and red velvet lobby. A GIRL stands to the side, taking coats and weapons. They hand her their guns. Jean-Claude walks down the corner staircase to them.

(CONTINUED)

CONTINUED:

JEAN-CLAUDE

Gentlemen. I sensed you would be coming to visit. Thank you for checking your weapons.

DOLPH

Listen, Jean-Claude. We're here on business.

JEAN-CLAUDE

The murder. Yes, I am aware of the situation. Follow me. The cameras capture all.

Zebrowski looks at Dolph in shock. They both follow him up the stairs.

JEAN-CLAUDE (CONT'D)

Do not worry. This is a harmless establishment. Pleasure only. Pain is optional.

Zebrowski is obviously nervous. He looks at the upper lobby.

INT. GUILTY PLEASURES UPPER FLOOR-NIGHT

They walk into a room similar to the one downstairs. There is a light booth that doubles as an office to the left. The lobby is lined with red velvet settees and chairs, victorian paintings framed in gold are on the walls. A door is straight ahead. They walk into it.

INT. GUILTY PLEASURES SECURITY ROOM-NIGHT

They are in a security room with screens displaying various areas of the club. The only people visible are humans. The large window shows that the club is jam packed. The detectives notice the screen only shows half full.

JEAN-CLAUDE

It will be a little hard to find. The victim was a vampire. He will not be seen. Do we have a description of the other fellow?

DOLPH

Not much to go on. He was wearing a dark hooded jacket and dark pants. I know it's a long shot.

JEAN-CLAUDE

I see everyone that comes in to this place.

(MORE)

(CONTINUED)

CONTINUED:

JEAN-CLAUDE (CONT'D)
I do not remember seeing anyone
that I had never seen before.

DOLPH
Maybe he's a regular?

JEAN-CLAUDE
Possible. I have a select
clientele. Mostly women. If I
sense someone is shady, they do
not come in.

ZEBROWSKI
You want me to scope downstairs,
Sarge?

Dolph looks to the vampire.

JEAN-CLAUDE
I am always willing to help the
police.

Dolph motions for zebrowski to go ahead. He leaves.

DOLPH
Do you know why someone would
kill Dillinger?

JEAN-CLAUDE
You know the current times,
Sergeant. I am sure anyone would
find a reason to kill one of us.
Isn't that right?

DOLPH
You have a point.

Jean-Claude cues the tape and presses play. Dolph looks into the crowd.

DOLPH (CONT'D)
The source was a woman. She said
the man was talking to Dillinger
by the stage entrance and then
left a few minutes later. Time of
death was around 3am.

JEAN-CLAUDE
Based on vampire TOD or human?

DOLPH
Vampire.

(CONTINUED)

Jean-Claude presses forward advance until 2am lights up. Dolph watches closely. Something catches his eye.

DOLPH (CONT'D)
Go back a little.

Jean-Claude scans back.

DOLPH (CONT'D)
Stop.

He does.

DOLPH (CONT'D)
Do you recognize him?

He points to a man fitting the description. Jean-Claude stares at the man.

JEAN-CLAUDE
Not really. But, I can find out.
I can quiz my staff, ask around.
I can let you know what I find
out.

Dolph gets call on his phone. He answers it.

DOLPH
Yeah, Parrish... Great we'll be
right down.

He puts it away.

DOLPH (CONT'D)
Thank you for your time.

JEAN-CLAUDE
Not at all. I will do all I can
to help.

Dolph leaves, escorted by Jean-Claude.

INT. GUILTY PLEASURES UPPER FLOOR-NIGHT

Dolph is met by Zebrowski in the room.

DOLPH
Parrish has something.

ZEBROWSKI
Great. Let's go. I didn't really
see anything out of the ordinary
down there.

(MORE)

(CONTINUED)

CONTINUED:

ZEBROWSKI (CONT'D)

Of course it's hard because
everything is out of the
ordinary.

JEAN-CLAUDE

You should return when you have
time for pleasure. I am sure you
will see it in a different light.

ZEBROWSKI

(nervous)

Yeah, ok.

INT. GUILTY PLEASURES-NIGHT

They walk to the girl and get their weapons back, Zebrowski a
little more hurried.

DOLPH

Good night, Sir.

JEAN-CLAUDE

You, too. You're welcome any
time.

They exit.

EXT. GUILTY PLEASURES-NIGHT

They head in the direction of the River Front.

EXT. RIVERWALK-NIGHT

They catch Parrish and Tanner by the wharf.

DOLPH

What've we got?

PARRISH

I saw a vampire leave the bar
down the street and then come
this way. Another man met him
here. They stayed a few minutes
and the second man left. We
haven't seen the vampire leave.

ZEBROWSKI

They move pretty fast.

TANNER

He hasn't left, yet.

DOLPH

Let's check it out.

(CONTINUED)

CONTINUED:

They approach the alleyway along the riverwalk. They see a VAMPIRE leaning against the wall. He is slumped over. Dolph cautiously approaches him and touches his shoulder. The vamp rolls his head to Dolph, looking dazed.

ZEBROWSKI

Sarge, look.

Zebrowski points to his side. The vamp is bleeding from the side. Dolph touches it. The vampire moans, smiling. Parrish crosses to the other side.

PARRISH

There's a matching wound over here.

Dolph looks at Zebrowski.

ZEBROWSKI

Just like last night.

DOLPH

Let's get him up and out of here.

They all four help the vampire up. He is still dazed and lets them move him into a car. They drive off in two separate cars.

EXT. CEMETARY-NIGHT

Anita is covered in blood over her coveralls. Doug helps her out with the cage and duffel bag.

DOUG

Good job tonight.

ANITA

Thanks. See what you'd miss out on? What else is more fun on a Friday night?

DOUG

Friday night? I can think of several things. But Sunday through Thursday, you are spot on.

She laughs and starts to unzip her coveralls. Her cell goes off. She picks it up.

ANITA

Anita Blake...Hey, Dolph. You find anything out?...

(MORE)

(CONTINUED)

CONTINUED:

ANITA (CONT'D)
Really...Yes, I can meet you
there...I just finished...No
problem. See you then.

She takes off her coveralls. Doug loads up her car.

DOUG
What was that about?

ANITA
The police have a possible
witness. They want me to talk to
him.

DOUG
That's great.

ANITA
Yeah. It just makes for a long
night. Just once I'd like to get
home before the sun comes up.

DOUG
That's the graveyard shift for
you.

ANITA
Yeah. See you tomorrow.

DOUG
You got it.

He gets in his car and takes off. She watches after him and closes the trunk of her car. She walks around to the driver's side door and stops. She senses someone is behind her. She pulls her gun, but is slammed against the car before she can turn. It's Parrish in shadow.

PARRISH
Leave this be or you'll be next.

ANITA
You don't know me very well.

PARRISH
You'll be next.

ANITA
I don't take well to threats.

She head butts him from behind. He keeps ahold of her hair and slams her into the door frame. She slumps down.

(CONTINUED)

THE NECROMANCER: "Re-Awakening" 2/10/2007 30.
CONTINUED: (2)

The man sticks a needle into her neck, injecting her with a reddish fluid. He stands and leaves her on the pavement. She is in a daze.

BLACK OUT.

END OF ACT TWO

ACT THREE

INT. INTERROGATION HALLWAY-NIGHT

The vampire sits in an interrogation room. He is a little more aware of his surroundings. Dolph and Zebrowski pace outside in the hallway.

DOLPH

I don't like this. Where is she?

ZEBROWSKI

I'll call her work.

DOLPH

She always has her phone on her.

Zebrowski calls Animator's Inc.

INT. ANIMATOR'S INC-NIGHT

CRAIG the night secretary is on duty.

CRAIG

Animator's Inc. How may I help you.

ZEBROWSKI (V.O.)

This is Detective Zebrowski. I'm looking for Anita Blake. She was supposed to meet us at the station about an hour ago and she hasn't arrived yet.

Craig looks at the schedule in front of him.

CRAIG

She's on assignment with Mr. Flynn at Cordova Cemetery.

INT. INTERROGATION HALLWAY-NIGHT

Zebrowski is heated.

ZEBROWSKI

I know that. She was just leaving. She should've been here a half hour ago.

CRAIG (V.O.)

I'll phone her and Mr. Flynn and see if I can locate them for you. I'll have her call you.

(CONTINUED)

CONTINUED:

Zebrowski disconnects.

ZEBROWSKI

He's checking with her and Doug.
I just get a bad vibe from all
this.

DOLPH

Parrish and Tanner are out
looking. We have to be here with
this guy. She's tough. She'll be
here.

Zebrowski's phone rings. He answers it.

ZEBROWSKI

Zebrowski...Yeah, she's not here
yet...You left her around hour
ago...No, I'm sure she's...Sir,
it's...Sir.

Zebrowski clicks off.

ZEBROWSKI (CONT'D)

That was her partner. They called
him first and now he's worried.
He's driving to the cemetery.

DOLPH

Great. I'll hang here. Go meet up
with him. I'll be fine. He's
still pretty out of it.

Zebrowski leaves. Dolph stays looking at the vampire.

EXT. CEMETARY-NIGHT

Zebrowski pulls up and sees Doug is already there.

DOUG

I left her right here.

ZEBROWSKI

This is her car.

DOUG

But where is she.

Zebrowski pulls out his walkie and calls in the report.

(CONTINUED)

CONTINUED:

ZEBROWSKI

This is Detective Zerbrowski. I need backup at the Blessing Way Cemetery.

DISPATCH (VO)

Copy that, Detective. Two vehicles will be there shortly.

ZEBROWSKI

Roger.

(to Doug)

Go ahead and go back home, Sir. We can take it from here.

DOUG

Not on your life, with all due respect.

ZEBROWSKI

For your safety, you should leave area.

DOUG

What the hell?

Doug looks at the door and sees blood on the window. Zerbrowski sees is as well and look at him.

DOUG

I don't give a crap about my safety.

They look at each other. Zerbrowski takes his phone out.

INT. INTERROGATION HALLWAY-NIGHT

Dolph is on the phone. The vampire is slamming the chair against the bullet proof glass.

DOLPH

Get someone down here now...He's reacting to the drug. It came out of nowhere...Hurry I need backup.

He hangs up and pulls his gun. The vampire breaks loose and runs at Dolph. He fires catching the vamp in the chest. It doesn't falter. He keeps running until he reaches the door and runs into the street. Dolph fires again and stops.

DOLPH (CONT'D)

Pure adrenaline.

EXT. CEMETARY-NIGHT

Doug looks around and sees the vampire run into the park.

DOUG

Look.

Zerbrowski turns his head and hangs clicks his phone off. Two squad cars pull up alongside.

ZEBROWSKI

Follow that vampire. We'll scope the territory.

The car takes off. The two men scour the area. There is a rustle in the trees. Zerbrowski aims his gun. Irving stands up with his hands in the air.

IRVING

Don't shoot.

DOUG

Irving, what the hell are you doing here?

ZEBROWSKI

You know this guy?

DOUG

His name's Irving. He's a reporter.

IRVING

I know what happened to her. I have it on film.

They look at each other and Zerbrowski escorts him to his car.

EXT. RIVERWALK-NIGHT

The car follows the vampire. He rounds a corner by an abandoned building. Tanner and Parrish get out and run in his direction.

PARRISH

You take the north side. I'll take the south.

They split up. Parrish runs.

EXT. NORTH SIDE RIVERWALK-NIGHT

Tanner runs around with his gun raised. He heads to the back of the building and meets up with Parrish.

(CONTINUED)

CONTINUED:

He sees that the other man has an axe in his hand and the vampire is dead against the wall.

TANNER

Parrish?

Parrish looks at him and smiles. He takes his gun out and shoot him in the chest.

PARRISH

Sorry about that, partner. This wasn't meant for you.

INT. RPIT HEADQUARTERS-NIGHT

Zerbrowski, Doug, and Irving walk into the station. Dolph is waiting amongst the rubble.

DOLPH

Parrish just called. The vamp got Tanner before Parrish could get him. They're both dead.

ZEBROWSKI

Oh, man.

They hang their head.

DOLPH

Let's get on with this investigation. What have you got?

IRVING

I don't know yet. But I saw a guy ram Anita against her car and take her away.

DOLPH

Where did he take her?

IRVING

I'm not sure. He headed toward the riverwalk. I can develop the pictures.

DOLPH

Do that and get back to us.

IRVING

I'll go right now.

He goes to leave and runs into Parrish. He freezes. Parrish just looks at him, not seeing. Doug notices the man's reaction and walks up to him. They exit.

EXT. ABANDONED BUILDING- NIGHT

GREYSON walks up to the building and walks inside. Ronnie sneaks around the corner and peers in through the window. Greyson walks to a makeshift lab and goes behind a door. Ronnie also sees Anita tied up in a corner.

RONNIE

Anita.

INT. BUILDING-NIGHT

Greyson comes back into the room and is met by a few men that enter from the back.

BECK

Is it ready?

GREYSON

Almost.

BECK

Good. Parrish said to try it on her first.

GREYSON

I don't see why.

BECK

It's not your job to understand.
Your job is to do. Everyone in
the Black Plague has their
specific purpose. This is yours.

He continues working.

EXT. BUILDING-NIGHT

Ronnie watches the men start to leave and hops in her car and takes off.

INT. RONNIE'S CAR-NIGHT

Ronnie drives tensely to the police station.

EXT. RPIT HEADQUARTERS-NIGHT

Ronnie parks and enters the task force.

INT. RPIT HEADQUARTERS-NIGHT

Ronnie quickly walks in and goes up to Dolph. He looks at her.

(CONTINUED)

CONTINUED:

DOLPH

Can I help you?

RONNIE

Anita Blake's in trouble.

DOLPH

What makes you say that?

RONNIE

I just saw her tied up in an
abandoned building on the
riverwalk.

The men look at one another.

ZEBROWSKI

And you are?

RONNIE

Oh, I'm sorry.

She takes out her PI license.

RONNIE (CONT'D)

Ronnie Sims. Private
Investigator.

DOLPH

What the hell were you doing
there?

RONNIE (CONT'D)

I was hired by a woman to watch
her husband. She thought he was
cheating on her. I've kept tabs
on him for a week now. He always
went to this warehouse in Blood
Square. I never saw anyone else
go in or out. I saw him bring in
some strange equipment, so I
looked through the window.

DOLPH

What did you see?

RONNIE

He had built a sort of lab in
there. Anita was tied up in the
corner. She looked unconscious.

ZEBROWSKI

And you left?

(CONTINUED)

RONNIE

Some other men showed up. Called themselves the Black Plague and told Mr. Greyson whatever he was working on they would try on Anita.

DOLPH

Have you heard of this Black Plague?

RONNIE

No. I haven't.

Dolph looks at Ronnie.

DOLPH

We need your client's information.

BLACK OUT.

END OF ACT THREE

ACT FOUR

EXT RIVERWALK-NIGHT

Parrish walks down the busy street. Rain falls. He enters the building.

INT. WAREHOUSE-NIGHT

The warehouse is dark and bare. Rain slips in from the cracks in the high ceilings. Anita moans as she wakes. She looks into the dark room. A VAMPIRE is chained beside her out cold. Parrish stands in the middle of the room. He takes his sword and grates it on the stone floor. She is not impressed. He cleans it, testing it's sharpness with his finger.

PARRISH

Anita Blake. Not as tough as I thought you were.

ANITA

So why all the spectacle? Flair for the dramatic?

He smiles at her.

PARRISH

I always relish having the upper hand.

She smiles back.

ANITA

That's funny. So do I.

Parrish stops and crosses more into the light, swiftly flashing the sword toward her. She doesn't flinch. She finally recognizes him.

ANITA (CONT'D)

Parrish? What the hell? You're a cop.

PARRISH

I take on many faces.

He pulls back his sword.

PARRISH (CONT'D)

You shouldn't have stuck your nose in, Anita.

(CONTINUED)

CONTINUED:

ANITA

You shouldn't have started
getting sloppy, Parrish.

PARRISH

Sloppy? I was making a statement.

ANITA

What? A good vamp is a dead vamp?

PARRISH

(smiling)

Just goes to show you know
nothing about what is going on
here.

He lifts his arm and lowers it. THE DOOR CREAKS AGAIN. SEVERAL
MEN come from the door. They each have different weapons and
surround her. She starts to show fear, but tries to keep it
under wraps.

ANITA

So, why me? There are a lot of
other people looking into this.
Dolph, Zebrowski.

PARRISH

They mean nothing. You, on the
other hand are the abomination.

ANITA

Excuse me? I don't think I like
the sound of that.

PARRISH

You are why this country is
falling by the wayside. You and
people like you. Things like you.

ANITA

I see. You want to make me a
martyr.

PARRISH

I want you to be an example.

The men come in at her. She brandishes her knives.

ANITA

I don't go without a fight.

PARRISH

Oh so vicious.

(CONTINUED)

Parrish takes a large needle and sticks it into the vamp's side. He sucks the blood out. The vampire jerks in pain.

PARRISH
Greyson?

Greyson comes forward.

PARRISH (CONT'D)
Ready this.

He takes the needle and goes to the makeshift lab on the other side of the room.

ANITA
Why?

Parrish unleashes the vampire. The vampire is scared and runs for the door. He is like a captured wild animal. He finds the exit and runs out.

PARRISH
Watch her.

He smiles with malice.

PARRISH (CONT'D)
I'm going hunting.

He exits. Anita watches the remaining men. They stand around, not really paying attention to her. An older man stands out, Beck.

ANITA
So, are you guys with Human's
First?

BECK
Shut up.

ANITA
I'm just curious.

BECK
You don't matter.

She shuts up and looks down. She tries to hide her fear.

ANITA
So what now?

BECK
I said shut up.

(CONTINUED)

He kicks her in the stomach. She coughs.

ANITA
You will pay for that.

BECK
I'm sure.

The other men join in laughter.

ANITA
I was just making conversation.

BECK
You are a mouthy bitch.

ANITA
I've been called worse. Trust me.

The older man crosses closer to her.

ANITA (CONT'D)
You seem a lot more powerful. Why
don't you take charge? You should
be the one to call the shots. Not
Parrish.

BECK
I have had enough of you.
(beat)
Take her.

The remaining men unshackle her and take her to the lab side.
She is strapped down. He takes a long poker with a cross scar on
one end.

BECK (CONT'D)
It's time for your initiation.

ANITA
Into what?

Beck leans over her.

BECK
The Black Plague.

ANITA
What the hell is that?

BECK
You'll find out.

(CONTINUED)

He lowers it to her left forearm and touches her skin. Anita screams in pain. The men laugh.

BECK (CONT'D)
Why, look at that smoke, boys.
Doesn't that mean she's a witch?

The men chant around her.

MEN
Yeah...Burn the witch..Heathen.

Greyson gets up from his stool and faces the men.

GREYSON
Come on, men. Parrish said to
wait for him.

BECK
I don't care what Parrish said.
She deserved it.

Greyson looks at Anita. She is almost out of it.

GREYSON
I can take the pain away.

She looks at him. Beck takes his shoulder and shoves him back.

BECK
No more sympathy. You know the
rules. You work for us. You don't
do what we say, your wife dies.

Greyson slumps on his stool. He lowers his head. Anita looks at him.

ANITA
You're all just a bunch of
bullies.

BECK
We weren't talking to you.

ANITA
Yep, Bullies.

Beck slaps her across the face.

BECK
Is the needle ready?

(CONTINUED)

GREYSON
No, not yet. Soon.

BECK
Good. We'll have some fun first.

EXT. GREYSON'S HOME-NIGHT

Dolph, Zebrowski, and Ronnie walk up to the Greyson home. THEY KNOCK. A PETITE WOMAN, ANN, answers the door.

ANN
Ms. Sims. What's wrong? Did you find Harold?

RONNIE
Mrs. Greyson, this is Detective Storr and Zebrowski. We need you to answer a few questions.

She opens the door wider.

ANN
Please, come in.

INT. GREYSON'S HOME-NIGHT

Ann leads them through a modest house to the living room. She offers them the couch, while she takes the adjacent chair.

ANN
Are you here about my husband?

DOLPH
Yes, we are. What does he do for a living?

ANN
He's a pharmacist. Is he all right?

RONNIE
We're not sure, Mrs. Greyson. We need your help.

DOLPH
Is he a member of any groups around town?

ANN
No. We keep to ourselves, mostly.

(CONTINUED)

CONTINUED:

DOLPH

Have you ever heard about the
Black Plague?

Ann shifts nervously on the chair.

DOLPH (CONT'D)

Ma'am, please. If you have
information, it would help us.

She lowers her head and starts to cry.

ANN

I didn't mean to listen. He had a
phone call last night. I thought
he was cheating on me. I stayed
on the line.

DOLPH

Go on.

Ronnie sits beside her and holds her hand.

ANN

I heard him talking to a man. He
said he couldn't make VP. That is
was against his code, or
something. The man threatened him
with the Black Plague. Said he
would kill me if he didn't help
him or he went to the cops. I'm
sorry, Ms. Sims. I didn't know
what to do.

Ronnie pats her hand, but isn't smiling.

DOLPH

Did this man have a name?

ANN

I don't know it.

DOLPH

Do you know what this VP is?

Dolph and Zebrowski look at each other. Ronnie shrugs.

ZEBROWSKI

Some new drug?

(CONTINUED)

ANN

My husband is a good man. They
are forcing him to do this.
Please.

Dolph signals Zebrowski.

DOLPH

Call the area hospitals. Find out
about this VP.

ZEBROWSKI

You got it.

DOLPH

I'll go find Anita and Mr.
Greyson.

RONNIE

I saw those men, Sergeant. You
and officer Zerbrowski go. I'll
make the call to the hospitals.

DOLPH

Fine. Mrs. Greyson, thank you so
much for your information. We'll
find your husband.

ANNE

Thank you, Mr. Storr.

They exit. Ronnie stays with Anne on the couch and makes some
calls.

INT. WAREHOUSE-NIGHT

Anita is beat up against the wall. They have unshackled her and
taken turns hitting her. Greyson stands.

GREYSON

It's ready.

He walks to her and kneels down. He lifts her head.

GREYSON (CONT'D)

(whispers)

Use this energy to help yourself.
Don't fight me on this.

She nods her head, understanding. He injects her with the fluid.

BECK

Did you lace it?

(CONTINUED)

CONTINUED:

GREYSON

Of course I did. She'll be out of
it for at least 30 minutes.

BECK

Whoo, boys. Get ready for some
hunting. We got us a witch.

Greyson looks at Anita and nods. She looks at the men and
stands. They look at her in surprise.

BECK (CONT'D)

What the?

ANITA

Surprise.

She goes after them unleashing her weapons. She takes them on,
shooting them to incapacitate. They lie in moaning agony.
Lastly, she turns to Beck.

ANITA (CONT'D)

You, I saved for last.

He shakes in his shoes.

BECK

Please. I was forced to join him.
He's crazy.

She takes a sword from one of the fallen men.

BECK (CONT'D)

No. I'll give you money.
Anything.

She stops in front of him, pondering what he said.

ANITA

Hmmm. No thanks. I have all I
need.

She swings the sword and stops short of his throat.

ANITA (CONT'D)

You're life is mine.

She lifts the sword and walks away. Beck slumps in a faint.

INT. CAR - NIGHT

Dolph hangs up his cell.

(CONTINUED)

CONTINUED:

DOLPH

That was Ms. Simms. It seems VP is a new drug that is injected made from Vampire Plasma. It gives the person the feeling of vampiric power for a short time.

ZEBROWSKI

So that's the reason for the puncture marks on the vics. So this vamp mafia forces them to give blood?

DOLPH

I guess.

ZEBROWSKI

Sick bastards. All for a buck.

INT. BUILDING - NIGHT

Greyson looks at Anita who is coming down from her high.

GREYSON

I'm sorry. I was forced into this, but I'll pay whatever price. As long as my wife is safe. I account for all of my actions.

ANITA

You're a good man.

Dolph and Zebrowski run in, guns raised. Anita looks up and smiles.

ANITA (CONT'D)

It's the cavalry.

She slips down and leans against the wall.

DOLPH

Mr. Greyson?

GREYSON

Yes. That's me.

DOLPH

Take him out of here, Zebrowski.

Anita sees that Parrish has entered behind them. He swings his sword at Zebrowski.

(CONTINUED)

CONTINUED:

ANITA

Zebrowski, look out.

Zebrowski turns and deflects the sword at the last minute. His arm gets sliced open. Greyson is not so lucky. He is stabbed through the gut. Dolph raises his gun. Parrish stops.

PARRISH

Go on, Dolph. Shoot me. You win.

DOLPH

That's too good for you.

He lowers his gun and gets on the walkie talkie.

DOLPH (CONT'D)

This is Storr, we need backup and paramedics at the old warehouse in Blood Square. Copy?

DISPATCHER (V.O.)

We copy that, Detective. We have units on route.

Parrish smiles and faces the man.

PARRISH

So foolish. We are everywhere. By silencing me, you only invoke more of us.

DOLPH

Shut up, Parrish.

He kneels beside Greyson, checking his pulse. He looks at Zebrowski. He's holding his arm, blood dripping.

DOLPH (CONT'D)

You okay?

ZEBROWSKI

I can take it.

Parrish has raised his sword and comes at Dolph. Zebrowski sees it and raises his gun, shooting him in the head. Parrish falls to the ground. Dolph looks behind him and back at Zebrowski.

ZEBROWSKI (CONT'D)

I guess my reflexes are still good.

They share a laugh.

INT. ANIMATOR'S INC-AFTERNOON

Anita walks into the office bandaged and bruised. Mary greets her.

MARY

Anita, you should be home.

ANITA

Mary, I appreciate it, but I've been home for three days. I'm bored.

Mary smiles at her.

MARY

You are one tough cookie.

ANITA

(smiling)

Thanks. Any messages?

MARY

Ronnie said to give her a call.

ANITA

Will do.

(pauses)

It's quiet in here today.

MARY

It hasn't been the same since Doug quit.

ANITA

Somehow, I don't think that's all we'll see of him. He is still on retainer.

Mary smiles.

MARY

We can't get rid of him that easily.

(winks)

Not with you here.

ANITA

Please let it go.

Mary laughs.

(CONTINUED)

CONTINUED:

MARY

How many days did he stop by to
see you?

ANITA

Too many. But I have to admit.
And don't say anything about this
or I'll deny it.

She leans in to Mary.

ANITA (CONT'D)

It was kind of nice having
someone else there.

She stands and heads to her desk.

MARY

Funny how when you're a loner how
lonely you become.

Anita smiles and starts to type on her computer.

EXT. RIVERWALK-NIGHT

Zebrowski and Dolph stand over another dead body. The vampire's
head is gone and the heart torn out from his body.

ZEBROWSKI

Another one? Things are never
quiet around here.

The scene is plays out with police around the crime scene and on
lookers peering over the crime tape.

ANITA (V.O.)

One strange thing about crazed
fanatics. Some of what they say,
makes a hell of a lot of sense.
What Parrish told Dolph was true.
Someone is always there to take
their place. And that's the sad
honest truth.

BLACK OUT

END OF ACT FOUR

