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ACT I:

SCENE I: HOUSE-SUBURBS-NIGHT

There's a woman in a kitchen sitting in a dark corner, her name is NATALIE RANGLIN. It's the middle of the night, a little light is shining on her from a candle on the counter. She looks very disheveled, her hair is a mess, she's in her silk night gown.

CUT TO:

A drop of blood falling onto her gown. She is crying to herself in the corner. She's cutting herself with a razor. She has cuts all over her arms and legs. Some are old, most are from tonight.

CUT TO:

A little girl standing at the entrance of the kitchen. She stares at her mother. She goes a little closer, her name is THALIA RANGLIN and she is six years old.

THALIA
(scared)
Mama.

BACK TO:

NATALIE suddenly looks up. She places the razor on the floor. She smiles.

NATALIE
Hey bebe, why aren't you sleeping?

THALIA
I heard you crying mama.

NATALIE
Oh no I'm fine, I promise. Go on now bebe, back to bed okay.

THALIA
(moves closer)
Will you take me?

NATALIE
I can't bebe, mama's not feeling too well. I'll call Jason to get you.

THALIA
(moves closer)
No, you mama please. Just ignore
them, like I do.

NATALIE
(sternly)
Bebe, I can't, now go to bed.

THALIA
Mama, are you bleeding? Did you
hurt yourself?

NATALIE
(louder)
Thalia go to bed.

V.O. MALE
(angry)
Little bitch.

NATALIE hears a voice, she jumps a little. THALIA looks
around. There is no one there but the two of them.

NATALIE
(shaking)
Bitch.

THALIA
(crying)
Mama stop it.

V.O. MALE
Stupid bitch.

NATALIE
(yelling)
Stupid bitch.

THALIA
(holding her arms out to
her mom)
Mama, please come with me.

V.O. MALE
(slyly)
Kill her.

NATALIE
(crying)
I can't, please I can't.

V.O. MALE
Kill her now, or I will.

NATALIE
(yelling at no one)
You leave my daughter alone you son
of a bitch.

V.O. MALE
(laughing)
Kill her, kill them all.

NATALIE
(shaking and rocking)
Kill her, kill them all.

THALIA
(crying)
Mama.

NATALIE
(looks up at Thalia)
Kill her.

V.O. MALE
Now! Kill them all.

CUT TO:

1 INT. HOUSE-NIGHT

A bedroom door opens, a teenage boy comes out rubbing his eyes, his name is JASON RANGLIN, he is sixteen years old. He walks sleepily to the bathroom and gets a drink of water. He drinks from his cup, he looks up into the mirror and sees his sister standing at the kitchen crying. He puts his cup down and walks to the kitchen.

JASON
(walking to Thalia)
Thalia what are you doing?

He looks in the kitchen, he sees his mom. THALIA doesn't say a word.

JASON
Mama?

NATALIE
(looks up from her
cutting)
Jay Bird...
(smiling)
(MORE)

NATALIE(cont'd)

...please take your sister to bed,
mama isn't feeling to well.

JASON

(shocked)

Are you bleeding?

NATALIE

(smiling)

Yeah bird, I just cut myself a
little, I'm fine though. Now you
two go to bed okay. I just need
some time to clean myself up a bit.
I'll come in later and tuck you in
alright.

JASON

(takes Thalia's hand,
frightened)

Alright. Come on Bebe.

THALIA reluctantly takes her brothers hand, tears are still
running down her cheeks. They turn to walk away.

NATALIE

(smiling)

Bebe.

They both turn around.

NATALIE

I'm sorry I yelled at you, you know
I love you right?

THALIA

Yes.

NATALIE

Hey bebe, tomorrow, girls day, just
me and you okay.

THALIA

(smiles a little)

Okay.

NATALIE

There's my princess.

THALIA runs over and hugs her mom and kisses her.

NATALIE

There's my Bebe.

V.O. MALE
Cut her, cut her.

NATALIE slowly raises her razor. JASON sees her and goes over and takes his sisters arms from around his moms neck. He picks her up in his arms. He leans over and kisses his mom on the cheek.

JASON
Night Mama.

NATALIE
(dazed)
Night Bird.

JASON takes his sister and carries her away from their mom.

V.O. MALE
Bastard, kill him too. Kill them
all.

NATALIE
Kill them all.

NATALIE starts rocking and cutting herself repeating "kill them all".

ANGLE ON:

Her arm, as she cuts herself with the razor, her skin splits and the blood drips down onto the kitchen floor.

DISSOLVE TO:

SCENE II: THALIA'S BEDROOM-NIGHT

THALIA'S BEDROOM is set up like any six year old girls. There are barbies and dolls everywhere. Her room is very much like a girls room. It is pink, she has a little area in the corner filled of different dolls and stuffed animals. There is a sign above her bed that reads: PRINCESS BEBE. THALIA gets into her bed. JASON pulls the covers over her. He kisses her on the cheek.

THALIA
Is mama gonna be okay Jay?

JASON
Of course, you know how she goes
through these little phases.

THALIA
Maybe we should go get daddy.

JASON

No, we can't. He took medicine to help him sleep. We'll be fine. This phase will pass, just like the rest. I'll tell dad in the morning anyway. Now sleep Bebe.

THALIA

Night Jay.

He kisses her cheek and goes to the door and closes it. He looks towards the kitchen and hears his mom crying and talking to herself. He goes back into his sisters room.

JASON

Thalia.

THALIA

(sleepily)

Yeah Jay.

JASON

Thalia, get up.

THALIA

Jay I'm sleepy.

He goes and pulls the covers off her.

THALIA

(angry)

Hey Bird, I'm telling on you.

He picks her off the bed and stands her up, he covers her mouth. He kneels down on one knee.

CUT TO:

ANGLE ON:

Close up on their faces.

JASON

(whispering)

Thalia, I need you to listen to me okay. I need you to really listen to me.

THALIA

(mad)

Why did you do that?

JASON
I'm sorry bebe, now listen okay, no
matter what listen.

THALIA
Okay fine, don't have a cow.

JASON
Are you listening?

THALIA
Yes.

JASON
When I leave your room, I want you
to lock the door okay.

THALIA
Why?

JASON
Because I said so, if you don't,
I'm gonna punch you in the head
okay.

THALIA
I don't have to listen to you.

JASON
Oh yes you do, and if you don't,
I'm gonna beat you to a bloody
pulp.

THALIA
Try it.

JASON
Thalia you lock this door when I
leave. I'm gonna check.

THALIA
Okay, okay. Can I go to sleep now?

JASON
No, first you have to lock the
door.

THALIA
Wow, okay, I will.

JASON
Bebe don't open it for anybody. Not
for daddy and especially not for
mama.

THALIA
Why?

He puts his hand in a fist.

JASON
Because I said so Thalia.

THALIA
Fine. How about you? Can I open the
door for you?

JASON
(thinks for a moment)
Yeah, but only for me, no one else.

THALIA
You're not my father you know.

JASON
Yeah, I know, but open this door
and die.

THALIA
Fine.

JASON walks out the room, closing the door behind himself. THALIA locks it and hops back into bed and covers up. JASON checks the door and smiles. He peeps in the kitchen, his mom isn't there, he runs in his room. He closes his door. He has no lock on his door.

JASON
(to himself)
No lock, great.

He leaves the door slightly open. He gets a blanket and lays it on the ground close to the door. He gets a pillow, and another blanket from off his bed. He gets his pocket knife out of his night stand. He puts it under his pillow. He lays down on the floor, and slowly falls asleep, even though he's trying to stay awake.

FADE TO:

SCENE III: MASTER BEDROOM-NIGHT

This is the master bedroom of the house. It is where NATALIE and her husband DANNY RANGLIN sleep. It is a nice room and it looks like they have good money. DANNY is sleeping in the bed, he looks knocked out. On the night stand there is a small glass cup with a brown liquid in it. Next to the cup is a Jack Daniels bottle. Next to that is a bottle of prescription sleeping pills. He is gone for the night.

CUT TO:

NATALIE slowly opening the door to the bedroom. She has a big kitchen knife in her hand. Her gown is torn, there is so much blood on her it's hard to tell where it's coming from. Her hair is all cut up, some long and some short, very black, not her normal color. She's smiling madly to herself.

NATALIE

Danny, Danny are you awake?

She walks closer and pulls out a bunch of her hair. Blood is draining from her head slowly.

NATALIE

Hey fucker, you awake? I guess not.
Always fucking sleeping.

She looks at the night stand.

NATALIE

This mother fucker took my pills.
Always touching my shit.

V.O. MALE

Kill him, he deserves it. Those
aren't his pills.

NATALIE

You know what, you're right.

V.O. MALE

(laughing)
Yes I am...
(angry)
...so just kill him already.

NATALIE goes over to the bed, she's limping from all her cuts. DANNY turns and is now sleeping on his back. He smiles a little in his sleep.

NATALIE

Bastard.

NATALIE has both her hands holding the knife, she pulls it way above her head, and brings it down in full force. She stabs him in the stomach.

CUT TO:

ANGLE ON:

His eyes opening.

DANNY

Nat...

His eyes close.

V.O. MALE

(laughing)

That was awesome.

NATALIE

(mad laughing)

Yeah, it really was.

V.O. MALE

Now, lets go get the bastards.

NATALIE

Okay.

DISSOLVE TO:

SCENE IV: THALIA'S BEDROOM DOOR-NIGHT

CUT TO:

NATALIE limping down the hall towards THALIA'S ROOM. She tries the knob, its locked. THALIA is inside fast asleep. NATALIE softly knocks.

NATALIE

(wildly smiling)

Bebe its mama, open the door.

She knocks again softly, she looks around her and knocks again.

JUMP CUT TO:

THALIA sleepily waking up, she sits up in her bed, holding her bunny, CLEOPATRA, which is a big white stuffed BUNNY.

THALIA
(wiping her eyes)
Mama.

BACK TO:

NATALIE
(Smiling)
Yeah bebe, its me mama, open the
door. I came to tuck you in.

CUT TO:

THALIA
(Happily, with her bunny)
Okay, coming.

BACK TO:

NATALIE
Come on bebe just open the door.

CUT TO:

THALIA going to unlock the door.

BACK TO:

NATALIE
Thalia open the door.

CUT TO:

THALIA stops in midst turning of the lock, she lets the lock
turn back to fully locked.

THALIA
Mama...

BACK TO:

NATALIE
What?...

CUT TO:

THALIA
I can't,
(hugging her bunny)
Jay told me not to open the door
for no one, especially you.

BACK TO:

NATALIE
(Angry)
Open the fucking door you little
bitch.

CUT TO:

THALIA
(crying)
I can't mama.

BACK TO:

NATALIE banging on the door, it shakes.

CUT TO:

THALIA
(crying and screaming)
Mama stop it please.

BACK TO:

V.O. MALE
Fucking bitch.

NATALIE
Oh I'll get you, you little spoiled
bitch. Just wait.

CUT TO:

THALIA
(screaming)
Mama stop it please.

THALIA goes and hides in her closet with her bunny. She locks
the door and starts crying and rocking back and forth,
hugging her bunny.

V.O. MALE
Scared?

THALIA
(looks up, no longer
scared or crying)
No.

V.O. MALE
Don't worry, you will be.

JUMP CUT TO:

2 INT. JASON'S ROOM-NIGHT

JASON is fast asleep on the floor. His door creeps open a little bit. He wakes up, wiping his eyes very sleepily. His door opens a little more. His eyes open wide and he gets his pocket knife from under his pillow. All of a sudden a little creature appears. The creature appears to look like a baby elf. It is very small, it has arms, legs, everything a human has. Almost like a tiny troll, but its very beautiful and cuddly. It has these big blue-green eyes which take up its whole face, literally. It's eyes are so pretty and spell bounding he can't stop staring at them. It's wearing a little dress, so it's a female. He is staring at it unable to move.

FEMALE CREATURE

Hide Jason, she's coming for you.

JASON doesn't move, he can't.

FEMALE CREATURE

(screams)

Hide!

JASON goes under his bed. He looks from under the covers, the creature is gone. He can hear his mom's footsteps, he looks terrified. NATALIE enters the room. JASON covers his mouth in fear he might scream, his mom looks like a bloody mess, he can't even recognize her. NATALIE looks at the empty bed and makes a face. She looks at the covers on the floor. She goes to his closet and opens it. He's not there.

NATALIE

Jason, its mama. Where are you Jay Bird?

NATALIE looks at the bed. She looks towards the floor and smiles.

NATALIE

Hey you stupid Bastard, I'm gonna get you.

She's walking slowly to the bed, singing.

NATALIE

Monkey see, monkey do, I'm gonna fucking kill you.

She is right at the end of the bed, her feet are sticking under, right near JASON'S HEAD.

CUT TO:

ANGLE ON:

JASON'S POCKET KNIFE.

SLOW MOTION:

JASON pops his pocket knife open. He's terrified. He gets his knife up and stabs his mom in the foot. She screams, he slides from under the bed. As he's sliding away, NATALIE brings down her knife, cutting his pajama top off , and cutting his skin from his neck to the end of his back. He screams out in pain. He jumps up, takes off his top and runs. NATALIE sits at the end of his bed and examines her foot, she pulls the knife out.

NATALIE

(screaming)

You stupid mother fucker, I'm gonna kill you. I promise you that. You hear me Jay, I'm gonna kill you all. I hate you people.

JASON runs to his sisters door and starts banging on it.

JASON

Thalia, Thalia come to the door.

CUT TO:

THALIA inside the closet. She stops shaking, she hears her brother. She comes out of the closet slowly, dragging her bunny behind her. She goes to the door and puts her ear to it.

CUT TO:

SPLIT SCREEN:

On the door. THALIA and JASON are standing right in front of their side of the door.

THALIA

Jason.

JASON

(smiles)

Thalia, open the door. Its me Jay.

THALIA

(crying)

Jason.

JASON

Yeah bebe, come on open the door.

THALIA unlocks the door. JASON looks behind him and goes inside and locks the door. THALIA runs and hugs him.

JASON

Its okay, everything is gonna be fine. Bebe listen to me though...

JUMP CUT TO:

He takes a knee. They are now face to face.

JASON

I'm gonna need you to do me a big favor.

THALIA

(crying)

Okay.

JASON

You cannot open this door. Under no circumstance are you to open this door, okay.

THALIA

Okay.

JASON

Good.

(he looks around her room)

Now...

He walks over to her night stand and gets her headphones.

JASON

Okay, now I need you to put these on and turn them on to the loudest volume possible.

She puts them on.

JASON

Good, now go in the closet and lock that too, and don't open the door for anybody. And if I sound funny, don't open the door for me neither. You know what, just don't open the door for anybody. I'm going to get daddy.

THALIA

(hugs him)

Please don't leave me Jay, I'm so scared of mama.

JASON

(picks her up)

It's gonna be okay, I promise. I just have to get dad. Once I get him everything will be fine. You trust me bebe?

THALIA

Yes.

JASON

Good.

He puts her down.

JASON

Now as soon as I leave, what are you going to do?

THALIA

(Crying)

Lock the door, then go in the closet and lock that door.

JASON

Right, and then your going to turn your headphones as loud as you can.

He picks her bunny off the ground.

JASON

Now take Cleopatra with you, and you two don't move. I'll come and get you when I get dad. But no matter what NEVER open the door.

THALIA

Okay.

He kisses her on the cheek and closes the door. THALIA locks it. He checks it.

JASON

(to Thalia behind the door)

(MORE)

JASON(cont'd)

Good, now to the closet and put
your headphones on.

CUT TO:

THALIA running to the closet, locks the door. She turns on
her CD player and turns the volume up to maximum.

BACK TO:

JASON

(to himself)

Okay you crazy bitch, come and get
me.

DISSOLVE TO:

SCENE V: MASTER BED ROOM-NIGHT

JASON is running down the hall. He is trying to be very quiet
but very fast. He keeps looking all around himself. He
reaches his parents door. He opens it slowly. Blood is
running down his back onto his pajama bottoms, his adrenaline
is so high he doesn't even feel it. He opens the door slowly.
He looks at the bed, his dad isn't there.

CUT TO:

His dad behind the door, he's holding the knife from his
stomach in his hands, ready to stab his wife. JASON walks
fully in the room. His dad brings the knife down, JASON turns
around and throws his injured father to the bed.

JASON

(loudly)

Dad its me, what the Hell?

DANNY

Oh My God Jason, What the hell is
going on?

JASON

Mama has lost her fucking mind. I
told you she needed to be in a
fucking hospital.

Grabs the knife from his dad.

JASON

When someone is hearing voices,
that's a red flag dad. Now the
bitch is trying to kill us.

He goes to the closet and opens a box, its empty. He smiles at his dad and shows him the box is empty.

JASON

Great dad, psycho mom has the gun.

They hear a gun shot, they both look at each other.

BOTH

THALIA!

He turns to his dad.

JASON

You stay here, call the cops, call everybody and anybody. I'll get Thalia.

JASON ducks out of the master bedroom and quickly but quietly runs tot he kitchen, he gets a heavy pot.

CUT TO:

NATALIE at THALIA'S DOOR shooting it down. She gets in. She looks around the room, she smiles, she limps over to the bed and looks under. Thalia's not there. She hears the music from the closets.

NATALIE

(smiling)

I have some stupid fucking kids.

She spits blood out of her mouth and shoots at the closet door.

JASON

Hey mama.

NATALIE turns around and JASON bangs her upside the head with the heavy pot, she falls down and the gun falls to the floor.

JASON

Not so fucking stupid.

He opens the closet door. THALIA is far in the corner, she looks terrified. He leans in and picks her up.

JASON

Are you okay bebe? Bebe you okay?

She doesn't say anything. He bends down and picks up CLEOPATRA. He gives her to THALIA. She takes her bunny and doesn't say a word.

JASON

Okay, you don't have to talk, I know. I'm here, you don't need to talk.

He looks to the ground and picks up the gun.

JUMP CUT TO:

EXT. FRONT OF HOUSE-EARLY MORNING

Outside, you can see the lights from the police cars, soon you see the actual cars coming from down the street. Neighbors are starting to come out of their houses looking around and walking towards the house.

MATCH CUT TO:

DANNY at THALIA'S DOOR. They all walk to the front door and out into the early morning light.

ANGLE ON:

Inside of the house looking out, at the backs of DANNY, JASON, and THALIA. JASON is holding THALIA in his arms.

CUT TO:

NATALIE on the floor, she starts to wake up a little.

V.O. MALE

You're so pathetic Natalie.

NATALIE stirs around a little more. She opens her eyes and looks at the door entrance to THALIA'S ROOM. Another creature is standing there. This one looks exactly like the other one, except it's wearing pants and a shirt. He is the male and is the one who has been talking to NATALIE. He has very big eyes, as the other, except his are hazel.

NATALIE

I hate you.

MALE CREATURE

Not as much as I hate you, you silly human bitch. You don't deserve this world. It was ours first. You're just a disease bitch, and I'm the cure.

NATALIE

Fuck you.

MALE CREATURE

I'm pretty sure the one who's
fucked here, is you.

NATALIE hears the police coming into the house and closes her eyes.

MALE CREATURE

(smiling)
Hey Natalie, kill them.

CUT TO:

NATALIE eyes open wide.

FADE OUT.

ACT II:

SCENE I: NEW YORK CITY-TEN YEARS LATER-MORNING

JASON is now 26 years old. His father, DANNY, is 52 years old and THALIA is 16 years old. They have all moved to New York City. They live in a big penthouse apartment on the upper East Side. JASON is a psychiatrist and works at a mental hospital in the city. His dad is retired and just does research now and watches THALIA.

FADE IN:

JASON is in the shower, you know it's him because of the big scar on his back. He has grown into an extremely attractive man but a very introverted man, focused on his family. He is single and not looking, he takes care of his sister and father. JASON steps out of the shower. He cleans off the foggy mirror from the hot shower.

JASON

I'm getting old.

He puts his towel around his waist and goes to his walk in closet, he picks out a suit.

CUT TO:

3 INT. FRONT DOOR-MORNING

The door bell rings. The maid comes and opens the door. The maids name is TARA. TARA is wearing normal clothes, like jeans and a tee shirt. TARA has a natural beauty to her, she is about 25 years old and has brunette hair, she looks like the girl next door, the girl every guy would want to marry.

TARA
 (opening the door)
 Good Morning Mrs. Young. Come in,
 she's getting ready now, I hope.

MRS. YOUNG
 (smiles)
 Thanks Tara. How is she today?

TARA
 I would have to say, the same. Not
 much change.

Walking up the big stair banister.

TARA
 I'll go get her for you.

MRS. YOUNG
 (taking off her coat)
 Thanks.

CUT TO:

4 INT. BED ROOM DOOR-MORNING

TARA knocking at the door, there is no answer. She knocks again. She rolls her eyes and walks down the long hallway to the next door.

TARA
 (knocks)
 Mr. Ranglin.

The door opens. JASON is inside putting on his shirt, and getting ready for work. TARA walks in and follows him.

TARA
 Mr. Ranglin.....

JASON
 (cutting her off, smiling)
 Dear sweet Tara, how many times do
 I have to tell you, Mr. Ranglin is
 my father. My name is Jason.

TARA
 (smiles)
 Well Jason, she needs you.

JASON is having a war with his tie. TARA goes over to him and ties it. They have a very flirty demeanor to them.

JASON

One morning, I promise you, I'm going to learn how to do this.

TARA

(she smiles)

No problem, I actually don't mind.

TARA tries to kiss him, he backs away.

JASON

I can't Tara. She's not ready.

TARA

(backs away)

Well then.

JASON

You know what Tara, why don't you find yourself a normal guy? You know one that doesn't have all these issues that I have, I mean you're a young, pretty girl.

TARA

I'm 25 Jay.

JASON

(surprised)

Oh, I knew that.

TARA

(rolls her eyes)

You suck.

She plops on the bed.

TARA

And anyway, I don't want a normal guy, I want you. Now if you don't want me, that's a totally different story...

Looks up at him.

TARA

...do you want me Jay?

He sits next to her.

JASON

(touches her lips with his finger)

(MORE)

JASON(cont'd)

Yeah I do. Just give me time to get her used to the idea.

TARA

She loves me...
(makes a face)
...most of the time.

JASON

Yeah, until I tell her we're seeing each other. Then she'll hate you all the time, like she hates father.

TARA

You spoil her.

JASON

I spoil you.

He starts to tickle her. She kisses him and he doesn't stop her. He looks at the clock, he takes off his tie and shirt.

TARA

(smiling)
Hey mister, I just tied that.

JASON

(kisses her)
I think you could do it again.

TARA

(sarcastically)
What about needing time?

JASON

(smiling)
I said she needs time...

Looks at the clock near his bed.

JASON

....and anyway, I have ten minutes.

TARA

(smiling)
Yeah, so what'll we do with the other five.

JASON

(smiles)
Cute.

He pulls off her top and they start kissing.

FADE OUT.

SCENE II: PENTHOUSE-BED ROOM DOOR-MORNING

FADE IN:

JASON is dressed in his suit and his jacket. He is staring at the door.

CUT TO:

TARA coming out of his room pulling her top over her head. She sees him and smiles. He sees her and smiles. She kisses him in passing, he slaps her butt. She smiles and goes down the stairs.

TARA

I'll tell Mrs. Young she's on her way down.

JASON

Thanks Tee.

TARA

No problem.
(to herself)
That's my job.

JASON

(smiling)
Heard that.

TARA (O.S.)

(yelling up to him)
Good.

JASON smiles. He looks back at the door and takes a deep breath. He knocks on the door. There is no answer. He knocks again.

JASON

It's me Jay, you wanna open the door?

The door opens. They room is very big and extravagant like the rest of the penthouse. There is movement under the covers. JASON goes and sits on the bed. CLEOPATRA is on the floor, he picks her up and puts her back on the bed. A hand comes up out of the covers and grabs CLEOPATRA.

JASON

Okay bebe, tell me, am I going to work today or not? If you don't want me to go I won't, just get out of bed, shower, get dressed and let's talk about this like grown ups okay.

The covers come down. THALIA comes from out of them. She's wearing sweatpants and a top that says: SPOILED PRINCESS. The outfit is pink, like her room. THALIA is a very attractive girl, like her mother. She also resembles her brother exactly. She sits up in bed and holds onto CLEOPATRA.

JASON

Well that's better. Do we wanna shower now?

She shakes her head no.

JASON

Well okay, that's fine. Maybe later today. Mrs. Young is waiting downstairs for you. Remember we made a deal, you can't miss anymore classes, and whenever you want, I'll stay home with you. Now, do I have to stay home? Because you have to go downstairs and eat. Come Bebe, do you want me to stay?

She shakes her head "no". He takes a deep breath and smiles.

JASON

Good, because if I missed one more day they would so fire me.

She makes a face like "yeah right".

JASON

Well okay, maybe not since I'm the boss, but they would give me dirty looks.

She smiles.

JASON

Oh good a smile, now I can have a good day.

She makes the "yeah right" face again. He starts to tickle her, She laughs but no sound comes out.

JASON
Okay princess, downstairs we go.

She gets up and takes CLEOPATRA with her.

JASON
Hey bebe, why don't we leave
Cleopatra here today?

She shakes her head "no".

JASON
Okay. Hey why don't you say Good
Morning to Mrs. Young today?

She makes the "yeah right" face again.

JASON
Yeah, I didn't think so.

CUT TO:

SCENE III: KITCHEN-MORNING

MRS. YOUNG is drinking a cup of coffee, she's an older woman maybe 55 or 60 years old. She is very nice looking and has a motherly look to her. TARA is at the stove making breakfast. MR. RANGLIN is at the table drinking Jack Daniels on the rocks. TARA takes the bottle from him and puts it in the cabinet. He looks at her, she points to the stairs. He sees his kids coming, he downs the drink and hands it to her. She rolls her eyes. JASON and THALIA are coming down the stairs. THALIA puts her hair in a bun. They go into the kitchen. THALIA goes and sits in a chair, she puts CLEOPATRA in the other.

MRS. YOUNG
Good Morning Angel.

THALIA smiles.

MRS. YOUNG
I thought today we would try and
say the word "Hi".

She just looks blankly at MRS. YOUNG. JASON is sipping his coffee, he laughs at MRS. YOUNG for thinking that would work. He spills his coffee. THALIA smiles. TARA goes to wipe off his suit jacket. THALIA frowns, JASON sees her face and takes the towel from TARA.

JASON
Thanks, I have it.

TARA rolls her eyes and goes back to cooking. She puts eggs, bacon and other food on a plate for THALIA. THALIA pushes it away and gives her a dirty look.

TARA
Okay Thalia what did I do now?

THALIA folds her arms and looks at the table.

TARA
(smiles, to Jason)
I can't win.

TARA goes back to cooking and puts a plate of food in front of DANNY. JASON goes and sits near THALIA. She gives him a dirty look.

JASON
Okay so obviously your mad,
everyone can tell that. So why
don't you tell us why?

MRS. YOUNG laughs.

MRS. YOUNG
Oh and that was better then my try.

THALIA smiles.

MRS. YOUNG
Well, that's a nice change.

DANNY
I don't know why you're all still
trying. She hasn't talked in ten
years. What, all of a sudden she's
just going to talk. I don't think
so. She's mute, its that simple.

DANNY goes to the cabinet and gets the bottle of Jack Daniels, he gets a cup and puts ice in it. He sits back down, pours some, and downs it.

JASON
Oh that's nice dad, drinking
definitely will help, please take
another shot.

DANNY
(louder)
Nothing will help, she's not going
to talk, she refuses. Your spoiling
her isn't helping either.
(MORE)

DANNY(cont'd)

(talking to Thalia)

Listen, I'm your father and I demand you talk young lady. I will no longer put up with these antics. Now talk God damn it.

THALIA looks at her father, smiles, and puts up her middle finger up.

JASON

Oh right dad, your way works much better.

DANNY

(getting up)

Fuck it.

(gets a plate of food)

You do it then. I'll be in my study doing research.

He picks up the bottle of Jack and starts to walk down the long hall to his study.

BACK TO:

JASON

(yelling down to his father)

Oh yeah dad, go get drunk in your study. Keep researching mamas issues, Cause she's what matters here. Maybe you should try taking care of your daughter.

CUT TO:

DANNY

(throws the glass at the wall)

No Jay...

(takes a gulp from the bottle)

...Your daughter.

BACK TO:

JASON

Nice. Does he think I really need his bullshit today?

He gets up and throws his mug in the sink, it breaks. THALIA jumps, and looks at him.

JASON

Sorry Bebe.

He goes and sits in the seat his father was sitting in. He puts his hands in his head, he puts his head on the table. He looks up, he looks at THALIA, he smiles, so does she. He puts the plate of food back in front of her. She doesn't touch it. TARA puts a plate of food in front of JASON.

JASON

(pushes his food away)

My dad's right, what am I doing?

(looks at Thalia)

You don't have to talk. I'll always be here for you. It's okay, don't talk. But could you please eat something this morning.

He takes his plate and starts eating. She doesn't touch hers. He frowns and TARA goes back to cooking.

V.O. MALE

(gently)

Thalia, it's time to talk now.

CUT TO:

A close up on THALIA'S FACE. THALIA takes a deep breath, she pulls her plate to her. JASON looks up at her, so does MRS. YOUNG. TARA turns around to give MRS. YOUNG her breakfast. They all stop and stare. THALIA picks up her fork and eats some eggs. They all smile. She eats some more. They all are staring at her. She looks up.

THALIA

(smiles)

This is good Tara, thank you.

CUT TO:

JASON'S FACE, he looks like he's about to faint. MRS. YOUNG is holding her breath. TARA is standing so still she looks like a statue. JASON pushes TARA.

JUMP CUT TO:

TARA

(shocked still)

Oh, no problem Thalia, anytime, you want more?

THALIA
 (smiling, handing her the
 plate)
 Sure.

TARA turns slowly, she mouths "Oh My God" to herself. She puts more eggs on the plate, she hands it to THALIA. THALIA starts eating again, while she's looking down; they all start going crazy. JASON calms them all down with hand motions.

JASON
 (smiling)
 So Bebe, you must really like those
 eggs.

She looks up and smiles and starts laughing. They all start laughing hysterically not knowing what else to do with themselves. JASON picks up THALIA and starts twirling her around like he did when she was little. They all start jumping up and down. MRS. YOUNG is crying.

JASON
 This is definitely the best day of
 my life. I can't stop smiling.
 Definitely no work today. We should
 all go to Central Park and have a
 picnic or something.

THALIA
 (smiling)
 Perfect, I'll go shower and change.

She grabs CLEOPATRA and goes over and kisses JASON on the cheek. The MALE CREATURE appears, he's on top of the table, smiling with his big eyes.

TARA
 Wow, this is so perfect, I have no
 words.

THALIA smiles. TARA kisses JASON. They both hug. THALIA stops smiling, JASON looks at her, she smiles again quickly.

MALE CREATURE
 (on table)
 Hey Thalia...

She looks from JASON to the table quickly, he watches her while TARA and MRS. YOUNG hug.

MALE CREATURE
 You should kill her, and while your
 at it; kill your father too.

JASON
What's wrong Bebe?

THALIA looks quickly at JASON and smiles.

THALIA
(smiles awkwardly)
Oh nothing, I thought I heard something.

JASON
(nervously)
Oh.

THALIA turns to leave quickly, she starts walking down the hall.

JASON
(Smiling)
Hey bebe, where are you going?

CUT TO:

Close up on THALIA'S FACE. She turns around with an evil smile.

THALIA
Silly, I'm going to give dad the surprise of his life. Now stop worrying. He's gonna just die.

CUT TO:

SCENE IV: DANNY'S STUDY- AFTERNOON

THALIA knocking at the door, opens it. DANNY looks at her and goes back to reading his paper. She looks around the room in awe. There are papers, books, magazines, empty bottles, etc., Everywhere. Even though it's morning, it is completely dark, the blinds are drawn, and the only light is coming from the roaring fireplace.

DANNY
(smiles)
What bebe, did you come to abuse me some more? No, don't say it. Wait, what do I mean, you can't say it, you can't even talk.

THALIA goes over to her FATHER, she kisses him on the cheek and smiles.

DANNY

What was that for? I thought you were mad at me.

He looks at her, she shakes her head "no". She goes into his bathroom, she peeks her head out and playfully waves him in. He gulps another cup of Jack. He stumbles to get up, he's very drunk. He drunkenly walks across the room to the bathroom. She has a piece of cloth in her hands. He comes into the bathroom.

DANNY

What Bebe, are we playing a game?

She shakes her head "yes". She covers her eyes with it to show him what she wants to do to him.

DANNY

Oh, you have a surprise for me.

She smiles widely. He turns around, stumbling, he bends a little so she can tie the cloth around his eyes. She waves her hands in front of his face, he doesn't move, she smiles. She pulls out a tiny, sharp knife with a very weird handle. She puts the handle in his hands.

DANNY

What's this Bebe?

She puts her hand on his hand, she quickly takes out a piece of cloth and shoves it in his mouth. He's trying to speak, she quickly cuts both his wrist wide open, with his hand still holding the blade. You see the blood spraying everywhere. He's struggling but he's also very drunk.

CUT TO:

THALIA'S LIPS whispering at her FATHER'S EAR.

THALIA

Surprise daddy.

He falls to the ground, he stops struggling, his body starts to shake.

THALIA

Come on daddy, Just die already.

Blood is everywhere, all over the bathroom. She takes off the blindfold, his eyes are wide open, he's dead. She takes the cloth from out of his mouth. She closes his mouth and his eyes. She kisses him softly on the lips.

THALIA

That's a good daddy.

She takes off one of her flip flops, and reaches her foot to the carpet, then the next. She takes off her bloody shirt, bra, jeans and panties. She puts them in a bag. She's completely naked. You can't see her body very well because of the darkness, only showing is her silhouette from the fire. She throws her clothes in the fire and moves it around with the poker. She walks back to the bathroom, where her father is. She smiles.

THALIA

Hey daddy say hi to mama for me.

FADE OUT.

SCENE V: CEMENTERY- EVENING

FADE IN:

They are all standing around a coffin, a big picture of DANNY is at the coffins side. There are a bunch of people sitting in chairs crying. JASON is a little choked up, even though him and his father never really got along that well. All the people are crying and are very upset. His friends from work are there. THALIA is not crying, she actually has this weird little smile on her face. JASON looks at her, he can't take his eyes off of her. The priest is in the background saying prayers. The male creature is on the coffin dancing and singing THALIA a song.

MALE CREATURE

(laughing, smiling,
singing)

Ding dong the dick is gone. He was a bad father anyway. He drank, he swore, he made you do chores. Ding dong the dick is gone. Next to go the bitch holding your brothers hand.

THALIA turns and looks at her brother, who is looking at her. She looks down at his hand holding TARA'S HAND. He follows her eye gaze to their entwined hands. He looks up at his sister and takes his hand from TARA'S HAND. JASON smiles at his sister. She turns back to the coffin.

MALE CREATURE

(smiling, waving at Tara)

Oh bye-bye Tara. Have a nice death.

THALIA smiles widely this time. JASON looks at her with concern. Everyone at the funeral gets up and starts to go to their cars and say their apologies to JASON and THALIA.

MRS. BRADLEY

Jason, Thalia, I'm so sorry. First your mother and her awful experience. Now your father. Oh, if you need anything at all just call me.

JASON

Thank You Mrs. Bradley.

MRS. BRADLEY

I'm really truly sorry.

THALIA

(little smile)

Hey, you didn't kill him, nothing to be sorry about. Everyone dies.

THALIA smiles and starts skipping away with CLEOPATRA.

MALE CREATURE

(smiling)

Wow, I love this girl. Definitely stronger than dear old mama.

MRS. BRADLEY

(looks at her strangely)

Oh, okay.

JASON

She's just so out of it, I'm not sure if she truly understands he's gone.

MRS. BRADLEY

Oh I understand. All she has is you now. Take good care of her.

JASON

(looks at his sister)

Easier said than done.

CUT TO:

ANGLE ON:

THALIA. In SLOW MOTION, THALIA skips to the limo. She gets in with this wicked smile. JASON slowly follows her with his gaze.

She looks at him and they lock eyes, she winks at him, the limo driver closes the door. He sees something in her eyes he never wanted to see again, his mother.

JASON

Mama.

FADE OUT.

SCENE VI: CEMENTERY- EVENING

CUT TO:

TARA standing outside the limo waiting for JASON. THALIA is inside playing with CLEOPATRA.

CUT TO:

JASON putting flowers down at a grave, tombstone. The tombstone reads NATALIE ANGELICIA RANGLIN: Daughter, Wife, Mother! Too soon to be gone. JASON bends down.

JASON

(a tear runs down his face)

Mama, I don't know what to do. First you, then Daddy. I just need a little help okay. Just please send me some help.

(crying)

You see bebe, what's going on with her? All the things I learned in medical school are telling me to commit her. But she's not just any patient, she's not just anybody. She's bebe.

(wipes his tears)

Well take care of daddy and I promise I'll take care of bebe. If your listening, I could really use some extra help down here, I mean anything will do.

(smiles)

I'm not picky. Oh and by the way, thanks for Tara. I would be lost without her.

JASON turns to leave, it gets dark and it starts raining. TARA runs over to him and puts him under the umbrella.

TARA

You okay Jay?

JASON
(Kisses her cheek)
I will be, thanks to you.

TARA
(smiles)
Just doing my job.

CUT TO:

THALIA watching angrily from the limo.

THALIA
(to herself, closes her
eyes)
Rest in Peace mama.

V.O. MALE JIN
You should kill her.

THALIA
I should kill him.

V.O. MALE JIN
You should kill them both.

THALIA
One down, three to go.

V.O. MALE JIN
Three?

THALIA
Well Mrs. Young can't just live, my
mom didn't.

V.O. MALE JIN
True.

JASON and TARA get into the limo.

CUT TO:

Behind the tombstone you see a figure of a JIN PERSON, but not the JIN itself. You can tell its female because in the shadow you can see her little dress.

DISSOLVE TO:

SCENE VII: PENTHOUSE-LATE EVENING

THALIA running up stairs to her room with CLEOPATRA. TARA and JASON come in next.

TARA sits on the couch and takes off her heels, she lays down. SHE falls asleep. JASON goes to the kitchen to make a sandwich, he's talking to TARA, while making his sandwich, not realizing she is sleeping.

JASON

You know what Tee, I think there is definitely something deeper going on here. I can't exactly put my finger on it. Its like I can feel it, and I can see it happening. But I don't know what it is.

(biting his sandwich)

I'm going to go clean out fathers study, do you wanna come and help me?

(walking over to her)

Hey Tee, do you wanna....

CUT TO:

Her sleeping on the couch, he smiles and puts a cover over her. He kisses her cheek.

JASON

....sleep, do you wanna sleep?

JASON takes off his shoes and his tie. He walks down the hall, to his fathers study, eating his sandwich. He opens the door. You can tell the room used to be very beautiful but now its filled with newspaper clippings everywhere. All around the room, its like its own wallpaper and floor rug. There are books all around the room too. Big, thick, small, slim books everywhere. There are also empty alcohol bottles everywhere, some are full and some are half full, most are empty. His fathers computer is still on. He looks around the room. He stands in amazement for what seems like an eternity. He starts reading some of the newspaper clippings, some aren't even in English. The clippings read "Woman goes crazy and drowns her three children", "Man kills wife", "Sons kill parents for no reason", "Lady killed in park: No suspects". There are thousands of titles like these. He picks up two of the books, one reads "We are not alone" the other reads "The Jin People". He puts them back down. He goes and sits down at his fathers computer. He pours himself a drink. He moves the mouse on the computer. There's an article that reads "Lady in Turkey predicts future with help of Jin people". He picks up the book that read "The Jin People", he opens it up. Right there is a picture of a Jin person. He closes the book and his eyes.

JUMP CUT TO:

FLASHBACK. The night his mom went crazy. He sees the creature in his head that helped him hide.

CUT TO:

PRESENT. He slowly opens his eyes and pours himself another glass of Jack Daniels and swallows it down. He opens the book again. He stares at the picture. Then he reads the caption.

V.O. JASON

The Jin people were the first "humans" on earth. They have special powers. They are just like humans but they live much longer so they age quicker. When first created by the higher power, they were able to fly. Because they were so much like humans, some of them abused this power. Angry with them, the higher power took away their powers, and made humans. Because the Jin were so human like, the higher power did not want to destroy them. Instead he took away their ability to fly and told them not to show themselves to humans. Of course some Jin were very angry at this and feel that because of humans their powers were taken away; so now they try to get humans to kill humans, in an effort to wipe out the race. Some Jin are nice, others aren't, just as humans are. The nice Jin, don't usually show themselves to people, they listen, whereas, the bad Jin not only show themselves to humans but kill humans and get other humans to kill each other. If one knows about the Jin people, you need to learn how to respect them and not anger the mean ones. Jin are everywhere, good and bad alike. So everyday you should speak to them and say a short prayer: If I offend thee today I am truly sorry, I am only human and know not what I do". If offended they will attack you, and they won't stop there, they'll get your whole family.

JASON

No fucking way.

JASON takes another drink and keeps on reading.

FADE OUT.

5 INT. LIVING ROOM-LATE EVENING

CUT TO:

TARA sleeping on the couch. She stirs a little. She opens her eyes and screams.

CUT TO:

Angle on THALIA'S FACE watching her sleep, holding CLEOPATRA.

TARA
 (startled, holding her
 heart)
 Wow Thalia, you almost scared me to
 death.

THALIA
 (smiles)
 Almost doesn't count.

TARA sits up and looks at her very weirdly.

TARA
 Was there something you wanted?

THALIA
 Where's my brother?

TARA
 (looks around)
 You know what, I'm not sure.
 (she stands up and calls
 his name)
 Jay, wow I have no idea where he
 went. Weird.
 (looks around again,
 shrugs)
 Well, why don't we start dinner?

THALIA
 I'm pretty sure that's not my job
 description. Actually I'm 100% sure
 that's not my job description,
 because I'm not the hired help.

TARA
 (standing up, walking to
 the kitchen)
 (MORE)

TARA(cont'd)

Okay Thalia, what did I do now?
Give me a fucking break, will you?

THALIA

(sitting at the table)
I'm sorry Tara.

TARA

Its fine, I know your dealing with
a lot right now, I shouldn't take
it personally I know...

Talking to herself and no one really in particular, getting
dinner ready.

TARA

Jay keeps telling me to give you
time.

THALIA

You two talk about me?

TARA

Well yeah, but only because we love
you.

MALE CREATURE

Fucking trader.

THALIA

You can say that again.

TARA

What? I can say what again?

THALIA

Oh, you two worry so much, and you
love me so much, I was just saying
you can say that again.

TARA

Oh, Its true you know. You're Jay's
world.

MALE CREATURE

Do you hear how jealous she is? She
needs to die ASAP.

THALIA shakes her head in agreement and smiles.

THALIA

Hey TARA...

TARA turns around.

THALIA
Wanna hear a scary story?

TARA
(sitting down)
Always.

CUT TO:

JASON at the entrance of the kitchen, appearing out of nowhere.

JASON
I'm always up for a scary story.

TARA
Oh there you are silly, we were looking for you.

THALIA
(smiling)
Yeah.

JASON
(sits right in front of his sister)
Well here I am.
(smiles to Thalia)
So what about that scary story bebe?

THALIA
(smiles back, just as weirdly)
Maybe later.
(playing with Cleopatra)
So Jay Bird where were you?

JASON
Wow, mama was the last person to call me that.

THALIA
Really, I just think it fits you.

TARA
(smiling at Thalia)
I think its cute Jay.

THALIA
See Tara likes it, it must be right.

TARA rolls her eyes while cooking.

THALIA
(looks at her brother)
So Jay Bird, where were you?

JASON
(smiles at her)
In my room, just taking a nap.

MALE JIN
Fucking liar.

THALIA
Fucking liar.

JASON
What?

THALIA
Sorry Bird, I didn't mean that, but
you lied, you weren't in your room?

JASON
And how do you know that bebe?

MALE JIN
I checked your room.

THALIA
I checked your room.

MALE JIN
Danny's study.

THALIA
What were you doing in Danny's
study?

JASON
(smiles at her)
Why ask if you already knew?

THALIA
Why lie unless your hiding
something?

JASON
(Gets up to help Tara
cook)
I'm not, I just didn't want to
upset you.

MALE JIN

He's no longer yours, she has
stolen him away. You must kill them
both.

THALIA

Okay.

JASON

Okay what?

THALIA

Okay, that'll do for now. I'm going
to my room to wash up for dinner.
Sorry I cursed earlier.

JASON

Its fine, we can't always be
perfect.

THALIA runs up the stairs, she's singing "Monkey see, monkey
do, I'm gonna kill you". They don't hear her.

TARA

(turning to him, putting
her head in his chest)
I'm not sure if she's getting worse
or better.

JASON

(stroking her hair with
his hands)
I have a feeling she's getting
worse.

TARA

(looks up, scared)
Why do you say that?

JASON

(he sits)
So, you wanna hear a scary story?

TARA

(she sits)
Sure.

JASON

So there's this urban legend, if
you can even call it that...

JUMP CUT TO:

6 INT. BANISTER STAIRS-LATE EVENING

THALIA is sitting on the stairs smiling. She gets up to go up the stairs, singing.

THALIA

Monkey see, monkey do, Now I can
kill you too. Thanks for the help
Jay Bird.

FADE TO BLACK.

ACT III:

SCENE I: RANGLIN HOSPITAL-NYC-MORNING

JASON is in his office, which of course is the big office since he is owner of RANGLIN Hospital. RANGLIN is a hospital for people that have mental problems or mental disorders of some kind. JASON is the head psychiatrist there. He is in his office, on his computer. He has a book next to him and a mug next to him, he's drinking slowly from the mug, so one would assume there is hot coffee in it.

CUT TO:

His computer screen, it reads "Jin People". The book next to him reads "The Legend of the Jin". He opens his desk drawer and pulls out of a bottle of Jack Daniels and pours it into the mug, he puts the bottle back in the drawer and continues to read.

V.O. JASON

The Jin people are mostly known for their shape shifting abilities. Able to take on dead people, or currently living people. They are also able to shift into animals. The only way one could tell if the person is Jin or not is by their extremely black hair, which is crazily arranged on their heads, this stays no matter what. In animal form they usually will appear as a black cat.

(takes a drink)

You have got to be kidding me.

V.O. FEMALE

Jason.

JASON jumps up and looks around. His eyes quickly run around the whole room, he doesn't see anything.

V.O. FEMALE

Jason.

CUT TO:

His phone flashing. It's his secretary calling him from her office. He takes a deep breath and sits back down and collects himself. He pushes the button on the phone.

JASON

(clears his throat)

Yes Maggie.

V.O. MAGGIE

Jason, Dr. and Mrs. Bradley are here to see you.

JASON

(sighs)

Right Maggie, please show them to examine room two. I'll be right there.

V.O. MAGGIE

Yes Sir.

JASON downs the rest of the Jack Daniels. He puts a peppermint in his mouth, he throws on his white psychiatrist jacket. He sprays some cologne on himself. He walks from out of his office, the hospital is very big and very beautiful for a hospital. It almost has a home feeling to it. He walks out of the glass double doors which have his name on it. He pushes the button to the elevator. He gets on and goes to floor 3. It is very busy, there are desks where secretaries are on the phone talking. Nurses are running around with patients and grabbing clip boards. Doctors are also running around. The ones that have time, stop and say hello to him. He walks to the end of the hall, it says Examine room two.

CUT TO:

The inside of the room. It is a very comfortable looking room. There is a big desk with his name on it. There are two chairs with two people sitting in them. There is a long couch and an examination table. MRS. BRADLEY who we meet earlier at the funeral is wearing a big hat. DR. BRADLEY turns around and smiles, MRS. BRADLEY doesn't. JASON goes over to DR. BRADLEY, they shake hands. JASON looks at MRS. BRADLEY, who is uncommonly very quiet, her head is tilted down.

JASON goes and sits at his desk, he looks over the clip board. He looks up, smiles and reads more. Looking up again.

JASON

(smiling)

Okay Mrs. Bradley, do you want to tell me what's wrong? Your chart doesn't really say much to where you would need to see a psychiatrist.

She says nothing and continues to look at the floor.

JASON

Okay, you don't have to say anything, I understand. Dr. Bradley maybe you could help me a little.

DR. BRADLEY

Dr. Ranglin, we've known your family for what? 15 years now, and we know that if any one can help us, you can.

JASON

Jason, please call me Jason, and of course I will help in any way if I can.

DR. BRADLEY

(smiles uneasily)

Jason, My wife, Dilara, has a disease of the face.

JASON

Since when? She was perfect at my fathers funeral.

DR. BRADLEY

Just two days ago. We have been to numerous doctors and they all pretty much say the same thing, but Dilara wanted you to look at it.

JASON

Well of course,

(he leans across his desk towards Dilara)

Mrs. Bradley, I'm going to have to look at your face if you want me to help you.

She looks up at him, she has a black veil covering her face. The veil is attached to the hat. You still can't really see her face.

JASON

There you are, now, lets try and take off the hat.

DILARA

(crying)

It's not a face disease you know that, don't you Jason?

DR. BRADLEY rolls his eyes.

JASON

(looking at Dr. Bradley
confused)

Well then...

(smiles at Dilara)

....what is your diagnosis doctor?

DILARA

(takes off her hat and
veil, frantic)

The three letter people.

CUT TO:

DILARA'S FACE. The left side of her face has fallen down. Her eye is right near where her nose used to be, her nose is near where her mouth used to be, and her mouth is hanging off her chin, but just on the left side. Plus her skin is pure mush, as if it was the wax from a candle slowly dripping off. JASON is horrified but doesn't want to show it.

JASON

What...what three letter people?

She takes his clipboard and writes and big bold letters and passes it back to him.

CUT TO:

His clipboard. It reads JIN!. He looks up at her and at her face.

DISSOLVE TO:

SCENE II: EXAMINATION ROOM TWO-AFTERNOON.

JASON is sitting on his desk right in front of DILARA. He has on his gloves and is examining her face.

Her whole left side of her face is down and looks like mush skin, whereas, her right side of her face is completely normal. JASON looks down and writes in his notebook.

JASON

(looking at her face)

And what did the other doctors say
Mrs. Bradley?

DILARA

(watching his eyes,
looking at her face)

They said it was an extreme case of
adult Cerebral Palsy, but they
don't know what their talking
about. Doctors are people of
science not people of faith. They
refuse to believe in something
bigger then themselves and their
diagnosis.

JASON

(just talking to her)

So Mrs. Bradley...
(taking off his gloves)
Tell me about the Jin people.

DR. BRADLEY

(sighing)

Jason, you should know something
about my wife first, my wife is
Turkish. She's from Turkey. In
Turkey, as in many foreign
countries and small islands, they
have their different beliefs.
Someone in your, or my position,
might think of this as an absurd
urban legend that people make up to
scare their kids.

DILARA

(smiles)

Well Doctors...
(looks at her husband)
...here's a lesson from the silly
foreign lady with the scary urban
legend.

(looks at Jason)

Like any other myth, it had to
start from some truth.

(MORE)

DILARA(cont'd)

Jason, the three letter people as they are often called, in fear of saying their name out loud, they are a people with a history that started way before ours. They were made by God before humans, he made them as he made us, except for one extreme difference, they have powers. All stories about them remain the same from culture to culture the only main difference that no one is really sure of now, is how much of their powers do they still continue to have now. Anyway, when Mohammed went into the desert to live because his village was in an up roar, he lived in the desert. When he returned everyone wondered how exactly did he live without food or water.

JASON

(very interested)

How?

DILARA

Simple, the three letter people. They could fly then, and they brought him food and water and helped him build shelter and simply survive. Anyway, he went back to the village and gained many followers who also went to the desert and survived. Now doctors, answer me this, how did all these people not only survive for many years but live very healthy and comfortable lives?

JASON

(to her husband)

Doctor...

DR. BRADLEY

Simply put, because it never happened in the first place.

JASON

Why don't they hurt him, why do they continue to let your husband call them out as no bodies?

DILARA

If you don't know about them, or truly just don't believe in them, they will not show themselves to you. But if you know the story and believe they are around, and disrespect them, they will strike you down.

JASON

Exactly, why not Dr. Bradley then, why you?

DILARA

Tell him John.

JOHN

Simply, I say the prayer, and whenever I feel as if I have offended them, I will repeat the prayer and apologize.

JASON

(smiles)

So you do believe in them?

JOHN

(thinking)

I believe in respect.

JASON

(smiles)

Tu shay doctor.

(to Dilara)

So Mrs. Bradley, why did they strike you then?

DILARA

I disrespected them unintentionally and did not apologize. One day I was making a big pot of soup, I soon decided I didn't want the soup, so I poured the boiling soup on the grass. Maybe I killed one, maybe I messed up their home or village. Not even thinking I didn't pray, the next morning I woke up in this manner.

JASON

So what is your treatment?

DILARA

Prayer, apologize and hopefully they will forgive me, depending on how much damage I did. Think about it gentlemen, what's your explanation for people with bad luck, just life long bad luck? They disrespected them, and continue to do so. They always get pay back.

JASON

So what about possession, do they posse people?

DILARA

Yes, yes they do. People who are evil, they will get help from the evil three letter people. People who are maybe lonely or mute, they may often come to them. Evil and good alike. Even though God told them to never show themselves to humans, they don't listen, well some don't. I mean really, do we listen to God always, I know I don't. For example...

(looks at her husband)

...Urban legend has it...

(back at Jason)

...That they used to be able to fly, but God took away those powers because they would fly to heaven, and the bad ones would tell some humans what was going to happen next in life.

JASON

Psychics.

DILARA

Correct. But this is where the legend differs, some believe they still have their flying powers, others believe God took away all their powers, whereas others believe they only were able to keep some. For instance shifting and teleporting from one place to another on earth. They are every where, just as we are. They are different colors, sexes, and races just as us. But unlike us they age faster and live much longer.

(MORE)

DILARA(cont'd)

Most are descent just as we are,
but some believe we don't belong
here. They are mad God gave earth
to us and are pissed off that they
must remain in the shadows, and
these ones, like humans, are
looking for any reason to kill.

JASON

So do they ever help us?

DILARA

Oh yes they do, especially the good
ones. The bad ones, really hate us.
But when they find a human being
full of hatred for God or man, they
will unite and help them to have a
wildly comfortable life.

JASON

For example...

DILARA

The real psychics today, helped by
good and bad, celebrities-
especially the ones you look at and
say to yourself, they can't act,
they can't sing, what's going on?
Helped by the three letter people.
Magicians, the real ones, also
helped by good and bad three letter
people. Gentlemen it is very
presumptuous of man to think he is
the one and only. Just like the
world didn't start when I was born,
or didn't start when you were born.
It didn't start as soon as we,
humans came here, we are not alone
doctors and it would behoove us all
to respect all human and creatures
alike.

JASON

Why am I just hearing about these
people now?

DILARA

Because unlike green people in
space ships, this is true doctor,
and people are not only scared, but
us foreigners were taught to
respect the unknown.

(MORE)

DILARA(cont'd)

Jason, dear, this is not the first time your hearing of them, its just the first time your listening.

JASON

(smiles, looks at both of them)

Okay, I'll bite, when did I hear of them first?

DILARA

Jay Bird, isn't it funny how in the papers and in the books we read about mothers, fathers, sisters, brothers, just going crazy and killing everyone in the house, or at least trying too, almost all of them say something or some force outside of themselves made them do it.

JASON

(looks out the window)

So what...

(goes back to his desk chair)

...Your saying one possessed my mama.

DILARA

Come on Jay, she adored you kids. Think about it. Don't believe me, ask her your self.

CUT TO:

Angle on JASON'S FACE, SLOW MOTION. JASON feels as if his whole world has just slowed down to no movement at all. He looks up at her and then her husband.

JASON

My mama died ten years ago.

DILARA

(putting on her hat and veil)

Did she?

JOHN

(taking his wife's arm)

That's enough Dilara, this is none of our concern.

JASON

John...
(a tear rolls down his
check)
...Where's mama?

JOHN

Jesus Jason, I promised your
father.

JASON

(bangs on the desk)
Where is she God damn it?

JOHN

She's not dead Jay...

He takes a necklace from under his shirt with a key on it.

JOHN

Your father was doing research down
in the basement, but the reason
only certain staff could go down
there is because, his research is
of your mother, Natalie Ranglin.

JASON is fully crying, tears are racing down his cheeks.

JASON

My mama died, she tried to attack
the police and they shot her, I
heard the gun.

JOHN

Did you really? I mean what child
doesn't believe what his father
tells him.

He gives him the key.

JOHN

Go, see your mama. But she's very
ill Jason, she might not even know
who you are.

JASON

(crying)
Thank you.

JASON sits, more like plops on his chair, staring at the key
in his hands. DR. BRADLEY and MRS. BRADLEY leave the room.

JOHN
(holding her arm and
leading her out of the
hospital)
And you wonder why your face is
like that.

DILARA
Fuck you, How long were you
planning on hiding her? It is his
hospital now.

JOHN
Come on trouble maker.

CUT TO:

INT. EXAMINATION ROOM TWO-EVENING

JASON is sitting at his desk. He opens the drawer, takes a bottle of Jack Daniels out and starts drinking it straight. He starts crying and throws the bottle at the wall. He looks up at the sky and screams.

JASON
What do you want from me huh? What,
just tell me?

He looks back down at his desk, he sees the clipboard, it reads JIN. He stares at it.

FADE OUT.

SCENE III:HOSPITAL BASEMENT-LATE EVENING

FADE TO:

JASON getting off the elevator. He no longer has his coat on, his shirt is untucked and he is tie less. There is a big glass door that reads: Authorized Personal Only. He takes a deep breath and opens the door with his key. He walks down a long white hall. He sees a big desk and a cop sitting at it. He looks at him, the cop looks down. He tries to open the next door with the key. It won't work.

JASON
(sternly)
Why isn't this working?

COP
It only works by hand and voice
recognition now sir.

JASON
Open it.

COP
Your father...

JASON
(cutting him off screaming)
NOW!

COP
(comes from behind the
desk)
Yes sir.

The cop puts his hand on the hand scan while simultaneously saying his name. The doors open. When they do, he sees two doctor offices, and a nurse station with two nurses at it. The nurses turn and look at him. The doctor offices are empty. He walks up to the nurses desk. They look as if they were just busted by the police for something, like a "caught in the act" look on their faces.

NURSE #1
Good evening Dr. Ranglin.

NURSE #2
Good evening doctor.

JASON
Where are the doctors on duty?

NURSE #2
Gone for the night.

NURSE #1
The night shift doctor should be here any minute though.

JASON
His name.

NURSE # 2
Dr. Bradley sir.

JASON
(smiles)
Of course it is. Where's my mother?

NURSE #1
Down the hall just there, to your right.

JASON looks down the hall, he starts walking down it.

NURSE #2
 She's sleeping doctor.
 (to the other nurse)
 Like you seem to care.

He keeps walking paying them no attention, they both look at each other like two kids who got caught cheating by the teacher.

CUT TO:

Him walking down the hallway, he sees two clear doors which you can see through. He sees a lady in a rocking chair, holding a bunny, one much like CLEOPATRA. He opens the door and walks in, she doesn't move. He looks around the room. She has a nice big bed. It looks like a normal master bed room. She has pictures of JASON and THALIA from birth to present all around the room. She has news articles of JASON and his honors and awards every where. NATALIE stands up with her bunny and walks over to her bed and sits down, JASON walks over slowly and sits on the rocking chair. She still doesn't acknowledge his presence. She looks older but much like he remembered her. Her hair is cut very short, as her nails are too. She is still wearing her silk night gowns. She has old cuts all over her body. No new ones, but it looks like she's been in a war, with herself, and lost. She still looks very youthful and pretty though. JASON starts to cry. He holds his mouth to make him stop.

JASON
 Mama.

NATALIE
 Jay Bird, time for bed.

She puts the bunny under the covers. She takes some paper off the drawer and markers and starts coloring on the floor with them.

JASON
 Mama, mama can you hear me?

He goes to the floor with her. He looks at her drawing, she's drawing one of the creatures, except this one, unlike the others he's seen has very sharp and big teeth. The eyes are big, very big and very blue. The hair is still black, as black as black could be and wild as ever.

JASON
 Mama, its me Jay Bird. I'm just a little bigger now.

She continues to draw. He touches her hand and she stops drawing, he starts to cry.

JASON

Its okay mama, you don't have to talk. I've found you now, you don't have to talk.

He kisses her cheek and goes and sits back on the rocking chair.

CUT TO:

A tear falling from her face onto the picture of the angry Jin. More tears follow.

NATALIE

(Crying)

I'm so sorry Jay Bird, I'm so sorry.

JASON looks up from his hands.

JASON

(crying)

Mama.

NATALIE

(crying)

I'm so sorry.

JASON falls to the floor and hugs her. He's crying hysterically and so is she. She keeps repeating that she is sorry, he's telling her not to cry.

JASON

(crying)

Shhhhh, its okay mama. I know it wasn't you. I know. We'll fix this. I promise.

NATALIE

(Crying)

I'm so sorry Bird.

They are both on the ground wrapped around each other cuddled, holding on for dear life.

FADE OUT.

SCENE IV: PENTHOUSE-NIGHT

CUT TO:

MRS. YOUNG is at the dining room table sitting with THALIA. THALIA is playing with her bunny CLEOPATRA. TARA comes running down the stairs throwing on a small jacket. She comes into the kitchen. Getting her keys and rushing around talking.

TARA
Thanks for looking after Thalia for
me Mrs. Young.

MRS. YOUNG
(smiling)
Sure dear.

TARA
(running around the
kitchen)
I'm just a little worried, I called
the hospital and Jason's secretary
said that he left for the day. But
he's still not here.
(opens the fridge)
I cooked, its in the fridge and
dessert is in the oven.

THALIA
I don't need a baby sitter.

TARA
I know you don't,
(kisses the top of her
head)
I just feel better in case
something happens. Thanks again
Mrs. Young.

MRS. YOUNG
Not to worry dear, we'll have great
fun. I'm sure Jason is just out,
probably visiting their mama at the
cemetery, he does that a lot.

TARA
Good idea, I'll check there too.

CUT TO:

MRS. YOUNG going to the ground and grabbing a tiny black
kitten and petting it.

TARA
What is that?

MRS. YOUNG

It's a kitten, her name is black beauty, Thalia bought her for me today.

TARA

You two do know black cats are bad luck right?

THALIA

(quietly)

You're bad luck.

TARA

What?

THALIA

Nothing, you should go.

MRS. YOUNG

Anyway, I love her. I don't believe in things like that, I'm Catholic.

TARA

So am I.

THALIA

Figures.

TARA

(turns around)

What?

THALIA

You know if you think my brothers in trouble why are you here, talking about a baby kitten.

TARA

You're right, I'll be back, be good bebe.

TARA goes out the door.

THALIA

Good...

(smiles evilly at the cat)

...good is in the eye of the beholder.

THALIA gets up and goes behind MRS. YOUNG and starts playing with her hair.

THALIA
 Hey Mrs. Young, do you really not believe in myths and urban legend type deals?

MRS. YOUNG
 No, its against my religion.

THALIA
 Nice.

THALIA goes and sits right next to her.

THALIA
 Wanna hear a scary story?

MRS. YOUNG looks up from her kitten.

CUT TO:

THALIA staring right at her smiling.

FADE OUT.

SCENE V: GUEST BEDROOM-PENTHOUSE-NIGHT

CUT TO:

THALIA walking down the hall, every now and then a little light from the moon grabs her face. CLEOPATRA is in her hand, dragging behind. She's walking slowly down the hall humming to herself. She reaches a bed room door. Its ajar. She opens it very quietly. She goes in. MRS. YOUNG is fast asleep with her kitten. THALIA stands and watches her. The kitten jumps off the bed, it goes to THALIA and purrs around her legs, it starts walking towards the bed. From the candle light you can see the kitten slowly turning into a JIN. It's the MALE JIN guy. He climbs on the bed. THALIA is watching the wall from the candle light. The JIN is standing right on top of MRS. YOUNG. She starts breathing very hard, like she can't catch her breath. She opens her eyes and starts to scream. You see the JIN'S SHADOW, he smiles and his big, sharp teeth show. THALIA moves closer to her. The JIN is choking her to death. Her eyes are bugged out she can't breath. THALIA walks right to the bed. MRS. YOUNG is reaching out to her. She smiles.

CUT TO:

THALIA'S LIPS at MRS. YOUNG'S EAR.

THALIA
 (whispers in her ear)
 I bet you believe now bitch.

MRS. YOUNG reaches for her again, she blows her a kiss. You don't see the JIN, you see MRS. YOUNG trying to breath. She stops struggling. She dies, her eyes are wide open. Staring in terror at THALIA. THALIA sighs.

THALIA
I'm hungry.

CUT TO:

On the wall, you can see the JIN turn slowly back into the little kitten and hop off the bed. THALIA goes and blows out the candle. The kitten follows her out the room and down the hall. THALIA starts singing and skipping down the hall way.

THALIA
Monkey see, monkey do, now that
bitch believes in you.

FADE OUT.

6 INT. PENTHOUSE-EARLY MORNING- 2AM

CUT TO:

TARA opening the door to the penthouse. She takes off her jacket and throws it on the couch. She goes up stairs, she looks in THALIA'S ROOM. She's sleeping with CLEOPATRA. TARA smiles. She goes down the hall past JASON'S ROOM and looks in on MRS. YOUNG, she can't really see, but she sees she's sleeping. She stands at the door.

TARA
I'm home Mrs. Young. You sleeping?
(closes the door, rolls
her eyes)
Of course your sleeping.

She walks back down to Jason's room, she goes inside. She takes off her jeans and her top and throws on one of his big jerseys. She gets in bed and turns and faces the window, and closes her eyes to sleep.

CUT TO:

THALIA standing right over her, petting the kitten.

DISSOLVE TO:

SCENE VI: NATALIE'S ROOM-MORNING

JASON and NATALIE are in the bed fast asleep. JASON has his head on his mom's chest. The bunny is on the ground.

They are both fast asleep. DR. BRADLEY is standing outside the doors, he sees them and wipes away his tears. He knocks on the door. JASON stirs. JOHN taps again. JASON wakes up, he looks up at his mom and smiles, he still has tears in his eyes. He sees JOHN, he slowly gets out of the bed as to not wake up his mom. He picks up her bunny, she stirs and hugs the bunny. He kisses her on the cheek and leaves the room. He walks down the hall wiping his tears away.

JASON
(wiping his tears)
She's out by tomorrow Dr. Bradley.

JOHN
Let's not get overly emotional Dr.
Ranglin.

They reach the nurses station. JOHN pulls JASON'S ARM. JASON punches him in the face. He falls to the ground.

JASON
(yelling)
Don't even talk to me about over
emotional. My dad is dead and my
recently deceased mother turns out
to be, well alive. And my mute
sister, who can only be described
as half crazy herself needs her
mother.
(leaning down to him)
Doctor, I'm slowly losing my
fucking mind. I need my mama, okay?

JOHN
Okay.

JASON helps pull JOHN up.

JOHN
Thanks.

Fixing his jaw.

JOHN
Can I just say something first?

JASON
Sure.

JOHN
She's not ready yet Jason.

JASON
 She's been in here for ten years,
 she needs her family. That's all.

He starts walking to the exit.

JOHN
 (yelling)
 Doctor she is not ready.

JASON
 (walking, yelling to John
 behind him)
 Tomorrow doctor, have her ready by
 tomorrow. She's going home.

JASON disappears and goes up the elevator. JOHN throws all
 the papers off the desk.

JOHN
 (loudly and anger)
 Shit Jason.

FADE TO BLACK.

SCENE VII: JASON'S OFFICE-MORNING

FADE TO:

JASON in his office. He takes off his work shirt and keeps on
 his wife beater underneath. He goes to his closet and changes
 into cargo shorts and male sandals. He combs his hair and
 throws on some cologne.

JASON
 (to himself)
 I can do this, I can handle this.
 (smiles to himself)
 I can do this.

He walks out of his office, his secretary, Maggie, is just
 getting in. She smiles.

MAGGIE
 Well, Good Morning.

JASON
 Good Morning.

MAGGIE
 You're here early this morning.

JASON
(smiles)
Oh no I never left.

MAGGIE
(goes to her desk)
Wow, talk about dedicated to your
work.

JASON
Okay bye Maggie, I'm leaving for
the day.

MAGGIE
(Smiles)
Or maybe not...

JASON starts walking towards the door.

MAGGIE
Oh Jason.

He turns around.

JASON
Yeah.

MAGGIE
(smiling)
Your Tara came here last night
looking for you, she thought you
were missing. I thought you had
gone home earlier.

JASON
Well I'm on my way home now. Thanks
Maggie, have a nice day.

MAGGIE
You too.

Maggie goes and pours herself some coffee, then sits at her
desk.

MAGGIE
He's so lucky, I wish I had his
life.

FADE OUT.

ACT IV:

DISSOLVE TO:

SCENE I: PENTHOUSE-MORNING

JASON coming off the elevator, he opens the door to the penthouse. He goes inside and sees TARA at the stove cooking breakfast. She runs over and hugs and kisses him. Then she playfully punches him on his arm.

JASON

Awww.

TARA

Good. Where have you been? I looked everywhere.

JASON

Well obviously not everywhere, because I was some where.

TARA

(walks back to the kitchen)

Cute Jay. So where were you?

JASON

You wouldn't believe me if I told you.

TARA

(looks over at him)

Really, so tell me anyway.

JASON

I was with mama.

TARA

Why wouldn't I believe that?

JASON

(gets up and turns her around)

No I was with...

Just then THALIA comes running down the stairs, he goes towards the stairs. She jumps in his arms.

THALIA

(kisses him on his cheek)

Jay Bird where have you been?

(MORE)

THALIA(cont'd)

(whispers)

Tara was worried out of her mind.

JASON

(smiles)

And you?

She puts her self down.

THALIA

(pouting)

I on the other hand, didn't care.
Its not like I even have a brother
any more.

He tickles her to the couch, where she laughs hysterically.

JASON

Always you and me. We're family
silly.

TARA

Where's Mrs. Young?

THALIA

(runs to Tara and kisses
her on the cheek)

Sleeping silly.

TARA

Well, don't let anybody ever tell
you your bipolar.

THALIA

(laughs)

Your funny.

JASON

(to himself)

Bipolar, yeah I could deal with
that.

JASON walks over to the table, he messes up THALIA'S HAIR and
sits down next to her.

THALIA

Nerd.

She puts her hair up in a ponytail.

THALIA

So Jay, where were you last night?

JASON
Right, I wanted to talk to both of
you about that.

THALIA
(eating an apple)
Okay, shoot.

JASON
(smiling)
I found mama.

TARA turns around.

THALIA
(eating her apple)
I wasn't aware she was missing.

JASON
Well, she wasn't actually; she was
stolen from us.

THALIA
(puts the apple down)
Someone stole mama out of her
grave.

TARA
Ewww.

THALIA
(starts eating her apple
again)
Double ewww.

JASON
(sighs heavily)
Okay, no. I need you to listen
bebe. Okay really listen to me.

THALIA
I am.

JASON
Mama didn't die, she's been at
Ranglin Hospital for a good six
years now. She's alive and well.
Well alive any way.

THALIA'S APPLE drops, TARA goes and sits on the chair by the
table.

THALIA
(a tear rolls down her
cheek)
This is a sick joke Jay.

JASON
I promise, no joke. We can go and
see her today if you want.

THALIA
(crying)
I'm not laughing.

JASON
I'm not joking.

THALIA jumps up and hugs him, they both start crying. She
goes over and hugs TARA, who's crying too.

TARA
Wow, I'm so happy for you two.

THALIA
I have no words, well that's
nothing new.

They all laugh a little.

THALIA
How does she look? Is she okay?
Well I mean did she miss us.

JASON
Oh there are not enough words to
describe how much she missed her
bebe.

TARA
(smiling)
Hey I have a great idea. We'll all
go and get her, I'll clean out the
guest room, which she will just
adore, if Mrs. Young ever wakes up.
Then I'll cook a welcome home
dinner for her...

THALIA
(sits back down, cutting
her off)
Mrs. Young?

TARA
 (smiling at the stove)
 Yeah you know, old sweet lady, she
 tutors you about everyday.

THALIA
 (rolls her eyes)
 Not anymore.

JASON
 (smiling)
 What does that mean?

THALIA
 Just...don't get mad okay.

JASON stands up and kneels before THALIA, TARA is still
 cooking happily.

JASON
 I won't get mad.

THALIA
 Promise.

JASON
 No.

THALIA
 (acting like she broke a
 vase)
 I'm pretty sure she's dead.

JASON stares at her.

TARA
 What? Why would you think that
 silly?

JASON
 (dazed)
 Because...

CUT TO:

JASON'S EYES and THALIA'S EYES meeting, they stare at each
 other.

JASON
 ...because she killed her.

JUMP CUT TO:

THALIA slightly smiling, she winks at him, he stares in amazement.

TARA
 (smiles)
 Oh ok, right. You all have to get up pretty early in the morning to fool me.

THALIA'S KITTEN jumps into her lap, she pets it.

JASON
 (staring at the black cat)
 Babe, she's not joking.

DISSOLVE TO:

SCENE II: GUEST BEDROOM DOOR-MORNING

The guest bed room door slowly opening, the three of them are standing in the door way. JASON takes a deep breath and walks in, TARA follows and then THALIA.

JASON
 (whispering)
 Mrs. Young...are you awake?

TARA
 (also whispering)
 Mrs. Young, do you want any eggs?

THALIA
 Um, I'm pretty sure you all don't have to whisper.

They walk further in slowly, the three of them stand around the bed, staring at her. Her eyes are wide open and she isn't moving.

THALIA
 I guess that's a no on the eggs.

TARA starts crying in disbelief.

JASON
 (sternly)
 That's not even a little funny Thalia.

TARA
 (Crying)
 Oh My God. You killed her? Why?

THALIA
I didn't kill her.

They both look at her.

THALIA
What? I didn't, I swear, why are
you both looking at me like that?
Does this mean we can't go see
mama?

JASON
We need to talk Thalia.

They all look down at dead Mrs. Young.

CUT TO:

7 INT. DOWNSTAIRS-LIVING ROOM-MORNING

JASON is standing, TARA is sitting next to THALIA. TARA looks shocked, tears are slowly falling from her cheeks. JASON is pacing, he doesn't know where to go from here.

JASON
Okay, I just need to think for a
minute.

THALIA
Okay.

JASON
No, you don't talk.

THALIA
Okay.

TARA
Why did you do it?

THALIA
I didn't, I just watched.

TARA
Right, Okay even if you didn't...do
it...why would you watch something
like that?

THALIA
I'm not exactly sure, except,
except it looked cool.

TARA
 (looks at her)
 Are you crazy?

THALIA
 Are you?

TARA
 (screaming)
 No Thalia, no I'm not. I didn't
 just kill an old lady last night
 and go to sleep like nothing
 happened.

THALIA
 (sternly)
 I said I didn't do it.

TARA
 Like you would admit it.

THALIA
 I would, I killed father, not Mrs.
 Young.

TARA
 Oh my God, Oh my God. I'm baby-
 sitting Rosemary's baby.

THALIA
 Who?

JASON
 (shouts, the girls both
 jump)
 Jin.

JASON and TARA make the sign of the cross at the same time.

THALIA
 I don't get it.

TARA
 You think. Thalia, at any point of
 time, do you hear people talking to
 you?

THALIA
 Yes, he's the one who killed Mrs.
 Young.

TARA gasps.

JASON
(shouts again, they both
jump again)
Mrs. Bradley.

TARA
You have got to stop doing that.

JASON
Sorry.
(pacing)
Mrs. Bradley knows all about the
Jin people.

They both do the sign of the cross.

JASON
She can help us. I'll be right
back.

JASON goes to leave. TARA stands up.

TARA
Hey, hey, hey. Your not leaving me
alone with the bad seed.

THALIA
Who?

JASON
(looks at them both)
True, we'll all go. Lets go.

They all run out of the apartment. Ten seconds later, They
all run back into the apartment.

JASON
Shit Mrs. Young.

THALIA
(sitting down)
I'll wait down here.

TARA
(pulling her up)
No you won't Damien.

THALIA
Who?

FADE OUT.

SCENE III: CEMETERY- EVENING

CUT TO:

Them all standing around a coffin once again. There is a big picture of MRS. YOUNG when she was a young lady and one of her presently. There are the same people that were pretty much there for DANNY'S FUNERAL. The priest finishes the sermon. They all start to walk away. MRS. BRADLEY has on a big hat, she's looking at the ground. Her and JOHN slowly walk up to JASON, TARA and THALIA. When they get up MRS. BRADLEY looks up, her face is back to normal.

JASON
I need to talk to you.

CUT TO:

8 INT. MANSION- BRADLEY ESTATE-LATE EVENING

DILARA, TARA, THALIA and JASON are all in the living room, drinking tea. MR. BRADLEY feel asleep on his recliner. THALIA is playing with CLEOPATRA.

JASON
How did you get better so quickly?

DILARA
I prayed for forgiveness.

JASON
Bebe pray.

THALIA
For what?

JASON
Forgiveness.

DILARA
I wish it was that easy.

JASON
You just said...

DILARA
(cutting in)
Yes, I said that's how I got better. But unlike your mama, your sister seems to be not possessed by them, but more in sync with them.

JASON

I thought I read some where, that
for that to happen her hair would
turn black and be a total mess...

CUT TO:

A FLASHBACK of the night his mom went crazy comes in his
mind, her hair was a mess and was black.

BACK TO:

JASON

(quieter)
...that's how you tell them apart.

DILARA

That is true, if they take over
your body yes, but this is also not
the case.

TARA

So what is this case?

DILARA

Her case, isn't one of possession,
meaning, that she originally had
something inside of her that
welcomed destruction, murder and
mayhem, the three letter people
just bring it out, and use her as a
host in a way.

TARA

So what, she needs to be purified
or something?

JASON

(shouts)
Mute.

The girls jump at his shouting.

TARA

Here we go again.

JASON

(rolling his eyes)
Didn't you say Mrs. Bradley that
they sometimes come to the mute.

DILARA

Correct...

JASON

Thalia was mute for ten years.

DILARA

Exactly what I'm saying.

JASON & TARA

What?

DILARA

They may never go away, because they have always been with her.

TARA

So, so what does that mean? She has to live with voices and little creatures coming at her all the time?

DILARA

Basically, but they will never kill her, she's too powerful of a host. Your sister, unlike your mama, can control them as they can control her, meaning she can decide whether she kills or not. Your mama on the other hand was purely a possessed source, killing for them with no sense of control. Your sister, as she gets older and learns more about them and how to control them, might be the next great figure of our time.

TARA

But what if she keeps killing people?

DILARA

Then she'll give Ted Bundy a run for his money. Sorry not funny.

THALIA

It was a little funny.

They all turn and look at her.

THALIA

What it was. Fine...

(quieter)

...She's the one that even said it.

They all go back to their conversation.

DILARA

I know this man in Turkey, he can help. But he won't come here, you must go there.

TARA

Will he make her...I don't know... normal.

DILARA

No, but he could teach her how to coincide with the three letter people and no longer listen to them and just tune them out. Or even turn the negatives they do and say into positives for the human race.

JASON

Well, that's...something.

FADE TO BLACK.

ACT V:

SCENE I: TURKEY-HOTEL-MORNING

The view of Turkey is breathtaking. The three of them are staying in a beautiful hotel resort. It is the vacationers paradise. THALIA is in the pool, playing by herself in the water.

CUT TO:

JASON and TARA up stairs in their big hotel room. It's definitely the best penthouse money can buy. TARA is on the balcony watching THALIA. THALIA looks up from the pool and stares right at her and gives her a very creepy smile. TARA awkwardly smiles back and slides back into the hotel room. TARA goes and sits on the bed next to a sleeping JASON, and just watches him. Soon after, the phone rings, JASON doesn't open his eyes, he picks it up and starts talking.

JASON

Hello, yes thank you. We'll be down in about an hour. Thanks again.

TARA

Who was that?

JASON is a little startled, when he sees its TARA, he smiles.

JASON
The concierge.
(getting up)
Our ride is here.

TARA
(gets up off the bed,
quietly)
I'm gonna go change and take a
quick shower.

JASON
(pulls her to him)
Hey, what's wrong?

They are now both face to face in each others arms.

TARA
(half smiles)
Nothing, just thinking.

JASON
A penny for your thoughts.

TARA
How are you doing with all of this?

JASON
I'm handling it, she's my sister.
I'm all she has.

TARA
(kisses him)
You are perfect, you know that
right?
(walking away to the
bathroom)
Go get your sister out of the pool.

JASON
Hey...

TARA turns around, smiles.

JASON
Why don't we get married?

TARA
Are you asking or telling?

JASON walks over to her.

JASON
 Begging.

TARA
 (smiles)
 Well then, how can a girl say no to
 that.

They kiss, she walks into the bathroom, closes the door. She sits on the floor and begins to cry. She gets up, looks in the mirror at herself.

TARA
 (to herself)
 I love him.

JUMP CUT TO:

JASON on the balcony calling THALIA in. She's laying by the pool drinking something. He calls her, she looks up. He waves her to come up. She gets up and walks towards the hotel entrance. He looks at the view and takes a deep breath.

JASON
 Beautiful.

CUT TO:

THALIA walking through the door. JASON turns around and smiles at her.

THALIA
 So where to now? India?

JASON
 Cute, no, Osman, he's like a
 medicine man here.

THALIA
 This should be interesting.

DISSOLVE TO:

EXT. FRONT OF HOTEL-TRUCK-EVENING

JASON and THALIA are in the truck waiting for TARA. The trunk is packed with a couple of bags. THALIA is in the back seat looking at CLEOPATRA. She leans over the seat, closer to JASON.

THALIA
 Your gonna marry her aren't you?

JASON takes off his sunglasses and turns to look at his sister.

JASON
If anything happens to her Thalia,
you'll wish mama got you that
night.

THALIA
(sits back in her seat)
Is that a threat Jay?

JASON
(turns and puts back on
his sunglasses)
No Bebe, it's a promise.

TARA gets in the truck and smiles at JASON. He kisses her on the cheek. She takes a deep breath and takes out the map. They start to drive away.

THALIA
(to herself, quietly, in
the back)
Let's play Jay.

FADE OUT.

SCENE II: SMALL VILLAGE IN TURKEY-NIGHT

FADE TO:

TARA and JASON in the truck looking out the windows. They are in a small village in Turkey, miles away from their beautiful vacationers resort. TARA and JASON look at each other and then they both look back at the map. The village looks very uncivilized but still beautiful in an ancient looking sort of way. There are little kids running around, adults sitting outside huts smoking pipes and just talking. There is a mother breast feeding her baby and some animals just walking freely around. Many of the people have stopped their activities and are just staring at the truck, waiting to see who is inside. JASON looks outside again, he takes a deep breath, he grabs a book from the back seat. THALIA is sleeping, he looks at her and smiles, she looks innocent just sleeping there. He shakes her softly so she will wake up. She stirs a little bit and then opens up her eyes.

THALIA
(sleepily)
Hey Jay Bird.

JASON
 Hey Bebe.
 (points outside)
 We're here.

THALIA looks outside and makes a face.

THALIA
 Well, isn't this...creepy.

JASON and TARA laugh, so does THALIA. They all look out the window again, then they all get out. The girls walk over to JASON. Most of the children come running towards the truck. The three of them get closer together but smile at the children. JASON opens his Turkish/English book.

JASON
 Osman.

One of the little boys smile.

BOY
 (pronouncing the name
 correctly)
 Osman.

JASON
 Do you know where Osman is?

The little boy makes a face.

BOY
 Osman.

The rest of the children laugh at the exchange, nothing is getting done. The little boy sees JASON'S SUNGLASSES. JASON watches the little boys eyes go to his shirt. He takes off his glasses from his shirt. He hands them to the little boy.

JASON
 These are Gucci, they are very
 expensive.

The little boy puts them on. The little boy starts to walk away.

JASON
 Hey where are you going?

The little boy turns and smiles with his new glasses on.

BOY
 Osman.

The three of them look at each other and follow the little boy. All the children follow, marching behind them. They reach a hut which is much bigger than the rest of the huts. The little boy is standing outside the hut door. THALIA, JASON and TARA reach the door.

BOY
(pointing)
Osman.

JASON looks at the hut then the little boy.

JASON
(pointing to the hut)
He's in there?

The boy nods yes with a big grin on his face. The little boy goes inside. The rest of the children stand outside of the hut giggling. JASON looks at them and then enters with THALIA and TARA. The kids start running around again.

CUT TO:

The inside of the hut is even bigger than the outside. There are a couple of chairs, a bed, and some other items which look like people in the village made them. There is a fire going on in the hut. The little boy says something to the man, bows and sits next to him. The three of them walk closer and closer. The man is a very old, dark man. He looks like he's very small too. He looks up at them, they back off a little, his appearance shocks them. The little boy smiles, and they all bow and sit down around the fire, on the opposite side. The man smiles, he has no teeth in his mouth. He looks at THALIA and frowns, he says something to the little boy. The little boy looks at JASON.

BOY
My grandfather says your sister is
very sick.

TARA
Tell us something we don't know.

JASON
You speak English. Why didn't you
say anything?

BOY
You didn't ask.

JASON
Who taught you?

BOY
The Jin people.

TARA
Of course they did.

JASON
Your sarcasm isn't helping.

TARA
Sorry.

JASON
Ask your grandfather how do we get
rid of them? The Jin.

They talk.

BOY
One doesn't get rid of them, they
get rid of you.

The grandfather says something.

JASON
What, what did he say?

BOY
He say your sister has taken them
into her, its almost as if she is a
part of them. They are her, she is
them. Without one, the other could
not survive.

TARA
How is that even possible we didn't
read anything like that?

BOY
She was born with a broken heart.

JASON
What?

TARA
Meaning...what exactly?

BOY
She was given to them, before she
was even born.

TARA
By who?

JASON
(looks at his sister)
Mama.

BOY
Mama.

JASON
After Thalia was born, mama started going crazy, I mean really started going crazy. She probably couldn't take what she did. Maybe she wanted to take it back, but by then it was to late.

TARA
So what, Thalia is just this thing...with no sense of right and wrong.

JASON
I think she was born without that part. Unlike us, she sees killing like riding a bike. After she kills, she just goes back to her everyday life, like nothing has happened.

TARA
Well how come she hasn't killed us yet?

JASON
Yet is the key word in that sentence. Give her time.

BOY
She doesn't have to kill, she chooses to kill.

The grandfather says something and then gets up.

BOY
Come, we show you something.

JASON
What?

BOY
Mama.

FADE TO:

EXT. VILLAGE IN TURKEY-NIGHT

The only light is from the moon and fire places. They hear animal noises and weird sounds all around them. TARA and JASON are holding hands, THALIA is skipping and having a great time there. They all stop at a hut with no light on. The GRANDFATHER and BOY bow and then walk inside. TARA and JASON do the same. THALIA just walks in. Inside is like the GRANDFATHERS HUT but smaller. There is a lady on a rocking chair, just rocking. She sees THALIA and starts going crazy, two men come out and hold her. She's so strong much stronger than them. They try to hold her but they can't. THALIA gets behind her brother. She tries to run and attack THALIA, JASON punches her out. The lady falls to the ground. The guys come and pick her up, they put her to bed.

JASON

(looks at the old man)

What the fuck was that?

BOY

Mama, she is possessed by the Jin people, your sister does not resemble or act like Mama. She is at peace.

JASON

Then why did she try to attack my sister?

BOY

Your sister, to her, is a Jin person. She can feel her presence.

TARA

This is some crazy shit.

FADE TO:

The lady waking up, walking back out into the room, JASON puts THALIA behind him. Her forehead is bleeding, Her hair is a mess, she has cut marks all over her, her hair is wild but not black. THALIA walks from behind JASON. She walks towards the lady. The lady falls to the ground, THALIA sits next to her and embraces her in her arms. The lady starts crying hysterically.

THALIA

(In Turkish)

Embrace them.

LADY
 (in Turkish)
 I can't...
 (looks up at Thalia)
 please, let me go.

The lady's eyes our bleeding as is her forehead. Her body is full of cuts and she is very skinny. A little girl comes running out of the room.

GIRL
 (in Turkish)
 Mama, mama come to bed with me.

THALIA looks at the little girl and sees herself for a moment. She comes back to the little girl, she smiles at her. The little girl smiles back.

THALIA
 (In Turkish)
 Leave her alone.

She gets up. She screams.

THALIA
 I said leave her alone.

V.O. MALE
 Done.

THALIA walks up to her brother, she looks at him, he looks at her.

THALIA
 I want to leave...now.

DISSOLVE TO:

SCENE III: HOTEL-EVENING

THALIA is in her room sleeping. TARA and JASON are in the bed. TARA is laying on JASON's lap, he is brushing her hair. Her eyes are closed and tears are running down her cheeks. JASON starts to hum her a song while combing her hair.

JASON
 You know what I think?

TARA
 (wiping away her tears)
 What?

JASON

I think that you should go home early and start planning our wedding.

She sits up. They are now face to face with one another on the bed. He brushes back her hair with his hands away from her face.

JASON

Hey, hey, hey why the tears?

TARA

You want me to leave.

JASON

No, I want my fiancée, to start having some fun.

TARA

(smiling)

What are you talking about? Nothing says fun to me then the Jin people trying to kill us.

They both make the sign of the cross.

JASON

Oh good, then you'll love my sister, she has such a chucky feel to her.

TARA

(smiles)

Oh good then.

They kiss.

TARA

I can deal with this you know, I'm not scared.

JASON

I know, and that's why I love you. But I'm terrified, and if anything happened to you I don't know what I would do.

TARA

Well Mr. Ranglin, I'm definitely gonna have to do that thing to you tonight.

She starts kissing him all over his neck and chest.

JASON
Well, I wish I had said this
earlier.

He pulls the covers over them and all you hear is laughter
from TARA.

CUT TO:

THALIA just standing there staring at the both of them with
CLEOPATRA in her arms.

THALIA
No, we wouldn't want anything to
happen to Tara, now would we?

A flicker of yellow keeps coming in and out of her eyes as
she watches them. Her eyes are captivating, you can not keep
your eyes off of them. They change to this fiery greenish
yellow color. JASON and TARA are still in the bed, they are
still unaware of Thalia's presence.

FADE OUT.

SCENE IV: HOTEL ENTRANCE-AFTERNOON

FADE TO:

JASON and TARA standing in front of the truck. They are
hugging. THALIA is still upstairs getting ready.

JASON
I love you.

TARA
I love you.

JASON
How much?

She looks at him.

TARA
I'm in Turkey aren't I?

JASON
(kisses her)
Yes you are.

They embrace once again.

JASON

Yes you are.

THALIA comes down, she's wearing a short skirt and a little tank top that says "Psycho." She is also wearing big Gucci glasses and very nice sandal heels. They both look at her.

TARA

Don't you look pretty.

THALIA takes her glasses off.

THALIA

Thanks Tara.

TARA

(spell bond)

Your eyes.

JASON

(dazed)

Gorgeous.

THALIA smiles at her brother and puts back on her sun glasses.

THALIA

Contacts.

She jumps into the back of the truck. JASON and TARA look at each other and smile.

TARA

Well, someone's having a good day.

JASON walks to the drivers side of the truck.

JASON

I'd rather a good day then a bad...right?

TARA

(smiling)

She's probably happy I'm finally leaving.

JASON

You...just might be right.

He winks at her and they both smile at each other. THALIA pops her head out of the sun roof.

THALIA

Hey kids, you wanna get this show
on the road.

They both look at her, she takes off her glasses and winks
and then puts her glasses back on. They both get into the
truck.

TARA

(getting in the truck)
Seriously, I love those contacts.

They pull away from the hotel in the truck.

FADE TO:

EXT. TINY AIRPORT-EVENING

JASON gets out of the truck and starts unloading all of
TARA'S SUITCASES. Two men that work there come and help him
transfer the luggage. TARA is still in the car talking to
THALIA.

TARA

(turns to talk to Thalia)
Thalia I never really got the
chance to talk to you about this
wedding, and I really want you to
be okay with it. Contrary to what
you may believe I do love your
brother and I'm not trying to steal
him away from you. I think a
relationship with your siblings is
one of the most important
relationships in life. So, tell me,
what's your outlook on the whole
issue?

THALIA

Well Tara, to be completely honest,
my opinion doesn't really matter.
Jason is a grown man, he can marry
whoever he wants.

TARA

(half smiles)
We do love each other.

THALIA

I know you think you do.

Just than JASON comes and opens the passenger side door.

JASON
Let's go princess.

THALIA rolls her eyes. TARA takes JASON'S HAND and gets out of the car. She puts her head back in.

TARA
Bye bebe.

THALIA leans to the front and gives her a kiss on the cheek.

THALIA
Bye Tara.

JASON and TARA walk into the airport.

CUT TO:

THALIA in the car mimicking them.

THALIA
Let's go princess. Love you, no
love you.
(shivers)
Fucking disgusting.

She goes to turn on the radio, she sees TARA'S PURSE on the front seat. She grabs it. Her plane ticket is in there too. She looks around and takes it out. She folds it and puts it in her bra. She smiles to herself.

THALIA
Bye bye Tara.

JASON is running back to the car, he opens the passenger door. He grabs TARA'S PURSE. He smiles at THALIA, she smiles at him.

JASON
She forgot her purse, be right back
bebe.

THALIA
Kay.

JASON runs back into the airport. THALIA looks at the ticket. JASON comes running back out. He gets into the drivers seat.

JASON
Hey Bebe, come sit in front with
me.

She smiles.

THALIA

Kay.

She jumps out of the back and hops in the front seat. JASON starts to drive away. THALIA starts to feel the seat.

JASON

What's wrong itchy?

She picks the paper up from her butt.

THALIA

Oh wow, Tara left her ticket.

JASON stops the car.

THALIA

Let me run in and give it to her. I should give her a proper good-bye anyway.

She opens the truck door. She peeps back in and smiles.

THALIA

I mean we are going to be sister-in-laws.

JASON

(smiles)

Thanks Bebe.

THALIA runs into the tiny airport. JASON smiles to himself and turns up the music.

FADE TO:

SCENE V: INSIDE AIRPORT-EVENING

THALIA is looking all around this tiny airport for TARA. She doesn't see her anywhere. The airport is like a normal airport except its really small, there looks like there are only three planes that they have there. There is a very small waiting room and a bathroom. THALIA walks up to one of the men working there, he is an elderly man, he is wiping up the floors. He looks and feels very uncomfortable around her.

THALIA

(smiles, in Turkish)

Where did the American girl go?

OLD MAN
 (in Turkish,
 uncomfortable)
 Bathroom.

THALIA
 (Smiles)
 Thank you.

THALIA walks to the bathroom with the ticket in her hand. She opens the door, TARA is standing in the mirror looking at her face, applying some lip gloss, she jumps at the appearance of THALIA.

THALIA
 (smiles evilly)
 Sorry...I didn't mean to scare you.

TARA
 (holding her chest)
 No, I'm fine.
 (smiles uncomfortably)
 So, what's up?

THALIA
 (holding up the ticket)
 Oh you forgot your ticket in the car.

TARA
 (Reaching for it)
 Thank you.

THALIA smiles at her. TARA goes to finish putting on her lip gloss.

TARA
 Well, I guess I'll see you in The City.

THALIA
 Oh yeah, I told Jay I'd make sure you safely got on the plane. They were about to give him a ticket, he's coming in too, he just had to move the truck.

TARA
 (Smiles)
 Well isn't that sweet of you two.

TARA starts applying her lipstick, humming to herself in the mirror. THALIA goes behind her and watches her in the mirror.

CUT TO:

Behind her back, she has a cloth which she is making very tight behind her. TARA stops and smiles at THALIA, THALIA smiles back. Just in that second THALIA brings the cloth up from her back and puts it in Tara's mouth so she can't scream. TARA is struggling but obviously THALIA is much stronger. She pulls TARA into one of the bathroom stalls and takes out her little pocket knife she always uses and cuts Tara's throat. She comes out of the stall with blood on her clothes and hands, she starts to wash the blood off her hands. She sees TARA'S LIP GLOSS, she picks it up and puts some on.

THALIA

(looking into the stall)

Bitch, you totally fucked up my outfit. I knew I never liked you.

She spits on her and goes outside. The old man sees her but keeps looking down at the floor. She goes to TARA'S CARRY ON BAG and pulls out a pants and a tank top. She goes to the bathroom and changes into them while humming. She comes out changed and clean. She goes out of the bathroom, she winks at the old man. JASON sees her and gets out of the truck and goes over to her.

JASON

Boy, that sure took you awhile.

THALIA

Yeah, well Tara and I really talked and cut through our problems.

JASON

Oh good Bebe. I'm gonna go say bye.

THALIA

Oh she just got on the plane.

Just then a plane flies up in the sky. JASON hugs his sister and they both look at the plane. JASON waves at the plane, THALIA smiles and waves too. They both walk to the truck and get in. JASON looks at his sister.

THALIA

(smiles)

What?

JASON
Nothing.

THALIA
Okay.

JASON
(looks at her)
Did you...change?

THALIA
No...wow, you need sleep.

JASON
(Smiles)
You have no idea.

He pulls away from the curb and drives off.

THALIA
So what are we doing today?

JASON
Well I thought we'd go back to
Omerli Koy.

THALIA
That village?

JASON
Yeah, I like it. Its simple.

THALIA
Well then you have a blast, I'm
going to go to the hotel and relax.

JASON
Are you sure?

THALIA
Definitely, I need a shower.

JASON looks at his sister and keeps smiling at her.

THALIA
Okay what psycho boy.

JASON
I'm really happy you and Tara made
up.

THALIA

Yeah...
 (smiles)
 me too.

JASON makes a face.

THALIA

What?

JASON

What did you just say to me?

THALIA

(Smiles)
 Um, me too.

JASON

No before that, what did you call me?

THALIA

Oh psycho boy.

JASON

Yeah.

CUT TO:

Him seeing his sister coming out of the hotel earlier and smiling at him with a shirt and a skirt. The shirt said psycho. He pulls the car over.

THALIA

What are you doing?

JASON

(looks at her, yelling)
 Why did you lie to me? Why did you lie?

THALIA

What?

JASON

You said you didn't change. This morning I just remembered you were wearing a skirt and a shirt that said psycho.

THALIA

No I wasn't.

JASON
Thalia yes you were.

THALIA
No.

JASON
(Shaking her)
Yes you were, where's Tara Thalia?

THALIA
On a plane. What's wrong with you
Jay?

JASON
(turns on the engine)
Okay fine, we'll just turn around
and make sure.

THALIA
Are you fucking kidding me? What
you think I did something to her?

JASON
(turns engine off)
Did you.

THALIA
Fuck you.

JASON
Well Thalia it wouldn't be a
surprise, your not exactly, the
panicle of goodness lately.

THALIA
(Looks her brother
directly in the eyes)
I didn't kill Tara.

JASON
(Looks her in the eyes)
I didn't say you did.

They stare at each other for which seems like an eternity.
JASON turns on the truck and turns it around.

THALIA
Fine.

JASON
Fine what Bebe?

THALIA
Fine I changed.

He pulls the truck over.

JASON
Why did you change Thalia?

THALIA
Because, because Tara gave me these clothes to remind me of her after our whole breakthrough today and I didn't want to seem corny to you, but I changed into them after she got on the plane.

(crying)
God, I can't believe you, I finally do something right and you act like I'm this fucking criminal.

JASON
Honest.

THALIA
Honest.

JASON
Bebe I'm gonna trust you, this is a new start for us all, do not piss on me and tell me its raining Thalia, I will never forgive you.

THALIA
I'm not.

JASON
Okay, let's get you back to the hotel.

THALIA
I'm gonna go lay in the back.

She jumps to the back seats.

JASON
Come on Thalia, don't act like I'm the one being weird.

THALIA
No, your not weird, I get it, I'm the weird one. I get it.

Angle on THALIA closes her eyes.

JUMP CUT TO:

SCENE VI: HOTEL-NIGHT

Angle on THALIA opening her eyes, she gets up from out of her bed. The only light in the room, is from the moon. She walks slowly to JASON'S ROOM. JASON is lying in his bed. THALIA is standing there watching him. She walks slowly to the bed. She kneels down on the floor right in front of him. She kisses his cheek.

THALIA

Bye Jason. I love you with all my heart.

JASON moves and slowly wakes up. He jumps a little at the sight of his sister. He smiles.

JASON

You scared me.

THALIA

Sorry.

JASON

Still mad?

THALIA

(smiles)

No.

JASON

(smiles)

Good.

He smiles at her and moves over in the bed, he pats the bed.

JASON

Get in.

She smiles and jumps in the bed. He kisses her head and they hug together.

THALIA

Don't go to the village tomorrow okay?

JASON

Why?

THALIA
I want to go home now.

JASON
But bebe...

She turns and looks at him.

THALIA
Enough Jay, lets just go home okay.

JASON
Okay.

He hugs her and she hugs him, they fall asleep.

JASON
Enough.

DISSOLVE TO:

EXT. NEW YORK CITY-PENTHOUSE-MORNING

JASON and THALIA get out of the limo, they walk up to their building.

DOORMAN
Welcome home Mr. and Ms. Ranglin.

BOTH
Thank you Charley.

They walk through the massive building into the elevator. They are both smiling, they playfully push each other. They get inside their penthouse. THALIA runs to the couch and plops herself down.

THALIA
Home sweet home.

JASON smiles at THALIA, he walks around the house.

JASON
Tara, Tara, baby we're home.

THALIA rolls her eyes and goes to the kitchen to get a drink out of the fridge.

THALIA
I don't think she's here Romeo.

JASON
What? Tara sweetheart we're home.

THALIA

No Jason, she's not here.

Someone is walking down the stairs, JASON smiles and goes to the bottom of the banister. You can't see who it is.

JASON (O.S.)

There you are babe. I was calling you.

CUT TO:

THALIA'S FACE of confusion, she walks slowly over to the banister with her drink. SLOW MOTION. She sees TARA in JASON'S ARMS spinning around.

JUMP CUT TO:

THALIA dropping her drink. JASON looks at her and goes to the kitchen to get napkins. TARA is wearing a baseball cap, and a turtleneck. She's staring at TARA and TARA stares back at her.

TARA

Oh what Thalia, aren't you happy to see me? God girl, you look like you see a ghost.

THALIA

(Smiles)

This isn't happening, this can't happen...I mean, I mean I killed you.

TARA

Well come on now, let's not exaggerate.

She moves closer to Thalia.

TARA

You can't get rid of me that easy. The bitch is back and she's pissed the fuck off.

FADE OUT.

ACT VI:

SCENE I: PENTHOUSE-ONE YEAR LATER-EVENING

THALIA runs into the penthouse. THALIA is running around the house. She looks like she is going crazy, she's smiling and talking to herself. Her mom is sitting on the couch smiling at her.

THALIA
What the fuck are you looking at?

NATALIE
(smiles)
You finally figured it out, about
time my love.

THALIA
Fuck you. Where are they?

NATALIE
Upstairs.

THALIA looks up the stairs.

CUT TO:

TARA lying on the bed with JASON, she has shorts on and a hoodie, which she is wearing over her head. She sits straight up in the bed. JASON moves a little.

TARA
(whispers)
She knows.

TARA starts shaking JASON. He wakes up. She starts running around the room.

JASON
Hey what's wrong? Be careful, don't
hurt my baby.

CUT TO:

Her stomach, She turns around, she is about six months pregnant.

TARA
I need you to get up and put this
on.

She throws him a bullet proof vest.

JASON
What's wrong with you?

TARA
I can't explain, put it on Jay.

TARA is rumbling through the closet looking for something else.

JASON
Is this some kinky shit?

TARA
(yells)
Put it on.

He puts it on. She throws him a sweater, he puts it on.

TARA
Where's your gun? Your sister's coming. If she asks, I went to Turkey. I had to find something.

JASON
What the fuck is going on? Why do you want my gun?

She goes up to him and kisses him.

TARA
I'm in Turkey.

TARA runs in to the bathroom. Just then the bedroom door opens.

JASON
(turning abruptly)
Hey Bebe.

THALIA looks around the room.

THALIA
(smiles)
Where is she?

JASON
(smiles back)
Who?

THALIA
(moves closer to him)
Your wife, my dear brother.

JASON

(smiles)

Oh, she went to Turkey this morning, she was in this big hurry. She said something about needing to find something.

THALIA walks over to her brother, she smiles, so does he. She kisses him on his lips very intensely, like you kiss a lover.

THALIA

(licks her lips)

Tastes good.

Then she stabs him on his side, where the vest doesn't cover, he screams out. He falls, she takes out her gun from her back.

THALIA

I don't appreciate being lied to dear brother.

She shoots him three times in the chest. Her mother comes into the room, eating an apple.

NATALIE

Well, took you long enough.

NATALIE bites her apple. THALIA smiles and goes and looks around the room. She looks everywhere. She comes from out of the bathroom. She puts her gun back into her back. She takes her knife out of her brothers side. She licks the blood. She smiles and turns to her mom.

THALIA

Ever been to Turkey?

Her mom smiles and so does she. They walk out of the room and out of the penthouse.

CUT TO:

Upstairs, JASON starts to stir. He groans and makes painful noises. He holds his side.

JASON

Bitch.

CUT TO:

The bathroom, a JIN GIRL comes from behind the toilet. She is still pregnant.

She is the one who helped him when he was a teenage boy. She looks and comes out of the bathroom. He sees her and moves away towards the wall. He stares at her eyes.

JUMP CUT TO:

FLASHBACK to when he was a little boy and she helped him.

BACK TO:

THE JIN GIRL, When we see her again she is TARA. She takes off her hoodie, her hair is bald and black.

TARA
Don't be scared, I'm here to help
you.

JASON
(trying to get up)
Where's Tara?

TARA
Turkey, she's being taken care of,
she was badly hurt.

He gets up very slowly, she helps him.

TARA
Where are you going?

JASON
I'm going to get my wife...

He takes off the sweater and the bullet proof vest and looks at his side.

JASON
...And kill my sister.

TARA
You have to understand, a war is
starting.

JASON
And...

TARA
And our son is the one who will
decide the fate of the world.

He goes over and touches her stomach.

TARA
But I need Tara, I can't take him
to full term.

JASON
So Turkey?

TARA
Turkey.

JASON starts packing a bag.

TARA
Jason.

He turns around.

TARA
This won't be easy, they will try
their best to kill him and us, and
they have found a leader in your
sister.

JASON
Well then, I guess we'll just have
to kill her then...and mama too.

He goes to his closet and takes out a gun. He puts a bullet
in the chamber.

JASON
Let's play Bebe.

FADE OUT.

THE END.