

JO

By

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Inspired by the Japanese Mythical Creature / Yokai:
JOROGUMO

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1 EXT. WOODS - DAY

1

FADE IN:

Early in the morning and deep in the woods, spiders of all shapes and sizes surge the area on land, rock and tree. A large and strange cocoon covered in thick webbing hangs high in the branches. As these spiders slowly make their way across the sticky web, a gargling noise is heard from within and the cocoon moves.

BLACK OUT:

TITLE OVER BLACKOUT WITH A FAST TEMPO OF CREEPY VIOLIN
MUSIC: "JO"

2 INT. JO'S APARTMENT - DAY

2

FADE IN:

The apartment is plain, simple and lacking of vibrancy and personality. The space is decorated with simple furniture and the atmosphere has no life or excitement.

BEDROOM

Alarm clock turns ON at 5:30 a.m.

JO, a slightly chubby and plain Japanese-American violinist, introvert, in her 20's and obviously a single virgin, wakes up. She slowly reaches out to turn OFF the loud alarm. She yawns and begins her morning routine.

BATHROOM

Jo starts her morning by sitting on the toilet, then showering and finally brushing her teeth while looking depressed at her reflection. She knows her day is not going to be different or better.

BEDROOM

Jo, wrapped in a towel, dries and brushes her hair as she sits on her bed with a brush and blow dryer.

Walking out of her closet, she carries her outfit for the day and throws it on the bed. A plain, black, long sleeve blouse and a long, black skirt. Standing in front of a mirror, she reaches out for her round frame glasses. Putting them on, she studies her reflection and huffs in disappointment.

KITCHEN

As the orchestra plays, Bonny rises from her seat and steps away to begin playing her intricate but intense solo.

Jo suddenly makes a mistake.

Dr. Nicols flinches at the sound and stops the rehearsal.

DR. NICOLS
Stop - stop - stop! Jo - do we have
a problem?

JO
Um, no. Sorry!

DR. NICOLS
Just - be quiet. From the top
everyone!

Bonny returns to her seat with a mean look at Jo.

DR. NICOLS (CONT'D)
One, two, three...

Dr. Nicols moves his hands and the orchestra plays again.

6

INT. PERFORMANCE THEATER, WOMEN'S BATHROOM - DAY

6

Jo sits in a stall, quietly in tears.

JO
(Whispers to herself)
Stupid!

Bonny and her friend, FRANKIE, a pretty 20's African American flutist with short hair and spunky personality enters the bathroom laughing. As they set their belongings on the sink, they begin to touch up on their makeup and hair.

FRANKIE
Why does Nicols keep her around?
She is not that good!

BONNY
I don't get it either!

FRANKIE
Did you see how she keeps looking
at you?

BONNY
Ugh, fucking rug muncher. I get the
creeps if I even *feel* like she's
watching me.

FRANKIE

She should've just played the
French Horn. At least she has her
hand in a hole other than herself.

Bonny and Frankie laugh as they leave the bathroom.

BONNY

What a loser!

Jo wipes away her tears and leaves the stall. She stares
into a mirror for a moment and suddenly hears the door open.
She quickly leaves the bathroom as she bumps into a small
group of FEMALE MUSICIANS walking in.

FEMALE WOMAN

What's her problem?

7 **INT. PERFORMANCE THEATER, STAGE - DAY**

7

Coming to a close of a musical number, Dr. Nicols wafts his
hands and the music stops.

DR. NICOLS

Good job, everyone. See you all
tomorrow!

The musicians begin to dissipate across the stage.

8 **INT. PERFORMANCE THEATER, BACKSTAGE - DAY**

8

Backstage is lightly lit, showing a scene of ropes, pulleys,
props and other equipment.

As Jo puts her violin away, Dr. Nicols comes up behind her.

DR. NICOLS

Jo.

JO

Yes. Dr. Nicols, I am so...

DR. NICOLS

Come. Let's talk in my office.

Bonny and Frankie notice Dr. Nicols leading Jo towards his
office. The women EXIT in laughter as they leave backstage.

As Dr. Nicols enters his office, the room is decorated with mid-century furniture and minimalist art.

DR. NICOLS
Get your violin out.

As she follows his instruction, she watches him pull out a music stand for her. He then walks around his desk to take a seat. Jo stands there silent.

DR. NICOLS (CONT'D)
Well?

JO
Um, what do you want me to play?

DR. NICOLS
What the hell do you think? The show, Jo! The fucking show! Start from the beginning!

JO
Sorry, yes.

DR. NICOLS
Stop saying 'sorry'. Better yet, just stop talking and get your music out, now.

Opening up her folder on the stand, she waits for a moment and starts playing.

After a short while, Dr. Nicols stands from his desk, walks towards her and removes the music sheets from her sight.

Jo stops.

DR. NICOLS (CONT'D)
Keep playing! In fact, I want you to play Bonny's solo.

Jo hesitates but nervously starts playing the solo. After a moment, he wafts his hands at her to stop.

DR. NICOLS (CONT'D)
I don't understand. Beautiful. Just beautiful. You even memorized it. So what's the problem?

JO
I don't know.

DR. NICOLS
Yes, you do. Bonny.

JO
What?

DR. NICOLS
You keep looking at Bonny?

JO
No, I don't.

DR. NICOLS
I see everything. Jo, I don't care if you're a lesbian. But I need you to pay attention during rehearsal.

JO
But I am not, a lesbian.

DR. NICOLS
(He begins to circle around Jo like a hungry vulture.)
So why do you keep staring at her? Oh, is it because she's first chair? You know, mistakes is not going to make you move up from second. Do you even like playing with us, Jo?

JO
Yes.

DR. NICOLS
(Stops behind Jo and observes her body)
If you want to be the best. Become better than Bonny, you are going to have to push yourself closer to the edge. You play with hallow calculation instead of with emotion and passion.

Dr. Nicols slowly raises his hands to hover over Jo's shoulders.

DR. NICOLS (CONT'D)
(Slowly grasps onto Jo's shoulders)
Do you want to be the best, Jo? To perform with raw feelings where the
(MORE)

DR. NICOLS (CONT'D)
audience just wants to hear more of
you? To see more of you?

JO
(*Nervously shaking*)
Yes.

DR. NICOLS
(*Leans into whisper in her
ear*)
What would you be willing to do,
for that moment?

JO
What do you mean?

Dr. Nicols begins to breathe heavily as if he is inhaling
her smell and then chuckles. Walking past her, he moves
towards his desk.

DR. NICOLS
Go home, Jo. You have the talent
but no heart. Playing music should
be like making love and you sound
like the hollow and an emotionless
soundtrack of a porno.

Jo suddenly becomes shocked and angry.

DR. NICOLS (CONT'D)
No mistakes tomorrow. Do you
understand?

JO
Yes.

DR. NICOLS
You can go.

Jo quickly puts her violin back in her case. As she reaches
for her folder, she accidentally knocks over the music
stand. Grabbing fistful of her music sheets from the floor,
she quickly flees from the office.

Dr. Nicols slowly walks to his desk and sits on the edge.
Pondering in dirty thoughts.

As Jo reaches for the brush with her right hand, something quickly touches her fingers from the drain. A creepy, hairy, black spider!

Jo gives out a quick SCREAM.

The spider's legs quickly disappear into the drain as she rubs her hands in horror. She dashes towards the sink and turns on the faucet, attempting to flush the creature down.

Jo quickly moves onto the next sink to wash her hands and then her sore right eye.

Door opens and in ENTERS Frankie.

FRANKIE
(Smiling devilishly)
 What are you doing here, Jo?

JO
 Sorry, nothing.

FRANKIE
 Oh, I see more than nothing. That's for sure.
(Chuckles)
 Are you putting on makeup?

Jo remains silent.

FRANKIE (CONT'D)
(Places her flute case and purse down.)
 I didn't know you wear makeup. What's the occasion? Is it your birthday or something?

JO
 No.

FRANKIE
(Studies Jo)
 Ah, it's for a girl!

JO
 No!

FRANKIE
 Hmm. Well who is the lucky guy then? Tell me!

JO
*(Frantically puts away the
 makeup)*
 It's for no one.

FRANKIE
 Oh, don't be like that! You can
 tell me.

Jo grabs her things and starts making her way towards the door.

FRANKIE (CONT'D)
 I can teach you how to put on
 make-up! If you're interested.

Jo stops and thinks for a moment.

FRANKIE (CONT'D)
 Come on back! Let's be girlfriends!

Jo turns around and walks back.

Jo finds herself leaning against a sink as Frankie is in the middle of working on her face.

FRANKIE (CONT'D)
 It's Eddie, right?

JO
 Huh?

FRANKIE
 Eddie, the bassoonist. He's the
 guy, right? He is cute.

JO
 No.

FRANKIE
 Kyle?

Jo shakes her head.

FRANKIE (CONT'D)
(As she applies the lipstick)
 Stevenson? Javier? Brandon? Oh, I
 know now... it's Dr. Nicols, isn't?

Jo looks away in embarrassment.

FRANKIE (CONT'D)

(Laughs)

Oh don't worry sweetie, I am not going to tell anyone. He's kind of hot. I'd hit it.

Jo looks at her in worry.

JO

Promise you won't tell?

FRANKIE

(Crosses her heart)

Cross my heart!

JO

Honestly, I don't know if I like him. I don't know why I am doing this, actually.

FRANKIE

(Continues on with the makeup)

Does he like you?

JO

I think so. Where's Bonny?

FRANKIE

Oh, she's... in a meeting with Dr. Nicols. And done!

Jo smiles and turns around in nervousness. As she stares at herself, she is impressed.

FRANKIE (CONT'D)

You know, your makeup set is old as shit. But I must say, I am an artist!

JO

Do you think he will like me like this?

FRANKIE

(Smiles devilishly)

Oh, yeah! He'll like you?

JO

(Smiles wide)

Thank you! Could you do my makeup on Saturday, you know... for the show?

JO

Yes!

RANI

It's my favorite instrument. My aunt plays it as well.

JO

Professionally?

RANI

She used to back home, not anymore. Family got in the way. You know how the story goes.

JO

Can I help with your boxes.

RANI

That would be awesome. But this, is literally the last box. Come on up, you can join me for celebratory drink.

JO

(Smiles)

Um... okay.

As they walk together, they stop at Rani's door and to Jo's surprise it is directly across from her apartment.

JO

Oh, wow. You live right across from me.

RANI

Really? Cool! Can you get the door?

JO

Oh, sorry.

RANI

(Laughs)

It's cool, thanks!

22

INT. RANI'S APARTMENT - DAY

22

LIVING ROOM

As Jo and Rani ENTER, Jo notices the various stacked boxes around the apartment. Rani places the box on her small dining table and moves towards the kitchen.

RANI

You can put your stuff down, relax.

Jo does as she requested.

KITCHEN

Rani opens the fridge and pulls out two bottled beers and twists off the cap.

RANI (CONT'D)

(Passing a bottle to Jo)

So how long have you lived here?

JO

(Looking around the area)

Two years.

RANI

(Taking a quick swig of her beer)

And, how do you like it?

JO

I like it. It's quiet. It's an okay neighborhood.

RANI

Cool. Any cute boys that live here?

JO

Oh, um.

RANI

(Laughs)

No pressure!

JO

(Smiles lightly)

I don't know.

RANI

Well, we're going to have to find them ourselves - aren't we?

JO

I have to go.

RANI

No, you don't have to. Actually, I'll tell you what! Since I just moved in and I'm your new neighbor! Let's go out tonight!

JO
 Uh, no. I - I have rehearsal
 tomorrow morning.

RANI
 Oh, girl! We're not going to get
 shit faced! A few drinks, some
 laughs. You know, what friends do.

Jo contains her excitement on learning of her new found
 friendship.

RANI (CONT'D)
 So... what do you say?

JO
 Okay. But not too late. I do have
 rehearsal...

RANI
(Quickly downs her beer)
 Yes, tomorrow morning, I remember!
 No worries. I'll knock on your door
 around 6! Drinks and then dinner,
 okay?

JO
 Okay. Six.

Jo places her beer down on the table.

LIVING ROOM

Jo collects her things and makes her way to the door.

JO (CONT'D)
(Exits the apartment)
 Bye.

KITCHEN

RANI
 See ya.

Rani notices Jo's beer bottle is still full.

RANI (CONT'D)
 God, I hope she's not a complete
 weirdo.

Rani starts drinking from Jo's bottle.

23 INT. JO'S APARTMENT - DAY

23

LIVING ROOM

Jo's cell phone RINGS as she enters her apartment. Putting her case on the couch, she reaches into her purse and pulls out her ringing phone.

Screen on phone reads MOM.

Jo accepts the call.

JO
Hello. Mom?

JO'S MOM, is a 50's Caucasian woman, with a minor Texas accent.

JO'S MOM (V.O.)
Hello sweetie! How are you?

24 INT. JO'S PARENTS' HOME - DAY

24

Jo's parents' home is bright and colorful with West Texas style furnishings.

KITCHEN

Jo's mom is on her Bluetooth earpiece as she is cutting vegetables.

INTERCUT between Jo and Jo's Mom.

JO
(Sits on couch)
I'm fine. How about you?

JO'S MOM
I'm wonderful. Your dad bought another horse the other day!

JO
Really?

JO'S MOM
He sure did! You know, I didn't think you'd pick up when I called. I thought you would be at practice or something.

JO
I was. Uh - but the director let us go early. You and dad are still flying in tomorrow right?

JO'S MOM

Oh honey, that's why I am calling.
We can't make it to your concert.

JO

Is everything okay?

JO'S MOM

We're fine! It just. Well, your
grandmother fell in the shower this
morning and broke her arm and hip.

JO

Oh no! Did you want me to come
home?

JO'S MOM

No! No. You have your concert this
weekend. And your dad is on a
flight right now to Arizona to see
her.

JO

You are not going with him?

JO'S MOM

No. Someone has to stay and watch
the animals.

JO

What happened to the guy you hired
to help you on the ranch?

JO'S MOM

Who? Henry? Oh darling, we had to
fire him. Your father caught him
abusing the animals!

JO

Why would he do that?

JO'S MOM

I don't know. These youngsters are
becoming terrible! I am just glad
and thankful for the Lord you came
out fine. But I'm so sorry sweetie,
we are going to have miss your
concert.

JO

It's okay, mom.

JO'S MOM

We haven't been able to hire someone in time and with everything with your grandma, it's just bad timing right now. Again your daddy and I are very sorry and we know it's the last concert of the season. But we will make it to your next one, okay?

JO

Okay.

JO'S MOM

Oh darling, I love you so much!

JO

(Sounding sad)

I love you too mom.

JO'S MOM

Everything okay?

JO

Actually, yeah. I made a friend today.

JO'S MOM

Get out! Oh darling, tell me about this boy. What's his name?

JO

Her name is Rani.

JO'S MOM

(Sounds surprised)

Oh, it's a girl. You know after two years of living in that city. You'd think you would have a boyfriend by now.

JO

Mom, please stop.

JO'S MOM

Sorry, sorry. You are right. So tell me about this Rani girl.

JO

Nothing much really. She's new in the building and we just met and she wants to hang out for drinks tonight.

JO'S MOM
That is wonderful! I am so happy
for you.

Smoke appears from the oven behind Jo's Mom.

JO'S MOM (V.O.)
Well you have fun and be safe. Oh
God!

JO
Mom, are you okay?

Jo's Mom opens the oven door and smoke rolls out. Moments
later, the fire alarm turns ON.

JO'S MOM
(*Speaks Loudly*)
I have to go sweetie, my bread is
burning in the oven! Call me when
you get back home tonight, okay?

JO
Okay, I love you mo-

Jo's Mom hangs up.

Jo looks at her phone and then attempts to toss it onto the
seat next to her. But fails as the phone is stuck to her
right hand. As she grabs the phone with her left, she
notices a thin trail of sticky and thin residue between the
phone's back side and her fingers.

As she rubs the substance with her fingertips, she begins to
smell it. It was odorless.

She quickly gets up and heads to the kitchen.

KITCHEN

Jo turns on the faucet and washes her hands out. She
then wets a cloth and wipes down her phone.

LIVING ROOM

Collecting her stuff from the couch, she heads to her
bedroom and shuts the door.

BATHROOM

Jo turns off the shower and steps out of the tub to reach for a towel. As the bathroom is filled with steam, Jo begins to wipe the mirror with her hand.

Jo studies herself for a moment and then EXITS to the living room.

Trails of moisture from the steam begins to slide down the bathroom mirror and a portion of the wall that is being reflected begins to slowly move. As if camouflaging the wall paper design, a faint but very LARGE spider (only seen by the shadows of its legs and abdomen) takes slow steps up the wall, then stops and suddenly disappears.

LIVING ROOM

Jo walks into the living room dressed in a black culotte pants and a grey blouse. She carries her grey flats (shoes) in one hand and her purse in the other.

Coming around her sofa, Jo places her shoes on the floor and takes a seat. Looking at her phone, the screen reads 5:35 p.m.

Jo sits back and looks around the room. As she rests her head back, she stares at the ceiling and slowly closes her eyes.

FADE OUT

FADE IN

KITCHEN

Slowly rising from the sink's drain is a spider and soon a trail of them swarm in different directions of the kitchen.

BEDROOM

Numerous spiders start to crawl from beneath Jo's bed and swarm the entire space (floors and walls).

LIVING ROOM

Tiny spiders begins to enter from the A/C vents and all the spiders of the entire apartment begin to swarm towards Jo, still sleeping on the couch. As they begin to crawl on the couch, they slowly CREEP up her legs, arms and chest towards her face. Behind the sofa, a very LARGE two-foot brown spider begins to emerge and stand over Jo's head.

Suddenly, this large spider stands on it's hind legs and hisses while it exposes its large fangs, dripping of venom.

A KNOCK is heard on her door and Jo suddenly WAKES UP in terror.

Launching off from her sofa, she quickly scrapes her entire clothes and hair believing the spiders from her nightmare are still there.

The knock continues.

Jo looks around and finds no trace of any spider. As she makes her way to the door, she tries to fix her clothes and hair while looking at her entire apartment.

Opening the door, Rani stands in a casual blue dress and light coat.

RANI
Hey, you ready?

Jo looks behind her to inspect the apartment once more.

RANI (CONT'D)
Are you okay?

JO
Yeah, I am fine. I just...

RANI
What?

JO
Nothing. I just had a bad dream.
Let me get my shoes and purse.

RANI
Cool.

As Jo goes back to collect her things, she puts her shoes on. Rani remains by the door.

RANI (CONT'D)
I hope you like jazz. I did some
googling and there's this place a
few blocks from here that has happy
hour.

JO
That sounds fine.

Jo makes her way out of the apartment and shuts the door.

The jazz club is a dark place with dim red and blue lighting. The waitstaff are dressed in black and wearing silk, purple ties. The patrons smile, flirt, laugh and move their heads with the beat.

Walking towards a small round table on the second level balcony, Jo and Rani are led by a HOSTESS. They take off their jackets and begin to sit down.

HOSTESS

(Places down a small menu)

Your waitress will be with you shortly.

JO AND RANI

Thank you.

As the Hostess leaves, Rani and Jo take a moment to observe the small stage. A SAXOPHONIST plays a hot and speedy tempo as he and his small band entertain the audience.

RANI

Are you a fan of Jazz?

JO

(Nods and smiles)

Uh-huh.

RANI

(Smiling)

You don't get out much, do you?

JO

(feeling guilty)

Actually, no. I don't have much friends, so I don't get the opportunities to go out often. And besides, I am always at rehearsals or practicing at home.

A WAITRESS walks up to their table.

WAITRESS

Evening ladies. What can I get you to drink?

RANI

I will take a Manhattan.

JO
Just water, please.

RANI
No! She needs a drink.

JO
But I told you, I have rehearsal tomorrow.

RANI
I know. But at least have one drink. Enjoy yourself, remember we're celebrating me moving in. And I don't want to drink alone.

JO
Okay. Do you have something sweet?

WAITRESS
How about an appletini?

JO
I'll try that.

WAITRESS
Great. I will be right back.

The Waitress leaves as Jo turns to watch the Saxophonist continue playing something wild.

RANI
So are you dating anyone?

JO
(Smiling)
No. You?

RANI
I was seeing someone. But it was him or my career kind of moment. Obviously, I chose the latter.

JO
Do you miss him?

Suddenly, the Waitress appears with their drinks.

WAITRESS
Okay ladies. One Manhattan and one appletini.

RANI
Nice! Thank you!

WAITRESS
Anything to eat?

RANI
Drinking for now, maybe something
later.

WAITRESS
Well then, you all enjoy.

Rani raises her glass.

RANI
Cheers!

Jo grabs her drink and clinks her glass with Rani's

JO
Cheers.

They each take a sip. Jo quickly squirms at the taste of the alcohol.

JO (CONT'D)
That is strong!

RANI
(Laughs)
Well you better enjoy it.

Jo takes another sip.

JO
So, do you miss him?

RANI
Nah, he was one of those guys that
you knew was not going anywhere
with their lives. He wasn't even
going to school. Best advice, stay
away from online dating. So many
cute guys on there, but so many
lost causes they turn out to be.

Jo laughs and takes another sip.

TIME PASSES BY

Jo and Rani work on their second round of drinks as they listen to another set on stage.

JO

(Sounds buzzed)

I moved here from Texas on a scholarship and my parents freaked at first of me wanting to move up north to a big city.

RANI

Small town girl, huh?

JO

Pretty much, my parents own a ranch.

RANI

Fascinating! Tell me about them.

Jo takes another sip.

JO

There's not much to say. Well they're sweet, loving and I am thankful for them to have chosen me. I don't know where I would be if it weren't for them.

RANI

What do you mean?

JO

I was adopted.

RANI

Really?

JO

Yup!

RANI

Do you know anything about your birth-parents?

JO

Not at all. My parents did tell me that I was born in Japan and that the authorities found me in a forest wrapped in a blanket, abandoned at birth. And that is it.

RANI

A forest. You gotta be fucking kidding me?

JO

Nope!

RANI

Well did you do any further
research on your own?

JO

Not really, though I - uh, when I
was ten years old I was trying to
find my cat. But instead, I found a
folder in my dad's office.

27

INT. JO'S PARENTS' HOME - DAY

27

OFFICE

The office space is small with a wooden desk & chair and a
small library.

YOUNGER JO (10 years old) walks in wearing summer clothing.

YOUNGER JO

Lexi. Here kitty kitty. Lexi.

Younger Jo looks around the office and stops behind the
desk. Bending down, she looks underneath and searches for
her missing cat.

YOUNGER JO (CONT'D)

Lexi?

She suddenly notices a corner of a folder peeping out from
the back end of a drawer with small, handwritten Japanese
characters.

Younger Jo opens the drawer and reaches in and pulls out the
worn out folder with various characters written on it.
Opening it, she finds a manila envelope. She unravels the
string holding the fold and opens it. Pinching at the first
page, she begins to slowly pull out a large, black and white
photo.

As she notices the first portion of the photo revealing
blurred trees in the background. She then catches sight of a
glistened string and eventually a portion of a large but
destroyed spider's web.

YOUNGER JO'S MOM

(Shouts)

Jo, what are you doing?

YOUNGER JO
(Drops the folder)
 Nothing!

Younger Jo's Mom walks towards her and quickly grabs the folder from the floor. Shoving the photo back in, Jo's Mom closes the folder and quickly drives Younger Jo away from the desk.

YOUNGER JO'S MOM
 I told you many times to stay out of your father's office! What were you doing with this?

YOUNGER JO
 I'm sorry, mommy!

HALLWAY

Younger Jo's Mom closes the office door.

YOUNGER JO'S MOM
 Don't ever touch this, okay? Now go outside. Go!

Younger Jo scurries away as Younger Jo's Mom heads to her bedroom and slams the door shut.

28

INT. JAZZ CLUB - NIGHT

28

JO
 After that, I never really looked into it further.

RANI
 Why was your mom so crazy about keeping it a secret?

JO
 I don't know, maybe she was just trying to protect me. Con-Artist dad and junkie mother? Who knows?

Jo sits for a moment, thinking about that day. Rani takes another sip as the Waitress appears again by their table.

WAITRESS
 Another round, ladies?

RANI
 Yes, please!

JO

No.

RANI

I am not going to keep fighting you all night. We are relaxing, cutting loose and having fun! She will have one more and then we'll take the check!

Jo smiles and nods in defeat.

WAITRESS

Okay.

The waitress leaves.

RANI

So how do you like playing violin?

JO

It's amazing. I love it. My parents wanted me to be a doctor or lawyer.

RANI

Sounds like my parents.

JO

But I really love music. I always saw myself... actually it's silly.

RANI

No, go ahead.

JO

Well, sometimes I imagine myself in a beautiful dress just playing in front of a large audience with an incredible orchestra. Maybe in Paris or somewhere exotic and far away. Ever since I was a kid, something told me I needed to play something with strings.

RANI

So what drew you to the violin in particular?

JO

Not sure. What's weird, long before I picked up the violin I actually had dreams of playing some strange looking guitar in the middle of a

(MORE)

JO (CONT'D)
 dark forest. And I can see only the
 woods around me and my fingers
 plucking on strings.

RANI
 So why didn't you pick up the
 guitar instead?

JO
 My mom hated the idea, but my dad
 loved it. So I had to choose
 something they would both approve.
 But the instrument I was dreaming,
 it wasn't something I recognized.
 It had only three strings with a
 long neck. It looked foreign and
 old, like a traditional instrument.

RANI
 Weird.

JO
 Yeah.

29 **EXT. JAZZ CLUB - NIGHT**

29

Jo and Rani leave the club laughing and start walking down
 the sidewalk.

RANI
 I am hungry!

JO
 There's a pizza joint around the
 corner.

RANI
 Let's do it!

Jo and Rani laugh as they walk away, arms hooked with one
 another.

30 **INT. JO'S APARTMENT COMPLEX, HALLWAY - NIGHT**

30

Walking to their doors, Jo and Rani laugh as they pull out
 their keys and open their own doors.

RANI
 Goodnight, girl!

The head is that of a woman with dark, black hair wrapped in rolls similar to that of the traditional Geisha. Skin painted white and her mouth is in complete horror. From the nose to the chin, her mouth vertically expands wide open to reveal that of large spider fangs covered in blood and disfigured sharp teeth.

33 **INT. JO'S APARTMENT - DAY**

33

BEDROOM

Jo quickly WAKES from the NIGHTMARE. Grabbing her chest in fear, she quickly feels something is wrong with her. Feeling like she is about to vomit, she quickly runs to the bathroom.

BATHROOM

Turning on the light, she quickly drops to her knees in front of the toilet and vomits. Leaning against the tub, she wipes away the sweat on her forehead, while the vomit in the toilet shows a hint of blood. As she reaches for the knob, she flushes the waste away. Slowly standing up, she walks to the sink and washes her mouth.

Splashing her face with cold water, she stares at herself in the mirror. Suddenly she hears her alarm clock turn ON.

34 **INT. PERFORMANCE THEATER, STAGE - DAY**

34

In the middle of an intense rehearsal, Dr. Nicols flays his hands in the air trying to bring up a dramatic crescendo.

Jo, with bags under her eyes, struggles to play an intricate piece as she tries to stay in sync with Bonny and the rest of her section of violinist.

Bonny, with her trained ear begins to notice her delays. Dr. Nicols begins to notice it too and flinches his head. A section of the music with a break for the violins comes up and Bonny quickly looks sternly at Jo.

BONNY

(Whispers harshly)

What the fuck is wrong with you?

Jo begins to become worried as she catches sight of Dr. Nicols becoming angry at her.

The violin section quickly raises their instruments to continue playing.

Jo's struggle continues.

Dr. Nicols begins to grow angry as he listens to Jo's lagging of timing and precision. Suddenly, he tosses his baton to the side and grabs his music stand and THROWS it off the stage in FURY.

The orchestra suddenly STOPS in fear. Dr. Nicols runs his fingers through his hair and breathes deep as he has his back turned against the orchestra. Calming down, he looks at his watch.

Walking up to Jo, he leans in over her stand.

DR. NICOLS

I don't know what's wrong with you
and quite honest, I don't give a
shit. But you got one hour to get
it under control.

Dr. Nicols quickly turns around, marches off the stage and up the aisle of seats.

DR. NICOLS (CONT'D)

Everyone go to lunch!

Dr. Nicols explodes open the theater doors and disappears into the lobby.

Jo, embarrassed can feel everyone's eyes on her as they begin to leave their seats.

BONNY

(Leaning towards Jo)

Why don't you just quit. You know,
no matter how pretty you think you
are or how much makeup you put on.
Nicols would rather fuck a two
dollar whore than go near you
virginal muffin top.

Jo listens to Bonny's wretched comment as she watches Frankie dismantle her flute while chuckling at her. As Frankie stands, Bonny quickly joins her and they both leave towards the backstage.

35

EXT. DOWNTOWN PERFORMANCE THEATER - DAY

35

Jo sits on a wooden bench at a plaza, staring into nothing while deep in thought. Breathing heavily, she grips her fingers over the edge of her seat. Closing her eyes and taking a deep breath, she holds it in for a moment. She slowly exhales and stands up.

As she turns, she is surprised by Dr. Nicols standing there.

DR. NICOLS (CONT'D)
 investments turned out well. And I
 want to retire. I'm tired of being
 your teacher and this orchestra's
 idol and inspiration of 'life
 within music'. I just want a simple
 and exuberant ending and you're
 fucking with it.

Dr. Nicols pours a heavier refill and looks at his glass and
 chuckles.

DR. NICOLS (CONT'D)
 What is surprising about all this,
 beyond these idiots that play here
 and their ass kissing ways. You are
 different. I think... yeah, I think
 that is why I am going to miss you.
 Are you feeling better?

JO
 A little.

DR. NICOLS
(Smiles)
 Stand up, won't you.

Jo hesitates on his request.

38

EXT. CAFE - DAY

38

At a small cafe / bistro across the street from the
 Performance Theater, Bonny and Frankie sit outside enjoying
 a cup of coffee and a sandwich.

FRANKIE
(Shocked)
 Retiring? Are you serious? When did
 he tell you?

BONNY
(Smiles)
 Last night, in his arms.

FRANKIE
(Laughs)
 I bet on the floor of his office.

BONNY
 You would think so, but that was
 earlier. We did it again, on his
 bed.

FRANKIE

(Shocked)

What about his wife?

BONNY

Away at work. And he's going to leave her a month after the final show and we're both going to move to Montreal.

FRANKIE

When did you all decide on this?

BONNY

Last night.

FRANKIE

That is crazy!

As they sit in silence, Frankie suddenly starts to laugh.

BONNY

(As she takes a bite)

What?

FRANKIE

(Laughs)

Nothing. Well, I was just imagining about Jo's reaction when she find out about him leaving. She is so in love with him.

BONNY

(Disgusted)

I fucking hate her and she is becoming so annoying with her sloppy playing.

FRANKIE

At least she makes you look good as far as stage presence and performance.

BONNY

I was really hoping he would kick her out before the show.

FRANKIE

Was he planning to?

BONNY

I tried to convince him. But he ends up complementing random things about her instead.

FRANKIE

That's weird.

Bonny sits there reflecting on her last comment. Slowly realizing that maybe Dr. Nicols preferred Jo over her.

BONNY

Hey, I'll see you inside. I want to go talk to Nicols before we start rehearsal again.

FRANKIE

Alright, see you.

Standing up, Bonny grabs her purse and starts making her way across the street towards the Performance Theater.

39 **INT. DR. NICOLS' OFFICE - DAY**

39

Jo nervously stands before Dr. Nicols as he stares at her with his hungry eyes. Taking another sip, Dr. Nicols rises from his seat.

Walking around his desk with his drink, he turns on his stereo and raises the volume as it begins to play classical music. Dr. Nicols stops at the front of his desk and sits on the edge.

He takes another swig and finishes his glass. Wiping his mouth, he places his drink on the table and stares at Jo.

Jo nervously looks up at his face and watches him glare in lust.

Dr. Nicols slowly rises and walks towards Jo.

40 **INT. PERFORMANCE THEATER, HALLWAY - DAY**

40

Outside Dr. Nicols' office, Bonny smiles as she hears classical music muffling from his office. She opens the door but quickly loses her smile as she begins to close the door to a crack. Just enough to watch Dr. Nicols grab Jo by the shoulders and rub them. Her eyes begins to look furious.

41 **INT. DR. NICOLS' OFFICE - DAY**

41

Jo becomes very nervous as he starts to massage her shoulders.

DR. NICOLS

You know, I am very sorry about that incident earlier. Do you forgive me?

JO
It's okay, Dr. Nicols.

DR. NICOLS
*(Smiles as he combs a strand
of Jo's hair her behind her
ear)*
You're very sweet and very
beautiful. A talented musician as
well.

JO
Thank you.

DR. NICOLS
*(Moves his hands from Jo's
shoulders down to her arms)*
Better than Bonny, that's for sure.

Bonny becomes livid after hearing Dr. Nicols' words and slowly and quietly closes his door.

DR. NICOLS (CONT'D)
(Comes closer to Jo)
Do you have someone special in your
life, Jo?

JO
What do you mean?

DR. NICOLS
A man?

Jo stands quiet for a moment.

DR. NICOLS (CONT'D)
Are you a virgin?

Jo's silence makes him smile. She becomes nervous as she watches him hold her hands and kiss them.

DR. NICOLS (CONT'D)
(Observing her hands)
Beautiful hands.

Dr. Nicols begins to walk backwards, guiding Jo towards his desk and to sit on the edge. Reaching for her blouse, he begins to undo her top button.

Jo quickly reaches for his hands while breathing nervously.

JO
What are you doing?

DR. NICOLS
Shhh. Don't be afraid. I'll be gentle.

JO
(Tears begin to form)
Stop.

DR. NICOLS
(Slowly opens Jo's legs and pushes up her long skirt)
You and I both know, you want this.

Dr. Nicols quickly leans into kiss her. Jo suddenly becomes scared and disgusted as he moves from her lips to her cheek and then her ear. As Dr. Nicols begins to nibble on her neck, he begins to move his right hand in between her legs, disappearing under her skirt.

Jo's facial expression changes as she feels his cold hands move aside her underwear and enter into her vagina. His fingers slowly reach within.

DR. NICOLS (CONT'D)
Oh, yes!

Jo's eyes become watery with fear. Suddenly Dr. Nicols YELPS in PAIN.

DR. NICOLS (CONT'D)
Aaargh!

Dr. Nicols quickly removes his hand and steps back in pain. He suddenly catches sight of a spider falling from the darkness between Jo's legs and skirt and onto the floor. Jo looks down and SCREAMS. She quickly closes her legs and jumps off his desk.

Covered in black and yellow with a hint of red on its abdomen. This SCARY looking spider with long, thin legs quickly scurries away from the scene and disappears under Dr. Nicols' desk and into the shadows.

Jo finds herself grabbing fistful of her skirt in fear. She leans against the wall in tears as she quickly looks at Dr. Nicols.

Dr. Nicols looks at the underside of his right index finger and sees two puncture marks surrounded by black and purple flesh. He grabs his hand in pain as he begins to feel immediately sick and cold sweats appear on his face.

beside her and quickly wraps her hand with a small portion of tissue. Jo fearfully wipes her vagina and tosses the blood soaked tissue into the toilet.

MS. BERNARD, a tall and plump woman in her 40's, with red hair in a bob, walks on stage carrying files.

MS. BERNARD

(Looks at her watch)

Hello everyone. Where's Dr. Nicols?

Bonny remains quiet.

PERCUSSION MUSICIAN

He hasn't come back yet.

Ms. Bernard looks around at the orchestra and notices an empty seat with a violin.

MS. BERNARD

Where's Jo?

Jo steps out of the stall and heads towards the sink. Turning on the faucet, she splashes cold water on her face and neck. Grabbing wads of paper towels, she quickly dries her face and tears. Jo looks at her reflection and tries to fix her outfit and hair.

Frankie looks at Bonny's angry eyes.

FRANKIE

We haven't seen her either.

MS. BERNARD

I see. I'll be right back then.

45

INT. PERFORMANCE THEATER, HALLWAY - DAY

45

As Ms. Bernard walks down the hall towards Dr. Nicols' office, she catches sight of Jo stepping out from the bathroom.

MS. BERNARD

Jo! Have you seen Dr. Nicols?

Jo nervously shakes her head.

MS. BERNARD (CONT'D)

Are you okay? You look sick.

JO

(Nervously nods)

Yes, I'm fine. Just a little upset stomach.

Jo stands behind the crowd as she catches a glimpse of Mr. Nicols being rolled away. Looking across, she sees Bonny being hugged by a sobbing Frankie. Bonny's eyes were wide with anger and sore red from earlier tears. But the intensity of her eyes are dramatized by the minimal stains of her running mascara.

Suddenly, a man appears in front of Jo with a notepad and a police badge. DETECTIVE WEAVER is a handsome Caucasian man in his late 40's with a scruffy beard and professional haircut.

DET. WEAVER
(Shows his badge)
Excuse me mam, are you Jo?

JO
(Scared)
Yes.

DET. WEAVER
My name is Detective Don Weaver. If you don't mind, I would like to ask you a few questions.

JO
Uh, okay.

DET. WEAVER
First off, I am sorry for your lost and I know you want to go home. So, I'll try to be briefly as possible. Okay?

JO
Okay.

DET. WEAVER
(Flips through his notes)
When was the last time you saw Dr. Nicols alive?

JO
It was during practice, before we broke for lunch.

DET. WEAVER
(Writes on his notepad)
You sure about that? Because I have few witnesses say they saw you talking to him outside during lunch and then following him into the building.

JO

That's right, sorry. It's just, I have not been feeling well and um...

DET. WEAVER

Yeah, other people have been telling me that he was a little angry with you today? To the point of throwing his music stand. Can you tell me why.

JO

I was making mistakes during rehearsal.

DET. WEAVER

I see. Did that make you angry? I mean with him pretty much singling you out in front of everyone. I bet you were pretty embarrassed, huh?

JO

Yeah, a little.

DET. WEAVER

So you made a bunch of mistakes during rehearsal, he gets mad, throws a stand, breaks for lunch and then talks to you outside? What did you guys talk about?

JO

Nothing really. He told me to follow him.

DET. WEAVER

Into his office?

JO

(Silent for a moment)

Yes.

DET. WEAVER

What happened next? What did he say?

JO

(Swallows hard)

He asked if I was feeling well. I told him 'no' and if I could go home for the day. I also told him I would definitely be ready for tomorrow's performance.

DET. WEAVER
What did he say?

JO
Well of course he was a little angry, but he said okay and for me to feel better. That was it. Our meeting was short. I left his office and on my way back to the stage, my stomach started hurting. So I went to the bathroom. When I left the bathroom, I saw Ms. Bernard walking in the hallway looking for Dr. Nicols.

DET. WEAVER
And you told her that you last saw him in his office?

JO
Yes.

DET. WEAVER
Well that is strange, because she says you shook your head 'no' when she asked you if you seen him or not?

JO
Again, I wasn't feeling well at that time. I don't remember in exact detail of my conversation with Ms. Bernard.

DET. WEAVER
I see.

Detective Weaver ponders for a moment, then smiles and reaches into his inside coat pocket to pull out his business card.

DET. WEAVER (CONT'D)
(Passes the card to Jo)
Well I believe I have everything I need, Jo. So if you think of anything else or remember anything suspicious or odd. Give me a call. Because I will be in touch with you.

Suddenly everyone turns around to the center of the lobby as Ms. Bernard CLAPS her hands.

MS. BERNARD
*(Wipes her tears with a
tissue)*

Excuse me, everyone! Excuse me. I just spoke to the board and I understand a lot of you are grieving and heartbroken over the loss of Dr. Nicols. He was the finest and greatest director this institute has ever had. However, a lot of you did not know that the performance tomorrow was supposed to be his announcement for retirement.

The musicians in the lobby gasp and whisper in confusion of this new information

MS. BERNARD (CONT'D)
Please, stay quiet, because this is very important. In light of this season's performances and of the economy, ticket sales have not been well. And as you all know, we rely on state funding and donors to provide us the opportunity to perform for our community every season. So we cannot afford the risk of canceling tomorrow's event. In the meantime, the Board and I will come together and find a temporary director until one can be filled permanently. I will get in touch with all of you tonight via email for the time of tomorrow's emergency rehearsal. So please, go home and rest and know that if Dr. Nicols were here, he would passionately demand of all of you, that 'the show must go on!'

The musicians stand quiet and knew they had a professional obligation.

49

INT. JO'S APARTMENT - NIGHT

49

BEDROOM

Jo cries on her bed until her cellphone laying beside her begins to RING. As she turns to grab it, the screen reads MOM. She answers it.

JO
Hello?

50 INT. JO'S PARENTS' HOME - NIGHT

50

LIVING ROOM

Jo's Mom stands by a window as she observes the ranch.

JO'S MOM
Are you okay? I just saw the news!

INTERCUT between Jo and Jo's Mom

JO
Yeah, I am fine.

JO'S MOM
I am so sorry sweetie, did you want to come home?

JO
No, I can't. They want us to continue with the show tomorrow.

JO'S MOM
I see. But you are doing okay? Aren't you?

JO
Yeah, I am, don't worry. But I do need to ask you something though.

JO'S MOM
Sure sweetie, what is it?

Jo sits up from her bed, wiping her tears away and snuffling her nose.

JO
My adoption papers, you still have them?

Jo's Mom is silent.

JO
Mom? Are you there?

JO'S MOM (V.O.)
(Nervous)
Why do you ask?

JO

Do you have them?

JO'S MOM

Yes. But you don't need to worry about all that right now. You need to get some rest for tomorrow. Okay?

JO

Mom, I need you to send them to me.

JO'S MOM

Jo, I - I don't understand why you would want to trouble yourself with the past. You are in a good place right now with your career in music and might I add, a position with an excellent orchestra! Why would you want to ruin all that with information of terrible things.

JO

(Moves to sit at the edge of her bed)

Terrible? Did something terrible happened to my birth-parents?

Jo's Mom is silent again.

JO (V.O.)

Mom?

JO'S MOM (V.O.)

(Breathing heavily and sobbing)

Your father made me promise to never tell you this.

JO

Mom, please. Just tell me. I think we can all agree that I am a grown up and I can handle what ever information you tell me.

JO'S MOM

(Wipes away a tear)

Oh, God. Your father is going to kill me!

JO (V.O.)

I need to know.

JO'S MOM

Before we adopted you. We had no idea of what had happened to you and your birth-mother in that forest. The adoption agency lied to us.

JO

What do you mean?

JO'S MOM

(Sobbing)

Your mother didn't abandoned you.

JO

But, you said she did.

JO'S MOM

I lied. We lied. Your birth-mother is dead. As far as your birth-father, we don't know what happened to him.

JO

How did she die?

Jo's Mom stares aimlessly.

JO(V.O.)

Mom?

JO'S MOM

Well...

BLACK OUT

51 **EXT. AOKIGAHARA FOREST, JAPAN - DAY**

51

TEXT OVER BLACKOUT:

"AOKIGAHARA A.K.A. THE SUICIDE FOREST, LOCATED AT THE BASE OF MT. FUJI"

Deep within this forest, a SUICIDAL MAN, mid 50's and thin comes to a small clearing carrying a bottle of Sake with tears running down his face. Wearing a blue backpack, a long, guide rope is running through the top opening as it leaves behind a trail, disappearing into the wilderness where it is anchored just near a hiking trail. The end piece of this long rope is tied to the top loop of the backpack.

Suddenly the SUICIDAL MAN feels a tug and he stops. Taking off his backpack, he notices he was at the end of his rope.

Walking a few feet away from the bag, he DROPS to his knees and takes a few huge gulps of the sake. As soon as he finishes it, he tosses the empty bottle to the side. Breaking down in tears, he pulls out a photo of his wife and children smiling.

He sobs louder as he slowly crumbles the photo in his left hand.

SUICIDAL MAN
(Speaking in Japanese)
 You fucking bitch! Oh, you fucking
 bitch!

He slowly pulls out a small switch blade.

SUICIDAL MAN
(Looking up and shouting)
 Oh, God! Why would you do this to
 me? Why?

He slowly presses the blade against his left wrist. He closes his eyes, fearing of the pain he is about to inflict on himself.

Suddenly, he hears the SOUND of a CRYING BABY.

He stops the pressure of the blade and opens his eyes.

The crying STOPS.

SUICIDAL MAN (CONT'D)
*(He observes his surroundings
 as he wipes away his tears)*
 Hello? Is anyone there?

The crying starts again. The Suicidal Man quickly stands up and slowly follows the sound.

SUICIDAL MAN (CONT'D)
 Hello? Are you lost? Where are you?

The Suicidal Man TRIPS on a rock and FALLS to the floor. As he lands, he hits his head against a small boulder. Recovering from the pain, he turns his bloodied head and is immediately horrified by the sight before him. The Suicidal Man SCREAMS in terror as he crawls backwards from the scene.

RUNNING back, he passes his backpack and follows the guide rope back into the forest in fear.

HIKING TRAIL

A young Japanese couple, in their mid-20's smile as they hold each other's hands while they hiked the trail. Properly dressed for the hike, they each wore a small backpack.

Suddenly they are surprised by the terrified Suicidal Man running out from the dense forest, screaming.

SUICIDAL MAN (CONT'D)

Help me!

The young HIKER GIRLFRIEND is horrified by the blood on his head and SCREAMS.

HIKER BOYFRIEND stands in front of his girlfriend in defense mode.

Suicidal Man drops to his knees in fear.

SUICIDAL MAN (CONT'D)

Help me!

Hiker Boyfriend kneels by him.

HIKER BOYFRIEND

(Speaking in Japanese)

Are you okay? What's wrong?

The Suicidal Man bends down to the soil as he buries his face onto his hands as begins to mumble.

SUICIDAL MAN

(Mumbling in fear)

Oh God! I'm sorry, I won't ever do it again. I'm Sorry! Forgive me!

Hiker Boyfriend looks to Hiker Girlfriend.

HIKER BOYFRIEND

Call the police!

Hiker Girlfriend removes her backpack and pulls out her cellphone decorated in anime phone charms. She quickly dials as she steps away from the men.

HIKER BOYFRIEND (CONT'D)

What happened out there? Tell me!

The Suicidal Man continues to sob. Hiker Girlfriend finally hears a female POLICE OPERATOR.

POLICE OPERATOR (V.O.)

(Speaking in Japanese)

Minamitsuru Police Department, how can I help you?

HIKER GIRLFRIEND
(Speaking in Japanese)
 Yes, we need help.

HIKER BOYFRIEND
 You need to tell me what happened!

SUICIDAL MAN
 It was terrible! Oh God!

HIKER GIRLFRIEND
 There is man who is hurt, he looks
 like he was lost in the forest.

The Hiker Boyfriend quickly becomes angry by the Suicidal Man's ranting that he grabs him by the shirt and pulls him up. Shaking the Suicidal Man by the shoulders, the Hiker Boyfriend begins to shout.

HIKER BOYFRIEND
 What happened? What did you see?

SUICIDAL MAN
 Demons! Demons!

Hiker Girlfriend suddenly stops talking on the phone and looks to Hiker Boyfriend. Suicidal Man begins to weep in the Hiker Boyfriend's arms.

SUICIDAL MAN (CONT'D)
 Demons! They're in the forest! Oh
 God! I'm Sorry!

POLICE OPERATOR (V.O.)
 Hello? Are you still there? Hello?

LATER THAT DAY

The hiking trail is currently busy with foot traffic of POLICE OFFICERS and other EMERGENCY OFFICIALS. Suicidal Man, Hiker Boyfriend & Girlfriend are covered with blankets and given hot tea.

As Police Officers interview the hikers in the distance, DETECTIVE HARUKI enters the area. He is in his late 50's and is slightly chubby with salt and pepper hair. He walks up to the Suicidal Man sitting on a dead tree, slowly and nervously sipping his tea as a PARAMEDIC tends to his head wound.

DET. HARUKI
(Speaking in Japanese)

(MORE)

DET. HARUKI (CONT'D)
I'm Detective Haruki. Tell me what happened? What were you doing out here?

The Suicidal Man hesitates to look at the detective.

SUICIDAL MAN
I, I just came out here for a walk.

DET. HARUKI
A walk? Your I.D. says that you live in Atsugi. Quite a trip to come out here just for a walk. You stink of sake. You wouldn't be trying to do something dangerous out here, would you? Something dangerous to yourself?

Suicidal Man takes a sip of his tea.

SUICIDAL MAN
Not anymore.

DET. HARUKI
I see. So what happened out there? These kids are saying you were screaming about demons. What did you see?

SUICIDAL MAN
A baby.

DET. HARUKI
Baby? What are you talking about? Are you saying there's a baby out there? Is it alive?

SUICIDAL MAN
The demon was right next to it.

DET. HARUKI
(Knocks the Suicidal Man's tea from his hand)
Talk to me! Is the baby still alive?

SUICIDAL
Just follow the rope.

FOREST

Detective Haruki, TWO POLICE OFFICERS with a trained canine and a FORENSIC MEMBER in white overalls and carrying a large, black case follow the rope trail. Suddenly they hear the sounds of a crying baby.

DET. HARUKI
Do you hear that?

The group of men and the canine quickly run towards the sound. As they come upon the Suicidal Man's backpack, they stop to listen. They hear the baby crying again and the dog BARKS.

They dash towards the source of the sound and quickly stop. Suddenly the dog YELPS and runs away from the group and disappears into forest.

DET. HARUKI (CONT'D)
Oh God!

The Forensic Member pulls out his camera from the case and nervously raises his camera up and snaps a flash photo.

WHITE OUT WITH HIGH PITCH RINGING FADING

52

INT. MINAMITSURU HOSPITAL - NIGHT

52

FADE IN

HALLWAY

This small town hospital is quiet and very few STAFF MEMBERS walk the halls.

MORGUE

Detective Haruki stands before a large window overlooking a small autopsy room. Minamitsuru Medical Examiner - DOCTOR FUMIAKI is an old, frail professional with large thick glasses.

Doctor Fumiaki shakes his head as a middle aged NURSE begins to cover a bulky figure with a large, white sheet. He walks away from the scene as he disposes his gloves and surgical mask in a bio-hazard bin.

Doctor Fumiaki steps out from the autopsy room to meet Detective Haruki. The men greet with a bow.

DET. HARUKI
Good evening doctor.

DR. FUMIAKI
(*Speaking Japanese*)
Good evening detective.

DET. HARUKI
What can you tell about the victim.

DR. FUMIAKI
Nothing to indicate foul play or self-harm. The skin itself is dried out and the organs are like dried grapes. The victim was a female in her 30's and the forming of her hips shows that she was pregnant. Dry amniotic fluid was found on the infant and as well on the soil underneath the victim. Indicating she delivered the baby a day or two ago. The clothing she was wearing and the items found in her hair indicates she was Geisha.

DET. HARUKI
Geisha? Doctor Fumiaki, how did she end up the way she did?

DR. FUMIAKI
That is a good question, detective. And I don't have an answer. What ever happened out there, was not natural. I can't explain it, except what are own two eyes see. And what I see and conclude is that those spiders covered her in layers and layers of webbing. And from what I can tell, drank her dry like an insect caught in a web. And as for the child, they ran some tests and found no bites on her or toxins in her system. She's healthy, perfect in fact. But the girl's digestive waste shows traces of spider remains.

DET. HARUKI
What are you saying?

DR. FUMIAKI
The spiders fed on the mother and the child fed on the spiders.

Detective Haruki suddenly feels nauseous.

DET. HARUKI
Excuse me doctor.

DR. FUMIAKI
I don't blame you detective.

Detective Haruki, disturbed by the information walks away for the nearest exit.

DR. FUMIAKI (CONT'D)
(Watches Det. Haruki leave)
I'll fax you everything I have!
(Stares at the body and whispers)
Monstrous!

53

EXT. MINAMITSURU HOSPITAL - NIGHT

53

Detective Haruki quickly walks outside and reaches into his coat for his pack of cigarettes. He slips a cigarette in between his lips and tries to look for a lighter as the SOUND of thunder ROARS in the distance. Suddenly he hears an old woman's voice behind him.

MIKAKO(O.S)
(*Speaking Japanese*)
Crazy day, huh?

MIKAKO, mid 60's with dark hair smokes while leaning against a wall.

DET. HARUKI
(*Turns towards her*)
No kidding.

MIKAKO
(*Walks towards him and passes him her lighter*)
You the detective who brought in that dead woman and her baby?

DET. HARUKI
(*Takes the lighter and lights his cigarette*)
Thanks. What's it to you?

MIKAKO
I'm supposed to be looking for you.

DET. HARUKI
(*Passes back the lighter*)
Yeah?

MIKAKO

(Extends her hand)

I'm Mikako Takeuchi, I'm with
social services.

DET. HARUKI

(Surprised, shakes her hand)

Oh! Yes. I'm...

MIKAKO

Detective Haruki. Yes, I know. I
talked to the doctors. The kid is
healthy and I was going to let you
know that we'll be picking her up
tomorrow.

DET. HARUKI

What then?

MIKAKO

Well, you know how it is. Once
officials release the info to the
news and if no one comes forward to
claim the child... she goes
straight into the system.

Detective Haruki exhales the smoke.

MIKAKO (CONT'D)

You alright? What happened out
there?

DET. HARUKI

Did you see the photos?

MIKAKO

Oh, yes I did. Makes me scared to
pick up that child. But someone has
to do it tomorrow and looks like
it's going to be me. Hey, is it
true?

DET. HARUKI

About?

MIKAKO

The person who found them, did he
really kept screaming about demons?

Detective Haruki thought long and hard about her question.

DET. HARUKI
He hasn't stopped.

54 INT. JO'S APARTMENT - NIGHT

54

BEDROOM

Jo's sits on the floor in front of her bed, emotionally drained from what she just heard from her mother.

JO
Wh - why, oh God. Why didn't you
tell me this before? Why hide this?

JO'S MOM (V.O.)
Jo, try to understand. No one
wanted you in Japan! I mean NO ONE
wanted to adopt you after they
found out about your birth mother.

JO
(Wipes a tear from her eyes)
So how did you choose me?

55 INT. JO'S PARENTS' HOME - NIGHT

55

LIVING ROOM

INTERCUT BETWEEN JO AND JO'S MOM

JO'S MOM
When I was in college, I was in a a
car accident. My pelvis area was
impaled by an iron rod after
crashing into a fence. I couldn't
have children. After I met your
father and got married, he was
working in corporate finance which
required him to travel. Japan was
one of those places. I was in a
dark place at the time and he knew
I always wanted children. And
that's when he saw you. Playing in
a park with a bunch of other
orphans. He secretly filed the
paperwork and surprised me several
months later with your picture. I
fell in love and he told me you
would be mine by Christmas.

JO
Didn't they tell him the truth?

JO
 (Sobs)
 I love you mom.

JO'S MOM (V.O.)
 I love you too, sweetheart.

JO
 Goodnight.

Jo hangs up the phone and sits silent. Her phone soon jingles of an email alert. Looking at her phone and opening an application, she reads an email from Ms. Bernard that reads:

"EMERGENCY REHEARSAL AT 10:00 A.M."

58

INT. CITY MORGUE - NIGHT

58

Detective Weaver walks into a brightly lit lab where cold, steel gurneys are occupied by corpses. He walks up to DOCTOR VALERIE SCOTT, late 40's and a beautiful African American with glasses and a white coat.

DET. WEAVER
 Good evening, beautiful!

DR. SCOTT
 Evening sugar, what brings you here?

DET. WEAVER
 Nicols.

DR. SCOTT
 Ah, I thought you were here for me.

Detective Weaver smiles and surprises her with a candy bar.

DET. WEAVER
 I would never forget to bring chocolate for a beautiful woman.

DR. SCOTT
 Rightly so, especially since it is my anniversary.

DET. WEAVER
 Really? And how's Mr. Scott?

DR. SCOTT
 Good, actually he is on his way to pick me up for a late dinner celebration. So, you and I are going to have to do a quickie!

DET. WEAVER
You know how I like those!

Suddenly, Rani comes in dressed in a white coat and carrying a clip board and a jar with an organ soaked in formaldehyde.

DR. SCOTT
Detective Weaver, I would like you to meet my new, bright and very intelligent intern Dr. Rani Saluja.

DET. WEAVER
(Shakes her hand)
Nice to meet you.

RANI
Hi! Nice to meet you too. Dr. Scott, Dr. Lee says the results will be ready for you tomorrow morning.

DR. SCOTT
Wonderful. Dr. Saluja, will you assist me please.

RANI
Yes, doctor.

The trio walks towards Dr. Nicols' body covered with a blue blanket.

DR. SCOTT
Well I hate to disappoint you, detective. But there is no murder case here.

DET. WEAVER
Seriously? So what happened with this guy?

DR. SCOTT
Dr. Saluja, would you please.

Rani lifts a portion of the blue blanket to grab Dr. Nicols' discolored right hand and turns it over to reveal a bite mark.

DR. SCOTT (CONT'D)
Nephila clavata.

DET. WEAVER
Come again?

DR. SCOTT
It's a type of spider. Your victim
died of a venomous bite.

DET. WEAVER
A spider bite?

DR. SCOTT
Yup, an exotic one at that. Quite
beautiful actually. All the way
from Japan. They call it the 'Joro'
Spider.

Rani pulls out a printout photo of a Joro Spider from her
clipboard and shows it to Detective Weaver.

DET. WEAVER
Interesting.

DR. SCOTT
What is?

DET. WEAVER
The last person who saw him alive
is Japanese. What else can you tell
me about this poisonous spider.

DR. SCOTT
Venomous.

DET. WEAVER
What's the difference?

DR. SCOTT
Venomous is for bites & stings.
Poisonous is for consumption. Just
imagine the 'v' in venomous as the
shape of a fang for a spider or
snake. Anyways, normally the toxin
of these spiders are of a low risk
to humans. A bite from these
certain spiders will turn the wound
bumpy and red, similar to that of
an allergic reaction.

DET. WEAVER
Okay. So why is he dead?

DR. SCOTT
Well we did a little digging. Dr.
Saluja...

Rani removes the entire blue blanket away from Dr. Nicols' naked body to reveal a horrific scene of a fully discolored and swollen body. His torso has stitches from an autopsy.

DET. WEAVER
(*Shocked*)
Jesus!

DR. SCOTT
His tissue and organs are swimming with Joro venom and his nervous system are slowly deteriorating as we speak. Turning into mush.

DET. WEAVER
One bite did this?

DR. SCOTT
Normally, it would not. But this is not normal. Let alone natural.

DET. WEAVER
(*Whispers to himself*)
No shit.

DR. SCOTT
The amount of toxins in his system is equivalent to that of the Joro spider biting into an insect.

DET. WEAVER
We're going to have to shut down that theater!

DR. SCOTT
(*Chuckles*)
Good luck with that!

DET. WEAVER
What do you mean?

DR. SCOTT
Well, I called the theater earlier for a request to have that theater to shut down. So we can get the city to hire a team to go out there and do a thorough inspection and fumigation. Obviously, this spider is dangerous!

DET. WEAVER
Obviously. Well what did they say?

DR. SCOTT
Well they called the mayor.

DET. WEAVER
Oh shit. And?

DR. SCOTT
Next thing I know, I get the mayor calling and screaming at me to keep this on the down low. Apparently, he's hosting a special guest from some Arabic country and they wanted to see some performance this weekend, without a 'hitch'.

DET. WEAVER
Fucking asshole. So what now?

DR. SCOTT
The mayor sent a team of exterminators to do a quick sweep of the place tonight and all the way through tomorrow morning! And so far they found nothing matching our spider except a nest or two of harmless spiders and a few Black Widows. But they'll keep looking. And Dr. Saluja sent a sample of the your guy's tissue to a spider specialist, so I'm pretty sure we'll hear something from him soon. But as far as you're case with Nicols, it's not homicide.

DET. WEAVER
Shit. Well, at least I have my weekend free now.

Suddenly there is a knock on the door and in enters MR. SCOTT. A handsome and bald, early 50's African American.

MR. SCOTT
Valerie? Oh, sorry I didn't realize you were with... Oh, hey Don!

DET. WEAVER
Charles, how are ya?

MR. SCOTT
(Walks and shakes Det. Weaver's hand)
Good, now that I'm here to pick up my beautiful wife. Are you ready

(MORE)

MR. SCOTT (CONT'D)
sweety? Holy cow, what happened to
him?

Doctor Scott quickly covers Dr. Nicols' body.

DR. SCOTT
(Kisser her husband)
Oh you know how it is, work - work
- work! I'll explain later. Honey,
this is my new intern, Doctor Rani
Saluja.

MR. SCOTT
(Shakes Rani's hand)
Nice to meet you.

RANI
You as well.

DR. SCOTT
Well, Detective Weaver - you have a
good night.

DET. WEAVER
You two have a good night as well,
happy anniversary by the way.

DR. SCOTT & MR. SCOTT
Thank you.

DR. SCOTT
Dr. Saluja will update you if she
finds or hears anything new. You
good on your own until Dr. Dows
comes in for the graveyard shift?

RANI
Yes, I will be fine. Have a good
night doctor.

DR. SCOTT
You too.

Mr. Scott shakes Detective Weaver's and Rani's hand.

MR. SCOTT
Goodbye.

Mr. Scott then escorts Dr. Scott away from the morgue. Rani
goes to her desk to grab some files.

DET. WEAVER
(Observes Dr. Nicols' body)
I never thought spiders could do
something like this.

RANI
Freak of nature, if you ask me.
Then again, nature always finds
away to bite us on the ass or
fingers for some.

Detective Weaver walks towards Rani and passes her his
business card.

DET. WEAVER
This is my number, keep me updated.

RANI
Of course.

Detective Weaver makes his way towards the exit.

RANI (CONT'D)
Detective?

DET. WEAVER
(Stops and turns)
Yes?

RANI
You mentioned a Japanese witness.

DET. WEAVER
Yeah?

RANI
The witness wouldn't happen to be a
girl named Jo, would it?

DET. WEAVER
(Surprised)
How do you know her?

RANI
She lives across from me in my
apartment building and she told me
she plays at the theater as a
violinist.

DET. WEAVER
What can you tell me about her?

RANI

She's quiet, odd, but she doesn't seem dangerous. But, I have only known her for a day. I just moved into my apartment yesterday. So...

DET. WEAVER

I see. Well keep me updated about her too?

RANI

Oh, okay.

DET. WEAVER

Also, this case is between you, Dr. Scott and I. Okay?

RANI

Oh, no, I understand. Confidentiality, I get it.

DET. WEAVER

Good. Have a goodnight.

RANI

Goodnight detective.

Detective Weaver exits from the morgue as Rani looks at his card and begins to think.

FADE OUT

59 **DREAM SEQUENCE - DARK SPACE**

59

Jo has the same terrifying nightmare of the spider woman engulfed in strobe light. Except this time the light is now red.

Suddenly a flash image of Dr. Nicols' face covered in blood appears as the Spider Woman feasts on his neck from behind.

60 **INT. JO'S APARTMENT - DAY**

60

BEDROOM

Alarm clock turns ON and Jo wakes up breathing heavily.

61

INT. JO'S APARTMENT COMPLEX, HALLWAY - DAY

61

Jo EXITS from her apartment and locks her door. Rani appears from her apartment and accidentally surprises her.

RANI
Morning Jo.

JO
(Spooked)
Oh! Rani! Hey. You scared me.

RANI
Sorry! How have you been feeling?

JO
What do you mean?

RANI
The loss of your director.

JO
How did you...

RANI
I saw him at the morgue and it's on the news.

JO
Oh, that's right, you work there.
I'm okay. I didn't sleep well last night. How did he die?

RANI
I'm not on the case. I'm - I'm actually working on someone else.
Do you want to hang out later?

JO
Can't. I have a concert tonight.

RANI
How about after?

JO
Why don't you just come to the concert. I have an extra ticket.

RANI
Oh, sure. That would be great.
Thank you.

JO
Well, I have to go.

RANI
Yeah, I have to get ready myself.

JO
See you later.

RANI
Bye.

Rani watches Jo disappear down the hall and down the stairs.

62

INT. PERFORMANCE THEATER, REHEARSAL ROOM - DAY

62

All musicians are sitting quietly in their seats in a small room. Jo looks to Bonny as she sits and stares at her music sheet sternly. Ms. Bernard walks and stops before the orchestra.

MS. BERNARD
Attention, everyone! I know this is tough for you all. So I want to say thank you all for coming. I am sure Dr. Nicols would be very proud of you all. We have a lot of things to cover. But before we begin, I am sure all of you are curious of what happened to Dr. Nicols. It has come to our attention that he has died from a poisonous spider that triggered a somewhat allergic reaction that sadly turned fatal.

Bonny looks at Jo and back at Ms. Bernard.

MS. BERNARD (CONT'D)
Now, don't worry. The entire building has been furiously fumigated repeatedly and aired out last night and early this morning. So we will be practicing in this room while the exterminators finish the performance hall and lobby. So if you see any living or dead spiders, please let one of our staff know. And do not, I repeat, do not attempt to kill it yourself.

Suddenly a door opens and KEVIN enters the room. Kevin is an incredibly handsome, young man, mid-20's with a shaved head and vibrant colored eyes and of mixed ethnicity. Jo, Bonny and all the women and few gay men of the orchestra become immediately attracted to his presence.

MS. BERNARD (CONT'D)

(Smiles)

Oh, yes. So the board has found our temporary director. He flew in early this morning from Seattle and he's been incredible in working with us during this unfortunate event. So please help me welcome, Dr. Kevin Bailey.

The orchestra applause.

KEVIN

(Shakes Ms. Bernard's hand)

Thank you, Ms. Bernard. And thank you everyone. First off, my condolences in everyone's lost. I didn't have the pleasure of knowing Mr. Nicols personally, but his accomplishments are well known, as well as the success of his wonderful orchestra. So I very much appreciate you all in allowing me to assist in completing the season tonight. We have a lot to cover, but I am confident that we will have a successful performance. So if you all please, I would like to get started now with the first piece.

As Kevin raises his hands, so does everyone's instruments.

KEVIN

One, two, three...

63

EXT. DOWNTOWN PERFORMANCE THEATER - NIGHT

63

Search lights turn ON and they automatically move as they crisscross their bright beams into the dark sky and across the theater building. Hundreds of elegantly dressed guests walk towards the entrance of the theater, excited of the upcoming performance.

Rani is elegantly dressed in a traditional sari dress with a modern sheen and style.

64 **INT. PERFORMANCE THEATER, WOMEN'S DRESSING ROOMS - NIGHT** 64

In a small room filled with various vanity mirrors, the female musicians prepare as they put on make-up and fix their hair styles.

Jo stands idly by as she watches Frankie and the women do their work. Soon she feels nauseated that she quickly leaves the room.

65 **EXT. DOWNTOWN PERFORMANCE THEATER, BACK ALLEY - NIGHT** 65

Pushing open the door, Jo walks into the cold night, nervously thinking on what is happening to her. As she walks, she quickly notices she is not alone.

She turns to find Bonny in evening wear, smoking under a light with tears in her eyes.

There is an awkward silence between them.

BONNY
(Exhaling smoke)
 What do you want?

JO
 I just wanted some air, I didn't think anyone would be out here.

BONNY
(Walks towards Jo)
 I understand. It seems like everyone is under stress lately. Want one?

JO
(Shakes her head)
 I don't smoke.

BONNY
(Chuckles)
 Right. You're a little goody two shoes kind of gal. Huh? But then again, I bet you're the kind of girl that likes to suck Nichols' cock too, huh?

JO
(Opens the back door)
 I got to go, show is going to start soon.

Bonny quickly comes towards her and SLAMS the back door shut.

BONNY

I was so wrong about you when we first met. What's funny is that, I thought you were nothing more than a chunk-chink dyke. Boy, was I wrong.

JO

I don't know what you're talking about.

BONNY

I saw you, bitch! His hands were all over you. And you were just creaming yourself. I just don't get why you killed him.

JO

I didn't kill him.

Suddenly, Bonny GRABS Jo's hair and slams the side of her head against the door twice and then pulls her down to the floor.

Bonny quickly POUNCES on Jo and begins to SLAP her endlessly with ANGER. Jo tries to defend herself.

BONNY

Don't fuck with me, bitch!
You fucking bitch!

JO

Bonny! Please! Stop! Stop!

BONNY

He was the love of my life!
And you fucking ruined it!

JO

Stop!

66 **INT. PERFORMANCE THEATER, WOMEN'S DRESSING ROOMS - NIGHT** 66

A knock is heard and Ms. Bernard peeks her head in.

MS. BERNARD

10 minutes ladies. Start making
your way to the stage!

Frankie puts last minute touches of makeup. A fellow FEMALE MUSICIAN comes up by her to collect her things.

FRANKIE

Hey, have you seen Bonny?

FEMALE MUSICIAN

No, sorry.

67

EXT. DOWNTOWN PERFORMANCE THEATER, BACK ALLEY - NIGHT

67

Bonny and Jo continue to struggle. Bonny's necklace is accidentally ripped off and falls to the floor.

BONNY
I'll kill you! You didn't
deserve his fucking
attention, you fat fuck!

JO
(Crying)
Stop Bonny! Please!

Bonny stops her slapping and quickly grabs fistful of Jo's hair and pulls her face close to hers and screams in fury.

Suddenly Bonny stops her screaming and quickly looks confused and scared. Jo stares up at her with tears and blood from her nose and a scratch on her cheek.

Bonny is horrified to find a BROWN RECLUSE SPIDER crawling out from Jo's hair and up her left hand. The spider BITES!

Bonny SCREAMS!

Bonny quickly swaps it off. Suddenly she notices another one crawling on her right arm. She swaps it off.

Jo's hair begins to ripple in different directions as dozens of brown recluse spiders crawl out.

BONNY
Oh God! Oh God!

Bonny leaps backwards off of Jo and falls on her back as brown recluses begin to crawl on her legs. She begins to scream as she is being bitten all over.

Jo crawls backwards in fear as she combs rigorously through her hair.

Crying for help, Bonny manages to crawl up to her feet and run down towards the end of the alley of passing people and traffic.

Jo notices the remaining spiders disappear into the darkness and quickly tries to chase down Bonny.

JO
Bonny! Stop!

BONNY
(Cries out)
Somebody help me! Somebody!
Help!

Suddenly a spider bites on to one of Bonny's eyelid. She CRASHES into a couple of pedestrians and wonders blindly and in pain onto the street. Bonny opens her eyes and screams as she becomes engulfed in light. A city bus HITS her and screeches to a halt as her body rolls under the large vehicle.

Jo screams in horror and cover her mouth as pedestrians witness the scene before them and run to Bonny's aid.

Jo watches the event unfold as people scream.

PEDESTRIAN
(Screams)
Someone call 9-1-1!

Jo turns back and runs towards the backdoor of the theater. Making it halfway, she stops and leans against the wall to vomit.

Jo continues moving towards the door and hangs onto the door knob feeling weak and confused. Sobbing, she slowly controls her breathing. She knows there is something wrong with her. She quickly calms down, wipes her tears as she sees the events down the alley become illuminated with flashing red and blue lights from paramedics and police units.

Jo opens the door and notices something glimmering on the ground. Walking towards it, she finds Bonny's Treble Clef necklace. She picks it up and quickly places it in her pocket. Walking back to the door, she opens it again and enters back into the building.

68 **INT. PERFORMANCE THEATER, WOMEN'S DRESSING ROOMS - NIGHT** 68

Jo enters into the empty room and quickly finds her purse. Rushing to a vanity mirror, she looks at herself and is shocked by the blood. She quickly picks up a brush from a near by station and tries fix her hair.

Jo hears a door open and sees Ms. Bernard walking in.

MS. BERNARD
Bonny are you in here? Oh Jo, what
are you doing, show is starting
five minutes! You need to be on
that stage right now!

Jo hides her face with her hair as she brushes it furiously.

JO
Yes, Ms. Bernard. I will be out
there in just one minute.

MS. BERNARD
Are you okay?

JO
(Snaps a harsh tone)
Yes! Just, please Ms. Bernard, just give me one minute.

MS. BERNARD
This is unacceptable! Please hurry!

Ms. Bernard leaves the room and Jo can hear her talking to someone.

MS. BERNARD (CONT'D)
(Loudly)
Has anyone seen Bonny?

Jo quickly dumps her purse out for the cosmetic back and wipes her blood off with her sleeve. Finding a tissue box she pats the blood dry and cleans her nose. She pulls out foundation makeup, she dabs it over her scratch and blends it around her cheeks. She quickly looks at herself for final approval. Jo turns and grabs her music case and quickly opens it. Pulling out her violin and bow, she rushes out the door for the stage.

69

INT. PERFORMANCE THEATER, STAGE - NIGHT

69

INTERCUT BETWEEN FRONT AND BACK CURTAIN

FRONT CURTAIN

The stage is covered by large red curtains as the audience fill all the seats. Rani finds her seat close to the stage.

BACK CURTAIN

Jo hurries on stage behind the curtain and notices the orchestra already in their seats. Kevin stands before them looking flustered and angry as he quickly notices Jo.

Kevin comes up to Jo angry.

KEVIN
(Whispers harshly)
Where have you been?

Suddenly Ms. Bernard appears behind Jo and interrupts.

MS. BERNARD
I can't find Bonny anywhere and we can't wait anymore. We have to start!

KEVIN

Do what you have to do!

Ms. Bernard quickly walks away.

KEVIN (CONT'D)

This is fucking ridiculous! Take
your seat Jo!

Jo does as he says.

A follow spotlight is turned ON and Ms. Bernard walks on stage holding a microphone. The audience applause.

MS. BERNARD

Good evening, everyone! And thank
you for joining us for our final
performance of the fall season.

FRANKIE

Dr. Bailey! What about Bonny's solo
for the finale?

MS. BERNARD

As you all know, we all lost
someone very important yesterday.
Dr. Pietro Nicols was not only a
director to this fine orchestra but
a great example of what creating
music can bring to this city.

Rani shifts her head in the mention of Dr. Nicols.

KEVIN

Has *anyone* seen Bonny?

No one answers as Jo remains silent while she stares
nervously at her music sheet.

MS. BERNARD

If you can all join me in a moment
of silence.

FRANKIE

Dr. Bailey?

KEVIN

We'll have to figure it out during
intermission. Everyone just get
ready!

Kevin walks away to the side of the stage and talks to a
random STAGE TECHNICIAN.

KEVIN (CONT'D)
Find Bonny, now!

Stage Technician nods and rushes away.

MS. BERNARD
Our performance this evening could not be possible without your support. So please, find it in your hearts to keep concerts like the one you're about to enjoy - alive and well in our city! Dr. Nicols and his lovely wife, Sheryl would greatly appreciate to have his legacy and hard work, along with his talented orchestra perform not only for this night but for many nights to come!

The audience applause as Kevin fixes his tie and jacket.
Frankie looks at Jo in anger.

MS. BERNARD (CONT'D)
So without further ado. I would like to introduce to you someone all the way from Seattle. Who is in fact the finest and upcoming directors in the nation. Who has been named the world's top 100 directors under 30 and toured as a guest director in over a dozen countries. And most importantly to us, he has been incredibly and I do mean incredibly gracious in filling in during our unexpected loss of not only my friend, but of the city's, Dr. Nicols. So please, put your hands together for Dr. Kevin Bailey.

The audience applause as Kevin walks towards Ms. Bernard.

Ms. Bernard passes him the microphone.

KEVIN
Thank you, Ms. Bernard. And thank you ladies and gentlemen. It's a pleasure and honor to lead this orchestra this evening. And I am grateful that the city, the board and Mr. Nicols' family and friends to allow me a chance to assist in finishing their season. So please,
(MORE)

KEVIN (CONT'D)
 do support the arts, the musicians
 you are about to hear and future
 musicians of this city. Who without
 your contribution, cannot do what
 they love to do. Thank you!

The audience applause as Kevin passes back the microphone to Ms. Bernard.

Kevin turns as the curtains opens to reveal the orchestra, while Ms. Bernard leaves the stage.

Kevin walks onto the podium, picks up his baton, looks to Jo and brings his hands up. He gives a down beat and suddenly the orchestra plays a thematic and intense opening.

As time passes by, Kevin brings a musical piece to a strong finish, the curtains come to a close and the audiences applause.

KEVIN (CONT'D)
 Good job, everyone! Good job! Do
 what you need to do, this is
 intermission!

As the musicians make their way towards the backstage, the Stage Technician walks towards Kevin, with Frankie standing close by.

STAGE TECHNICIAN
 No one has seen her.

FRANKIE
 I can try to call her again.

KEVIN
 Do it!

Frankie walks away towards the backstage as Kevin notices Jo still sitting in her seat.

KEVIN (CONT'D)
 Jo.

JO
 Yes?

KEVIN
 If we don't find Bonny, are you
 able to do her solo?

JO
 (Nervous)
 Uh. Yes. I - I know her solo.

KEVIN
 We'll put a stand out for you,
 okay?

JO
 Okay. Excuse me.

KEVIN
 Of course.

Jo slowly leaves her seat and leaves the stage as she walks
 pass Frankie.

KEVIN (CONT'D)
 Well?

FRANKIE
 (Shakes her head)
 No answer.

KEVIN
 Shit. Someone get me a stand. Jo is
 doing Bonny's solo.

Kevin walks away from the stage. Frankie has a suspicion and
 tries to catch up with Jo.

70

INT. PERFORMANCE THEATER, HALLWAY - NIGHT

70

Jo makes her way towards the bathroom as Frankie comes up
 behind her.

FRANKIE
 Hey!

Jo stops and turns. Frankie comes face to face over her.

FRANKIE (CONT'D)
 I don't know what the hell is going
 on. But Bonny told me what she saw
 yesterday between you and Dr.
 Nicols doing in his office.

JO
 (Nervous)
 What did she see?

FRANKIE

That you're a fucking slut! You completely ruined something special between them and now he's dead and worst, she has a broken heart. She's not here and I'm fucking worried. If she did something to herself, because of your slutty fat ass. I am coming after you.

Frankie quickly turns and walks away.

71

INT. PERFORMANCE THEATER, WOMEN'S BATHROOM - DAY

71

Jo enters and rushes to a stall and vomits. Her sickness is getting worst.

After flushing, she walks towards the sink and turns on the faucet. As she bends down to wash her face and mouth, her reflection remains standing with an evil smile. Jo stands back up to splash her face again. As she looks at her reflection worrying of what else the night will bring.

Jo suddenly hears something trickling in the drain of the sink. Is it the spider again?

Jo breathes heavily as she focuses on the darkness deep in the drain while clenching her fingers on the edge of the sink. Her breathing suddenly stops as she looks at her reflection again in anger and then suddenly as if a switch turned on insider her, her face goes blank.

JO

Bitch!

Jo turns, walks away and leaves the bathroom. Except her reflection stays and keeps staring forward while the entire bathroom in the reflection is covered wall to wall and floor to ceiling with spiders scurrying over each other.

72

INT. PERFORMANCE THEATER, STAGE - NIGHT

72

The audience applause as the curtains reopen and the orchestra plays another furious and thematic piece. Frankie gives a stern glance at Jo, in which she returns the same look.

After some time, the moment of Bonny's solo is coming up and Jo and Kevin knows it. Jo glances to the music stand near Kevin and she rises and walks towards it.

Rani looks on in excitement and Kevin gestures with support.

Jo raises her violin and begins her solo. It captures the audience in awe as she gradually steps away from the music stand and does her entire segment by memory. Kevin is suddenly amazed and surprised that there is something attractive about Jo.

She finishes her solo, the audience applause as Jo makes her way back to her seat and the orchestra finish their last piece.

Kevin gives a dramatic closing and the entire audience stand in ovation.

VARIOUS AUDIENCE MEMBERS
Bravo! Bravo! Bravo!

Kevin and the orchestra give a bow and the curtains close.

73

INT. PERFORMANCE THEATER, LOBBY - NIGHT

73

Rani finds Jo in the lobby filled with people and rushes in for a hug.

RANI
That was so awesome! I had no idea
you were that talented.

JO
Thank you!

RANI
Oh my God, are you okay? You don't
look well!

Kevin suddenly appears with a smile.

KEVIN
Excuse me, Jo.

Rani smiles at the sight of him.

JO
Dr. Bailey.

KEVIN
Can I talk to you for a moment?

JO
Of course.

RANI
I'll be over here.

KEVIN

Jo, that was amazing! I just wanted to say thank you for pulling through. I don't know what happened with Bonny, but you saved us!

JO

I'm glad it worked out.

KEVIN

It certainly did and because tonight was a huge success. The board offered me a permanent position with the orchestra. So, I'll be seeing a lot of you.

JO

(Smiles)

Wow. Congrats.

KEVIN

Thanks. But keep it between us, no one is supposed to know until tomorrow. Listen, I was wondering did you want to get a cup of coffee sometime?

JO

That would be nice.

KEVIN

(Smiles)

Great, I will give you a call then. But hey, I have to get going. There's some people I have to talk to. Again, great job!

JO

Thanks!

KEVIN

Have a good night, Jo.

JO

Goodnight.

Kevin leaves the area and for a moment looks back at her.

Jo is FALLING IN LOVE!

Rani comes up behind her with a big smile.

RANI

That is one hot director.

Jo suddenly sees across the room a POLICE OFFICER entering the lobby. Ms. Bernard greets him.

Ms. Bernard nods her head and escorts the Police Officer away from the lobby to talk.

Jo quickly faces Rani.

JO

I think I should go home now.

RANI

Okay, I have my car. Come on.

JO

Thanks.

As Jo and Rani leave the lobby. Frankie observes their exit. Suddenly, Frankie is startled by a weeping Ms. Bernard who is accompanied by a Police Officer and Kevin with a sad face.

MS. BERNARD

Frankie.

FRANKIE

Ms. Bernard? What - What's wrong?

74 **INT. JO'S APARTMENT - NIGHT**

74

BATHROOM

Jo stands in the shower motionless as hot steam fills the bathroom.

LIVING ROOM

Jo climbs into bed and covers herself as she meditates of what has happened.

FADE OUT

75 **DREAM SEQUENCE - DARK SPACE**

75

A strobe of white light reveals Kevin lying naked on white sheets. He turns his head as a Geisha figure in bright, long, silk robes crawl on all fours towards his body. The woman stops half way over him and begins to ride him.

KEVIN
(Whispers deeply)
 I love you.

Suddenly, hairy long legs reveal themselves from the robes and outstretch in all directions over Kevin.

Fast tempo violin music plays a creepy tune is suddenly heard.

76

INT. JO'S APARTMENT - DAY

76

Jo wakes up in terror and tries to shake off the dream. She rubs her eyes and moves around in bed thinking of Kevin. Feeling the urge, she begins to feel her way in between her legs. She rolls her shirt up to show her belly and underwear. Rolling down her underwear, a small mound of her pubic bush shows.

JO
(Whispers as she masturbates)
 Oh, Kevin.

Jo opens her eyes and looks down at her fingers disappearing among her pubes. Suddenly a hairy TARANTULA camouflaging itself among her pubic hair flinches over her hand.

Jo SCREAMS in terror as she crawls backwards and hits herself against the wall and FALLS off the bed.

Freaking out, she looks around her legs, bed and blankets.

Her cell phone RINGS.

Calming herself, she quickly makes her way around the bed while keeping an eye out for the spider. She answers the phone.

JO (CONT'D)
 Hello?

77

EXT. CEMETERY - DAY

77

A large mass of mourners dressed in black break away from a scene as two coffins are shown decorated with flowers. Large portraits of Dr. Nicols and Bonny are displayed on easels with beautiful and expensive wreaths below them.

As Jo walks pass a few gravestones, Detective Weaver appears with a Styrofoam cup of cheap coffee.

DET. WEAVER
Morning Jo.

JO
Detective Weaver? Morning.

DET. WEAVER
Sorry to hear about your friend.

Jo was surprised by the word, 'friend'.

JO
Bonny was talented.

DET. WEAVER
It's a shame she died just after
Dr. Nicols.

JO
Yeah. If you're looking for her
parents, their over...

DET. WEAVER
Actually, I am looking for you.

JO
Oh?

DET. WEAVER
Listen, I would've called but I
figured you might need a few days
to... grieve. But we need to talk
now.

JO
Okay.

DET. WEAVER
Follow me to my car.

The pair walk to his car. Detective Weaver opens the passenger car and pulls out a sealed plastic bag with the word "EVIDENCE" on it and filled with a few strands of black hair.

Detective Weaver passes her the bag.

JO
What is it?

DET. WEAVER
It's hair. Recognize of whose it
might be?

Jo remains quiet.

DET. WEAVER (CONT'D)

The night Bonny died, strands of that hair was found on her clothes and fingers. Now the medical examiner says the official death was that bus. But the doc also said that she was a victim of spider bites from brown recluses.

78 INT. CITY MORGUE - NIGHT

78

A flash scene of a naked Bonny, dead on a cold, steel slab. Blanketed by bright lights over her, a grotesque scene showing her face, hands, neck, legs and chest with the horrible aftermath of brown recluse bites: necrotic flesh.

79 EXT. CEMETERY - DAY

79

DET. WEAVER

Quite a sight, I must say.

JO

So why are you showing me this?

DET. WEAVER

I've been asking around and it seems that Bonny didn't really like you very much. So I thought to myself. Nicols was mean with you, he's dead. Bonny was mean with you, she's dead. Then the fact that people last saw Nicols alive with you and that Bonny and you were missing just before the show. A pretty blonde with long, black hair on her clothes seems strange. Doesn't it? So I had to follow my gut and come see you.

JO

I had nothing to do with their deaths.

DET. WEAVER

(Chuckles)

Well, that's why I am here. To sort it all out, ask questions, feel people out. You know how they do it in movies.

Jo stands quiet and nervous as Detective Weaver grabs the bag from her and puts it back in the car.

DET. WEAVER (CONT'D)
 (Walks around his car)
 And in the end like all movies, the
 bad guy or girl gets caught. I will
 be seeing you again, Jo.

Detective Weaver opens the door, climbs into his car and
 drives off.

Jo is suddenly startled by Kevin.

KEVIN
 Jo?

JO
 (Turns around)
 Dr. Bailey!

KEVIN
 Please, just call me Kevin. I am
 sorry about your friend.

JO
 We weren't really friends.

KEVIN
 I see. Listen, I noticed you came
 to the funeral by bus. And since
 we're both here, I was wondering if
 you would like to get a cup of
 coffee with me. And after that, I
 can drop you off at your place.

JO
 (Smiles)
 That would be nice.

KEVIN
 (Smiles)
 My car is this way.

As they walk together, Frankie watches them from the
 distance in anger.

80

INT. DET. WEAVER'S CAR - DAY

80

While driving, Detective Weaver's phone RINGS. He answers it
 while trying to balance his coffee.

DET. WEAVER
 This is Weaver.

DR. SCOTT (V.O.)
It's Scott. I got your results for
the hair.

DET. WEAVER
And?

81 INT. CITY MORGUE - DAY

81

INTERCUT BETWEEN DR. SCOTT AND DET. WEAVER

Rani works on a body in the background as Dr. Scott talks on
her cell phone.

DR. SCOTT
The hair is not human nor animal.

DET. WEAVER
What do you mean?

DR. SCOTT
Well hair is made of a protein
called keratin. These strands are
made of silk, very thick silk.
Almost passes for hair. But it's
not human.

DET. WEAVER
Silk? Like a spider's web? You
gotta be shitting me.

DR. SCOTT
There's more. The spider specialist
says he's never seen or heard about
these types of attacks, let alone
the amount of venom we found in
Nicols. So he's on his way to the
theater, but we told him none of
the fumigators found anything
matching to the spiders that
attacked the director or the girl.
There's no trace of them.

DET. WEAVER
Shit.

DR. SCOTT
What do you want me to do?

DET. WEAVER
I don't know. I'll have to get back
to you.

DR. SCOTT
Do you still think this is a
homicide?

DET. WEAVER
Something is telling me that it is.

DR. SCOTT (V.O.)
Well, you watch yourself honey.

DET. WEAVER
Thanks Doc.

Detective Weaver hangs up and speeds through the traffic.

82

INT. COFFEE SHOP - DAY

82

At a small, hipster coffee shop Jo and Kevin sit across from each other at a small table near a window with large coffee mugs in front of them.

KEVIN
So how have you been holding up?

JO
What do you mean?

KEVIN
Bonny and Dr. Nicols.

JO
Honestly, I don't know. I've been
confused really. Scared mostly.

KEVIN
Scared?

JO
Yeah. Just strange things have been
happening and they are kind of
clashing with everything right now.
You know?

KEVIN
Not really.

JO
I'm just feeling less... like
myself lately.

KEVIN
Well, you're just in mourning.

Jo sits quietly.

KEVIN (CONT'D)
People come out of it eventually.
Don't you worry.

JO
(*Smiles bleakly*)
That's what I am scared of.

KEVIN
How so?

JO
I am scared that I'll be completely
changed after all this is done.

KEVIN
Change is good.

Jo wants to scream in disagreement! But remains calm.

JO
So. When do you officially move to
our city?

KEVIN
Next week. I'll be going back to
Seattle tonight to get the last of
my stuff packed and shipped.

JO
Great. Well the orchestra is lucky
to have you.

KEVIN
I appreciate that. I don't want to
beat around the bush, but at the
same time I don't want to
compromise our professional
positions. Especially since I'll be
your new director. You can say 'no'
and I will understand, believe me.
But I just need to ask. Would you
like to have dinner with me next
Friday night?

Jo simply smiles and gives out a little laugh and nods.

JO
Okay.

FADE OUT

Her skin is dried and grey and her eyes sank into their orbital chambers. Her lips curled back in dehydration and her fingers and toes clenched in different directions as she has been stuck in a seizure state.

Between her sprawled feet is INFANT JO. Crying out in tears as she leans against the bony body of her mother.

Various spiders crawled over the dead woman and the infant, while a swarm of them moved about on the trees, on the ground around them and across large walls of webs.

Detective Haruki noticed an instrument beside them, a SHAMISEN. A guitar like instrument, with a long neck and three strings.

Suddenly, the sounds of little spider feet moving stopped.

Detective Haruki and the men noticed it and looked around them for something to happened.

Infant Jo stops crying.

Suddenly the men hears a DROP. Detective Haruki notices something strange. The spiders are simply falling from the trees dead. The spider are curling up and dying.

One by one, the sounds of them falling on the ground sounds like an eerie demonic drum solo. Spiders on the dead woman roll off and the ones on Infant Jo stagger off her skin to their deaths.

Detective Haruki slowly walks towards the infant and carefully tries to not come in contact with the dying spiders.

Taking off his coat, he slowly grabs Infant Jo and wraps her up in warmth. Walking back to the Police Officers, he looks back to face the dead woman again in fear.

FADE OUT

86

INT. JO'S APARTMENT - DAY

86

FADE IN

LIVING ROOM

Jo looks at the photo of her infant-self next to her dead mother in horror.

Clenching at the photo, she crumbles it up in tears and throws it on the floor. She grabs a page from the stack and crumbles it too. Soon she starts to lose her senses and crumbles, rips, shreds and throws the contents of the folder all around her living room in anger.

Dropping to the floor on her knees, she begins to cry.

JO
Why!? Why!? Oh God, why?

FADE OUT

TEXT ON BLACK SCREEN: ONE WEEK LATER

87

INT. JO'S APARTMENT COMPLEX, LOBBY - NIGHT

87

Rani comes in through the lobby wearing her medical scrubs, tired from work as the SOUND of THUNDER is heard in the background. She suddenly catches sight of Jo in formal wear.

RANI
Jo! Hey!

JO
Rani. Hi. You just got off work?

RANI
It's been keeping me crazy busy.
You look great. Where you off to?

JO
Thank you. I'm actually going out
on a date. Or at least I think it's
a date. I hope it's a date.

RANI
It's Friday night, it's definitely
a date. Where are you all meeting?

Kevin walks in the lobby, nicely dressed in a jacket and tie and carrying a small bouquet of flowers and an umbrella.

JO
He's picking me up.

RANI
Ah.

KEVIN
Hello.

JO
Hello. Wow, you look great.

KEVIN
You look beautiful! These are for you.

RANI
Those are really nice. Hi, I'm Rani.

KEVIN
(*Shakes Rani's hand*)
Kevin.

RANI
You're the orchestra's new director, right?

KEVIN
Yes, I am. Nurse?

RANI
(*Laughs*)
No. Medical Examiner, intern for now.

KEVIN
Wow. I bet you see a lot of messed up things, huh?

RANI
(*Smiles*)
You have no idea. Hey, let me take those flowers for you. You can pick them up tomorrow morning. I'll keep them watered.

JO
(*Smiles*)
Awe, thanks.

RANI
You two have fun.

KEVIN
It was nice meeting you.

RANI
Yeah, you too.

JO

Bye.

Rani watches the pair walk out from the lobby. Kevin opens his umbrella and they both enter into the rainy night.

88

INT. JO'S APARTMENT COMPLEX, HALLWAY - NIGHT

88

As Rani walks up the stairs, she notices Frankie starts making her way up behind her dressed in jeans and a wet jacket.

Rani inserts her key into her door and notices Frankie stopping at Jo's apartment and BANGS loudly on her door.

RANI

(Turns around)

Can I help you?

FRANKIE

(Snaps her tone)

I'm looking for Jo. Do you know her?

RANI

She's not here. Who are you?

FRANKIE

Do you know when she'll be back?

RANI

No. Do you want me to leave a message for her?

Frankie huffs in anger.

RANI (CONT'D)

Wait a minute, I recognize you.
You're in Jo's orchestra, right?
You play the flute.

Frankie walks away in fury and down the stairs.

FRANKIE

Fuck this.

RANI

(Talks to herself)

Holy shit, is every band geek a
weirdo?

Rani unlocks her door and slams it shut.

89

INT. RESTAURANT - NIGHT

89

A fancy, modern style seafood restaurant is decorated in polished steel and glass with vibrant art and a PIANIST playing in the background.

Sitting by a window, the glass is covered in droplets of rain and illuminated by passing traffic. Kevin and Jo are in the middle of their meal and a funny story.

KEVIN

(Laughs)

So Charlie did a custom work on his French Horn... and every time... he gets a break between solos, he simply just squeezes the bag in his horn... and pretty much just sucks up all the whiskey.

Jo laughs.

KEVIN (CONT'D)

(Laughs)

Oh man, when the show was over! We all stood up to bow, but he... oh man, did he fall forward, hard!

JO

(Laughs)

Oh my God! What happened then!

KEVIN

Well people panicked, thinking he had a stroke or something. They called the ambulance, everyone was freaking out. But when they found out he had a hangover the next morning. Well, they kicked him out from the program.

JO

Yikes.

KEVIN

Yeah, but he's cool now. He quit drinking, started his own band and doing small gigs like teaching French Horn to kids. He's happy.

JO

Well that's good.

KEVIN

So any crazy stories about you.

JO

Me? No! I'm pretty much a boring person.

KEVIN

Pretty, you are. Boring, you are definitely not! Especially the way you play.

JO

(Embarrassed)

Thank you.

KEVIN

I hope you don't mind me saying this, but you look a whole lot better than the last time I saw you.

JO

I feel better.

KEVIN

That's good. Anything interesting that contributed to it?

JO

I guess the idea to stop resisting. Um, the constant challenge of trying to find the answer and finally realizing no matter what happens, I should just let go and everything will work out eventually. Even if it's in the most strange or even scariest of moments.

KEVIN

Kind of like over coming your demons?

JO

More like embracing them.

90 **EXT. RESTAURANT / STREET - NIGHT**

90

Detective Weaver sits in his car down the block from the restaurant, smoking and drinking his coffee as the rain drizzles on his windshield. He studies closely of Jo and her date, talking and laughing.

FADE OUT

TEXT OVER BLACK SCREEN: ONE MONTH LATER

91 **EXT. CITY PARK - DAY**

91

FADE IN

Jo and Rani walk at a park on a cold, crisp afternoon drinking coffee and arms locked with one another. Various people are seen with their dogs, jogging by themselves or pushing a baby stroller.

Jo's personality is less depressing and more happier.

RANI

So when do you guys start rehearsal?

JO

Next week, Kevin gave me really cool solo. So, let's see how that goes.

RANI

Nice! He's really smitten with you, isn't he?

JO

(Laughs)

I guess. I don't want to jinx it, but I really do like him.

RANI

Did that chick ever get in touch with you. The one that plays the flute.

JO

Frankie? No. But I did get a letter from her sometime after Bonny's funeral.

RANI

Really? What did it say?

JO

I don't remember it exactly. I burned it. She basically was blaming me for Bonny's death.

RANI

Well I hope you're not blaming yourself. You know, I didn't want to tell you this. But I lied about Dr. Nicols. I did have him for a case and later assisted with Bonny's.

JO

(Scared)

Why didn't you tell me?

The girls stop and face each other.

RANI

Well, cops got involved honey. And I can't talk about a case with anyone. At first they thought it was homicide, but later conclude freak accidents and definitely freak of nature when it came to the spider bites. But hey...

The girls start walking again.

RANI (CONT'D)

... at least you got Kevin to keep you protected from that crazy chick.

JO

(Laughs)

Frankie is just sad. She lost her best friend. But she is a bitch. I'm not worried about her. Kevin told me last week that she quit. So, I won't be seeing her anymore.

RANI

That's good. So tell me about your stud! Have you guys done it yet? And if so, how big is he?

JO

Well, we haven't done 'it' yet.

RANI

What? Jo, my God, that man is so sexy. The first time I saw him, I wanted to fuck him right in front of everyone in that lobby.

JO

(Laughs)

He's actually quite a gentleman.

RANI

You're a virgin, huh?

Jo stops.

JO

I'm scared.

RANI

(Hugs Jo)

Oh honey, don't be! It's always scary for the first time.

JO

I'm not sure if I'm going to be good at it.

RANI

Does he know?

JO

Yeah, in fact he wants to make it special when we finally do, do it.

RANI

What do you mean?

JO

He wants me to go on a weekend trip with him at a cabin he rented.

RANI

(Jumps and screams in excitement)

Oh my God, girl! You know what this means?

JO

No. What?

RANI

We need to get you some fucking lingerie! Come on, I know a place.

(MORE)

RANI (CONT'D)
 This is going to be fun! I promise
 you!

Jo and Rani laugh as the walk.

92

INT. JO'S APARTMENT - DAY

92

BEDROOM

Jo is packing her bag with clothes while classical music is playing from her stereo. She lifts up a sexy, black lace corset and laughs. She folds it carefully and places it in her bag.

LIVING ROOM

Jo's front doorknob is jiggling and slowly the door opens. Frankie slips into the apartment like a stealthy cat while wearing black gloves.

As she creeps closer to the music, Frankie places her key picking tools in her small black bulky bag and notices Jo.

BEDROOM

As Jo continues her packing, she is suddenly STRUCK with something blunt from behind and falls to the floor unconscious.

BLUR OUT TO BLACK WITH HIGH PITCH RINGING AUDIO

KITCHEN

FADE IN

FRANKIE (O.S.)
 Where is it?

Jo slowly wakes up tied to a chair with classical music still playing from her room. Her mouth gagged and hands bound with rope from behind and her legs to the legs of the chair near the dining table. She hears Frankie walking around her apartment, searching through her things and making a mess of the entire apartment.

FRANKIE (O.S.)
 Where is it!?

LIVING ROOM

Digging furiously through Jo's property. She finally finds Bonny's Treble Clef necklace on the floor among the stuff she threw earlier. Frankie walks slowly into the Kitchen furious and removes Jo's gag.

FRANKIE

I told you bitch. Oh, I told you I would be after your fat ass.

JO

How did you get in?

FRANKIE

You would be surprised what you can buy on Amazon and learn on YouTube.

JO

Frankie. You need to stop. I didn't do anything to Bonny.

FRANKIE

Shut up! They said it was a freak accident. And I knew in my heart that it wasn't.

Jo starts to tear up a bit as Frankie sits in a chair across from her.

FRANKIE (CONT'D)

(Taping on her head/temple)

But I kept thinking and thinking that what happened to her had to be done by you. You were always the quiet freak. I knew there was something off about you.

JO

(Cries)

Please!

FRANKIE

(Looks at the necklace)

I gave this to her as a birthday gift last year. I so loved her. I mean, I really loved her. She didn't know it but I didn't want to mess things up between she and I. You know? But when I found out about her and Dr. Nicols. What could I do? What could I say?

Jo tries to fidget her hands but it was no use.

FRANKIE (CONT'D)

As Dr. Nicols was very popular, I couldn't blame her. But I can't deny the fact I was a little happy when I found out he died. But that completely went the other way when I found out about Bonny. The day of her funeral, I asked her parents if Bonny was buried with the necklace I gave her and they said 'no'. In fact, they haven't seen it since they packed up her apartment. Lucky for me, it just takes a bottle of whiskey and a hand job for an ugly police officer to get me a copy of her file. Police report mentioned nothing of a necklace among her personal belongings that night. And that's when I knew it was taken. She never goes anywhere without it. Why did you do it?

JO

I didn't kill her.

FRANKIE

(Slams her hand on the table)

Stop lying! Just stop! Because it's not going to make any difference now.

Frankie stands from her seat and heads to a drawer and pulls it open and grabs a large knife.

JO

Frankie! Don't do this! Stop!

Frankie walks towards Jo and gags her. Standing behind her, she tips Jo back and drags the chair to her bedroom while Jo strains to scream.

BEDROOM

Dragging Jo into the dim room, Frankie pushes Jo's seat forward.

FRANKIE

You my dear, are going to commit suicide. Looking at you, no one would be surprised.

Frankie looks around Jo's apartment for something to write. She finds her music sheets and a red marker.

FRANKIE (CONT'D)

(As she writes)

'I killed Bonny. I can't take it anymore! -Jo'

Frankie takes the music sheet and presses it against Jo's hand. Placing the sheet on the table, Frankie sits on the bed. She looks at Jo for a moment and then removes the gag. Frankie crosses her legs while placing the knife beside her.

FRANKIE (CONT'D)

I got the prints, now I just need the body. Any last words?

JO

No one is going to believe I wrote that.

In the darkness underneath Jo's bed, three spiders crawl their way towards Frankie's leg.

FRANKIE

Have you not seen yourself? I'm pretty much doing you a favor. Come on, you're not that pretty and it shocks me to know that Dr. Bailey has the hots for you. I am starting to think he has a small dick and he's too scared to get a real woman.

JO

You don't have to do this.

FRANKIE

Bonny would've wanted me to. You know what would make you more pathetic in the newspapers. You being found dead with bad makeup on. Where's your bag?

Jo remains silent.

FRANKIE (CONT'D)

I bet it's in the bathroom. No worries, I'll get it.

Frankie uncrosses her legs, gags Jo again, stands up and forgets her knife on the bed.

She takes the first step and Frankie suddenly TRIPS forward. Her face SLAMS onto the floor, busting her front teeth. Frankie SPITS a bloody tooth out in pain.

Jo is shocked to see Frankie's foot covered in webbing with a trail disappearing underneath the bed. Frankie slowly looks back to see what her foot was caught on.

Suddenly, Frankie feels a pull. She SCREAMS as she is dragged underneath Jo's bed, scratching the floors as she disappears into the darkness. The screams STOP!

Jo breathes heavily in fear. After a few moments, she gains control of her breathing and looks around in tears. She notices the knife and slowly tries to scooch towards it. Coming close enough, she struggles as tries to turn her chair around and scooches backwards. Feeling her hands by the bed, she pulls at the sheets towards her until she is able to feel the knife.

Taking hold of the knife, she carefully maneuvers the blade towards the rope. Slowly but surely, she is cutting through.

Finally freeing her hands, she cuts the rope from her legs. Jumping off her chair, she looks at the space underneath the bed in fear. She quickly turns OFF her radio.

Jo's cell phone suddenly RINGS and she screams.

Jo notices her phone on the night stand by her bed and walks towards it. The screen reads KEVIN.

She answers it.

JO
(Wiping away her tears)
Hello?

KEVIN (V.O.)
Hey, I'll be there in five minutes.

JO
What? Oh! Take your time, I'll be waiting.

Jo hangs up and quickly grabs her bag and zips it close. She looks at her bed in fear as she makes her way to the bathroom.

BATHROOM

Jo grabs the last of her things and notices her disheveled look. She quickly washes her face and combs her hair and removes the gag.

She pulls out a Band-Aid and quickly places it on the small opened wound on the back of her head.

LIVING ROOM

Jo notices her apartment is in a complete mess.

JO (CONT'D)

Oh God!

Suddenly, a KNOCK.

JO (CONT'D)

(Shouts)

I'm almost ready.

Jo goes THROUGHOUT her entire apartment, to turn anything electrical off. Closing all the blinds, anything to make the apartment dark.

93

INT. JO'S APARTMENT COMPLEX, HALLWAY - DAY

93

Kevin is waiting at the door in rugged clothing and suddenly hears the door open.

Jo dashes out and quickly closes the door to lock it.

KEVIN

Whoa! Where's the fire?

JO

Oh! Sorry.

Jo turns around with a smile and quickly kisses him on the cheek.

JO (CONT'D)

I'm just excited. Let's go!

KEVIN

Here, let me help with your bag.

Jo passes her bag and grabs onto Kevin's arm. She escorts him hastily away from apartment.

KEVIN (CONT'D)

Whoa! Slow down.

94

INT. KEVIN'S JEEP - DAY

94

Jo watches the traffic pass by and soon skyscrapers turn into woods.

95 **EXT. CABIN - DAY**

95

Kevin and Jo drive up to a small and simple wooden cabin in the middle of the woods, far from the city.

 KEVIN
What do you think?

 JO
Wow. It's really nice.

 KEVIN
Come on, let's check the place out.

96 **INT. CABIN - DAY**

96

LIVING ROOM

Kevin and Jo enter the cabin minimally decorated with wooden furniture and a fireplace.

Kevin comes up behind Jo, hugs and kisses her on the cheek.

 KEVIN
What do you think?

 JO
It's really nice.

 KEVIN
What's wrong?

 JO
Nothing.

 KEVIN
Come on, tell me.

 JO
Just a lot of things are happening right now.

Kevin turns Jo around.

 KEVIN
Well, if you're worried about all the bad things that happened, it's all in the past.

 JO
It's just... I am still figuring things out. And for some reason, bad things are still happening to me. And I'm scared that you'll...

KEVIN

What?

JO

Well, look at you. You're incredibly handsome and look at me. I keep wondering how and why you would take an interest in me.

KEVIN

Honestly? I didn't really notice you until your solo. The way you played and how you looked and you somehow made that scared little girl disappear and replaced it with something to behold. And I knew I had to know you.

Jo felt moved and even more so when Kevin gives her a pop kiss.

KEVIN (CONT'D)

This weekend is going to be special okay. So explore the cabin, I'll be right back. I'm going to get our bags and the groceries.

JO

Okay.

Kevin leaves the cabin.

As Jo explores the INTERIOR, she periodically looks out the window to see if she can catch sight of anything interesting.

BEDROOM

As Jo comes to a small bedroom with a big, fluffy bed she notices a gift with a big, red bow. It's a violin case made of the finest black leather with gold tone clasps. She walks towards it with a nervous smile. She slowly opens the case to find a brand new and beautiful black varnished violin and bow with gold tone strings and bow-hair.

KEVIN (O.S.)

You know you deserve the best.

JO

(Turns around)

It's beautiful. I don't know what to say.

Kevin walks towards her and they engage in a kiss. Jo feels like this is the moment as they passionately prolong the kiss. Suddenly Kevin stops.

KEVIN

I don't want to rush it. Let's wait till tonight, I want it to be completely perfect for you. I'm going to go chop some wood and get the fire place started and then dinner.

JO

Okay.

Kevin and Jo kiss one more time. They stop and Kevin walks away from the bedroom. Jo looks at the violin and touches it softly.

FADE OUT

97

INT. CABIN - NIGHT

97

FADE IN

LIVING ROOM

Sitting on the floor with some pillows and a blanket in front of the fireplace. Jo sets aside her dinner plate as her new violin case sits opened beside her. Jo looks at the instrument as if hypnotized. She is surprised as Kevin appears beside her with two glasses of red wine. As he passes one to her, he sits next to her.

Kevin studies her as she studies the details of the violin.

KEVIN

You okay?

JO

I don't deserve this. It's...

KEVIN

Stop. I know we've only been seeing each other for about a month. But something about you is alluring. And I can't let that go. Hearing you play is hauntingly attractive, if I can put it delicately.

JO

You make me sound dangerous.

KEVIN

Maybe I like that. And maybe I can see that you have an incredible talent that can take you all around the world. You know, we would make a great team.

JO

(Looks at Kevin)

I am just scared of everything right now.

Kevin combs her hair around her ear, pulls her in and kisses her.

KEVIN

You don't have to be scared. I'm right here and I'm not going anywhere. I get it that your different and I like that.

Jo loses herself in his words and kisses him. They both become insanelly passionate. They begin to undress each other. Kevin kisses her everywhere and they soon find each other naked in missionary form as the wood CRACKLE in the fireplace.

Kevin and Jo simultaneously ORGASMS.

FADE OUT

98 **DREAM SEQUENCE - WHITE SPACE**

98

FADE IN

A Geisha (her birth-mother) in a gorgeous kimono bows down and up and then smiles. She is carrying her Shamisen and begins to play a traditional piece while her eyes are closed. As she plays, her fingertips begin to bleed and various spiders begin to appear and scurry in all direction from beneath her long, flowing kimono. Suddenly she cocks her head and opens her eyes to reveal scary, demonic RED EYES.

99 **INT. CABIN - NIGHT**

99

LIVING ROOM

A tarantula quickly scurries pass Jo sleeping (on her side) on the floor without being noticed as she wakes up from a nightmare.

Jo is spooked by the crackling of the fire and looks at the flames. She notices Kevin is not lying next to her. She rests her head for a bit and tries to shake off the nightmare. She turns on to her back and is quickly HORRIFIED.

On the ceiling, Kevin is OUTSTRETCHED and covered in webbing as various spiders scurry all over him. A portion of his face shows him with a frightful expression and his hand reaching out for her.

Jo SCREAMS.

A spider pounces from the ceiling onto Jo. She scurries away as she tries to cover herself with the blanket as more and more spiders begin to appear from various hiding spots in the cabin. She screams as she escapes through the front door.

100 **EXT. CABIN - NIGHT** 100

Jo runs to the Jeep only to discover it covered in webbing and more spiders. She runs into the woods, illuminated by full moon.

101 **EXT. WOODS - NIGHT** 101

Jo finds herself exhausted and cold. Suddenly she feels a pain in her stomach and stops. She falls to the floor and struggles in pain. Spiders start to appear in all directions and climb over her. She swaps them off in terror as they slowly wrap her up in webbing.

Jo starts to be tugged to a nearby tree as she screams for help. Soon she finds herself wrapped in what was becoming a large cocoon. Being hoisted up in the air, her loose arm starts to wiggle for something to grab on.

VIEW OF WOODS HORIZON AND FULL MOON

Jo screams.

BLACK OUT

102 **EXT. WOODS - DAY** 102

FADE IN

The woods are quiet and the sun is slowly rising. All the spiders in the woods and among the trees and the cocoon begin to slowly die off. Suddenly, the cocoon grumbles and shakes.

103

INT. JO'S APARTMENT COMPLEX, LOBBY - DAY

103

Rani pulls out her mail from the box while dressed in her medical scrubs and coat. She quickly notices Detective Weaver walking in.

RANI
Detective Weaver?

DET. WEAVER
Oh, morning.

RANI
Morning. What are you doing here?

DET. WEAVER
I'm looking for Jo.

RANI
Sorry to tell you, she's gone for the weekend.

DET. WEAVER
Damn it. Did you just get off work?

RANI
Yeah. So, what do you need with Jo?

DET. WEAVER
I need to talk to Jo about a girl named Frankie.

RANI
The orchestra chick? The one that plays the flute?

DET. WEAVER
Yeah. When was the last time you saw her?

RANI
She was here about a month ago with an attitude looking for Jo.

DET. WEAVER
Yeah. Frankie's roommate explained that she really dislikes Jo, especially after Bonny's death.

RANI
Oh. Well is Frankie okay?

DET. WEAVER

Well that's why I am here. Her roommate says she hasn't seen or heard from her since yesterday. And with two orchestra members dead, I figured I would look into it.

RANI

I see.

DET. WEAVER

I know you're her friend and all. But I need you to answer some questions about her, in detail.

RANI

I understand. Come on up, I'll make you some coffee.

104

INT. JO'S APARTMENT COMPLEX, STAIRS AND HALLWAY - DAY

104

Rani and Detective Weaver walk up the stairs.

DET. WEAVER

So I did some more research on that Joro spider.

RANI

Yeah and what did you find?

DET. WEAVER

Turns out it was named after a certain 'Yokai'.

RANI

Yokai?

Rani and Detective Weaver turn into the hallway.

DET. WEAVER

Their types of Japanese spirits or demons. The spider that bit Nicols was named after what the Japanese call, Jorogumo.

The pair stop at Rani's door.

RANI

(Puts her door key in)

Jo-ro-gumo. That's interesting.

Detective Weaver suddenly takes a whiff of something putrid in the air. He turns around and stares at Jo's door.

DET. WEAVER
Do you smell that?

RANI
(Stops and smells the air)
Yeah. Smells like work.

DET. WEAVER
Like your clients at a morgue?

RANI
(Turns and face Jo's door)
Yeah. That's Jo's place.

DET. WEAVER
(Knocks on Jo's door hard)
Jo? Are you there? This is
Detective Weaver. Please open the
door.

He knocks again.

DET. WEAVER (CONT'D)
Did you see Jo leave for the
weekend?

RANI
No.

DET. WEAVER
Well, someone is in there?

Detective Weaver tries to open the door, but it's locked. He quickly pulls out a gun.

DET. WEAVER (CONT'D)
Step aside and stay here.

Rani moves away as Detective Weaver pulls out his gun and suddenly kicks open the door.

105

EXT. WOODS - DAY

105

The cocoon begins to rock from side to side, as the grumbling noises begin to grow louder as something is moving within.

106

INT. JO'S APARTMENT - DAY

106

LIVING ROOM

Detective Weaver enters the room at full aim and notices the apartment's mess.

INTERCUT BETWEEN JO'S APARTMENT AND COCOON

DET. WEAVER

Jo. This is Detective Weaver, I want you come out slowly with your hands up.

A portion of the cocoon starts to make cracking noises and various areas of the cocoon begins to stretch outwardly.

Detective Weaver begins to make his way slowly to Jo's Bedroom as Rani cautiously walks into the Living Room, scared as she covers her nose.

A hand begins to rip out from the cocoon with fresh looking skin and nails.

Detective Weaver notices a bloody tooth on the floor and Bonny's necklace by the bed. The smell gets stronger with every step as he notice flies coming from beneath the bed. He quickly pulls off the sheets and throws them to side. Grabbing one side of the bed, he flips it onto its side. He is SHOCKED as Rani walks in and becomes suddenly HORRIFIED by the sight and SCREAMS.

Suddenly, NEW AND IMPROVED JO emerges from the cocoon completely different and covered in white slime. Skinnier with thicker hair, flawless skin, younger looking and a face and figure to die for. She arches backwards from the cocoon naked and takes a deep breath.

Rani continues to scream as both she and Detective Weaver see on the floor, Frankie's disfigured body. She is partially covered in webbing and being slowly DEVoured by various spiders. A Joro Spider quickly scurries out of Frankie's mouth and rests on the dead girl's forehead. The creature sits and stares at Rani as she continues to SCREAM in tears while in the arms of Detective Weaver.

FADE OUT WITH AUDIO SOUND OF APPLAUSE AND CHEERS

FADE IN WITH CONTINUOUS SOUND OF APPLAUSE AND CHEERS

The concert hall is luxurious and refine with an adoring audience standing in ovation at a stage occupied by a very large orchestra. The incredible view behind them is of Paris and the Eiffel Tower at night.

Appearing on stage is the ever beautiful Jo. She is dressed in a long and silky, flowing dress with bright hues of yellow, black and a hint of red. Just like the Joro Spider. Her hair is shiny with loose curls and decorated with an exotic hair comb in the shape of an arachnid. She walks to the center stage with her black and gold violin that Kevin gave her.

ANNOUNCER (V.O.)

(Speaks in French)

Ladies and Gentlemen, please
welcome our special guest:
Mademoiselle Jo.

Standing front and center with her bare back shown to the orchestra. Jo lifts her shiny violin and bow as the audience quiets down.

She begins her solo with a long and eerie note.

BLACK OUT

FADE IN TEXT: **THE END.**