

"Brother's Keeper"

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FADE IN:

INT. PSYCHIATRIST OFFICE - DAY

Psychology books fill a tall bookcase. Several framed diplomas hang above a large desk, DR. CARPENTER sits behind it holding a notepad.

On the other side of the desk sits, 26 year old JAKE JASPERS. He is talking into a phone with a pink argyle case and a teddy bear charm.

DR. CARPENTER

Jake?

JAKE

(into phone)

I just got here, give me about an hour.

Dr. Carpenter waits patiently.

DR. CARPENTER

Jake, my time is just as valuable as yours. Lets get back to therapy.

JAKE

I'll let you know.

Jake meets the doctor's eyes and ends his call.

JAKE

Sorry, doctor. I...uh. Where were we?

DR. CARPENTER

We were talking about your brother, Jeremiah.

INT. VAN - NIGHT - (FLASHBACK)

Jake sits at the wheel, his face covered in heavy shadows from a black hooded sweatshirt. The sound of a knife being sharpened comes from the back of the stripped-down van.

A figure looms tall, completely covered in darkness, shuffles in the back.

Jake's face illuminates from the light on his phone, black; no case.

INSERT - JAKE'S PHONE

A list of times and dates: TUESDAY - TINA goes in to work: 4pm; Tina visits boyfriend 7pm; Tina comes home 10pm, etc.

JAKE
OK, Tina, should be here soon,
let's do this one clean, no slip
ups.

JEREMIAH, the figure in the back of the van, moves into the light. His scarred face is obscured by dark, greasy hair.

JAKE (CONT'D)
When she gets here, get in and get
out. Don't do that whole stalking
silently through the house, shit.
Just do what you're here to do.

Jeremiah silently nods, unsheathes a large hunting knife from his waist, and stares at the blade for a long moment, and re-sheathes it.

Jake reaches between the two front seats and hands Jeremiah something unseen.

JAKE
Don't forget this.

Jeremiah puts on a mask that resembles a old baby doll's head: pale, cracked porcelain, black eyes, and a broken smile.

INT. PSYCHIATRIST OFFICE - DAY (PRESENT)

JAKE
What do you want me to say...he's
very quiet. Very shy. Like Lenny
from Of Mice Of Men.

DR. CARPENTER
In Steinbeck's novel, Lenny's a
gentle giant, is that how'd you
describe, Jeremiah?

Jake looks up from the floor, and meets the doctor's eyes.

JAKE
I wouldn't describe him as gentle.

INT. VAN - NIGHT

The interior of the van is lit up by on coming headlights.

EXT. VAN - NIGHT

A compact car passes by the parked, panel van, a young girl, Tina, is driving. She pulls into a driveway a four houses down from the van.

INT. VAN - NIGHT

Jake raises back up from a crouched position. Glances at the clock

INSERT - CAR CLOCK

It reads 9:26

BACK TO SCENE

JAKE

Shit, she's ahead of schedule.

EXT. HOUSE - NIGHT

The car pulls into the driveway, parks, and the headlights turn off. Tina, 19, blonde, gets out. Crickets hum in the night.

She walks to the front door of her upscale, suburban house.

She fumbles her with keys at door, A PHONE RINGING startles her, she drops the keys. She looks over her shoulder, vaguely seeing the van parked down the street, before the picking them up.

She opens the door; answers her phone, pink argyle case, with a teddy bear charm; and enters the dark, empty house.

INT. VAN - NIGHT

Jeremiah slides open the van door.

JAKE

Alright, make it quick, I'm hungry.

Jeremiah nods at his brother and creeps out of the van.

EXT. VAN - NIGHT

Heavy combat boots touch down on the pavement, black hair and duster flap in the wind, street light catches the sharp edge of the knife.

Jake walks around the van, Jeremiah is completely still staring in the direction of the house, Jeremiah's heavy breathing and crickets can be heard.

Jake straightens Jeremiah's coat. Jeremiah towers over his brother, as Jake maternally adjusts his mask.

JAKE

Lets go over the rules, again, we don't another "Sarah Situation." Keep her in the house and keep it quiet.

Jeremiah silently nods.

JAKE (CONT'D)

If you hear sirens, finish...but don't get caught; meet me back home, 'cause I won't...

Jeremiah mechanically turns away and moves toward the house.

JAKE (CONT'D)

(whispers)

Jeremiah!

The tall, dark figure stops, and turns his masked face toward his brother.

JAKE (CONT'D)

Be careful.

INT. PSYCHIATRIST OFFICE - DAY

Jake looks at his palms. Long thin scars run vertically.

DR. CARPENTER

Thinking about that night?

JAKE

Yea, and how these and the ones on Jeremiah's face are the only things he left us.

(CONTINUED)

DR. CARPENTER

Let's talk about him. You said in a previous session that, you started to see a little bit of your father in yourself, and that's why you came to see me.

JAKE

And more than a little in Jeremiah.

EXT. TINA'S HOUSE - NIGHT

Jeremiah moves towards the rear of the house. Tina's voice faintly heard through the window.

Moving to the bedroom window. Tina's voice is a little louder now.

Tina, still on the phone, belly flops on to her bed.

Jeremiah moves away from the window, and with the speed of a much smaller man, and reaches the back door.

INT. TINA'S BEDROOM- NIGHT

Tina lays on her stomach away from the bedroom door, looking out into the night through the window.

TINA

(into phone)

Yes, Daddy, I made sure to lock all the doors.

EXT. TINA'S HOUSE - NIGHT

Finding the door unlocked, Jeremiah lets himself in.

INT. HALLWAY - NIGHT

Jeremiah stands at the end of a dark hallway. A shaft of light, at the opposite end, is coming from a door slightly opened.

Jeremiah's muffled breathing and Tina's faraway voice are the only sounds heard.

INT. TINA'S BEDROOM- NIGHT

TINA
(into phone)
No, Daddy, I don't have any boys in
the house.

Jeremiah moves into view from behind the door, looking in.
He gingerly pushes open the door.

Jeremiah reaches out his gloved hand as he silently moves
towards Tina - vulnerable and distracted.

TINA
(into phone)
I'm going to hop into the shower.
Tell mom that I love her; have a
safe trip.

Tina turns over on her back, and stares at the ceiling,
blankly. A DOOR CREAKING is heard. Tina violently sits up to
an empty room.

INT. PSYCHIATRIST OFFICE - DAY

DR. CARPENTER
Tell me more about Jeremiah. You
mentioned he was shy; quiet. Does
he open up to you?

JAKE
Not really, I do most of the
talking.

Dr. Carpenter writes something on his notepad, Jake looks
uncomfortable in the silence.

JAKE (CONT'D)
What are you writing?

DR. CARPENTER
So, you take care of him?

JAKE
Of course, he's my brother, and the
only family I've got left. He's a
little slow, but...

DR. CARPENTER
(interrupting)
Jake, forgive me, but have noticed
any signs of emotional immaturity
in Jeremiah?

(CONTINUED)

JAKE
(slowly)
Emotional immaturity?

DR. CARPENTER
Yes, volatile emotions, and/or
over-dependence on you?

JAKE
(offended)
Over-dependence? No he needs me,
and I love him, I don't think
there's anything strange about
that.

Jake takes a deep breath, a look of contemplation flashes
over his face but quickly turns into contempt.

JAKE (CONT'D)
When you say volatile... you mean,
do i think he's dangerous?

INT. TINA'S BATHROOM- NIGHT

Tina enters the bathroom, and throws open the shower
curtain. She lets the water run and begins to remove her
makeup in the vanity mirror.

She notices something on her face and looks closer into the
mirror. She sees a figure in the mirror. Tina SCREAMS. She
turns away from the mirror.

Jeremiah, towering over her, is a few short inches away.
Tina SCREAMS, again, louder and longer this time.

INT. VAN - NIGHT

Jake, sitting in the driver's seat tunes the radio until he
finds a song he likes. He sits back and casually starts to
sing along.

He doesn't hear the screams, over the radio.

INT. TINA'S BATHROOM- NIGHT

Tina tries to run past Jeremiah, but trips on one of his
giant feet. She hits the ground hard. Jeremiah turns to face
her, and she struggles to get back on her feet.

Tina gets one foot on the ground, and as she tries the
other, she lets out a terrible shriek of pain.

Jeremiah, pulls his knife out of Tina's calf, and stands tall as blood drips off the end of the knife, pooling on the tile.

INT. HALLWAY- NIGHT

Tina moves down the poorly lit hallway; limping, and holding herself up using the wall. She reaches the end of the hallway, and looks back.

Jeremiah, slides out into the hallway.

TINA
(screaming)
Somebody! Help! Please!

Jeremiah advances towards her, knife in hand.

INT. FRONT ROOM - NIGHT

She comes around the hallway, eyes bloodshot from fear and tears. She sees the front door, and with tremendous pain on her face, takes a step towards it.

Jeremiah's shadow comes around the hallway huge and dark, engulfing Tina.

She moves closer to the door. Jeremiah catches up with his shadow, and sees Tina reaching for the door; with unbelievable speed for his size, he is right behind Tina.

TINA
(weeping)
Please don't hurt me again.
I'll...I'll do whatever you want,
please.

Jeremiah tilts his head slightly, as if studying her, breathing loudly behind his mask.

Tina, seeing an opportunity, punches upward, only hitting Jeremiah's chin. Jeremiah, takes a step back in surprise, giving Tina time to throw open the door and heave herself through it.

EXT. TINA'S HOUSE - NIGHT

TINA
(screaming)
Help! Please! Somebody Help!

INT. VAN - NIGHT

Jake is still listening to radio; looking bored.

BANG! A noise startles him stiff as a board. He whips his head to the right, a bloody hand leaves a red trail on the passenger's side window.

TINA (O.S.)
(in a whisper)
Help... please.

EXT. VAN/HOUSE - NIGHT

Jake comes around the other side of the van, and Tina, shaking with the strain from standing falls into him.

TINA
(strained)
Please, call for help...please,
someone...

JAKE
(interrupting)
What happened?

With a hard swallow or in between sobs.

TINA
A man... in a...mask. He...he
attacked...me.

Jake holds her closer, trying to comfort her. She buries her face into his chest.

JAKE
(whispering, soothing)
Shh..shh. You're OK. You're safe.
Everything's going to be fine,
Tina.

Tina looks up at him.

(CONTINUED)

TINA
(perplexed)
How do you know my name?

JAKE
I'm sorry.

Tina's eyes widen in fear. Jeremiah appears from seemingly nowhere, grabs Tina's hair from behind, and slowly drags his knife across her throat.

A GASP of breath, and blood forces its way out of fresh slit, covering Jake. Tina falls, limp.

Jake looks at his wet, red clothes in disgust.

JAKE (CONT'D)
What the fuck! You got blood all over me!

Jake grabs the bloody knife from Jeremiah's hand, raises it above his head, meaning to strike, but he stops.

Jeremiah recoils from his brother, like a dog kicked too many times.

All the anger drains from Jake's face, realizing his mistake. Child-like sobs come under Jeremiah's mask.

INT. PSYCHIATRIST OFFICE - DAY

JAKE
I don't like what you're implying.

DR. CARPENTER
Sorry, to offend you, Jake, I was merely trying to get some insight.

JAKE
Well, I don't like...

A buzz is heard from Jake's pocket. He pulls the phone out, looks at the message and types back, and quickly shoves it back in his pocket.

DR. CARPENTER
Jake, please stay with this, you're angry.

JAKE
(bitter)
Of course I'm angry. He needs to be protected, and I don't need any
(MORE)

(CONTINUED)

JAKE (cont'd)
smug doctors, to tell me how things
are.

Jake stands up.

DR. CARPENTER
(standing)
Jake, please...

A knock at the door.

DR. CARPENTER (CONT'D)
(annoyed)
What is it now?

Dr. Carpenter makes his way over to the door and opens it.
Taking up the entire threshold is Jeremiah, without his
mask. Deep scars on both sides of his face.

He moves so quickly into the room it knocks the doctor on
his back.

Jeremiah pulls the knife out and falls to one knee over the
doctor, and raises it ready to plunge the cold steel through
warm flesh.

Dr. Carpenter tries to shield himself, from the inevitable.

A hand grabs Jeremiah's.

JAKE
No, brother.

Jake takes the knife from Jeremiah's giant hand, it appears
even larger, in Jake's smaller hands.

JAKE (CONT'D)
I think it's my turn.

FADE OUT.

THE END