

TRUE SIGHT

EPISODE 107

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*BASED ON THE ANITA BLAKE SERIES
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THE NECROMANCER

"True Sight"

TEASER

INT. DARK ROOM - NIGHT

A MAN, TRAVIS, 30, stands in front of another man, STEVE, 40. Steve is tied to a post in the room. He has something jammed in his mouth and cloth wrapped around his head to hold it in place. He is very frightened. Travis holds a baseball bat and a gun. Travis has a crazed look about him.

TRAVIS

The killer in me, the killer in you.

He holds the gun at the man. Steve closes his eyes, shaking. He raises and fires. Travis lowers the gun. He kneels down to the man. He has shot him in the stomach. He gets a lit candle from behind him and kneels down.

TRAVIS (cont'd)

I had no choice.

He drips wax from the candle onto the wound. Steve screams into the rag. Travis stands and feels the weight of the bat in his hand. After a few minutes, he swings the bat.

BLACK OUT

END OF TEASER

(CONTINUED)

CONTINUED:

ACT ONE

INT. ANIMATOR'S INC - DAY

MARY smiles at the POSTMAN as he delivers the mail. It is a large postal bucket full.

MARY

Hi, Sam. How are you?

SAM

Can't complain. Here you go.

He sets it on her desk.

MARY

My goodness. All for Anita, I take it?

SAM

I didn't look, but I would venture to guess, yes.

MARY

I'll be. Thank you, Sam. See you tomorrow.

SAM

See you.

He leaves. Mary goes through the bundle, sorting it out. JAMISON comes from the back. He smiles tightly.

JAMISON

That's all for her, isn't it?

MARY

So far. I just received it though. Care to help?

He grimaces and then pulls up a chair.

(CONTINUED)

CONTINUED:

JAMISON

Yeah, sure. Why not?

Mary just smiles secretly. They both go through the fan mail.

JAMISON (cont'd)

Is this ever going to die down?

MARY

She's the newest wonder in town. It's her 15 minutes. Let her have them.

JAMISON

I would if I thought she wanted them.

MARY

Are you jealous of her?

JAMISON

Nah. Just a little bitter.

MARY

I kind of thought so. Talk to Bert. I'm sure he would let you do an ad.

JAMISON

It's not that. It's just. I don't know. Never mind. It's nothing. Just different kinds of people, I guess. Some, life comes easy; others, it doesn't.

MARY

Can I give you a suggestion?

JAMISON

Sure.

MARY

You never know what someone else's life is like unless you walk where they've stepped.

(CONTINUED)

CONTINUED: (2)

JAMISON

(nods)

True. But you can always tell where
they've been.

Mary just shakes her head and continues sorting. A YOUNG MAN,
12, enters the office. He shyly steps to Mary. He is thin and
pale, his clothes hang from him. Mary looks at Jamison and
smiles at the boy.

MARY

Hi. Can I help you?

COREY

Is Anita Blake here?

MARY

No, she isn't. Can I take a message?

COREY

When will she be in?

MARY

Later this evening.

He hangs his head.

COREY

Oh.

MARY

Would you like to leave her a message?

COREY

No. Can I wait for her?

MARY

Well, honey, she's not due in for another
couple of hours. Won't your parents
worry?

(CONTINUED)

CONTINUED: (3)

COREY

(shrugs)

Don't got any.

Jamison and Mary exchange looks.

JAMISON

Can we help you?

COREY

I need her help. I want to raise my mom
and dad.

MARY

Oh, honey. Is your guardian with you?
They could sign the paperwork for you.

COREY

Jimmy's out of town. Like always. I have
money.

He goes through his pockets and takes out a few crumpled
bills and coins.

COREY (cont'd)

Here.

MARY

Oh, Sweetie.

She hands the money back to Corey.

COREY

My name's Corey.

MARY

Corey. Why don't you have a seat. Would
like a soda?

COREY

Sure.

(CONTINUED)

CONTINUED: (4)

He sits in the seat in the lobby. She exits to the kitchen.
Jamison follows her.

INT. ANIMATOR'S KITCHEN - DAY

JAMISON

What are we going to do?

MARY

I don't know. You know what Bert would
say.

JAMISON

No money, no service. But this is a kid.

MARY

I know. By law, he has no authority.

JAMISON

Well, he can't just stay here for four
hours.

MARY

Why not?

Jamison looks at her.

JAMISON

I don't know.

MARY

I don't mind. The poor thing looks
hungry. I'll get him some food and soda,
maybe that's all he wants.

JAMISON

Maybe.

BERT walks into the room.

BERT

Why is there a kid in our front lobby.

(CONTINUED)

CONTINUED:

JAMISON

He wants to talk to Anita.

BERT

She keeps getting them younger and younger, huh?

MARY

He wants to be a client.

BERT

He have money?

MARY

Yeah. Around \$3 and change.

BERT

Well, that's too bad. Cute kid. Send him home.

MARY

He doesn't have one.

BERT

That's not my problem. We're not a daycare service.

MARY

I'm going to order him food and then he'll leave. I promise.

Bert looks at her.

BERT

All right. Fine. But that's all.

DOUG joins them.

DOUG

Hey, why is there a kid going through our mail?

(CONTINUED)

CONTINUED: (2)

They all look at each other.

EXT. OPEN FIELD CRIME SCENE - EARLY EVENING

Dolph and Zerbrowski stand on an open field. POLICE investigate the scene. Steve is on his side, dead. Zerbrowski looks at the body.

ZERBROWSKI

It appears that his head was beat in.

DOLPH

And shot in the stomach.

ZERBROWSKI

Or choked to death. You name it. Could've been anything.

DOLPH

We'll have to wait for the coroner.

Zerbrowski stands.

DOLPH (cont'd)

He was definitely left out here to find.
Out in the open.

ZERBROWSKI

Yep. Hey, check this out.

Dolph leans over.

DOLPH

Is there something behind the rag?

ZERBROWSKI

Yes there is.

He takes an evidence bag and slowly peels off the rag, putting it inside the bag. Inside is a chunk of candle.

(CONTINUED)

CONTINUED:

DOLPH

What the hell is that?

ZERBROWSKI

It looks like wax.

He holds it up and looks at it.

ZERBROWSKI (cont'd)

But smells like a candle.

Dolph stares at the bullet wound.

DOLPH

What is on the wound?

He takes a closer look.

DOLPH (cont'd)

It looks like wax from the candle.

Zerbrowski looks at the detective.

ZERBROWSKI

Just once I'd like something routine.

DOLPH

Not in the cards, buddy. Not for us.

He takes a sample of the wax and puts it in a sealed bag.

DOLPH (cont'd)

I'll send this on to the lab.

ZERBROWSKI

There's no prints. No footprints. It's almost like he was dropped here.

DOLPH

I wouldn't rule it out. Who the hell knows anymore.

(CONTINUED)

CONTINUED: (2)

Zerbrowski looks at the man and looks back down.

ZERBROWSKI

Been hard at home?

DOLPH

Yeah. Brandon's taking Becky's death pretty hard. I don't blame him.

ZERBROWSKI

Maybe you should take time off.

DOLPH

No. Then bastards like this get away. I need to keep busy. I have to get these streets safe again.

ZERBROWSKI

I understand. I know. No telling it's hard.

DOLPH

I'll say. The day he got into Harvard, too.

ZERBROWSKI

Really? Congrats, man.

DOLPH

Thanks. Bittersweet, though.

ZERBROWSKI

Wow. Talk about emotions running rampant.

DOLPH

Yep.

They stare at the man in front of them.

ZERBROWSKI

Wonder what happened to this guy.

(CONTINUED)

CONTINUED: (3)

DOLPH

Any ID?

ZERBROWSKI

His driver's license reads. Steve
Mandrell. We're running a check right
now.

DOLPH

Nobody deserves this. Every time it gets
sicker and sicker.

ZERBROWSKI

You're getting too close, Dolph.

DOLPH

I know.

ZERBROWSKI

Maybe you should be with your family
right now.

Dolph just looks at him, cold. Zerbrowski isn't intimidated.

ZERBROWSKI (cont'd)

No. I'm right. You know it. You start
getting close, you start making mistakes.
I can handle this.

DOLPH

Lay off, Zerbrowski. I've been at this a
hell of lot longer than you. I am not
stepping down.

ZERBROWSKI

Then step away. Call Anita in. She should
help us.

Dolph looks at his partner and then steps away. He takes out
his cell.

INT. ANIMATOR'S INC - EARLY EVENING

ANITA walks into the office. She sees a sleeping Corey on a chair and looks at Mary. She raises her eyebrows. Mary puts a finger to her lips and takes the mail bundle to Anita's office. She motions her to follow her. Anita does.

INT. ANITA'S OFFICE - MINTUES LATER

Mary sets the bundle on her desk.

ANITA

What's going on?

MARY

He wants to talk to you.

ANITA

Me?

MARY

The poor thing. He wants his parents raised. They died and his guardian is a brother that doesn't seem to care about him.

ANITA

And I'm supposed to help him do what?

MARY

Raise his family.

ANITA

To what purpose? He won't get to keep them. It'll just make things worse.

COREY

No it won't.

They turn to see the little boy in the doorway.

(CONTINUED)

CONTINUED:

COREY (cont'd)

I won't get scared. And I'm old for my age.

The two women look at each other.

COREY (cont'd)

Is it the money? I could raise more.

MARY

It's not that, honey.

ANITA

What's your name?

COREY

Corey. Corey Duncan.

ANITA

Well, Corey. It's a little more complicated than that.

COREY

How so?

ANITA

According to law, the person requesting has to be over 18.

COREY

But if I have money, won't that work?

ANITA

Money isn't everything.

He starts to tear up.

COREY

It was a shot, I guess. You suck.

He leaves and Mary follows him out. Anita shakes her head and sees the letter on top of her stack.

(CONTINUED)

CONTINUED: (2)

It is a little different than the others. The lettering a little too perfect, non descript. She opens it. She sinks into her chair.

ANITA

What the hell is this?

Mary peeks her head back in.

MARY

You should talk to him, Anita.

ANITA

He's under age, Mary. There is nothing I can do about it.

MARY

Then I'll sign the paperwork.

Anita looks up from her mail.

ANITA

Don't do this, Mary. You know the laws. The kid's guardian has to do it.

Mary slumps in the chair.

MARY

I just want to help. The poor thing is so upset. He just wants answers.

ANITA

Tell him it's life and drive him home.

MARY

You're grumpy today.

ANITA

It's all this mail. One, in particular, is quite buggy.

MARY

How so?

(CONTINUED)

CONTINUED: (3)

ANITA

It's a guy saying he's can't take seeing them anymore and that he doesn't know what to do.

MARY

Seeing who anymore?

ANITA

He doesn't say. Very cryptic.

MARY

Very.

ANITA

Where's the kid?

MARY

Outside. He won't leave. Just talk to him. I think he'll feel better.

ANITA

I'm not his mother.

MARY

I know. He just wanted to see you.

Anita sighs and sets her letter down.

ANITA

Fine. Send him in.

Corey peeks his head around.

COREY

I kind of thought you'd come around. And, yeah, that guy's a weirdo.

ANITA

You think?

(CONTINUED)

CONTINUED: (4)

COREY

Yep. That's why I laid his letter on top.
I thought so too.

Anita looks at Mary. Her cell rings.

ANITA

Anita Blake...Hey, Dolph. What's
wrong?..Wow, okay. I'll be right
there...I'll see you in a few.

She ends the call.

COREY

A crime scene, huh?

ANITA

How would you know about that?

COREY

I'm a big fan of yours. Dolph is the
police detective.

ANITA

You too smart for your own good.

COREY

I know.

ANITA

That's creepy, Corey.

COREY

I know. Can I come?

ANITA

No. No way. I'll talk to you when I get
back.

MARY

Come on out front, Corey. You want me to
order pizza?

(CONTINUED)

CONTINUED: (5)

COREY

Ok. See you around, Blake.

Anita fumes at Mary.

ANITA

Doug's been here today, hasn't he?

Mary just smiles and head to the front.

BLACK OUT

END OF ACT ONE

ACT TWO

EXT. POLICE STATION - EVENING

stock shot.

INT. HALLWAY TO MORGUE - EVENING

Anita sees Zerbrowski in the hallway.

ANITA

What's up?

ZERBROWSKI

I'm warning you now. Dolph is in a funk.

ANITA

What do you mean?

ZERBROWSKI

He's getting too close to the vics.
Wanting revenge that kind of thing.

ANITA

Dolph?

ZERBROWSKI

I know. I was there. He came back to work
too soon.

ANITA

Wow. Thanks for the tip. Hey can you look
into this for me?

She hands him the letter. He looks at it.

ZERBROWSKI

Who sent this?

ANITA

I have no idea. But, it stood out from
the others. Just a feeling I get.

(CONTINUED)

CONTINUED:

ZERBROWSKI

I'm on it.

He leaves as she enters the morgue.

INT. MORGUE - EVENING

She sees Dolph looking over the body. The CORONER, EARL, is there with him. A middle aged man, tall and thin, glasses on a string on his chest.

ANITA

What have we got, Earl?

EARL

Blunt force trauma, among other things.

She looks at the body.

ANITA

Hm. Interesting. Why call me?

DOLPH

Do you know what this is?

She pulls out some latex gloves and examines the candle.

ANITA

A candle?

DOLPH

Anything special about it?

ANITA

It's yellow?

DOLPH

I knew it was a long shot. We found it in the guy's mouth. He choked on it. We also found wax on his gunshot wound to the stomach.

(CONTINUED)

CONTINUED:

ANITA

Ick.

She smells the candle.

ANITA (cont'd)

It does smell a little herbal.

DOLPH

Any clues?

ANITA

Maybe rosemary, or sage?

She looks at Steve's wound.

ANITA (cont'd)

It could be a wiccan candle.

DOLPH

Fill me in.

ANITA

Wiccan candles are blended specifically for different things. They're called Orish candles. This one smells like sage which is for casting out bad omens and...

DOLPH

What?

ANITA

I got a letter today.

DOLPH

From whom?

ANITA

I think it's from your killer.

DOLPH

Where is it?

(CONTINUED)

CONTINUED: (2)

ANITA

Zerbrowski has it. It was from a guy that
said he needed to cast out demons.

DOLPH

Then let's check and see if our victim
has a record.

ANITA

It's a thought.

DOLPH

This is a sick sick world.

ANITA

You got that right. I have a raising
tonight. Keep me posted. I'll let you
know if I get another letter.

DOLPH

You got it.

INT. TRAVIS' HOUSE - EVENING

Travis stands looking out his living room window. He takes a
cigarette and lights it. He is shaking.

TRAVIS

One, Two
(beat)
Four.

He takes another drag.

TRAVIS (cont'd)

Four of them.

He continues looking out the window where a busstop can be
seen from his third floor apartment.

EXT. BUS STOP-EARLY EVENING

TEN PEOPLE wait for the bus. Three sit on the bench, the others are standing. Four people reveal a dark shadow, almost mistlike, around them. It is unseen to others at the busstop.

TRAVIS

The killer in me, is the killer in you.

He crunches out his cigarette.

EXT. ANITA'S APARTMENT - DAWN

Anita drives home and slumps up to her apartment. She is very tired. She barely sees her mail and a letter catches her attention. She sees it is from Travis. She opens the letter and goes in to her apartment.

INT. ANITA'S APARTMENT - DAWN

She reads the letter. She calls the police.

ANITA

Hey, Dolph. I got another one. But it wasn't mailed to me. It was hand delivered. Check into things and call me back when you get this. I have a feeling he struck again last night.

She puts the letter on the table and falls into bed.

INT. CRIME LAB - DAY

Dolph and Zerbrowski are working at the computer.

DOLPH

Any word on the vic?

ZERBROWSKI

He doesn't seem to have any priors.

(CONTINUED)

CONTINUED:

DOLPH

What about the letter?

ZERBROWSKI

No prints, but there is a chance that we can get DNA from the licking of the envelope. It's at the lab.

DOLPH

That'll take too long. Anita called and said she got another letter.

ZERBROWSKI

That was fast.

DOLPH

Too fast. So that means either he's killed before this victim, or he's planning ahead.

ZERBROWSKI

That would make sense. But it doesn't fit the profile. Wouldn't she have gotten the first letter earlier if he was planning ahead?

DOLPH

She's getting a lot of mail from those commercials. It's possible it was delayed, but then he hand delivered this one.

ZERBROWSKI

He's getting desperate?

Dolph shakes his head and slams his fist on the desk. Zerbrowski stares at him. Dolph looks back.

DOLPH

I'm going to get some air.

(CONTINUED)

CONTINUED: (2)

ZERBROWSKI

Ok. You do that.

DOLPH

Yeah.

He exits.

EXT. ANIMATOR'S INC - EARLY EVENING

Stock shot.

INT. ANIMATOR'S INC - MOMENTS LATER

Mary sits at her desk talking to Corey. Anita walks in and sees him. She grimaces at Mary and smiles at Corey.

ANITA

Hi, Corey.

COREY

Hi, Anita. Got a raising tonight?

ANITA

That's none of your business.

COREY

Ok. Got it. I sorted your mail this morning.

ANITA

What a little helper.

COREY

I try. You got another one from that guy.

ANITA

I did?

COREY

Yep. You're cool.

(CONTINUED)

CONTINUED:

ANITA

Yeah. Real cool.

He hands her the letter. She takes it and goes to her office.
He follows her. She looks down at him and he smiles at her.
She smiles back and opens her door.

INT. ANITA'S OFFICE - EARLY EVENING

He plops in the chair by her desk and she sits at her desk.

ANITA

Can I ask you something, straight up?

COREY

Yeah.

ANITA

Why are here?

COREY

To raise my family.

ANITA

It won't help. You know that. You're smart.

COREY

I know. I just want answers. I figured that you would help me since we're a lot alike.

ANITA

The answers you would get from them are not the ones you'd ask.

COREY

Huh?

(CONTINUED)

CONTINUED:

ANITA

They are dead, kiddo. There is nothing you could ask them that they would help you with. What did you want to ask?

COREY

Why they left me.

ANITA

That they couldn't answer because there is no answer. Trust me. It doesn't make sense. You have to find your own purpose and stick to it.

Corey nods his head.

COREY

I want to ask why they left me with Jimmy.

ANITA

Jimmy is your?

COREY

Uncle. He's always out of town.

ANITA

Do you have any friends you could stay with?

COREY

No. They think I'm weird.

ANITA

Yeah, I get that, too.

COREY

I told you we were alike.

ANITA

You know I can't raise your parents.

(CONTINUED)

CONTINUED: (2)

COREY

I know. I don't want to go to an foster home.

ANITA

No, I don't blame you there.

He starts to cry.

COREY

I don't have any where to go.

Anita is taken aback.

ANITA

Look. You can help here. You can help me gather things for my raising. I have so much stuff to bring I can't keep track of it all.

COREY

You mean it?

ANITA

Yeah. Why not?

COREY

Can I come with you?

ANITA

No. It's pretty dangerous out there. But you can help me until I have to leave.

COREY

Deal.

She shows him where her stuff for the raisings are kept.

ANITA

It's all in here. Except the chickens. They are at in my car already.

(CONTINUED)

CONTINUED: (3)

COREY

Chickens? That is so cool, Blake.

ANITA

Yeah. And stop hanging around Doug, ok?

COREY

Why? He's so cool.

ANITA

Now, I see why you have no friends.

COREY

Huh?

ANITA

Nevermind.

INT. ANIMATOR'S INC - NIGHT

Anita exits alone and sees CRAIG at the reception desk.

ANITA

Good night, Craig.

CRAIG

Good night, Anita. Happy raising.

ANITA

Yeah, thanks. Have a good night.

She exits.

EXT. CEMETERY - NIGHT

Anita gets her things from the car and goes to the plot. She looks around, alert. She continues on.

EXT. PLOT - NIGHT

Travis waits for her. She walks up to him.

(CONTINUED)

CONTINUED:

ANITA

Mr. Sanker?

TRAVIS

Yes, ma'am. That's me.

She shakes his hand. He holds on a little longer than comfortable. She pulls away.

ANITA

My company explained things to you?

TRAVIS

Yes, ma'am. They did.

Corey steps from the trees and watches concealed.

ANITA

Is there anything you want to ask her specifically?

TRAVIS

Just how she did it.

ANITA

How she did what?

TRAVIS

Lived with the curse.

She looks around unsure of her surroundings. She opens her jumper showing her gun.

TRAVIS (cont'd)

I don't mean you any harm. I just want answers.

ANITA

It's a common theme tonight.

TRAVIS

Excuse me?

(CONTINUED)

CONTINUED: (2)

ANITA

Never mind.

She sees he wears a wiccan symbol around his neck.

ANITA (cont'd)

You're the one writing the letters.

Travis is surprised.

TRAVIS

Yes. How did you know?

ANITA

It helps to be observant in my line of work.

She pulls out her gun. He holds his hands up.

TRAVIS

Please. I mean no harm.

ANITA

You pull me out here to what, kidnap me?

TRAVIS

No. This was a legit raising. This is my mother.

Anita glances at the tombstone.

ANITA

Why are you sending me letters?

TRAVIS

I don't know what to do. They're everywhere.

ANITA

Who?

(CONTINUED)

CONTINUED: (3)

TRAVIS

Demons.

Travis lowers his arms. He starts to shake.

TRAVIS (cont'd)

Please. Just help me.

ANITA

There is no help for you. You killed someone.

TRAVIS

He was evil.

He looks up at her and is frightened.

TRAVIS (cont'd)

It's hard for me to even go outside.

ANITA

Ok. You are really starting to piss me off.

TRAVIS

No. Please don't be. I can explain.

Corey steps out from the trees.

COREY

Anita, are you ok?

She turns her head.

ANITA

Corey, what the hell? Get out of here.

Travis stares at Corey.

TRAVIS

Not him, too.

(CONTINUED)

CONTINUED: (4)

Corey goes toward Anita, but Travis pulls him to him.

ANITA

Let him go.

TRAVIS

He's not who he says he is.

ANITA

Put him down, now.

TRAVIS

Please. Believe me.

Travis pinches him on the neck and Corey falls to the ground. He spins with a kick out of the way of Anita's shot. He leaps toward her, knocking her off balance. He kicks into her midsection and puts her in a sleeper hold. She collapses.

TRAVIS (cont'd)

I am so sorry. I did not plan for this to happen.

He looks at the young boy.

TRAVIS (cont'd)

You. The killer in you.

BLACK OUT

END OF ACT TWO

ACT THREE

EXT. POLICE STATION - DAY

Stock Shot.

INT. POLICE STATION - DAY

Zerbrowski ruffles through paperwork on his desk. Dolph stands over him. Zerbrowski looks at his computer screen.

ZERBROWSKI

Here it is. The results of that candle and the saliva from the envelope came back.

DOLPH

And?

ZERBROWSKI

The saliva turned out to be water. He didn't lick it. The candle however came back very interesting. It is a special candle with components of sage, thyme, and rosemary. Along with a certain die, yellow 9.

DOLPH

How rare is that?

ZERBROWSKI

Two companies make this kind of candle and three stores in town sell it. Magic shops.

DOLPH

That is the best news I've heard. Let's hit them and see if they sold any lately.

They leave.

INT. TRAVIS' HOUSE - AFTERNOON

Travis stands over Anita. She is tied to a chair in the living room. He goes to the adjoining bedroom and Corey is bound and gagged to a post in the center of the room. Travis leans over and smooths the hair out of his eyes.

TRAVIS

So innocent in appearance. So deadly in thought.

He exits back to Anita. She is awake. He pulls the cloth from her mouth.

ANITA

You son of a bitch.

TRAVIS

No harsh words. Please. I don't like them.

ANITA

Fuck you.

Travis covers his ears.

TRAVIS

Please. Stop.

ANITA

Where's Corey?

TRAVIS

In the bedroom. He's sleeping.

ANITA

Is that metaphorically speaking?

TRAVIS

No. Just sleeping.

She looks at her bindings.

(CONTINUED)

CONTINUED:

TRAVIS (cont'd)

I would untie you, but I don't trust you any longer.

ANITA

That makes two of us.

TRAVIS

You don't understand what I've going through. Do you know what it's like to see evil every day?

ANITA

As a matter of fact, yes.

TRAVIS

No. I mean see it. In it's true form.

She stares at him.

TRAVIS (cont'd)

It started out as what I thought was a trick of the light. I went to various doctors and nothing was wrong with me.

ANITA

You went to the wrong doctors.

TRAVIS

Just hear me out. It grew slowly. I have a perfect view of a busstop. I use that as my guideline. They grow almost every day.

ANITA

What guideline?

TRAVIS

I see the demons in people, tearing at them making them do the deeds they do. Every day it grows in number, like a virus. We're up to six out of ten.

(CONTINUED)

CONTINUED: (2)

ANITA

You see demons.

TRAVIS

Yes.

ANITA

Why kill them?

TRAVIS

They're demons. It's not the people that are bad it's the demons on them. I cut them out.

ANITA

That's why you poured Oshira wax on Steve Simond's gunshot wound.

TRAVIS

I tried to make it leave. When it didn't, I did what I had to. Can't you see how frustrating it is? These poor people have no idea that demons control our every move, hiding among us. Not letting go. They trap us inside.

ANITA

You're speaking in first person.

TRAVIS

They fight to control me. It takes all of my training to suppress them.

ANITA

What about Corey? What did he do?

TRAVIS

They cover him. I will try to cast them out, but I fear it is too late for the boy. They make me do it.

(CONTINUED)

CONTINUED: (3)

ANITA

Then the demons do have you.

He takes a step back.

TRAVIS

What?

ANITA

You're killing innocent human beings.
What's to say that your demons aren't
controlling you into thinking you see
things on other humans?

TRAVIS

No. That's not the way it is.

ANITA

How do you know that?

TRAVIS

I just know. How do you know how to raise
the dead?

ANITA

It's a gift.

TRAVIS

And a curse. The same with me. I felt you
of all people would understand my plight.

ANITA

Well I don't.

He looks at her closely.

TRAVIS

I see them lurking over you.

She stares up at him.

(CONTINUED)

CONTINUED: (4)

TRAVIS (cont'd)

They want you, but your strength scares them away.

ANITA

Good.

TRAVIS

But be careful. You can fight them forever. I could give a few herbs to help cast them aside.

ANITA

Yeah. Ok.

TRAVIS

Be very watchful. You never know. You never know. The killer in me is the killer in you.

INT. MAGIC SHOP - EVENING

Dolph and Zerbrowski are inside of a cult wiccan shop. They look through various racks of wiccan accessories, including the candles, until the MANAGER approaches from the back area. She is a large woman with a wrap on her head and symbols on various necklaces down her chest.

BERNITA

Hello, gentlemen. You wanted to speak with me?

They flash their badges.

DOLPH

Yes, Ma'am. We are trying to track down a man that may have purchased a few Oshira candles within the last week. Are they a big seller for you?

BERNITA

They sell a fair amount.

(CONTINUED)

CONTINUED:

DOLPH

Did anyone buy any in bulk of these yellow ones here.

BERNITA

I did have someone buy a case. That's a little unusual. And the stick kind, too.

DOLPH

Do you remember him?

BERNITA

No. I wasn't working until the night shift that day. He came in the morning. You can ask Devon. He was here then, I think.

DOLPH

Is he in now?

BERNITA

No. I'm sorry. He should be in tomorrow morning.

DOLPH

Thank you, Ma'am. You've been a big help.

BERNITA

Always glad to help, officers.

They head out of the shop.

EXT. MAGIC SHOP - EVENING

Dolph answers his phone.

DOLPH

Detective Storr...Yes, of course, Craig. Hello...What...When...We're on it. Who called for her...Thanks, Craig.

He hangs up.

(CONTINUED)

CONTINUED:

DOLPH (cont'd)

Dammit.

ZERBROWSKI

What?

DOLPH

Anita's missing.

ZERBROWSKI

Oh, shit. Kidnapped?

DOLPH

The night secretary didn't know. She didn't check in after the raising last night. And didn't show up for work tonight.

ZERBROWSKI

Do we know who she was with?

DOLPH

They said his name was Travis Sanker. He wanted to raise his mother.

ZERBROWSKI

Let's go visit Mr. Sanker.

DOLPH

Yep.

They head for the car.

EXT. STREETS - EVENING

They race along the street in Dolph's Sedan.

INT. DOLPH'S CAR - EVENING

Dolph drives while Zerrowski talks on the phone.

(CONTINUED)

CONTINUED:

ZERBROWSKI

Ok, got it...Thanks.

He ends the call.

ZERBROWSKI (cont'd)

They have an address of 6768 Willow. It's a house that belongs to Tamra Sanker, his mother. She died about three years ago. He's been keeping up the payments.

DOLPH

Great. Let's have a talk.

They drive to the house.

EXT. SANKER HOUSE- EVENING

They get out and see the street is deserted. Dolph calls for back up.

DOLPH

Officers need assistance at 6768 Willow.
Search in progress.

They go up to the front door. Zerbrowski rings the doorbell and listens. He waits a few seconds.

DOLPH (cont'd)

I'll go around back.

Zerbrowski nods his head and rings again. HE KNOCKS.

ZERBROWSKI

Mr. Sanker?

DOGS BARK IN THE NIEGHBOR'S YARD. No lights are on. Zerbrowski crosses to the backyard.

EXT. SANKER BACKYARD - EVENING

Dolph is at the back porch door.

(CONTINUED)

CONTINUED:

DOLPH

Nothing is wrong here. Everything is in order.

Zerbrowski looks at the small basement window.

ZERBROWSKI

Hey, Dolph. Take a look.

Dolph stares into the window.

ZERBROWSKI (cont'd)

Probable cause?

DOLPH

You bet your ass.

Through window is seen a wiccan symbol on the ground with candles and what appears to be blood in the center.

INT. TRAVIS' APARTMENT - EVENING

Anita stares at Travis.

ANITA

You can't keep me here.

TRAVIS

I know that. I haven't decided what to do.

COREY CRIES FROM THE NEXT ROOM.

ANITA

Let him go. He's scared.

TRAVIS

Not as much as I'm scared of him.

ANITA

You bastard. He's just a little boy.

(CONTINUED)

CONTINUED:

TRAVIS

Maybe on the outside.

Anita looks at him.

ANITA

You're right. The demons have him. I can help save him though.

TRAVIS

How?

ANITA

You and me together. Two witches are better than one.

TRAVIS

You're not wiccan. You're a necromancer.

ANITA

I was trained by wiccans, though. It wouldn't take long to pick it back up.

TRAVIS

I don't believe you. You're using trickery.

ANITA

What do my demons tell you?

TRAVIS

Nothing. They don't speak to me. I'm not crazy you know.

ANITA

I know. I was just asking.

He hears a whimper again. He leaves.

ANITA (cont'd)

No. Travis, Come back.

INT. BEDROOM - EVENING

Corey is scared and shaking. Travis steps to him.

TRAVIS

I know you don't understand. But you have
demons on you. All over you.

Corey is scared and cries, mumbling screams.

TRAVIS (cont'd)

I know you're frightened, but the candle
in your mouth helps drive the demons
away. I'm trying to banish them before
they take over you completely. It's for
your own good.

(whispering)

They're after me too. Would you like me
to teach you how to turn them away?

Corey nods his head.

TRAVIS (cont'd)

I don't know if we have time, but I'll
show you what I can. Here take this.

He removes one of his necklaces and puts it over Corey's
head.

TRAVIS (cont'd)

Do you feel anything?

Corey shakes his head no.

TRAVIS (cont'd)

Nothing at all?

Corey cries.

TRAVIS (cont'd)

Just as I feared. I'm sorry, child. There
is no hope for you. You are lost.

(CONTINUED)

CONTINUED:

Corey cries harder. Travis turns to leave, but stops and faces him.

TRAVIS (cont'd)

There is one thing I could try. Do you want me to try?

Corey nods. Travis flicks a switchblade from his pocket.

TRAVIS (cont'd)

Your demons are all over you, but the biggest one is on your side. Shall I set it free?

The boy shakes his head no.

TRAVIS (cont'd)

No? No. It is as I feared. You are not in control of your body. Otherwise you would let me cast him away. I have no choice.

Travis leans down and Corey screams.

BLACK OUT

END OF ACT THREE

ACT FOUR

EXT. SANKER HOUSE - NIGHT

Police cars pull up to the house, lights flashing. SEVERAL MEN and CLIVE PERRY get out and walk toward the house. Some go the back.

INT. SANKER HOUSE - NIGHT

Zerbrowski meets the police in the front room.

ZERBROWSKI

He's downstairs. There's no one here.

CLIVE

Did he get a heads up and leave?

ZERBROWSKI

We don't think so. It looks like he hasn't been here in days.

They walk into the basement.

INT. SANKER BASEMENT - NIGHT

Dolph examines the symbol painted on the cement floor. The other men join him.

DOLPH

Get a sample of that blood. Or whatever it is. Anything we can tie this bastard to the killings. Search for fingerprints and anything that stands out.

He gets a call and answers it.

DOLPH (cont'd)

Detective Storr...Yeah...240 Hampton?
Number 404...Thanks.

He ends the call.

(CONTINUED)

CONTINUED:

DOLPH (cont'd)

He has an apartment under his name, as well.

ZERBROWSKI

Let's go then.

DOLPH

You guys stay here, get as much evidence on this guy as we can.

CLIVE

Do you want me to follow?

DOLPH

No. Stay here and head up the investigation on this end.

CLIVE

You got it.

Dolph and Zerbrowski leave.

CLIVE (cont'd)

All guys every little bit helps.

EXT. TRAVIS' APARTMENT - NIGHT

Dolph and Zerbrowski park by the bus stop. They look up at the apartment window. A few lights are on, but most are off.

DOLPH

Handle this slow and steady.

ZERBROWSKI

You got it.

They pull their guns out and proceed into the complex.

INT. TRAVIS' APARTMENT - NIGHT

Zerbrowski knocks on the door, while Dolph stays against the wall. They wait.

ZERBROWSKI
He has to be here.

DOLPH
Try again.

Zerbrowski knocks. They wait.

DOLPH (cont'd)
Try the knob.

He does, but it is locked.

ZERBROWSKI
Locked.

DOLPH
Step aside.

ZERBROWSKI
Dolph.

DOLPH
Move.

He does and Dolph kicks the door open. They have their guns raised. The room is empty. The ropes from Anita's bindings are on the ground. They search and find a little blood in the bedroom.

DOLPH (cont'd)
(yells)
Dammit.

ZERBROWSKI
We're close though, Dolph.

(CONTINUED)

CONTINUED:

DOLPH

It doesn't matter. It means he's doing it again. We're just not in time.

ZERBROWSKI

You don't know that.

Dolph stares hard at Zerbrowski.

DOLPH

Tell me you honestly believe that.

ZERBROWSKI

Hey, I'm an optimist.

(beat)

But no I don't believe it.

They look around the room.

ZERBROWSKI (cont'd)

What do we do now?

DOLPH

Wait for a break.

EXT. WHEAT FIELD - NIGHT

Travis takes Corey and Anita into the field. Corey can barely stand. He has cuts and welts in various places, his clothing torn. Anita is furious. He takes them to a bare spot in the center.

TRAVIS

I am glad you are here to witness this.

ANITA

Up yours.

TRAVIS

There is no need to be hostile. I know what you are thinking.

(CONTINUED)

CONTINUED:

ANITA

And a mind reader, too.

TRAVIS

You think I'm a monster. Killing helpless people. If I didn't know better, I would think you are right. But I see them for what they are. Vicious evil demons.

ANITA

Let's say you're right. Why do you have to punish them? Let the authorities do that.

TRAVIS

I do what I have to.

ANITA

But who told you? God?

TRAVIS

(laughs)

No. I feel it. I can see them and every day it gets too much. No one is doing anything about it. Can you understand what I am going through? Every day we lose another person to them. Pretty soon, there aren't going to be any of us left. Just them. And where will we be? Lost. The only people left in a society where evil reigns supreme. I can't let that happen.

ANITA

Tell me how you really feel.

TRAVIS

You mock me now, but wait until I am proved true. Then you will see. I thought you would believe me. You were my only hope to get the word out.

(CONTINUED)

CONTINUED: (2)

ANITA

You wanted me to what? Join up on your
crusade?

TRAVIS

I know. Wishful thinking.

ANITA

I was thinking more insanity, but to each
his own.

He stretches Corey on a pole and ties him to it. He is
panicked. Anita tries to help but Travis pushes her back. She
falls to the ground.

ANITA (cont'd)

It's ok, Corey. Trust me. I'll kick his
ass as soon as I'm free.

Travis laughs and raises the pole. Corey is similar to a
small scarecrow.

TRAVIS

I try to cut the demons out, but it never
helps.

He yells at Corey.

TRAVIS (cont'd)

Go away.

ANITA

That isn't going to scare anybody.

He rushes her and kicks her in the stomach.

TRAVIS

Shut up. You blind me, I'm sure.

ANITA

What do you mean, blind you?

(CONTINUED)

CONTINUED: (3)

TRAVIS

I don't see demons on you, but you're evil. I can tell it on anyone.

ANITA

What, because I challenge you, I'm evil? That must be it. It's not because you're killing a little boy.

TRAVIS

A demon.

He takes out a cigarette and shakes as he lights it.

TRAVIS (cont'd)

My mother could see them too. She committed suicide. She couldn't handle it any longer. It really was legit, your raising.

She just stares at him. She has a knife hidden in her boot. She fishes it out and starts to cut her bonds.

ANITA

I guess she would be proud of you, then. Is that what you were after? Her acceptance that you were continuing the saga?

TRAVIS

I never thought of that, but I suppose so. I was going to ask her for guidance.

ANITA

From your mother who committed suicide? That explains so much.

TRAVIS

Shut up, bitch.

She breaks her bonds and stands. He is shocked.

(CONTINUED)

CONTINUED: (4)

ANITA

You hurt my feelings, Travis.

TRAVIS

How?

ANITA

Don't you know anything about me? I am always prepared for anything. Cut him down.

TRAVIS

I took all of your weapons.

ANITA

You missed one.

TRAVIS

No worries. I am willing to face you.

He stands there with his arms spread wide. She is taken aback.

ANITA

You are a creepy mother.

TRAVIS

End my misery. It will come eventually anyway.

She stares at him. He closes his eyes. She rushes him and punches him in the face. He staggers as she kicks and punches him, knocking him unconscious. She goes to Corey and cuts him down. He clings to her.

ANITA

It's ok, Corey. You're safe. Are you ok?

COREY

Just scared.

(CONTINUED)

CONTINUED: (5)

ANITA

I know, Sweetie.

COREY

I'm starting to think Jimmy's not too bad.

She smiles and takes her phone out.

ANITA

Dolph...It's me...I'm ok...I'm.

Travis rises and charges her with a growl. Corey runs and hides in the wheat field. Travis knocks into her, her phone falling to the ground.

INT. TRAVIS' APARTMENT - NIGHT

Dolph is holding his phone.

DOLPH

(yelling)

Anita.

ZERBROWSKI

Where is she?

DOLPH

I don't know, but her phone is still on. I can hear her fighting with someone in the background.

ZERBROWSKI

Travis Sanker?

DOLPH

I'm sure it is.

ZERBROWSKI

I'll call to see if we can get a trace.

EXT. WHEAT FIELD - NIGHT

Anita fights with Travis in the background as Corey finds her phone. He scrambles to a safe distance.

COREY

Hello?

INT. APARTMENT - NIGHT

DOLPH

Hello? Who's this?

COREY (V.O.)

I'm Corey. Who are you?

DOLPH

This is Detective Storr. What is going on?

EXT. WHEAT FIELD - NIGHT

Corey watches the fight.

COREY

Anita tried to save me. She's fighting with the crazy man.

DOLPH (VO)

Where are you?

COREY

I don't know. Please hurry.

DOLPH

Can you give me anything, Corey?

COREY

I'm in a field with tall weeds. That's all I know.

DOLPH (VO)

Are you hurt?

(CONTINUED)

CONTINUED:

COREY

A little, yes.

INT. APARTMENT - NIGHT

DOLPH

We're on our way, Corey. You are a very strong boy. You hang in there ok?

COREY (VO)

Ok.

EXT. WHEAT FIELD - NIGHT

Corey clutches the phone. Anita fights with Travis that is pretty trained in the martial arts. They square off.

TRAVIS

It didn't have to be this way.

ANITA

The hell it didn't.

TRAVIS

I wish you well on your journey. May you find peace.

ANITA

Whatever.

They fight more and she is thrown to the ground. She pulls her knife and turns. He rushes her and she stabs him in the stomach. He looks stunned and falls to the ground. He looks at Anita, blood coming from his mouth.

TRAVIS

Thank you.

She looks around for Corey.

ANITA

Corey?

(CONTINUED)

CONTINUED:

He comes out of the stalks. She walks to him and he hugs her.

ANITA (cont'd)
It's over, Corey.

They walk to toward the road. He hands her the phone.

COREY
I found this. I talked to your friend.

ANITA
Dolph?

COREY
Uh-huh. He said he's on his way.

ANITA
You are awesome, little man.

COREY
I know.

She smiles and ruffles his hair.

EXT. WHEAT FIELD - LATER

Dolph's car and an ambulance pull up next to them. Dolph, Zerbrowski, and PARAMEDICS. The paramedics go to Corey first.

DOLPH
Where is he?

ANITA
Back at the clearing. He's waiting for you.

DOLPH
Dead?

ANITA
Last time I checked.

(CONTINUED)

CONTINUED:

DOLPH

He did a number on you.

ANITA

Rub it in. I guess even quacks are able to train in martial arts.

DOLPH

What the hell was he?

ANITA

He saw demons in people and couldn't take it.

DOLPH

Demons? You believe him?

ANITA

Who knows. It doesn't matter anyway. Don't we all have demons in us somewhere?

DOLPH

I guess.

ANITA

Even you, huh?

DOLPH

Even me.

ANITA

I heard you were getting a little too close.

DOLPH

Probably.

ANITA

It's all right, Dolph. You're human. Bad things happen to us and it's ok to feel overwhelmed. I do it all the time. That's why I get myself into trouble.

(CONTINUED)

CONTINUED: (2)

DOLPH

Are you a counselor now?

ANITA

Only with my friends.

DOLPH

I'll keep that in mind. I'm glad you're ok.

ANITA

You, too. I didn't want to kill him.

DOLPH

I know. It's all right. It was self defense.

ANITA

I know. But I didn't want Corey to see it.

DOLPH

I guess this day and age, they see this sort of thing all the time. It's not like when we were kids.

ANITA

Yeah, I guess.

They see him getting bandaged up.

ANITA (cont'd)

He looks so small and frail. I couldn't save him.

DOLPH

But you did. Maybe not in the way you wanted, but you did.

ANITA

Yeah, yeah, yeah. Go tape your crime scene already.

(CONTINUED)

CONTINUED: (3)

He smiles and goes toward Travis. She stares at Corey. He smiles and waves at her. She waves back.

INT. ANIMATOR'S INC - DAY

Anita walks in and Mary smiles at her.

MARY

Hi there, Sweetie. How do you feel?

ANITA

Shitty. Did I get mail?

MARY

Of course, but not as much. Your 15 minutes are up, I guess.

ANITA

I hope so.

She takes her few letters and takes them to her office.

INT. ANITA'S OFFICE - DAY

She rifles through them and stops at another lavender envelope. It is from Travis. She opens it. It reads: *"I know you probably hate me, but I speak the truth. I hope you will forgive my actions, or at least, understand them. The crimes I commit I sacrifice for all humanity."*

ANITA

What a wacko.

There is a knock on her door.

ANITA (cont'd)

Enter.

Corey comes in. His wounds are healing, which puts this a few days later.

(CONTINUED)

CONTINUED:

ANITA (cont'd)

Hey, Corey. How are you?

COREY

Better. I just wanted to say thanks.

ANITA

You're welcome. I'm really sorry.

COREY

No problem. I made some new friends.
Important ones.

ANITA

Really? That's great.

COREY

Malcolm over at the church took me in.

Anita stops and looks over at the little boy.

ANITA

Malcolm from Church for Eternal Life?

COREY

Yeah. I'm going to become a vampire.

ANITA

That's not a good idea, Corey. Take some
time and think about this.

COREY

No. I've made up my mind.

He turns a cold, haunting look to her.

COREY (cont'd)

No one will do that to me again. It's
what I want. They accept me and I honor
them. Thank you, Anita. See you in a few
years. I owe you my life.

(CONTINUED)

CONTINUED: (2)

ANITA

You go vampy and come after me? I
guarantee I'll take you up on that.

Corey laughs and walks out. She watches him leave and pounds
her desk with her fist. She stares out and looks at a picture
of her as a child and her mother.

ANITA (cont'd) (VO)

Life doesn't come with any guarantees.
Travis Sanker probably was telling the
truth. But we all have demons. Even me,
especially me. I am the most dangerous
kind. I turn people into them. The killer
in me, is the killer in all of us.

(cont'd)