

THE LAST SIREN

by

Marjolein Smit

Aka (Fade into) Mack

www.fadeintomack.com
fadeintomack@gmail.com
0031638906714

FADE IN:

INT. CABIN - BASEMENT - CHEST FREEZER - DAY

In red glowing darkness lies mesmerizingly beautiful, eight-year-old LUSCINIA on a, made to fit, bed. She wears an oxygen mask, which tube exits the freezer through a hole. She's reading a homemade children's book.

LUSCINIA

Candy makes a wish on the star.

Luscinia looks at the fluorescent stars on the blue-painted freezer walls.

LUSCINIA (CONT'D)

I wish....

She looks at a red LED light strip along the lid and three decorated padlocks keeping it shut.

An intercom CRACKLES.

MAN'S VOICE (V.O.)

I am leaving now. Have a nice breakfast. You have four hours. No singing!

Luscinia watches the red LED turn green. Her face lights up. She takes her key necklace off and grabs a hold of a padlock.

INT. CABIN - BASEMENT - DAY

Luscinia climbs out of the chest freezer into a basement painted to look like a child's furniture has been dropped in a forest clearing.

It even has a sky ceiling and a "doodle central" on the chalkboard-covered freezer.

INT. CABIN - KITCHEN - DAY

In the quaint farm kitchen, Luscinia pushes a tape into a VCR TV set combo and sits down to eat her breakfast.

FRAGGLE ROCK TV TUNE

Luscinia HUMS along. A mouse RUNS towards her across the floor, then up along her nightgown.

EXT. CABIN - GARDEN - DAY

A cat SCRATCHES at the front door.

INT. CABIN - KITCHEN - DAY

Luscinia takes a sip of her orange juice, then SINGS the last three words of the tune.

A pigeon SLAMS into the barred kitchen window.

Luscinia jumps up with clenched lips.

Her glass SHATTERS on the floor as the mouse reaches her neck.

LUSCINIA
(screams)
AAAAAH

The mouse drops dead to the floor.

Luscinia steps in a shard of glass. She puts her hands over her mouth.

She takes the shard out of her bloody foot.

With a sad face, she picks up the dead mouse. She strokes it as she limps out of the kitchen.

INT. CABIN - BATHROOM - DAY

LUSCINIA
I'm sorry. I didn't mean to.

She carefully places the mouse in the shallow water of the toilet bowl.

She closes the lid and FLUSHES when she remembers something and runs out of the bathroom.

INT. CABIN - KITCHEN - DAY

LUSCINIA
Please, please, please.

She opens the window. On top of a flower box lies the dead pigeon. In tears, she scoops it up and closes the window.

INT. CABIN - BASEMENT - DAY

She places the pigeon on a metal scoop and slides it into a small wood burner.

She stares at the fire when she spots some blood on her nightgown and a sock.

INT. CABIN - BATHROOM - DAY

Standing in her underwear she rubs a soap bar over her blood-stained nightgown.

INT. CABIN - BASEMENT - DAY

A clean wet nightgown and sock are drying over a chair, in front of the wood burner.

Luscinia takes a new pair of socks from her closet.

She looks at her bare hurt foot. There isn't a mark on it.

She puts the clean socks on.

INT. CABIN - KITCHEN - DAY

Luscinia turns the TV off and finishes her breakfast in silence.

Her washed plate is put in a cupboard.

She sprays a can of air freshener around the kitchen.

INT. CABIN - BASEMENT - DAY

She closes the basement door, walks down some steps, and climbs into the chest freezer.

INT. CABIN - BASEMENT - CHEST FREEZER - DAY

She bolts the three deadbolts shut and SCREAMS her head off.

The last remnant of her SCREAM dies down.

She's exhausted.

PANTING heavily she pulls her stuffed toys near and pulls her blanket over her head, CRYING

Luscinia sleeps calmly now. The intercom CRACKLES.

MAN'S VOICE (V.O.)
Luscinia?

Luscinia's eyes open. She presses the intercom button twice.

MAN'S VOICE (V.O.)
Come on up.

INT. CABIN - KITCHEN - DAY

Seventy-year-old blindfolded surrogate granddad LAURENCE sits at the kitchen table with his nostrils plugged shut.

Two drinks with straws and some chocolate treats await on the table next to a bottle of cherry liquor. Luscinia comes in holding a stun gun.

LAURENCE
Did you have a good morning?

Luscinia KNOCKS twice on the table.

LAURENCE (CONT'D)
Did you sing?

Luscinia is shocked. She KNOCKS once. Laurence falls silent. Luscinia shakes her feet nervously.

LAURENCE (CONT'D)
So the dead cat in front of the door just happened to die right there?

Luscinia is horrified. The silence is back on. After a few minutes, it gets awkward. Laurence sighs.

LAURENCE (CONT'D)
Since a cat has nine lives, he must have been a very old cat. Otherwise, he must have jumped right up on his feet again.

Luscinia is visibly relieved.

LAURENCE (CONT'D)
Let's drink to all of his good lives.

Laurence raises his glass. Luscinia doesn't.

LAURENCE (CONT'D)
To the cat.

LAURENCE (CONT'D)
No knocking?

Luscinia just sips on her straw.

LAURENCE (CONT'D)
You can never lead a normal life,
Lucy. When you are extraordinary
you lead an extraordinary life.

He KNOCKS: DUM DU DU DUM DUM

Luscinia SIGHS then KNOCKS: DUM DUM

She takes her chocolate treats.

EXT. FOREST - NIGHT

Scared students JOSH and PAUL run frantically through the undergrowth.

JOSH
What the fuck are they man?

INT. CABIN - BASEMENT - CHEST FREEZER - NIGHT

Luscinia is trying to concentrate on a Donald Duck. She looks at the red LED strip than at her watch. It shows 7.45. PM.

LUSCINIA
Oh Grandpa come on

A SHOT

Luscinia goes quiet.

We hear Laurence YELL in pain.

LUSCINIA (CONT'D)
(whispers)
Grandpa

Her hand goes towards the intercom. She pulls back and puts her ear to the freezer wall. After a few seconds, she grabs the stun gun and unbolts a deadbolt.

INT. CABIN - BASEMENT - DAY

She climbs out of the chest freezer and puts on a unicorn ski mask and pink sunglasses. She tiptoes up the basement stairs.

INT. CABIN - HALL - DAY

She tiptoes to the kitchen.

INT. CABIN - KITCHEN - DAY

From upstairs:

MAN'S VOICE (O.S.)
Everything is ancient, man.

Luscinia's spooked. She sees her gagged grandfather sitting on the floor. Bloodstains are growing on his shirt. He sees her. He straightens up. He mumbles something as he breaths heavily.

INT. CABIN - KITCHEN - NIGHT

Masked fat burglar MIKE comes into the kitchen, taking off his mask, sniffing.

He sees Luscinia. Something comes over him. She tries to get away but within a split second, the "mad dog" has got her in his arms.

MIKE
Oh yeah

MAN (O.S.)
What have you found?

Mike pulls her unicorn mask off. Her pink glasses drop. Luscinia tases him on the hip for five seconds. He wiggles and drops to the floor as no teeth having burglar Don enters the kitchen. Laurence works at loosening his gag.

DON
Holy shit

He wants Luscinia. Laurence is aroused too, he tries to move.

EXT. FORREST - NIGHT

Paul and Josh are still running.

PAUL
Why are they chasing us? Do you
know them?

JOSH
I don't know. I don't know them.

Vampires COLE (39) and SILAS (37) chase them with their fangs
on display.

COLE
Because you beat a gay man into a
hospital.

SILAS
And you carry our dinner.

Josh and Paul look at each other while running.

JOSH
But I don't have food!

COLE
We are vampires. Well, zombies
technically but you won't remember
so I'm not going to explain the
details of it if you don't mind.

INT. CABIN - KITCHEN - NIGHT

Burglar Don takes his mask off. Smiling a toothless smile he
wipes nearly everything off the kitchen table and places
Luscinia on it. Luscinia stuns his arm which jerks and slaps
the stun gun out of her hand. She grabs the cherry liquor and
smashes it on his head. Red goo runs down his face.

EXT. FOREST - NIGHT

Josh trips over a branch and BREAKS his ankle.

JOSH
Aah

Paul tries to get Josh up. WHOOSH Cole and Silas are there.

COLE
Well, that takes the fun out of it.

SILAS
O well

Cole and Silas grab a hold of Josh and Paul. Their canine teeth come for their necks.

JOSH
Oh God help me!

INT. CABIN - KITCHEN - NIGHT

Laurence's gag comes down. As Don rips her nightgown and mounts Luscinia.

LAURENCE
(moans)
Scream

Luscinia SCREAMS crying

We move into the chest of the Don, to his heart, cracks grow across it before it SHATTERS.

Don and granddad DROP dead.

EXT. FOREST - NIGHT

Cole and Silas DROP dead. Josh and Paul are stumped.

PAUL
What the fuck just happened?

JOSH
I don't care. Let's get out of here.

Paul helps Josh up. They get the hell out of there. Josh looks up.

JOSH (CONT'D)
Thanks.

GASP, Cole is awake. GASP, Silas is awake. They look around.

COLE
What just happened?

SILAS
Blood!

COLE
Not the same guy. But blood non the less and I'm still famished.

The men follow their noses to a secluded, badly lit cabin. Only some candles burning inside. The men enter.

INT. CABIN - HALL - NIGHT

A RACING HEARTBEAT

Silas has heard it. WHOOSH

INT. CABIN, KITCHEN

Silas stops.

SILAS

A mass murderer, my fave.

GRUNTING with desire he scans the floor:

Three dead men on a messy floor and a stun gun.

SILAS (CONT'D)

Where are you?

A small puddle of liquid on the floor and tiny wet footprints lead into a dark pantry.

WOOSH

INT. CABIN - PANTRY - NIGHT

He's there, looking at a terrified Luscinia looking like a cornered animal. A pee stain is visible on her underwear.

SILAS

(In French)

Smallest killer ever.

Luscinia's eyes grow huge as Silas bites into her neck.

INT. CABIN - KITCHEN - NIGHT

WHOOSH Cole sees a child in Silas's grip.

COLE

A child?

Silas MOANS with delight at the taste of her blood.

WHOOSH

INT. CABIN - PANTRY - NIGHT

Coles SNAPS Silas's neck and throws him to the side.

WHAM

Silas lands against a woodpile. Cole only has eyes for Luscinia.

COLE
What is this witchcraft?

He stares at the blood dripping down her neck. He bears his canines.

LUSCINIA
Don't rape me. Don't hurt me.
Please.

Cole looks like a bull trying to stop himself from charging. He bites his own wrist with fury. The bone CRACKS. A flap of skin dangles.

COLE
Mother of Jesus.

Luscinia passes out. He takes her in his arms. He looks at the holes in her neck like he hasn't had water for a week.

A little puddle of blood has formed in the dip above the clavicle bone. He puts his mouth around it. MOANS.

His tongue licks up along her skin, following the blood trail up.

COLE (CONT'D)
What?

The puncture wounds are gone.

GASP Silas is back.

SILAS (O.S.)
Hmm

Cole places Luscinia on the floor. He goes to Silas.

COLE
(Latin)
You will do my bidding. (English)
You have never tasted the blood of
this girl. You are immune to her
smell, her looks, her voice,
everything about her.
(MORE)

COLE (CONT'D)

She is just like any other girl to you. You are never to hurt this girl. You are never to rape this girl. You are never to feed off this girl.

He thinks.

COLE (CONT'D)

You will consider this girl to be your little sister and protect her no matter what. You will never mention, or talk about this girl, the man, or this house to anyone but me. You...you will stay here. Live with her and raise her.

Silas sits up. Spots the past out Luscinia, the blood on her tank top.

SILAS

Is she okay?

COLE

Most of the blood is mine. Silas, I think she's a Siren.

SILAS

What? No. I don't feel a thing.

COLE

I hooked you to be immune to her charms. Maybe she comes across as a mass murderer because she killed the three men? Or maybe just because that attracts us.

SILAS

So the rest of the blood?

COLE

Is hers. You went berserk and went for her. I snapped your neck.

SILAS

I bit her?

COLE

Yes

Silas goes over to Luscinia. He picks her up into his arms. Cole looks at him with envy.

INT. CABIN - KITCHEN - NIGHT

Cole kneels next to Laurence as Silas walks in with Luscinia.

SILAS
I can't believe I did that to a
child.

COLE
Go find her bedroom and stay there.
She doesn't need to see all of
this. I'll call you.

SILAS
Okay.

Cole watches Silas walk past holding Luscinia. WHOOSH Cole's gone

INT. CABIN - HALL - NIGHT

Silas walks up the stairs. Luscinia starts to stir, she shoots awake. Her fear-struck eyes stare at Silas.

SILAS
I am sorry for biting you. That was
very bad of me. I am not going to
hurt you anymore. My brother
hypnotized me to be insensitive to
you. He is.. cleaning. He wants me
to take you to your bedroom so you
don't see it.

LUSCINIA
(whispers)
My r.... my room is in the
basement.

She looks at him, awaiting trouble.

SILAS
O, well then we are in the wrong
place here, aren't we?

Luscinia stares at Silas in disbelief as he walks back down the stairs with her again.

LUSCINIA
My grandfather is dead.

SILAS
Oh, he was one of the three? I'm
sorry.

LUSCINIA
I killed him.

SILAS
He was going to die anyway from the
gunshot. You made it go faster. You
did him a kindness.

INT. MANSION - LIBRARY - NIGHT

Cole pushes a stone in the fireplace. Behind him, a wall
opens.

INT. MANSION - SECRET ROOM - NIGHT

Cole enters the room, stacked with ancient artifacts,
rarities, and curiosities. He grabs a book and some vials.

COLE
Syringes and a camera.

INT. CABIN - KITCHEN - NIGHT

Cole drops his bag.

INT. CABIN - BASEMENT - NIGHT

Luscinia sits on her bed. Silas looks at the freezer.

SILAS
You're big on midnight snacks?

LUSCINIA
It's sound and smell proof.

SILAS
You are a nuclear farter?

Luscinia bites her lips to stop laughing. She shakes no.

SILAS (CONT'D)
Let's find you some clean clothes,
shall we?

INT. CABIN - KITCHEN - NIGHT

Cole bends down over dead Mike and bites into his neck.

COLE
 You are no pinot noir Sir. What
 have you been eating? Anyway, it
 works.

He looks around.

COLE (CONT'D)
 Now a clean-up.

Cole grabs Don and Mike's pant legs with one hand and walks off with dragging them behind.

INT. CABIN - BASEMENT - NIGHT

SILAS
 I am Silas. What is your name?

LUSCINIA
 Luscinia.

SILAS
 Nightingale. Luscinia are you a
 siren?

Luscinia doesn't answer she looks away. Silas spots a
 homemade children's book "The little Siren".

SILAS (CONT'D)
 I am not going to hurt you. I am
 immune to your charms remember?

LUSCINIA
 Because you're hypnotized?

SILAS
 And because I am different, like
 you.

He bends a finger back. POP, CRACK. It breaks. It comes back
 up POPS back in the socket and CRACKLES back to normal.

SILAS (CONT'D)
 See?

Luscinia's jaw drops.

COLE (O.S.)
 Silas!

Luscinia is worried.

SILAS
My brother is the same. Don't
worry.

INT. CABIN - KITCHEN - NIGHT

Silas and Luscinia walk in. Silas nods to Cole.

COLE
You were very brave. I have buried
the young men near the compost
heap.

Cole looks at Silas.

SILAS
Laurence.

COLE
Laurence is buried under the
Wisteria Tree in the garden. So you
can say goodbye and visit his grave
whenever you want. We are going to
take care of you from now on.

SILAS
You can't hurt us so you can be
yourself without restraint.

Luscinia starts to cry. Cole is in agony.

COLE
I'm leaving. I will come by
tomorrow.

SILAS
Hang on.

EXT. CABIN - GARDEN - NIGHT

Cole sighs a sigh of relief. He looks at the six-foot wall
surrounding the property. Silas comes out after him.

COLE
That wall needs to be double the
height.

SILAS
You could have stayed a bit and
explained things to her.

COLE
I will do it tomorrow.

SILAS
Siren screams kill. I thought that
was an old wives tale.

He takes the children's book out of his shirt

SILAS (CONT'D)
I found this.

He hands it to Cole.

INT. CABIN - KITCHEN - NIGHT

Luscinia stands looking at where Laurence laid.

SILAS
Let's pick some flowers and put
them on Laurence's grave. We should
get a nice statue, to mark the
grave. What kind do you think he'd
like?

Luscinia pulls her shoulders up.

INT. MANSION - LIVING ROOM - NIGHT

Cole sits by a fire with a whiskey.

COLE
Once upon a time, there was a
little Siren.

We see a picture of a cozy attic bedroom where a little girl
made of candy sits on a windowsill playing with her toys.

COLE (V.O.)
Her skin was made of the most
delicious white chocolate. She had
hair made from long strands of
licorice and eyes of inlaid lolly
pop tops. She had rainbow sprinkle
lashes and gummy eyebrows. Her lips
were made of cherry chewing gum.

Cole pulls at a bit of paper. The skin of the girl's arm
pulls away to reveal pink bubbly fluid flowing through
arteries.

COLE (V.O.)
 Her blood was delicious strawberry
 bubble pop.

He pulls another bit of paper. Candy's shirt and skin pull
 away revealing a pumping candy apple heart behind ribs.

COLE (V.O.)
 And she had a candy apple heart.
 Her nails were tiny sheets of
 striped candy cane. And her breath,
 her sweat, her burps, and even her
 farts smelled like cotton candy.

Cole looks worried.

COLE (V.O.)
 Whenever the little girl spoke, all
 the people heard was "eat me" in
 the softest, sweetest, succulent,
 most delicious, crackling, fizzing,
 bubbling way. Because of this, it
 wasn't safe for Candy to go
 outside.

Cole closes the book. He stares into the flames in thought
 while drinking on.

INT. CABIN - BASEMENT - DAY

Silas wakes Luscinia up.

SILAS
 Good morning Lucy.

Luscinia is spooked.

SILAS (CONT'D)
 It's okay. Come here.

He helps her sit up and hugs her. Luscinia remembers.

LUSCINIA
 I can go outside now? With you? You
 can protect me if they get near me.

SILAS
 But if people know you exist
 they'll tell others, Lucy.

She gets sad.

LUSCINIA
You can hypnotize them.

SILAS
I can't hypnotize a whole town.
People come and go every day. But
we can do all kinds of things. We
can play board games, watch TV
together or play hide and seek.
There are a lot of things to be
grateful for, Lucy.

She nods.

SILAS (CONT'D)
Let's start by having the biggest
breakfast ever together to
celebrate. Everything is ready and
waiting.

She smiles.

SILAS (CONT'D)
You go to the kitchen. I'll be
right there.

INT. CABIN - KITCHEN - DAY

Luscinia sits at a table filled with food, eating a pancake
when Silas comes in, dressed as an ugly old lady with a
beard.

SILAS
(Female voice)
Oh hello, my name is miss Gossip. I
know everyone and everything about
them. Will you have a tea party
breakfast with me?

Luscinia bursts out laughing.

LUSCINIA
You have a beard.

SILAS
(Female voice)
Yeah well, menopause is a bitch. Do
you want to hear my gossip or not?

Luscinia giggles.

LUSCINIA
Yes.

SILAS

(Female voice)

Good, well, I have got a great story about a girl who lived in the woods with an old man. Hmm, what was his name? Laurel, Licorice

LUSCINIA

Laurence

SILAS

(Female voice)

Yes! Laurence. But this story is a secret. Can you keep a secret?

Luscinia gives him "a look".

LUSCINIA

Hello, I **am** a secret.

SILAS

(Female voice)

You are? Well, you can tell me about that later. I love a good secret. Now, the girl now lives with a vampire. Well, technically he's a zombie, but he is called a vampire.

Luscinia stares at him.

SILAS (CONT'D)

(Female voice)

He has to drink human blood

Luscinia is mesmerized.

KNOCK KNOCK

Luscinia and Silas stop talking.

WHOOSH

Cole is in the kitchen carrying an old doctor's bag. He stares at Silas.

COLE

Silas.

SILAS

Miss Gossip

Cole waves his hand before Silas. Who's face goes blank.

COLE
 (In Latin)
 You will do my bidding. (In
 English) You will go for an hour-
 long walk.

Luscinia watches him leave.

COLE (CONT'D)
 Will you show me your room?

INT. CABIN - BASEMENT - DAY

Luscinia sits down in her teepee across from Cole sitting on her bed.

COLE
 What do you know about being a
 Siren?

LUSCINIA
 People who see me, smell me or hear
 me want to rape me. When I hum or
 sing animals come to me. If I hurt
 myself, my skin heels up, and if I
 scream I kill animals and people.
 Their hearts break.

COLE
 How do you know that?

LUSCINIA
 Laurence opened a mouse I killed up
 once, to show me.

COLE
 Anything else?

Luscinia shakes no.

COLE (CONT'D)
 Do people come to you when you
 sing?

LUSCINIA
 I don't know. I am not allowed to
 sing.

COLE
 Where are your mother and father?

LUSCINIA
My mother is dead. I don't know
about my father.

COLE
I am sorry about your mother. So
you have only ever known Laurence?

Luscinia nods.

LUSCINIA
How are you different?

COLE
I am a zombie.

Luscinia doesn't know how to respond. Cole gets fidgety and waves his hand in front of her.

COLE (CONT'D)
(Latin)
You will do my bidding.

Luscinia's face goes blank. Cole sighs.

COLE (CONT'D)
Sit down on the bed.

Luscinia does as he says. Cole puts his bag down beside her and opens it. Luscinia's eyes move. They see Cole taking a needle and some vials out of the bag. They shoot back to the front.

COLE (CONT'D)
Don't move.

As he works away, she tries to keep her face blank.

His big hands put a band around her little arm and tightens it. His fingers tap against the inside of her elbow.

Luscinia's eyes show a hint of freaking out.

Cole's hand attaches a vial to the needle and sticks it into her little arm. Blood flows into it. When it is full. He changes the vial for a new one.

Time-lapse:

The little arm grows, needles come and go, bracelets appear and disappear, kiddy tattoos come and go, needle marks disappear and clothes change until the arm is the arm of a young woman.

The time-lapse ends.

We see the blank face of the now twenty-one-year-old Luscinia.

COLE (CONT'D)
We have talked for a while about
nothing special.

He waves his hand. Luscinia acts normal.

COLE (CONT'D)
Lovely talking to you again
Luscinia.

LUSCINIA
Can we talk some more?

COLE
About what?

LUSCINIA
About getting a job, going outside,
into town, to the movies, anywhere,
about travel, having friends,
dating?

COLE
Cole and I are your friends.

LUSCINIA
Yeah thrust upon me. Why did you
give me a home education? Why
broaden my horizons if I can't go
beyond the twelve-foot fence? Can't
I like, get a job?

COLE
Other people would love not to have
to work.

LUSCINIA
Because they have other options. I
am like a woman before the women's
rights movement. Restricted in each
and every way. There has got to be
more to life for me, than living
with Silas, till I die! Why don't
you just hypnotize the town?

Luscinia stares at the door in thought.

COLE
Because it only takes one tourist
for you to get raped or killed. I
will think about the matter.

LUSCINIA
Says the man to the woman.

Cole shakes his head. He looks her in the eye.

COLE
(In Latin) You will do my bidding.

Luscinia's face goes blank again.

COLE (CONT'D)
I have come by, we had a talk about
nothing of great consequence.

Luscinia pretends to snap out of it.

COLE (CONT'D)
Until next time.

LUSCINIA
Yes, until next time. Good talk.

Cole looks at her with a suspicious look.

She smiles at him. Reassured, he leaves. A DOOR CLOSES.

Luscinia has a silent fit, flailing her arms.

INT. CABIN - KITCHEN - DAY

Luscinia sits down at the kitchen table with a bland face.
She picks at the wood.

SILAS
Nice talk?

LUSCINIA
I have no idea.

SILAS
How about I get you a sushi platter
and when I get back we'll play
Mario Kart?

Luscinia smiles a sad smile.

SILAS (CONT'D)
Alright. I won't be long.

Luscinia looks at the door closing. After a minute she gets up and opens it.

EXT. CABIN - GARDEN - DAY

Luscinia stands under the overhanging purple canopy of the Wisteria tree. Its stem is spirally covered in whimsical birdhouses. A small sign amongst them reads **Laurence's Birds**. Luscinia stares at a pile of painted pebbles in thought.

LUSCINIA
Being a siren sucks balls. FUCK!

A startled bird flies out of its miniature mansion birdhouse.

LUSCINIA (CONT'D)
Oh, I'm sorry.

She follows its flight up into the tree.

LUSCINIA (CONT'D)
You're right. It is time for another try. We've only tried eight times.

She looks at the grave.

LUSCINIA (CONT'D)
What are a few more broken bones eh? Hey ho, let's go.

Luscinia climbs up amongst the tree branches holding a rake and a grub hoe.

She sits in the treetop. She looks down at stumps of cut branches, where the back half of the tree should be. She looks at the garden wall, eight feet away and towering four feet over the tree.

She stands up, wobbly, raising the rake and grub hoe in the air.

LUSCINIA (CONT'D)
The badder it is, the bigger the reward.

She jumps, in slow motion. She looks tiny, compared to the gap between the tree and the wall. She swings the rake and hoe forward. The rake hits the wall and falls down. CLUNK the grub hoe has hooked onto the top of the wall.

She SLAMS into the wall but manages to hang on. She grabs the top of the wall with her left hand, drops the hoe, and climbs up onto the wall.

LUSCINIA (CONT'D)
Holy crap, I did it.

She gets excited, gags herself and puts a scarf around her mouth. She lowers herself down the other side of the wall until she hangs off the edge by her hands.

She looks down. Her gaze moves fast down the seemingly endless rows of bricks all the way down to the grass.

From the grass up she seems smaller. It is clear how long she has to fall. She lets go, grows bigger, falls rapidly and BONE-CRACK-THUDS onto the grass.

Her right ankle lies in a ninety-degree angle. Luscinia falls back into the grass as she SCREAMS GAGGED SCREAMS.

As she catches her breath her ankle SNAP-CRACKS back into place. Luscinia GAG SCREAMS MUFFLED CURSES.

Later...

EXT. FORREST - DAY

Luscinia's hand strokes the tops of flowers.

She spots a pretty wildflower and heads over to smell it.

She stares up at the sky, breathing it all in.

She runs and runs until she reaches the edge of town.

She hears MUSIC. She puts her hoody up.

With her head down and crossed arms she heads towards it.

EXT. ALLEY - DAY

Luscinia walks down the alley, around a corner.

EXT. TINY COURTYARD - DAY

Security guard DOUG has bartender DONNA pinned up against the wall.

DOUG
So what time are you getting off
tonight?

They're kissing passionately.

DOUG (CONT'D)
I could get you off right now.

A Mesmerized Lucy, watches them when Doug stops kissing. He's distracted. He lets go of Donna. Now looking around as well. Luscinia backs up, too late, she's spotted.

DOUG (CONT'D)
Hello beautiful.

DOUG runs towards her.

DONNA
Wow

Donna is right behind him. Luscinia runs but Doug has a hold of her arm already. He starts kissing it.

LUSCINIA
Stop

The woman grabs a hold of her hair and puts her face into it. She breathes it in.

LUSCINIA (CONT'D)
Stop

They frantically kiss and lick her neck and face, pulling her down.

LUSCINIA (CONT'D)
No stop

They rip her clothes looking for more skin. They push each other away for her. The man straddles her, Luscinia starts to CRY the man unzips his jeans. A filthy hobo JED joins in. His close-up, methadone face, with horrid teeth, licks her face.

JED
Electric eerie orange Kool-Aid!

DOUG
Don't cry, I'll make you feel
better.

Donna rips off one of Luscinia's sleeves and bites her arm.

LUSCINIA

Auch

Cole appears behind the man.

COLE

We do not hurt women.

He hits Doug's neck with the side of his palm. He pulls Jed off, WHOOSH he flies, HITS a wall and slumps down unconscious.

COLE (CONT'D)

That goes for women too.

WHOOSH Donna's flying. Doug and Donna come back. Cole's foot is in Doug's face. CRACK. He's down. WHOOSH His fist is in Donna's face. CRACK She drops to the floor.

Cole picks Luscinia up and takes her in his arms.

COLE (CONT'D)

It's okay. I got you. Just hold on.

He walks off with her. Luscinia looks over his shoulder, at the three lying in the small courtyard. She passes out. Cole takes his phone out.

COLE (CONT'D)

Hey

INT. CABIN - BEDROOM - DAY

Luscinia wakes up in her bed with Silas sitting beside her.

SILAS

Hello

Luscinia starts to cry.

LUSCINIA

I killed them.

SILAS

They're not dead.

LUSCINIA

You're lying. I saw them.

SILAS

They were knocked unconscious.

LUSCINIA
You are lying. I heard him snap
their necks.

SILAS
No, what you heard was a jaw and
eye socket breaking.

LUSCINIA
You're lying.

SILAS
I am not.

He grabs a plate of sushi.

SILAS (CONT'D)
Here. Eat.

She turns around and balls up, crying.

SILAS (CONT'D)
Cole hypnotized them to forget you
and believe they fought off a
mugger together. They are fine.

Silas gets up and puts the plate on her nightstand.

SILAS (CONT'D)
The food is on your nightstand if
you change your mind.

He leaves her.

INT. CABIN - KITCHEN - DAY

Silas comes in to find Cole in agony at the kitchen table
downing whiskey.

SILAS
She just needs time.

COLE
You should not have left her.

SILAS
It was a twelve-foot wall! It was
bound to happen at some point. She
won't do it again.

INT. CABIN - BATHROOM - DAY

Luscinia cries, hyperventilating. She grabs scissors and cuts her hair off. She grabs a razor and drags it across her face, pulling open her skin.

LUSCINIA

Auch

INT. CABIN - KITCHEN - DAY

Cole and Silas look at the doorway.

SILAS/COLE

Blood.

They get up.

SILAS

Luscinia?

INT. CABIN - BATHROOM - DAY

Luscinia looks at the bathroom door in tears. Her face is covered in wounds and blood, her hair is a short ragged mess.

She climbs out the bathroom window.

EXT. CABIN - DAY

She runs into the garden.

INT. CABIN - BATHROOM - DAY

Silas kicks the door in.

COLE

She went out the window.

SILAS

I stand corrected.

EXT. FORREST - DAY

Luscinia runs and runs, now with Cole and Silas chasing her.

COLE

Luscinia stop!

WHOOSH Silas catches up to her and stops her.

LUSCINIA
Let me go.

SILAS
Sweetie, what did you do?

She just stares at him, angry.

LUSCINIA
Shut up!

SILAS
Calm down.

LUSCINIA
No!

She looks at him with fire in her eyes.

SILAS
Go ahead, I know you want to.

Cole appears in front of her. He gets in her face. He waves his hand.

COLE
(In Latin)
You will do my bidding.

She goes quiet. She stares at him in thought.

COLE (CONT'D)
Relax.

SILAS
I don't think it is right to make
her suppress everything.

Something in Luscinia's eyes changes for a moment.

SILAS (CONT'D)
Why not let her get it out of her
system in the freezer chest?

COLE
This is not the time Si.

Cole focuses on Luscinia again. Who's face has gone more blank than ever before.

COLE (CONT'D)

You are going to relax. Everything is alright. You are going to sleep now.

Luscinia goes limp. Cole catches her and carries her back home with Silas in tow.

INT. CABIN - BEDROOM - NIGHT

Cole places Luscinia on her bed. He takes his phone out and takes her picture. The two men stare at the state she's in when...

Her raggedy hair starts to grow.

Cole films it happening.

Within a minute it grows back to its former length, and her skin heels up.

SILAS

That's a neat trick. Are you okay to stay with her? Because I am dying for some fresh blood.

Cole nods. WHOOSH Silas's gone.

Cole puts noseplugs in as he looks around the room. He spots Luscinia's iPod and headphones. He puts the headphones on and presses play.

MUSIC PLAYS

Cole browses through her playlist. Every now and then he glances at Luscinia sleeping. He sits down on the window sill and tries not to look.

The room is dark when the bed covers stir. Luscinia awakens seeing Cole sitting in the moonlight on the windowsill with her iPod. She sits up, waving at him. He takes the headphones off.

LUSCINIA

I can't

COLE

Don't talk.

She doesn't. He grabs a bowl of soup from a heater and holds a spoon full up in front of her mouth.

COLE (CONT'D)

Open up.

She accepts the food.

Cole puts the now-empty bowl on her bedside cabinet.

COLE (CONT'D)

You like to read, don't you?

Luscinia nods.

COLE (CONT'D)

How would you like to become a book
conservationist?

Luscinia doesn't seem excited.

COLE (CONT'D)

A skilled book conservationist will
get the oldest and rarest of books
on the planet in her hands to
repair.

Cole gets up. He opens her bedroom door. He looks at her.

COLE (CONT'D)

Nobody would know if the books
would be read.

This sparks some interest in Luscinia.

COLE (CONT'D)

Silas will come by tomorrow. If you
want to do it, we will arrange
everything for you. Now, go to
sleep.

Luscinia does as she's told.

INT. CABIN - KITCHEN - DAY

Silas is playing poker on a laptop. A CHEERING CROWD sound
comes out of the laptop.

SILAS

Call me the royal flush master

Luscinia comes into the kitchen in her bathrobe. Silas closes
the laptop.

SILAS (CONT'D)

Why don't we sit in the garden for a bit? Have a chat in the morning sun?

Silas leads Luscinia out.

SILAS (CONT'D)

I will get you some breakfast.

EXT. CABIN - GARDEN - DAY

They sit down at a table amongst the flowers.

SILAS

Being in nature is a great way to calm yourself. To get grounded and recharge. Get your head clear. Maybe we can get you a glass house?

Luscinia stares at the flowers.

SILAS (CONT'D)

Did you know that the oldest book is made of gold?

No reaction.

SILAS (CONT'D)

It has six pages of twenty-four-carat gold, bound together by rings.

Still no reaction

SILAS (CONT'D)

The pages or plates, I should say, are written in Etruscan characters. It is estimated to be two thousand, six hundred and seventy-three years old.

Still no reaction.

SILAS (CONT'D)

It also depicts characters of a horse, a horseman, a lyre, soldiers, and a Siren.

That's got her attention.

LUSCINIA

Where is the book from?

SILAS

Etruscans were a people that migrated from Lydia, which we now call Turkey, to central Italy.

LUSCINIA

Are there a lot of books on Sirens?

SILAS

I don't know the exact amount but there are more that have tales, myths, and legends about Sirens.

LUSCINIA

How do you become a book conservationist?

SILAS

Well in your case. You become an apprentice and learn from one of the best. Are you interested?

LUSCINIA

Yes.

SILAS

Okay, then tomorrow you will start your first day as a book conservationist's apprentice.

Luscinia smiles a small smile.

INT. CABIN - KITCHEN - DAY

SILAS

Someone's coming.

Luscinia hides as he looks out the window.

SILAS (CONT'D)

It's Cole with another man.

He goes to open the door.

COLE (O.S.)

It's okay, he's under my spell, voluntarily.

SILAS (O.S.)

It's okay Luscinia.

Luscinia stands waiting nervously as Silas and Cole enter with the frail seventy-two-year-old GEORGE Pool.

COLE

Luscinia I would like you to meet
expert book conservator George
Pool.

George looks at Luscinia in awe.

LUSCINIA

Hello Sir, I am Luscinia.

GEORGE

Please, just call me George.

COLE

Let's have some tea first, and get
acquainted shall we?

Silas and Luscinia smile.

SILAS

Have a seat, George.

George sits down at the table without taking his eyes off
Luscinia.

GEORGE

I have never met a Siren before.

LUSCINIA

I have never met a George before.

He smiles.

LUSCINIA (CONT'D)

I have only met five people before
you.

The men are affected by this.

LUSCINIA (CONT'D)

Being a Siren sucks. I can't go
anywhere or do anything.

GEORGE

Looking at what you can't do is
never a good idea. Frida Kahlo
would not be hanging in museums all
over the world if she had thought
like you. You are the one who holds
the power to take "the suck" out of
your life.

Cole and Silas look at George with admiration.

LUSCINIA
Who's Frida Kahlo?

GEORGE
A female Mexican painter who had a very difficult life but never ever gave up and became a world-famous artist. I will bring you a book about her tomorrow. Today I have brought you a very old book. It has a story about a Siren in it.

Luscinia's face lights up.

GEORGE (CONT'D)
After the tea, we will wash our hands with soap, dry them thoroughly and take a look at it.

INT. CABIN - BASEMENT - DAY

Two suitcases sit on a table. George opens the first, takes a foam-wedge book support out, and places it on the table.

GEORGE
The first lesson was to always wash your hands and dry them before handling a book. Lesson two. Most books aren't built to lay flat. If you lay them down, their spine and binding will damage. So we lay them down in a book support.

He opens the other suitcase. Something inside lies wrapped in a towel and surrounded by foam.

GEORGE (CONT'D)
That is the same reason why we transport books either laying down flat or with the spine down.

George takes the towel-wrapped book out of the suitcase. He unwraps it carefully revealing wrapping paper.

GEORGE (CONT'D)
You protect the covers with cardboard.

He unwraps the wrapping paper revealing the cardboard-covered book. The beautifully decorated spine is visible revealing the title "The Odyssey" in gold fancy lettering.

GEORGE (CONT'D)

Then you package the book in acid-free wrapping paper, then a towel or scarf.

He removes the cardboard from the bottom cover.

GEORGE (CONT'D)

Then you package it in such a way that it can't move.

He removes the cardboard from the cover. The magnificent book is revealed. He hands Luscinia the book.

LUSCINIA

I am not wearing gloves.

GEORGE

You only wear gloves if you're handling a photograph album, a book that has metal or ivory parts, or when there is mold or arsenic present.

LUSCINIA

Arsenic?

GEORGE

People did not realize at first that it was dangerous. They used it in a paint called Paris or Emerald green and painted books, paintings, and wallpaper with it. When they found out it was poison, they still thought it was only dangerous if you licked the paper.

Luscinia is baffled.

GEORGE (CONT'D)

When we do need gloves, we only use Nitrile gloves.

LUSCINIA

What is Nitrile?

GEORGE

Nitrile is a synthetic rubber.

LUSCINIA

I thought you had to wear cotton gloves.

GEORGE

It is a common misconception. When you wear cotton gloves you can't really feel what you are doing properly and paper can get caught on the fibers of the gloves and damage the paper further.

Luscinia nods.

GEORGE (CONT'D)

I expect you to make notes of every lesson, so that you will build a book of knowledge you can always fall back on, in case you forget something.

Luscinia nods again. She eagerly looks at the book.

GEORGE (CONT'D)

Now. The book. Place it on the book support.

She does.

GEORGE (CONT'D)

This book is a poem called "the Odyssey". It was originally divided into 24 books but this book holds the whole poem.

LUSCINIA

That poet was on a role.

George laughs.

GEORGE

Yes, two years ago the Greeks found a terra-cotta slab in Olympia, with 13 lines of "The Odyssey" scrawled into it. It is believed to be before the third century A.D. Do you know what A.D means?

Luscinia shrugs.

GEORGE (CONT'D)

It means Anno Domini, the year of the Lord or before Christ. So this story originated from two hundred and one, until, three hundred years before Christ.

LUSCINIA

Wow.

GEORGE

Yes. You must have an enormous family tree.

Luscinia smiles.

GEORGE (CONT'D)

Open it. Take a look.

Luscinia carefully opens the book and fingers to the first page, exquisitely decorated, handwritten in calligraphy.

GEORGE (CONT'D)

Now let's look at what is written about Sirens.

George looks for a certain page. He opens it and points at a sentence.

GEORGE (CONT'D)

Read this bit.

LUSCINIA

First, you will come to the Sirens who enchant all who come near them. If any one unwarily draws in too close, and hears the singing of the Sirens, his wife and children will never welcome him home again.

LUSCINIA (CONT'D)

Is there more?

GEORGE

Yes.

George flips some pages.

GEORGE (CONT'D)

I would love to hear you sing sometime. I have read about sirens since I was a little boy. I never dreamed they really existed. It would be well... a thing. A real... well, look at me tripping over my words.

LUSCINIA

Cole has made you insensitive to my charms so it would just sound like any other singing I think.

George seems disappointed.

LUSCINIA (CONT'D)
 Maybe we could ask Cole to make you
 sensitive to just my singing and
 have him hold on to you as I sing?

George smiles hopefully.

INT. CABIN - BASEMENT - DAY

Silas and Luscinia stand looking at her own brand new workplace.

SILAS
 That should do it.

KNOCKING

LUSCINIA
 George

She runs up the steps.

INT. CABIN - HALL - DAY

Silas opens the door to Cole.

LUSCINIA
 Where's George?

COLE
 George died.

LUSCINIA
 What?

SILAS
 No.

COLE
 He had a heart attack. I found him
 in the shower.

SILAS
 That is so sad. Want a whiskey?

Cole shakes no.

COLE
He was a loner. I was his only
friend. I have to arrange his
funeral and clean out his house.

SILAS
Need some help?

COLE
No, you stay here with Luscinia.

Cole leaves.

EXT. CABIN - DAY

Luscinia runs out.

LUSCINIA
Cole?

Cole turns around.

LUSCINIA (CONT'D)
I want to go to the funeral.

COLE
You can't.

LUSCINIA
I can. I can stay in the car and
watch it with binoculars.

Cole sighs annoyed.

SILAS
He will think about it.

Silas gestures for her to scoot off. WHOOSH Cole is gone.

SILAS (CONT'D)
He just lost a lifelong friend
Lucy.

Luscinia feels embarrassed. WHOOSH Silas is gone.

EXT. CABIN - DAY

A car with tinted windows drives up. Cole gets out of the
car. Luscinia comes outside in a pretty black dress.

LUSCINIA
Hi

COLE
Hi, you look lovely.

LUSCINIA
Thank you. You do too.

Cole opens the car's back door for her. She gets in. DOOR
CLOSES

INT. CAR - DAY

Cole gets in and SLAMS THE DOOR SHUT. They drive in silence.

LUSCINIA
(Bad acting)
Oh no, I forgot to bring flowers.

Cole sighs.

LUSCINIA (CONT'D)
I can't go to George's funeral
without bringing flowers. We have
to get some. Please?

Cole stretches his neck. It SNAPS. He steers to the right.

LUSCINIA (CONT'D)
Thank you.

Luscinia is glued to the window as they drive through town.

EXT. STREET - DAY

Two boys leave a bakery digging into donuts.

A lady is walking her tiny dog.

A man carrying a baby in a baby carrier waits at a zebra
crossing.

INT. CAR - DAY

Cole parks in front of a flower shop with a grand display
outside.

COLE
What kind of flowers do you want?

LUSCINIA
Oh, a big bunch of all kinds of
flowers in different colors.

Cole gets out of the car. He locks the car. BEEP BEEP
Luscinia is glued to the window.

EXT. FLOWER SHOP - DAY

Two women step out of the shop. One is holding a bouquet and
kisses the other.

INT. CAR - DAY

LUSCINIA

Aw.

A bunch of kids skate and walk on the sidewalk. One kid comes
up to the window.

KID

Look at me I am a mob boss. Hey,
take my picture.

The other kids take his picture. Cole comes out of the shop
with flowers. When the kids see him watching they scam.

INT. CAR - DAY

BEEP BEEP. The car doors unlock. Cole comes in and hands
Luscinia a magnificent colorful bouquet.

COLE

What did you do?

LUSCINIA

Nothing your car looks like a mob
mobile.

Luscinia admires the flowers.

LUSCINIA (CONT'D)

Wow

She hugs Cole who bears his teeth.

LUSCINIA (CONT'D)

Thanks

The CAR STARTS

As Cole turns the steering wheel, to exit, he watches
Luscinia in the back view mirror, sticking her face into the
flowers.

LUSCINIA (CONT'D)

Hmmm.

HONK

LUSCINIA (CONT'D)

Aah!

Cole cringes from the pain in his ears as a car passes by with a mad driver flipping her finger.

LUSCINIA (CONT'D)

(whispers)

Sorry.

INT. CAR - DAY

Cole drives into the cemetery towards some people surrounding a casket covered in flowers.

COLE

We're here.

LUSCINIA

I thought he did know anybody.

COLE

They are probably customers.

Cole grabs the flowers and looks at her.

LUSCINIA

I know. Do not come out jada jada.

Cole gets out of the car. Luscinia locks the door. She watches Cole walk towards the funeral.

EXT. GRAVEYARD - DAY

Cole walks past ALEC and RICH who immediately look at Cole and keep eyes on him as he places the flowers on the casket.

The casket lowers into the ground.

INT. CAR - DAY

Luscinia is emotional.

LUSCINIA

Bey George.

She watches Cole walk back to the car. From a distance, Alec and Rich follow him.

WHOOSH Alec SNAPS Cole's neck. Luscinia gasps.

LUSCINIA (CONT'D)

Cole

The men put Cole into their car and drive off.

LUSCINIA (CONT'D)

Oh no.

She climbs into the driver's seat.

LUSCINIA (CONT'D)

Come on Lucy.

She takes the handbrake off and turns the key. Nothing.

LUSCINIA (CONT'D)

What?

She looks at the gearbox.

LUSCINIA (CONT'D)

P is parking, R is reverse and D is Drive!

She puts it in D. Turns the key off and on again. Her feet push the pedals.

LUSCINIA (CONT'D)

No!

In the rearview mirror, she sees the car nearing the cemetery gait. She starts to cry.

LUSCINIA (CONT'D)

N for no?

The gear is shifted to N. She turns the key again and presses the pedals randomly. VROOM The car starts.

LUSCINIA (CONT'D)

Ha! Okay, left is the break. Now we drive.

She puts the gear into d.

LUSCINIA (CONT'D)

The right is gas.

She starts moving.

LUSCINIA (CONT'D)
Oh no, where did they go?

She turns and leaves the cemetery. She looks around but doesn't see the car anywhere.

LUSCINIA (CONT'D)
Shit.

She starts to cry.

INT. ABANDONED HOUSE - BASEMENT - DAY

Cole lies on the floor. Rich guards him, with a gun, while Alec smells him.

ALEC
What is that? Man, that is the best
thing I've ever smelled in all my
years.

GASP Cole is awake. BAM. Alec shoots Cole in the heart. Cole
SCREAMS in pain.

ALEC (CONT'D)
What is that smell on you Cole?

COLE
(In Latin)
You will do

Alec punches him.

ALEC
Don't even try it. TALK!

COLE
It's a new fragrance called "Yummy"
Alec, I got it at the drug store.

RICH
Oh is it? Let's hang him up.

The men shackle his hands and pull him up to the ceiling.
Cole hangs dripping blood from his heart.

INT. CAR - DAY

Luscinia gets more frantic.

LUSCINIA
Cole, where are you?

INT. ABANDONED HOUSE - BASEMENT - DAY

Alec punches against the back of one of Cole's elbows. CRACK.
His arm breaks.

COLE
AAAHHHH

INT. CAR - DAY

Luscinia can barely see through her tears. When she spots the men's car. She BREAKS so hard she hits her head on the windshield.

LUSCINIA
Auch mother of Jesus.

She turns right and drives up a driveway.

COLE (O.S.)
AAAAAAHHHHH

Luscinia hears Cole. She spots him through a basement window. She parks the car across from the building next to other cars.

She stumbles into the back seat to see what is going on.

INT. ABANDONED HOUSE - BASEMENT - DAY

COLE
You could really use an interior decorator.

Alec and Rich look at each other. They each kick against one of Cole's knees. CRACK

COLE (CONT'D)
AAAHHH

ALEC
Where did that smell come from?

COLE
I ate a flower salad.

ALEC
Nobody likes a bad joke.

INT. CAR - DAY

A horrified Luscinia has an idea. She takes the rear deck off.

INT. ABANDONED HOUSE - BASEMENT - DAY

Alec grabs a jerry can.

COLE
You can't be serious

RICH
Alec.

INT. CAR - DAY

Luscinia finds a bottle of brake fluid.

INT. ABANDONED HOUSE - BASEMENT - DAY

Alec pours gasoline over Cole.

COLE
Please stop

INT. CAR - DAY

Luscinia pours the brake fluid over herself. She sees it doesn't cover all of her.

INT. ABANDONED HOUSE - BASEMENT - DAY

Alec takes a lighter out of his pocket.

ALEC
And?

A terrified Cole

COLE
I got flowers for the funeral! I
don't know what you're talking
about!

INT. CAR - DAY

Luscinia pours a bottle of motor oil over herself.

INT. HOUSE - BASEMENT - DAY

ALEC
Your choice

He lights the lighter.

RICH
Alec

Alec lights Cole up. WHOOSH. Cole SCREAMS CONTINUOUSLY in agony. Rich can hardly bear it. Alec yanks Rich along to the door.

INT. CAR - DAY

Luscinia looks out the window in horror.

LUSCINIA
(whispers)
Cole

She gets out of the car. She sees the basement door is opening and gets back in, holding the door ajar.

ALEC (O.S.)
(loudly)
We'll go to his house and come back
to him. Speaking of smells, do you
smell that?

Luscinia holds her breath. Tears drag marks through her oil-covered face

ALEC (CONT'D)
Someone's car has major issues.

BEEP BEEP, a car UNLOCKS, FOOTSTEPS, CAR DRIVING OFF

EXT. DRIVEWAY - DAY

Luscinia runs from the car with a blanket, to the basement door. It's locked. She KICKS the window in.

INT. ABANDONED HOUSE - BASEMENT - DAY

A burning, SCREAMING Cole hangs squirming. Luscinia throws the blanket over cole and hugs him to put out the flames when her hair catches fire and burns her face.

SCREAMING she drops and rolls.

Cole goes quiet.

Luscinia gets up and removes the blanket. Cole's clothes and skin have burned off. Luscinia GASPS. She stares at the gaping hole in his chest.

LUSCINIA
It's gonna be okay.

She tries to keep it together undoing one of the shackles. CLICK it's loose. Cole GROANS as his arm falls.

LUSCINIA (CONT'D)
Oh, I'm so sorry.

She supports him while she works on the other shackle. CLICK it opens and Cole falls on top of her his eyeballs protruding from his muscle face. She rolls Cole off her.

COLE
Lusc

His eyes close. Luscinia freaks out.

LUSCINIA
Cole

She shakes him gently

LUSCINIA (CONT'D)
Cole, you have to drink.

His eyes open. She offers her neck.

LUSCINIA (CONT'D)
Drink.

He bites into her.

CRACK, CRACK his arm bones are back to normal

CRACK, CRACK his knee joints are back to normal

The shotgun wound closes

New vanes creep up and around his skeletal muscle body like snakes.

Skin slides up the body like silk, his lips get color. His hair grows back and his eyes sparkle with life again.

Cole keeps drinking, closing his eyes in bliss.

A HEARTBEAT slows down, becomes faint

LUSCINIA (CONT'D)
(whispers)
Stop. You're killing me.

Cole pulls away with difficulty. He sighs like he's drunk the blood of a thousand men.

Luscinia passes out.

INT. CAR - DAY

Cole drives with Lucy in his lap.

COLE
Hang on Luscinia. I am going to get
Silas.

EXT. MANSION - DRIVEWAY - DAY

Cole steps out of the car.

COLE
Silas!

He heads to the mansion.

INT. MANSION - LIBRARY - DAY

In an overturned library Alec and Rich, sit on the floor sniffing books like drug addicts. They look up.

RICH
Cole?

ALEC
The smell.

They get up.

INT. MANSION - HALL - DAY

Cole enters, smelling something.

COLE
It smells like sausages in here.

Alec and Rich come running into the hall.

RICH
Oh shit

COLE
Barbecue time.

The three men start fighting.

INT. CAR - DAY

Luscinia comes to. Her burns are gone and her hair is back. Cole isn't there. She opens the door. Silas opens the door.

SILAS (O.S.)
Luscinia? Why are you covered in motor oil?

CRASH

Silas looks at the Mansion.

LUSCINIA
Cole. Two Zombies.

SILAS
Right. Stay here

INT. MANSION - HALL - DAY

Silas looks at Cole fighting with Alec and Rich who both have blood on their lips.

SILAS
Might I suggest stopping at once or else

Luscinia enters

LUSCINIA
Silas is going to rip you to shreds.

WHOOSH Silas is off. Rich's arm THUDS into the chandelier, Alec's head BOINKS into the fireplace and the rest THUD-lands scattered throughout the room.

Silas and Cole are just as baffled as Luscinia.

COLE
(mutters)
I don't think Mister Muscle can manage that.

Silas stares at what he did then at Luscinia who passes out.

INT. MANSION - BEDROOM - DAY

Luscinia wakes up in a four-poster bed in a grand room. She hears Cole and Silas arguing downstairs.

INT. MANSION - UPSTAIRS CORRIDOR - DAY

Luscinia tiptoes past paintings and armor to the end of the corridor. She looks around the corner, over a balustrade into the living room.

COLE

What is it Luscinia?

Luscinia steps into view.

LUSCINIA

Are you alright?

Cole is taken aback.

COLE

Of course, I am. Come here.

She comes down the stairs.

LUSCINIA

(Imitates him)

Of course, I am. (as herself) They set you on fire.

COLE

I can't die. You should not have come for me. You are the only one of your kind. You **can** die. We know so little about you. There might be a cure hidden inside you.

Luscinia freezes.

SILAS

Tea?

LUSCINIA

And there it is. Wow, and here I thought I was a person being appreciated, studied for who I am. You fucking bastard. I'm your freaking lab rat? The rat you take care of, while you study it, in order to get what you want!

SILAS
Cancel the tea.

COLE
(in Latin)
You will do my bidding. (in
English) Sit down.

To his, and Silas's surprise, she doesn't.

LUSCINIA
Here's some new study material for
you, professor.

She gets in his face.

LUSCINIA (CONT'D)
No

Cole is stunned. Silas is secretly amused.

LUSCINIA (CONT'D)
How would you like to be a lab rat?
Hop on one leg.

To his surprise, Cole starts hopping. Silas's jaw drops.
Three hops in.

LUSCINIA (CONT'D)
Stop.

Cole gets livid.

LUSCINIA (CONT'D)
Really? I make you hop three times
and you flip your lid?

SILAS
Luscinia

LUSCINIA
You've been making me hop my whole
life! Just like you've ordered
Silas to take care of me while you
can do whatever you want. You've
lied to me my whole life. What else
don't I know?

Luscinia stares at him in disgust.

COLE

O like you did not lie (in a female voice) "Oh my, I forgot flowers for George", just to get to drive through town. Or how you lied about being hooked or left out the fact that we can be hooked by you. But that wasn't worth mentioning?

LUSCINIA

The first time I saw you, you snapped your brother's neck in front of my face. I WAS EIGHT! So when I saw you hook Silas, I did what I did to survive and I would do it again. All the stuff you did, the vials of blood you took, the tests I was submitted to, the endless questioning, the pictures. You made me "forget" everything. Call me weird but I like to know what goes on in MY LIFE, professor.

COLE

Stop calling me that.

LUSCINIA

Professor, professor, professor.

SILAS

Luscinia.

She stops.

LUSCINIA

There will be no more experiments on this rat. You have had enough blood for your research. Or should I say snack time? If you haven't found a cure yet, well then, tough titties.

She starts to leave.

COLE

You ungrateful stupid little brat. Go, save me from the constant headache that is you.

Luscinia turns back. Tears stream down her angry face. Cole's face shows a hint of fear.

SILAS

Cole, you don't mean that. Luscinia
he doesn't mean that. You
misunderstand.

LUSCINIA

Both of you shut up and don't move.

They freeze.

LUSCINIA (CONT'D)

You will forget me and all that had
anything to do with me right now.
You are insensitive to sirens. They
are just like humans to you. You
are convinced sirens are a myth.
You will burn all the information
you have collected on me, thinking
it is just junk.

She walks off, then stops.

LUSCINIA (CONT'D)

You will be able to talk and move
again in half an hour.

She leaves crying.

INT. CABIN - BASEMENT - DAY

A crying Luscinia walks down the stairs, pulling a garden
hose. She pulls the oxygen tube out of the chest freezer and
feeds the garden hose through the hole.

She walks off.

INT. CABIN - BASEMENT - CHEST FREEZER - DAY

Water runs in through the hole draining the mattresses and the
bedding.

A big piece of plywood is placed in front of the hole where
the hose comes into the freezer.

Luscinia's feet step onto the underwater mattresses.

Luscinia starts to cry louder as she sits down in the cold
water holding a bit of rope.

She lays down, water covers her legs, her hair floats off to
all sides as she pulls the lid shut.

She sobs as she closes the padlocks with her keys.

She feeds herself the little keys and swallows them one by one. The water is up to her waist now.

She pulls her feet up and ties them together underwater, using plenty of knots. The water reaches her breasts.

Underwater her hands tie themselves to her feet, her head enters the water to pull the knots tight with her mouth.

She comes up to water now up to her nose, She looks up at the freezer lid and cries uncontrollably.

LUSCINIA

Laurence

Her lip shivers from the cold as she cries and cries until the water has reached the top.

Underwater we see Luscinia, floating above her blue bedding holding her breath, surrounded by her floating hair, and floating plastic stars.

She seems to realize she doesn't want this, she starts to fight, tries to push up against the lid with her shoulders over and over again.

A FAST HEARTBEAT

She gasps and all goes quiet.

THE HEARTBEAT STOPS

She's dead.

INT. MANSION - LIBRARY - DAY

Cole looks up from a book.

COLE

Luscinia

He growls like he hasn't eaten in ages.

EXT. MANSION - GARDEN - DAY

Silas looks up from a bonfire.

SILAS

Luscinia. Shit, Cole?

EXT. FORREST - DAY

Cole runs through the forest with Cole behind him.

SILAS
Cole, stop (in Latin) You will do
my bidding. (in English) Shit!

EXT. CABIN - GARDEN - DAY

Cole runs past the garden hose going into the house.

SILAS
Sure, I'll get that.

Silas turns the water off.

INT. CABIN - BASEMENT - DAY

Cole sees the hose going into the closed chest freezer.

WHOOSH

A trail of up-splashing water DROPS.

Cole is next to the Chest freezer. CRACK He rips the lid off.

COLE
NO!

He lifts Luscinia out of the water and places her on the dry bed.

WHOOSH Silas tears the ropes apart.

Cole stands next to the other side of the bed with a face that spells determination.

COLE (CONT'D)
You give her a breath when I tell
you to.

Silas nods. Cole starts to give her CPR.

COLE (CONT'D)
Go.

Silas closes her nose and breaths into her. At one point she coughs and gasps for air when Cole jumps on the bed like a lion. He lands standing over his prey.

SILAS
Cole stop!

Silas tries to pull Cole away as Silas shakes Luscinia.

SILAS (CONT'D)
Luscinia! I can't hold him much
longer! Lucy! Scream!

It is too late. Cole pulls himself loose. He's back on her.
His teeth BITE into her neck.

SILAS (CONT'D)
Luscinia!

Silas tries to get to Cole's neck, but he gets pushed and
SLAMS into a wall.

SILAS (CONT'D)
Did you drain a steroid user?

Silas grabs a wooden pole from a teepee play tent and sticks
it through Cole's chest so hard it enters Luscinia's
shoulder.

She GRUMBLES in pain as her eyes open to a blurred room.

SILAS (CONT'D)
Cole, no!

We hear a SNAP of a neck.

Luscinia sees a blurry body shape pull a pole out of view.

RIPPING

Blurry clothes fly, a blurry person opens his fly

Cole bends over her burying his face in her hair.

A blurry face becomes an in-focus face of Cole, with love-
crazed eyes and ready canines coming towards her.

LUSCINIA
(whispers)
Stop

Cole hangs above her unable to move GRUNTING like a wild
animal.

LUSCINIA (CONT'D)
Don't rape me, don't hurt me.

Cole SCREAMS in agony.

Silas GASPS awake.

SILAS
Oh thank God for that.

LUSCINIA
(whispers)
You can move now.

Luscinia passes out. Cole is hit hard with shame, looking at her lying there in her underwear. He gets off the bed as softly as he can and sits down in a corner of the waterlogged basement.

SILAS
She can hook Zombies. (to Cole)
She's a siren, you could not help
it.

Silas covers her up with a blanket.

SILAS (CONT'D)
When she died the spell broke.

The men sit occupied by their own thoughts.

COLE
Please leave me.

SILAS
I'll set up the water pump.

Cole wades to Luscinia. He falls to his knees beside her. He rests his forehead on the bed.

PLING PLING

His tears fall into the water.

INT. CABIN - BEDROOM - DAY

Cole sits on the bed holding a blanket burrito Luscinia.

COLE
Better?

She nods. Luscinia puts her face in his neck. She makes a noise of content which arouses Cole. He bites into his wrist. CRACK. She looks at what he's doing. He's embarrassed.

COLE (CONT'D)
I'm sorry.

LUSCINIA
Cole Black, from this moment on

COLE
No please don't.

LUSCINIA
But you said

COLE
I know. Never mind that, the constant headache wasn't you, well it was, it is the attraction that bugs me constantly, which I'm not able to act on, that got me angry. That and your control over me. Control has always been an issue for me.

LUSCINIA
So why won't you let me make you insensitive to me?

COLE
Because I've been dead for hundreds of years. You make centuries... You make me feel alive again. Please don't take it away.

LUSCINIA
How about half. To make it more bearable?

COLE
Okay.

INT. CABIN - BEDROOM - NIGHT

Luscinia wakes up to find Cole is gone. She meets eyes with Silas sitting at the foot of the bed.

SILAS
Promise me you won't ever do that again.

LUSCINIA
I promise.

SILAS
I love you. I don't want to forget you.

They smile. Silas enters the room with Pizza and a bottle of wine.

SILAS (CONT'D)
How about pizza and a movie?

LUSCINIA
Where's Cole?

SILAS
Probably punching a tree somewhere.
And that cure he's looking for is
for you. He knows what it is like
to be stuck.

Luscinia looks down, fumbling with the bedspread. Silas sits down next to her and places the pizza on her lap.

SILAS (CONT'D)
Eat something.

Her eyes change for a moment. Silas turns the TV on. Netflix appears on the screen.

SILAS (CONT'D)
What are we watching?

LUSCINIA
Deadpool.

SILAS
Dead pool?

LUSCINIA
It's the main's nickname. Where did
you get this?

SILAS
I made it. I lived in Rome for a
decade. And when in Rome...

Luscinia smiles. MOVIE MUSIC

LUSCINIA
You make pizza

SILAS
You are feeling better I hear.

Luscinia cuddles up to Silas while she munches on her slice.

Later...

A tired Luscinia wakes up in Cole's arms. He grabs a glass and gives her "the eye".

COLE
Drink

Luscinia's eye changes for a second. Cole sees it. Luscinia empties the glass.

COLE (CONT'D)
Look at me.

While her eyes look at him they do it again.

COLE (CONT'D)
Give me your hand.

And again as she presents him with her hand.

COLE (CONT'D)
SILAS!

STUMBLING on the stairs.

SILAS (O.S.)
Blasted.

WHOOSH he's there.

SILAS (CONT'D)
What?

COLE
Look at her eyes.

Silas's face hangs next to Cole's

COLE (CONT'D)
Give me your other hand.

Her eyes change for a second before Luscinia does it.

COLE (CONT'D)
Did you see that? She's never done that before. She does it every time after I ask her to do something. Maybe she can be hooked?

SILAS
Luscinia, did you feel something different just now, when Cole asked you to do those things?

LUSCINIA
I don't know.

She thinks.

LUSCINIA (CONT'D)
I trust him more.

SILAS
No, I don't think that that's it.

LUSCINIA
I let him. I think.

SILAS
Yes, that is it. She can't be
hooked against her will.

COLE
That makes sense.

SILAS
She's tired, she trusts you, so
she's letting you take care of her.
Well, now if you don't mind my
lemon meringue pie awaits.

Silas leaves. Cole looks at Luscinia.

COLE
Kiss me.

She kisses him.

LUSCINIA
That's not fair.

COLE
Sorry, not sorry.

He smiles the biggest smile.

LUSCINIA
Can I see your home?

COLE
We will go there tomorrow, promise.

INT. MANSION - LIBRARY - DAY

Cole leads Luscinia into the library. Her jaw drops as she looks around the room. Her eye lands on seven identical bound books standing side by side.

LUSCINIA
Shakespeare. These look ancient

She goes closer. On each book, in golden letters, it reads Shakespeare.

COL
They're the first folio from
sixteen twenty-three.

Cole pushes a stone into the fireplace. CLICK Behind him a wall opens.

COLE
They have all kinds of funny
mistakes in them. Look in here.

INT. MANSION - SECRET ROOM - DAY

Luscinia enters the room, stacked with ancient artifacts, rarities, curiosities, and lots of old books. Luscinia looks at all of it.

LUSCINIA
Why are these books in a secret
room?

COLE
We keep our diaries here, the few
pictures we have, heirlooms,
spellbooks.

LUSCINIA
Spellbooks?

COLE
Yes. I learned Voodoo, to learn
about

LUSCINIA
Zombies

COLE
Yes. There are grimoire's from
Salem witches, books on Macumba
from Brasil, studies of African
witch-doctors, shamanism, Surya
Sparsh you name it.

LUSCINIA
Surya Sparsh?

COLE

The use of tantrics to raise the dead.

LUSCINIA

As you do. Why did you not do that with Laurence?

COLE

Zombies are not actually dead. They are just people that have been drugged.

LUSCINIA

But what about you and Silas then?

COLE

Tea?

LUSCINIA

Yes, please.

COLE

Feel free.

Cole comes back with tea, to find Luscinia sitting on the floor with a diary.

LUSCINIA

You knew Mozart?

COLE

Yes. I met him and his sister, Maria, when they performed at Versailles. He must have been around eight at the time.

LUSCINIA

You were at Versailles?

COLE

Yes, Marquise de Pompadour was into art and I was an artist. She died unfortunately before I could paint her.

He holds out a teacup.

COLE (CONT'D)

Your tea madame.

Luscinia looks at him with new eyes.

LUSCINIA
How old are you?

Cole hesitates.

LUSCINIA (CONT'D)
Oh come on it is not like I am
going to be able to tell anyone.

COLE
I was born in 1654.

LUSCINIA
Flipping heck, you're a living
relic.

Silas's LAUGHTER comes from another room. Cole's face
plummets. Luscinia clenches her lips but fails to hide her
smile.

COLE
Silas will take you home when
you're done.

WHOOSH he's gone.

LUSCINIA
Small toes!

She gets distracted from caring by all there is to read and
dives back in.

INT. MANSION - SECRET ROOM - NIGHT

Cole comes into the library to find a sleeping Luscinia on
the floor surrounded by books.

COLE
Luscinia.

Luscinia wakes up.

COLE (CONT'D)
Come on, let's find you a bed.

INT. MANSION - BEDROOM - NIGHT

Candles light up the room. Luscinia sits down in front of the
fire.

LUSCINIA
Cole?

COLE

Hm

LUSCINIA

How did you become an immortal
vampire slash zombie?

He sits down across from her. He sighs.

COLE

I was born into a well-to-do cattle-
ranching family. In a time when
people were sold as slaves. I was
raised to think I was better than
most everything walking.
Unfortunately.

EXT. COLE'S HOUSE - DAY

It's 1687. Silas and Cole, wearing Puritan clothes, sit on a
porch drinking beer.

COLE (V.O.)

One day Silas came by my house. He
was the gambling son of a lawyer.
He was always begging, borrowing,
or scheming.

COLE

What do you want Silas? And it
better not be money.

SILAS

Not at all. I want to negotiate. I
overheard a bit of my father's
conversation. It turns out old man
Augustin is dying.

Cole lights up.

COLE

His land.

SILAS

I thought this confidential
information would be worth say
twenty percent of the land's sales
price?

COLE (V.O.)

I promised him fifteen percent of
the land for this information.

Cole throws his beer back.

SILAS
You're going straight away?

COLE
Prime cattle land man!

Silas watches Cole get on a horse and GALLOP off into the distance.

COLE (V.O.)
Of course, Silas forgot to mention
an important bit of information.

SILAS
They practice Voodoo. There, I said
it.

EXT. AUGUSTIN HOME - DAY

Cole KNOCKS on the door.

COLE (V.O.)
To my eternal shame, I went to
bother a dying man.

A kid opens the door. Cole hands him some money

COLE
Get Grandpa and yourself some
treats.

He gestures for him to leave. He runs off.

COLE (V.O.) (CONT'D)
I thought I was so lucky to come
just at the time when the
grandchild, who was easily bribed,
was left to watch over him for an
hour.

INT. AUGUSTIN HOME - LIVING ROOM - DAY

A frail man lying in a bed by the window looks suspicious
when Cole comes in, grabs a chair, and sits down next to him.

COLE (V.O.)
Augustin's land was to be left to
his children so they could work it.

Cole places a contract on his bed with bills on top. The man gestures for him to leave.

COLE (V.O.)
The frail man turned down my offer
at first.

Cole talks, gestures, and adds more bills.

COLE (V.O.)
But I talked like a snake and
offered him a great sum of money.

Cole adds more bills.

COLE
Your children can buy more land
than you have now with this money.

The tired man stares at the bills.

COLE (V.O.)
This was true but this would not
have their legacy, their story,
their blood sweat, and tears put
into it of course. I convinced the
man. I think I wore him out and he
just wanted peace.

The man signs the contract.

COLE (V.O.)
He sold the land to me.

EXT. AUGUSTIN HOME - DAY

Cole comes out of the house looking at the document like a smug Cheshire cat.

EXT. COLE'S HOUSE - DAY

Cole opens the door to a man who hands him the contract of sale and the bills paid.

COLE (V.O.)
Later that day his eldest son
MACKANDAL brought the money back to
me, asking me to undo the contract.
He explained the importance of the
land to his family which I already
knew but knowingly ignored.

COLE
It is done.

Cole gestures to his cattle overseer JOHN.

COLE (CONT'D)
Escort this slave of my property.

John pulls a gun on Mackandal.

MACKANDAL
I am a free man!

Cole SLAMS the door shut.

COLE (V.O.)
He was a free man.

EXT. CEMETERY - NIGHT

Mackandal collects the bones from a dug-up coffin.

COLE (V.O.)
What Silas had not told me was the
man was a Bokur, a Voodoo priest.

INT. VODOO TEMPLE - NIGHT

Mackandal coats his skin with an oily liquid

COLE (V.O.)
And I had some broken major rules
of his society.

Mackandal puts some bones and lizards on a small grill

COLE (V.O.)
In the name of ambition I had
disrespected him and his family

Mackandal handles a dried toad and plants

COLE (V.O.)
And I kept them from working their
land.

Mackandal smashes ingredients in a mortar as he sings

COLE (V.O.)
Mackandal prepared a "coup de
poudre" for me. A zombi poison.

EXT. COLE'S HOUSE - NIGHT

Mackandal sneaks up to a window.

COLE (V.O.)
And set out to judge me for what I
had done.

INT. COLE'S HOUSE - BEDROOM - NIGHT

Mackandal looks at Cole sleeping peacefully. He pours a powder into a pair of shoes and sneaks out of the room.

COLE (V.O.)
He put the poison in my shoes

INT. COLE'S HOUSE - BEDROOM - DAY

Cole puts his shoes on.

COLE (V.O.)
And within ten minutes of me
putting them on.

EXT. COLE'S HOUSE - DAY

Cole steps outside to greet his parents and drops to the ground. Cole's spirit leaves its body.

COLE (V.O.)
I floated above my body.

Cole's spirit watches a doctor holding Cole's wrist shaking no to his father and crying mother.

COLE (V.O.)
I saw a doctor declare my fully
conscious paralytic self dead.

INT. COLE'S HOUSE - DINING ROOM - DAY

Cole watches his body being put in a coffin, his eyes stare blankly.

COLE (V.O.)
It was so scary. Not being unable
to make my body respond.

Cole watches his father close his own eyes. Then slowly slide the coffin lid shut as Misses Black cries uncontrollably.

COLE (V.O.)
I witnessed my mother get angry
with God for the first time. Crying
out, that I did not deserve it.
That I was a good man. Which wasn't
true.

Cole watches his business-like father and drained mother sit
at the dining-room table, looking at drawings of headstones,
gloves, and golden rings.

COLE (V.O.)
I witnessed my parents argue over
my headstone and which guest should
get what glove or grieving ring.

INT. COLE'S HOUSE - DINING ROOM - NIGHT

Cole's spirit watches his parents leave the dining room and
the staff blowing out the candles.

COLE (V.O.)
Then they went to sleep. That night
felt longer than my life until now.
I had never felt so scared, lost
and alone.

Cole's spirit hovers alone in the dark.

INT. COFFIN - NIGHT

Cole's body is still the same.

COLE (V.O.)
In my head I cried, I screamed for
God to help me.

INT. COLE'S HOUSE - DINING ROOM - DAY

A CHURCH BELL RINGS

Cole's spirit watches bearers lift his coffin off its stand
and out the room with his father supporting his weeping
mother in tow.

COLE (V.O.)
I pleaded with God as I watched the
bearers come for me.

EXT. COLE'S HOUSE - DAY

Cole's spirit watches his coffin being loaded onto a horse-drawn coach and the huge procession following it as it starts moving.

COLE (V.O.)
I promised him I would mend my ways
if he would save me. Nothing
happened.

INT. CEMETERY - DAY

Cole's spirit hovers watching his coffin getting lowered into a grave and filled in. A concrete slab is laid over the top.

COLE (V.O.)
I have never felt more desperate
than when I watched them slide the
concrete slab over my grave.

INT. COFFIN - NIGHT

Corps Cole's eyes open. One of his fingers moves as he lies in a deafening silence.

COLE (V.O.)
That night just when my body
started to awaken I heard
something.

EXT. CEMETERY - NIGHT

TALKING. To Cole's surprise, he watches Mackandal and two men come walking up to his grave with shovels.

COLE (V.O.)
The Bokur and his helpers had come
to dig me up.

Cole's spirit watches the men open his coffin and attack his body.

COLE (V.O.)
Then they beat my body to a pulp. I
learned afterward that was to stop
my spirit from re-entering my body.

Mackandal holds up a cross in front of Cole's face.

MACKANDAL
 You have been reborn. Your name is
 Lisife.

COLE (V.O.)
 He renamed me Lucifer.

Mackandal feeds Cole a paste.

COLE (V.O.)
 Then fed me a drug that, excuse my
 language, fucked me up greatly.

Cole's spirit watches the men disguise his coffin, laying on
 a cart, with bales of hay and drive off.

COLE (V.O.)
 It threw me into a black hole.
 I had no idea what was going on. I
 just floated wherever my body went.

INT. BARN - DAY

They lay Cole's body down on a bed.

MACKANDAL
 Lisife, you will do my cousin's
 bidding.

COLE
 Yes.

COLE (V.O.) (CONT'D)
 I was made to work the land of his
 cousin.

EXT. LAND - DAY

It is 1693. Cole's spirit watches its body swing an ax
 halfway into a tree, a second blow takes it down.

COLE (V.O.)
 During my sixth year as a zombie,
 they found out something had
 changed. I possessed an animal-like
 strength,

Cousin watches him drag the tree away. His spirit floats
 after him.

COLE (V.O.)
 Senses

He hears something. THUD he's dropped the tree. WHOOSH

COLE (V.O.)
And speed.

Cole saves a child from a vicious dog but gets a bad bite.

COLE (V.O.)
I felt a constant hunger for blood.

As the cousin watches Cole bite into the dog he notices the bite on Cole's arm heals like magic.

COLE
The cousin did not feel safe having me around his children and got the Bokur.

A now grey Mackandal looks at Cole in awe.

MACKANDAL
He hasn't aged at all. Just like Sevele.

COLE (V.O.)
The Bokur put my spirit back into my body and sat me down.

Mackandal and Cole sit at a garden table.

MACKANDAL
You've paid your dues. You're free to go. Lisife, I did not give you these strange powers and I cannot explain them or take them away. They are a phenomenon beyond my capability.

EXT. CEMETERY - DAY

It is now 1712.

Cole stands looking at his grave.

COLE (V.O.)
I went to meet Cole at the cemetery to get some answers.

Cole comes up to Cole.

COLE
Sevele is a good name for you. You fucking bastard.

COLE (V.O.)
Silas's new name Sevele meant
serpent.

Cole jumps him and beats him up. Silas doesn't fight back.

MAN'S VOICE (O.S.)
Walk faster will ya?

Cole stops and pulls Silas into a family tomb.

COLE (V.O.)
We hid when some men entered the
cemetery.

INT. FAMILY TOMB - DAY

Cole and a bleeding Silas watch bearers Vincent and Kenneth coming up carrying a coffin.

VINCENT
Set it down.

They put the coffin down.

COLE (V.O.)
One man had to guard the coffin.

VINCENT
You stay here while I get the
father and the priest.

Vincent leaves. Kenneth stares at the coffin before checking to see if Vincent is really gone. He opens the casket.

COLE
What is he doing?

A young girl lies inside. Kenneth steals a golden locket hanging around her neck.

COLE (V.O.)
We watched that man steal jewelry
from a dead girl.

WHOOSH Cole and Silas are gone.

COLE (V.O.)
We learned something that day.

EXT. CEMETERY - DAY

COLE (V.O.)
 We only had a hankering for the
 blood of the wicked.

Silas takes a BITE out of Kenneth's neck as Cole PUNCHES into his chest, RIPS his heart, and sucks on the dangling arteries.

EXT. CORN FIELD - DAY

A cloaked Cole looks at his former, now grey, cattle overseer John harvesting corn with a scythe.

COLE (V.O.)
 We learned that our change had
 coincided with the Salem witch
 trials. So, we started to research
 the witches put on trial.

COLE
 John.

COLE (V.O.)
 It turned out my old cattle
 overseer John was the husband of
 Tibuta, the first witch put on
 trial.

John looks at the cloaked man.

COLE
 I need your help, John. Please
 don't scream.

Cole removes his hood.

JOHN
 Master Cole?

COLE
 Just Cole John. I'll scythe while
 you listen.

Cole takes the scythe from John's hands. With it, in one hand, he mows down a three feet thick, eleven feet wide row of corn. John's jaw drops.

COLE (V.O.)
 I explained to him what happened.

EXT. CAVE - NIGHT

JOHN exits the cave with trapping gear.

COLE (V.O.)

It rang a bell with him. He began telling me that he and his daughter Violet went on the run when his wife was imprisoned and the killings started.

INT. CAVE - NIGHT

Crying teenager Violet sits on her knees in front of a fire.

COLE (V.O.)

They hid in a cave in the woods.

VIOLET

Please Loa accept my offerings.

COLE (V.O.)

One night he had left his sleeping Violet to go hunting.

Violet places a dead rabbit into the fire.

COLE (V.O.)

He was happy to have some quiet alone time. His teenage daughter was very angry and couldn't stop talking about it all. Asking him why he wasn't doing anything.

VIOLET

Please hear me. I know I am no witch or priest and I have no idea what I am doing or how to contact you properly but I need to talk to you. Please accept my humble offerings and hear my plea.

COLE (V.O.)

That night she attempted something extremely dangerous. Voodoo. She knew about Voodoo but had never learned any of its rituals. But she was desperate.

Violet cuts her hand with a knife. Blood spills into the HISSING fire.

COLE (V.O.)
There is no way to know what she
said.

EXT. FORREST - NIGHT

John Indian covers a trap up with leaves.

COLE (V.O.)
But John couldn't imagine her not
mentioning revenge.

INT. CAVE - NIGHT

VIOLET
They are chasing and judging anyone
who practices magic. They have
jailed my mother Tituba and I am
scared for her. They are killing
anyone who practices magic.

She cuts her hair off and throws it onto the fire.

COLE (V.O.)
He did know she had made offerings.

VIOLET
Please help my mother please help
the witches and priests. Please
don't forsake us. Please hear me.
Please help me to protect them from
the true evil.

She places a bunch of handpicked flowers on the fire. Smoke
raises up, filling the cave.

COLE (V.O.)
He found a burned rabbit and herbs
of some kind in the fire.

EXT. FORREST - NIGHT

John Indian walks with a deer over his shoulder.

INT. CAVE - NIGHT

VIOLET
I know you like dancing and
drumming.
(MORE)

VIOLET (CONT'D)

I don't know the right music or the steps but I mean well, please help me.

Violet gets up. As tears run down her face she starts twisting a small monkey drum in her hand. DRUMMING she dances through the smoky cave.

EXT. FORREST - NIGHT

John Indian hears the faint sound of DRUMMING. He starts running.

COLE (V.O.)

John heard drumming and ran back scared of being discovered.

INT. CAVE - NIGHT

DRUMMING, John rushes in and takes her monkey drum away. Violet's body contorts into a hunching shape.

COLE (V.O.)

He found her hunched and talking in a strange voice.

VIOLET

(In a strange voice)

HA!

John looks at his daughter with her ragged hair and rolled away eyes.

COLE (V.O.)

The Loa, the Voodoo Gods, had possessed her and gave their answer.

VIOLET

(In a strange voice)

Every evildoer will be punished by our people's code! Zombies will walk forever more, and devour bad blood from shore to shore.

Violet falls to the floor and is herself again. She looks around to see where she is.

INT. MANSION - BEDROOM - DAY

COLE

All the zombies that existed were made immortal and doomed to feed on the blood of the wicked. The vampire name is just something we picked up along the way. Thanks to a mixture of legends. Like the German nachzehrer folklore and the mass hysteria during an outbreak of the plague. The alterations we've made to the teeth helped too. You would not believe the mess you make, trying to get to the blood, without them.

LUSCINIA

Wow.

Luscinia heads to the bed and tries it out. She looks at Cole with a mischievous look on her face.

LUSCINIA (CONT'D)

On a lighter note. Cole, put some music on and do a striptease for me.

Cole gives her the stink eye as he puts music on. Luscinia hides the bottom half of her face behind a pillow.

COLE

I guess I deserve it.

Cole kicks one shoe off while he looks at Luscinia with disapproval.

LUSCINIA

(sports commentator)

And he's off.

Another shoe goes flying.

LUSCINIA (CONT'D)

(sports commentator)

A sensible start for Cole Black

A shirt button is undone

LUSCINIA (CONT'D)

If I had money I'd throw it at you.

A second button is undone

LUSCINIA (CONT'D)
No hip shaking?

A third button is undone

COLE
Luscinia

LUSCINIA
Stop

He gives her a look.

LUSCINIA (CONT'D)
Dance-break.

COLE
Fuck

Cole starts dancing badly to Luscinia's great enjoyment.

COLE (CONT'D)
Luscinia Sky

LUSCINIA
Stop

She lowers her pillow shield. She looks at him in thought.

COLE
Don't

LUSCINIA
Kiss me.

WHOOSH she's in his arms. He kisses her. After a few minutes, Cole taps on her arm. Luscinia pulls herself loose.

LUSCINIA (CONT'D)
Stop

Cole comes up for air.

LUSCINIA (CONT'D)
Feel free to improvise.

Cole stands up.

COLE
Maybe some magic?

WHOOSH, Cole yanks the sheet out from under Luscinia

COLE (CONT'D)

Tadaa!

Luscinia laughs. WHOOSH Cole is kissing her as the sheet floats down and lands on them.

They start to undress each other while kissing.

We see the shape of Cole's body, covered by a sheet, making love to Luscinia.

The fire is now out.

A sleeping Luscinia moans and groans. She wakes up in pain. Cole is not there.

We hear HAIR GROWING, BONES CRACKLE, SKIN MOVING, BLOOD FLOWING. She sits up on the edge of the bed, bent over, holding her upper body.

LUSCINIA

Ouch

She rocks back and forth as sweat trickles down her face. She feels her forehead. Hunched, she heads to the bathroom.

INT. MANSION - BATHROOM - NIGHT

She throws water on her face. Looks in the mirror. Her now green eyes look back at her.

LUSCINIA

What the hell?

She looks at her hair now hanging down to her elbow and inching down further and further.

LUSCINIA (CONT'D)

Ouch

She folds over in pain.

INT. MANSION - KITCHEN - NIGHT

Silas comes into the kitchen seeing the two-point o version of Luscinia with features chiseled to perfection, bigger breasts, curves, and fuller hair hanging down to her butt. His jaw drops.

SILAS

You

He points at her.

SILAS (CONT'D)
What happened?

LUSCINIA
Apparently, you change after you
lose your virginity.

She looks at the floor. He notices she's sweating and shivering. He puts an arm around her, guiding her to a kitchen chair.

LUSCINIA (CONT'D)
I'm sorry. Did I wake you?

SILAS
No, well, I smelled someone new in
the house but that's probably you.
You must be hungry. I'm going to
prepare you a feast.

LUSCINIA
Cole isn't here?

SILAS
He's probably gone for a run. We
are not really sleepers. He likes
running at night. No traffic or
people. He's just blowing off some
steam. It's a thing for him to be
around you.

Luscinia nods. Silas grabs cold meat, bread, and a bunch of other stuff from the fridge.

SILAS (CONT'D)
I heard the groaning but I
thought...

He starts preparing a delicious cold meat sandwich. He gives her a "look".

SILAS (CONT'D)
Otherwise, I would have come up.

She nods. He hands her the plate. She digs in. WHOOSH Silas puts a blanket around her, opens a bottle of wine, and grabs two glasses.

SILAS (CONT'D)
Come, I want to show you something.

INT. MANSION - GLASS HOUSE - NIGHT

Luscinia follows Silas, clutching her blanket and sandwich, through tropical plants, trees, flowers, lit up by lanterns, and fairy lights.

Butterflies fly past. Silas and Luscinia reach a clearing with a fifteen-foot flower and an inviting garden set in it.

SILAS

Please have a seat.

She takes a seat on a two-seater. Silas pours the wine.

SILAS (CONT'D)

That plant you see in the middle over there is an Amorphophallus Titanum. It is a rare plant that only blooms once a year. It is blooming tonight.

Luscinia looks at it in awe.

LUSCINIA

Wow.

He hands her a glass of wine.

SILAS

To rare flowers blossoming.

They bump glasses. Luscinia smiles shyly.

SILAS (CONT'D)

It is also known as the corpse flower because it has kind of a funky odor. But I have surrounded it with very fragrant, lovely-smelling flowers so it is hardly noticeable.

He smiles. He notices Luscinia is looking at the bloom with a sad demeanor. He comes to sit next to her and puts an arm around her.

SILAS (CONT'D)

It doesn't help to dwell on the past. You can't change things. Trust me. And it doesn't help to fear a future that is just a figment in your imagination. Try to stay in the now and live your best life there.

LUSCINIA
You sound like George.

WHOOSH Cole is in the glasshouse. He stares at Luscinia's new appearance.

SILAS
She has gone through a painful transformation.

Luscinia gives him a look of disappointment but is too tired to say anything. She is getting more sleepy by the second.

LUSCINIA
I need to sleep.

COLE
Of course. I will bring you up.

He gives her an arm. Together they disappear into the glasshouse's brush.

INT. MANSION - BEDROOM - NIGHT

Cole helps Luscinia, who can barely keep her eyes open, into the bed. The moment her head hits the pillow she's gone. Cole strokes her hair which has doubled in length. WHOOSH Silas is in the door opening.

SILAS
You took her virginity and left her. I felt a right ass making excuses for you.

WHOOSH. Cole is Silas's face.

COLE
Humans usually sleep eight hours.
It has been two.

Cole goes quiet.

COLE (CONT'D)
Two heartbeats.

Silas listens.

SILAS
She's pregnant.

Cole removes the covers and reveals Luscinia's "three-month" belly.

SILAS (CONT'D)
That belly has certainly grown.

COLE
Her whole appearance changed in a matter of a few hours.

They look at each other.

COLE (CONT'D)
It makes perfect sense. She is of a species that is under constant threat. To ensure its survival, offspring must be born at the first opportunity.

SILAS
That looks like a three-month belly, wouldn't you say?

COLE
When did she come downstairs?

SILAS
About two hours ago.

COLE
Three months in two hours. Then I will be a father within six hours.

The men stare at the belly trying to wrap their heads around it. Silas looks at Cole.

SILAS
To what, exactly?

COLE
A siren girl? Or boy? I don't know if there are siren boys.

He stammers.

COLE (CONT'D)
A siren child.

SILAS
The sleeping must come over her naturally to stop her from screaming?

COLE
It must be.

Silas gets jittery.

SILAS
I'd better wake and hook some
people for a midnight shopping
spree. Don't worry about a thing
I'll get everything the baby will
need.

Cole looks at him.

COLE
Thank you.

SILAS
Including a chest freezer. Oh, my
word. I am going to be an uncle.

Silas smiles a giant smile.

COLE
Silas.

SILAS
Yes, I'm off.

WHOOSH he's gone.

COLE
AND WHISKEY!

SILAS (FROM OUTSIDE)
BOB'S YOUR UNCLE!

It's now later.

Silas walks in holding with a bottle of whiskey. He checks on
Luscinia.

COLE
She's fine.

SILAS
Our hallway looks like I robbed a
baby store. Whiskey?

Silas hands him the bottle.

COLE
Thank you for getting all the
stuff.

Cole gulps some down and hands the bottle back.

SILAS

It's alright. You've never told me what Laurence told you.

Cole looks into the fire.

SILAS (CONT'D)

I know you. You did your little Surya Sparsh magic and had a talk with him before you buried him.

Cole sighs.

COLE

He worked as a mortician at the cops' city morgue. And one day...

INT. MORGUE - DAY

A fifty-one-year-old Laurence al geared up for a post mortem. Mortuary assistant HAL wheels a body in. Laurence pulls a face.

HAL

And here's number two. Smell it? The cops say was found in a pharmacy.

LAURENCE

Jesus. Did she shit herself to death?

HAL

You would think it but no. We think she was attacked and strangled to death. I have got a man too.

Hal stares at the sheet.

LAURENCE

(YELLS)
Belongings?

Hal answers staring.

HAL

Under the sheet. Some packets of Prozac and Valium and the pile of clothes she has on. She's definitely a hobo. We need you to do an autopsy on both. We've got zilch to go on.

LAURENCE
Right, thanks.

HAL
Sure.

Laurence's stare makes him leave. Laurence removes the sheet of the man's body. He looks at his neck then lifts his shirt up. The center of the man's chest shows red marks spreading out to form a perfect circle.

HAL (CONT'D)
Possible thoracic aortic aneurysm.

He pulls the shirt down again. He goes to the woman. He reveals a disgustingly filthy-looking woman in her twenties wearing baggy clothes, ripped dungarees, and more ripped clothes underneath.

LAURENCE
Well, that is the first time a
perfume mixed with shit smells
good.

He smells her neck. As he sighs he looks at her neck.

LAURENCE (CONT'D)
Strangulation.

He wants to take her shoes off but they have a pile of knots in the laces.

LAURENCE (CONT'D)
Possible mental problems.

He grabs scissors, cuts the laces, and takes the shoes off revealing the dirtiest socks ever.

LAURENCE (CONT'D)
They smell so good. Am I turning
into a necrophiliac? Jeess, what
the?

He wants to undo the dungarees. The straps are knotted too. He cuts them and pulls the dungarees down.

Revealing a pair of sweat pants. The cord around her waist is knotted. Laurence cuts the pants off.

LAURENCE (CONT'D)
Or a knot fetishist.

Revealing Gothic leather leggings with straps fastened along both sides of the legs. And a catheter bag hanging down from a belt.

LAURENCE (CONT'D)
Possible peeing problems,
obstruction in the urethra, she may
have escaped before or after
surgery.

He loosens the belt, opens all the leggings straps, and pulls the legging down.

Revealing a metal chastity belt over thick cotton underwear, closed with a padlock on the side.

LAURENCE (CONT'D)
Definite mental problems.

He grabs the scissors and cuts through the first sweater, second sweater, and hoodie.

He finds a homemade children's book in the hoodie pouch. He puts it to the side. He folds the hoodie open and sees a baby bump.

LAURENCE (CONT'D)
O mama, no.

He grabs a stethoscope and listens to the belly. We hear a tiny heartbeat beating slowly.

LAURENCE (CONT'D)
It's alive.

Adrenaline kicks in. He grabs a blade and cuts the woman's belly open. He reaches in and pulls out a tiny baby.

LAURENCE (CONT'D)
A girl.

He clamps off the umbilical cord and cuts it. He looks at it.

LAURENCE (CONT'D)
You can't be older than 6 months.

The baby COOS, grabs one of Laurence's fingers and sucks on another while she looks at him. Laurence is entranced by her.

LAURENCE (CONT'D)
He grabs a clean sheet and folds
her into it.

He grabs the children's book, opens it, and reads its preface.

LAURENCE (CONT'D)

For my darling daughter Luscinia Sky. You are a Siren like me and my mother and grandmother and all the Sky's before us. Before you turn six you must learn how to protect yourself from the lust of others. This book will help you if I am not there to teach you myself. Love mommy.

INT. MANSION - BEDROOM - NIGHT

Cole and Silas look at each other.

COLE

A baby siren charms you into taking care of it and protecting it. He was attached to Luscinia immediately.

SILAS

What did he do then?

COLE

No one knew Jane Doe, Miss Sky was pregnant. He cut the excess belly skin off and closed her up. She looked normal. He cleaned her up and took a picture of her so Luscinia could see what her mother looked like and he wrote a report for a Jane Doe who died by strangulation. The picture went missing of course.

He smirks.

SILAS

And the man?

COLE

I looked it up. He was a security guard who responded to a silent alarm. He died of severe Myocardial ruptures.

A SOFT MOAN

Silas and Cole look at Luscinia whose belly grows to the size of six months.

COLE (CONT'D)
It's okay Lucy. We are here with you.

After a bit Silas realizes something.

SILAS
Cole, I only hear Luscinia's heartbeat.

Cole listens.

HEARTBEAT

COLE
No

Luscinia stirs.

Cole and Silas look at each other, defeated.

Luscinia opens her eyes. Pain hits her.

She reaches for her belly. She feels it is different. She looks under the blankets.

She tries to speak to Cole but nothing comes out. This freaks her out even more.

Luscinia has another contraction. She cringes in pain.

COLE (CONT'D)
Silas, what do we do?

Luscinia CLAPS her hands to get Cole's attention. Cole grabs Luscinia's hand.

COLE (CONT'D)
You are pregnant.

He starts to cry. Luscinia just stares at him. She looks at Silas in pain.

SILAS
It's true.

COLE
You fell asleep and every two hours the baby grew by three months. We are now four hours on and...
(MORE)

COLE (CONT'D)

We can't hear the baby's heartbeat anymore.

Luscinia desperately wants to talk but nothing comes out.

COLE (CONT'D)

It is probably normal Luscinia. If sirens made a noise during birth they could be found. If they screamed during labor they could kill anyone around. It is probably a genetic fail-safe.

Tears stream down Luscinia's face. Silas grabs her other hand.

SILAS

We're here for you.

COLE

I love you Luscinia.

SILAS

Ditto

COLE

You are amazing. You can do this. You are the bravest and strongest person I have ever met.

Luscinia starts to push. Silas walks to the end of the bed.

COLE (CONT'D)

No.

Cole takes his place. He and Luscinia lock eyes.

COLE (CONT'D)

You can do it my darling.

Luscinia pushes holding on to him and Silas.

COLE (CONT'D)

Focus on your breath.

Cole gives Luscinia a nod of confidence. SPLASH. Everyone notices the sheet getting wet.

COLE (CONT'D)

That was your water breaking. Luscinia, it's coming.

She cringes again. Her mouth screams a silent scream. Luscinia puts her hands under the sheet. The contraction is gone.

COLE (CONT'D)
Push Lucy.

She cringes. Her protruding teeth bite air.

SILAS
You can do it Luscinia.

Her body and facial muscles tense up to the max.

SILAS (CONT'D)
You've got this.

She silently roars into the air like a lioness protecting a cub from danger. A GASP and her face relaxes.

From under the sheets, Cole's hands come up holding a tiny perfectly formed baby girl. He holds it up so she can see it. She is in awe, as are the men.

Luscinia places the baby against her skin. She cries. After a while...

LUSCINIA
She should have a name.

Cole nods as he strokes Luscinia's head.

COLE
What do you think of Aria?

LUSCINIA
Aria. Aria Sky.

Luscinia smiles a sad smile as she strokes and cuddles her dead child.

LUSCINIA (CONT'D)
Aria Black Sky.

The men watch in pain as Luscinia HUMS a sweet tune for Aria.

Light streams in through the windows when Luscinia awakes in Cole's arms still holding baby Aria.

COLE
I am so sorry. I did not think I could produce I child. I never have before. I would never have put you through this willingly.

LUSCINIA

I know. Cole, I don't want to bury her.

COLE

We won't. We will embalm her, wrap her up all cozy and lay her to rest in a beautiful box. With her head resting on a tiny pillow and a cuddly toy by her side as though she is sleeping. And we will place her in the secret room. In the warmth. In the heart of our home, with us, where she belongs.

Luscinia leans into Cole for the first and last family hug.

INT. MANSION - SECRET ROOM - DAY

Cole and Luscinia sit on a couch. Cole sits in agony as he holds Luscinia's hand as she cries, staring at an intricately carved wooden box that has Aria Black Sky engraved into it.

COLE

Luscinia

She looks at him.

COLE (CONT'D)

You are going to eat something now. Then take a long hot bath after which you will go to sleep for the entire day and night. You will sleep

He gathers himself again.

COLE (CONT'D)

Peacefully and have wonderful dreams. I will be by your side when you wake.

Her eyes change for a moment. He kisses her.

COLE (CONT'D)

Come on let's go to the kitchen.

INT. MANSION - KITCHEN - DAY

Cole guides Luscinia into the kitchen to find Silas drinking at the table.

COLE
You are a mess.

He guides Luscinia to the table and sets her down. Cole opens the fridge.

The fridge is stocked to the brim with Dom Perignon champagne and enough food for a feast. He grabs some ingredients

COLE (CONT'D)
Please sober up. We need to be strong for her.

He closes the fridge door and puts a frying pan on the stove.

COLE (CONT'D)
I'll make her some food. You ...would you please light some candles, put some calming classical music on for her and draw a bath?

He puts a kettle on the stove.

COLE (CONT'D)
(in French)
While she sleeps we have to get rid of all the things you've bought.

He grabs a cutting board. He looks at a drained Luscinia.

COLE (CONT'D)
(In French)
Si, after dinner. Will you watch over her? I had a thought about the fireplace story and need to check something.

SILAS
Sure. I'll do everything you've mentioned.

Cole turns around. He cries as he CHOPS the bottom of an eggplant off. Silas grabs Cole and hugs him.

SILAS (CONT'D)
You could not have known Cole. It is not your fault.

COLE
I am sorry for making you take care of her. I will not hook you anymore.

SILAS
Does that mean you've forgiven me?

COLE
Yes.

SILAS
Thank you that means a lot to me.

COLE
Sorry, it took me so long.

SILAS
What are hundreds of years when
you've got forever.

INT. FORREST - DAY

At the edge of the forest. Cole, on horseback, looks at a morgue. He rides back into the forest scanning it.

INT. MANSION - BEDROOM - DAY

Luscinia wakes up in Cole's arms.

COLE
Good morning my love.

LUSCINIA
Good morning

COLE
I have to show you something. Are
you up for a small trip?

LUSCINIA
Yes

EXT. FORREST - DAY

Cole helps Luscinia off a horse.

COLE
Through here.

He holds the overgrowth open for her. She enters the cave.

INT. CAVE - DAY

Cole holds her hand as he leads the way with a torch.

LUSCINIA
What is that smell?

COLE
Sheep tallow.

Luscinia looks at him like "what?".

COLE (CONT'D)
Fat.

They enter a round cave that has a raised platform in the middle. Covered in sheep hides.

COLE (CONT'D)
The people who lived here used the fat to make candles with.

Candles stand all around in chipped cups and bowls with broken mirrors and pieces of glass behind them.

COLE (CONT'D)
They were quite ingenious. The mirror and glass shards reflect the flames and enhance their power.

Luscinia isn't interested.

COLE (CONT'D)
They also burned candles under this raised platform just like the Romans did. To keep warm.

LUSCINIA
What am I doing here Cole?

COLE
Don't scream.

Luscinia doesn't understand. Cole pulls a hide away revealing a clothed skeleton wearing a magnificent gold necklace with a spectacular black opal stone in it.

LUSCINIA
What the fuck? DID YOU THINK THIS WOULD CHEER ME UP?

Luscinia turns around.

COLE
She is your family. Your grandmother.

Luscinia turns back.

COLE (CONT'D)
Sit down, please. Let me explain.

She sits down.

COLE (CONT'D)
Did Laurence tell you how he came
to have you?

LUSCINIA
Yes. He cut me from my dead mother.

COLE
Laurence stated that the cause of
your mother's death was
strangulation. Now, the man found
at the same crime scene died of
severe myocardial ruptures. Severe
tearing of the heart. Now how can
that be?

Cole grabs a long decorated PVC pipe lying next to the
skeleton.

LUSCINIA
She wasn't alone.

INT. PHARMACY - NIGHT

Luscinia's mother GAIA is on the floor trying to fight off a
lust-crazy security guard.

COLE (V.O.)
No, your grandmother came to her
aid.

The security guard wraps his hands around her throat, riding
up against her as he kissing her.

Luscinia's mother tries to reach for his gun. She is almost
there when she dies.

The man stops what he's doing and can't believe what he's
done.

COLE (V.O.)
She took the pipe

A long decorated tube is placed on his back.

COLE (V.O.)
Put it against his back

A beautiful old woman screams into the pipe.

COLE (V.O.)
And screamed into it.

The security guard drops dead.

LUSCINIA
But you hear with your ears.

COLE
Music is vibration. You can feel
it. It was a precision kill.

COLE (V.O.)
I think the drugs that were on your
mom were meant for her.

LUSCINIA'S GRANDMOTHER
No my Gaia. My life.

The old woman kneels next to her daughter. She shakes her
hard. Nothing. She rocks back and forth.

COLE (V.O.)
The life of a Siren is hard as you
know.

LUSCINIA'S GRANDMOTHER
Doomed to rape. Doomed to death.

COLE (V.O.)
And now she was alone.

She stops rocking.

LUSCINIA'S GRANDMOTHER
Heaven. Better. Yes. Good.

POLICE SIRENS. Luscinia's grandmother grabs one packet of
Valium.

LUSCINIA'S GRANDMOTHER (CONT'D)
She kisses her daughter and
scatters.

INT. CAVE - DAY

Luscinia listens to Cole with tears in her eyes. Cole holds
up a packet of Valium.

COLE
 She decided to join her daughter
 and grandchild.

Luscinia starts to cry.

COLE (CONT'D)
 Your mother's name was Gaia and
 your grandmothers was Apollonia.

Cole removes another sheepskin. A big leather-bound homemade book is revealed. It reads The Sky's.

COLE (CONT'D)
 I have only looked at the first
 page.

Luscinia takes the book from Cole and stares at it.

COLE (CONT'D)
 What do you want to do with
 Apollonia?

LUSCINIA
 I don't want her to be alone. Let's
 take her with us.

COLE
 Maybe we can find out where your
 mom is and bring the Sky family
 together.

Luscinia strokes the book.

LUSCINIA
 I would like that.

INT. MANSION - LIBRARY - DAY

Luscinia sits in a chair in front of a roaring fire with the book on her lap. She opens it.

On black pages, gold leaf shooting stars are connected to each other by a red line. One name is written on each tail. Three-quarters of the stars have a winged skull in them.

Luscinia's fingers glide across the page and find Gaia, it connects to a winged skull one that reads Penelope and the falling star that was meant to house her name.

LUSCINIA
 I had a sister.

Her fingers move to Apollonia's name. Five stars are connected to hers. Four winged skulls and Gaia's falling star.

LUSCINIA (CONT'D)
I had four anties.

Her fingers follow the red line all the way to its beginning. The first falling star reads Parthenope sixteen fifty-four.

LUSCINIA (CONT'D)
Holy moly.

She flips the page and GASPS. On the page is a drawing of a beautiful woman wearing the necklace that Apollonia wore in the cave. Underneath is written Parthenope.

LUSCINIA (CONT'D)
The necklace.

She picks it up from the table next to her. A clasp is visible underneath the black opal.

Luscinia opens it revealing a coat of arms held by a woman. Her hair and a band of musical notes flow and curl around the shield containing a winged black lion whose body has a white belly and white spot on its side.

LUSCINIA (CONT'D)
Wow.

She takes a sip of a glass of wine and reads Partenope's story.

LUSCINIA (CONT'D)
I Parthenope have decided to take
it upon myself

INT. SHIP - CABIN - DAY

A pretty woman in sixteen-century clothes looks out a window, over the see.

PARTHENOPE
To write down and preserve the
stories, myths, and legends of our
kind that have been passed down
from generation to generation. For
I am the only adult Sky Siren left
and if something were to happen to
me I would want my dearest baby
daughter to know it all.
(MORE)

PARTHENOPE (CONT'D)
So let us begin with the age-old
and best phrase, in my humble
opinion, to start any tale. Once
upon a time...

INT. MANSION - LIVING ROOM - DAY

Cole stares into a fire with a whiskey in hand. Luscinia
comes running past.

Cole puts his whiskey down on the mantelpiece.

INT. MANSION - HALL - DAY

Cole KNOCKS on a door.

COLE
Luscinia, are you alright?

Luscinia comes out the door.

COLE (CONT'D)
Why were you running?

She remembers something.

LUSCINIA
The book.

She runs off.

LUSCINIA (CONT'D)
It is amazing.

Cole smiles.

LUSCINIA (CONT'D)
I feel like Sebastian from the
Never Ending Story.

That doesn't ring a bell with Cole.

COLE
That is good?

She closes the door.

COLE (CONT'D)
I guess so.

INT. MANSION - LIBRARY - DAY

Luscinia is back "in" the book.

LUSCINIA
The tale of Sweetness.

The page is decorated with apples, grapes, cherries, and apricots.

LUSCINIA (CONT'D)
Candy.

She smiles and turns some pages. This page's heading reads Accounts.

LUSCINIA (CONT'D)
In his notebooks, Leonardo da Vinci wrote an account of the Siren, "The siren sings so sweetly that she lulls the mariners to sleep; then she climbs upon the ships and kills the sleeping mariners."

A picture shows sirens climbing onto a ship filled with sleeping men.

LUSCINIA (CONT'D)
Some say that the name siren is pre-Greek. Others connect the name to the Greek words seirá meaning rope or cord and eíro meaning to tie, join or fasten, resulting in the meaning "binder" or "entangler". In other words, a siren is one who binds or entangles through magic song.

Luscinia stares at a chair in thought.

INT. MANSION - LIBRARY - DAY

The fire is out. Cole sits next to Luscinia watching her cling to the book in her sleep. He strokes her hair.

COLE
Luscinia?

She wakes up. He kisses her.

COLE (CONT'D)
 I'm going to try and
 find out what happened to Gaia.
 Silas will stay with you. Alright?

LUSCINIA
 Yes.

COLE
 Did you learn anything new?

LUSCINIA
 Maybe, I have to do more studying.

COLE
 I will be home tonight. Will you
 tell me over dinner?

LUSCINIA
 Yes.

He kisses her and leaves.

INT. MANSION - KITCHEN - DAY

Luscinia runs in. She looks around. No one.

LUSCINIA
 Silas?

SILAS (O.S.)
 (from a distance)
 I am in the glasshouse.

INT. MANSION - GLASS HOUSE - DAY

Luscinia walks amongst luscious green foliage and colorful
 tropical flowers.

LUSCINIA
 Si?

Silas's head pops out from some flowery bushes.

LUSCINIA (CONT'D)
 You cannot come into the library
 until I say so and you can't tell
 Cole anything about what I am doing
 today.

SILAS
 What are you doing today?

LUSCINIA

Tests.

Luscinia looks at the flowery bushes.

LUSCINIA (CONT'D)

They are pretty.

Silas looks a bit sad.

SILAS

I was looking forward to playing
hide and seek here with Aria.

Luscinia chokes up and hugs him.

SILAS (CONT'D)

She would have been the luckiest
girl on the planet to have an uncle
like you.

Luscinia disappears between the foliage.

SILAS (CONT'D)

Be careful.

LUSCINIA (O.S.)

Yes brother Silas.

He smirks and disappears into the bushes again.

INT. MANSION - LIBRARY - DAY

Luscinia stands in the middle of the library.

LUSCINIA

A siren binds through magic song.

She rubs her hands nervously. She starts to HUM. A mouse
comes out from behind a bookcase and runs towards her.

Luscinia stops humming. The mouse runs away again.

LUSCINIA (CONT'D)

Hmm

LUSCINIA (CONT'D)

Sirens sang the sailors to sleep.
Let's try a lullaby. (Sings) Hush
little baby don't say a word

The mouse comes running again.

LUSCINIA (CONT'D)
(Singing)
Papa's gonna buy

It reaches her.

LUSCINIA (CONT'D)
(singing)
You a mocking

It runs up her bathrobe. Luscinia stops singing and closes her eyes. The mouse runs down the robe and back into hiding. Luscinia opens her eyes to find him gone.

LUSCINIA (CONT'D)
The type of song doesn't matter.

She sits down to think.

LUSCINIA (CONT'D)
Do I need special siren songs?

She jumps up.

LUSCINIA (CONT'D)
Oh my God. When I scream a death
scream I kill. When I cry it's
torture when I hum I attract. It's
the intention?

She thinks. Silas is looking through the library window.

LUSCINIA (CONT'D)
I want the mouse to sit up on my
hand.

She holds her hand out, and imagines it happening.

LUSCINIA (CONT'D)
It...

She hesitates.

LUSCINIA (CONT'D)
It will be amazing.

She opens her mouth and pitches a tone. The mouse comes running again. Luscinia is surprised when the tone she produces starts to vary and create a happy angelic melody.

The mouse runs up her robe across her arm, to her hand, and to Luscinia's surprise sits up on it.

Luscinia falls silent. And away the mouse goes.

Luscinia stands in utter amazement.

LUSCINIA (CONT'D)
Holy crap!

KNOCK KNOCK

Luscinia sees Silas. She opens the window.

SILAS
Did I just see a siren command a
mouse with her voice?

Luscinia tries not to scream as she dances and jumps with excitement.

LUSCINIA
Yes.

SILAS
That is, wow, I never thought in a
million years I would ever see
something like that.

Luscinia bursts into tears.

SILAS (CONT'D)
Those are happy tears, right?

LUSCINIA
Yes.

SILAS
We have champagne. It is a shame to
waste it.

Luscinia smiles.

SILAS (CONT'D)
I'll race you to the kitchen.

Luscinia is off.

INT. MANSION - KITCHEN - DAY

Luscinia runs in. She doesn't see Silas anywhere. She turns around. Silas stands there with a bottle of champagne.

LUSCINIA
We are going to invite all the
vampires to a party without Cole
knowing it. From now on you cannot
be compelled by Cole.
(MORE)

LUSCINIA (CONT'D)

You only answer to me. You will put my will before his.

A baffled Silas POPS the cork. Luscinia grabs glasses.

LUSCINIA (CONT'D)

I'm going to get my laptop. We've got work to do.

Silas sits behind the laptop.

LUSCINIA (CONT'D)

Tell them it is a surprise party for Cole.

Silas shakes his head laughing.

SILAS

Anything else?

LUSCINIA

Yes, we need to inject all of the champagne bottles with my blood.

SILAS

As you do.

LUSCINIA

We need to get this all done before Cole is back.

SILAS

Thy will be done milady.

Luscinia is cooking dinner when WHOOSH. Cole has his arms around her and kisses her neck.

LUSCINIA

Hey, no snacks before dinner.

Cole laughs. They kiss.

LUSCINIA (CONT'D)

How did it go?

COLE

We found her. She was buried in a plot that is separate from the cemetery. A plot that's reserved for Joe and Jane Does.

LUSCINIA

Can we go get her tonight?

COLE

The plot was surrounded by trees.

Cole looks at a velvet bag lying on the table.

LUSCINIA

Mom?

She gets emotional.

LUSCINIA (CONT'D)

Will you watch dinner?

COLE

Of course.

INT. MANSION - SECRET ROOM - DAY

Luscinia sits next to a shelf that has Aria's box on it with a velvet bag on each side of it.

LUSCINIA

Hi mom. Thanks to your smart clothing tricks and the book you made I have been able to grow up safely. I wish I could have known you. You seem like a bad-ass. You are not alone anymore. Your mama and grandchild Aria are here too.

She strokes Gaia's bag.

LUSCINIA (CONT'D)

(Whispered)

I think I have figured out our superpower. I'm not going to be a prisoner anymore. I love you, mom.

INT. MANSION - HALLWAY - DAY

Silas welcomes a couple entering the Black home.

SILAS

Marcellus, Victoire welcome. Please have some champagne and make yourself comfortable.

He checks them off the list.

SILAS (CONT'D)

That is the last of them.

He sends a text on his mobile.

INT. MANSION - LIVING ROOM - DAY

A pianist and a string quartet play MUSIC as over a hundred guests talk and drink. Victoire takes a zip of her glass.

VICTOIRE
What is this Devine nectar of the
Gods?

Marcellus takes a zip, then finishes the glass in one go.

MARCELLUS
I want more.

Silas stands on the stairs. A projector screen hangs down from the ceiling, being him. He knocks his ring against his glass of champagne.

TING TING TING TING

SILAS
Ladies and gentlemen. Thank you so much for coming on such short notice from all over the world. Wonderful champagne is it not? It is our own concoction. Don't worry there is plenty more. Now before we surprise Cole and have ourselves a party like no other. Let us raise our glasses to all of us being here together amongst our own kind for the first time in over a hundred years. Cheers!

GUESTS
Cheers.

All the guests raise their glasses and take a sip. All guests are talking about the champagne.

SILAS
Now, if you please. May I ask you to look at the screen for a very important message?

Luscinia appears on the screen.

LUSCINIA
Freeze. Do not move until I say so.

INT. CABIN - BEDROOM - DAY

Luscinia is packing her stuff while Cole looks out the window.

A PHONE VIBRATING

Cole watches Luscinia check her phone.

COLE
Since when do you have a phone?

LUSCINIA
It was Laurence's. I am done here.
Let's go.

COLE
You are not keeping it.

LUSCINIA
Of course, I am not. It's ancient.
I am getting my own. We have to go.

COLE
What are you up to?

LUSCINIA
I've planned a surprise and it's
not going to be a surprise if I
tell you, now is it?

Cole looks at her suspiciously. She grabs Cole's hand.

LUSCINIA (CONT'D)
We are going to walk into the
mansion together and we are going
to have some fun.

Cole's suspicion grows into worry.

EXT. MANSION - DAY

Luscinia and Cole walk up to the mansion.

COLE
What are all of these cars doing
here?

LUSCINIA
Just do as I said. Everything is
going to be alright.

INT. MANSION - LIVING ROOM - DAY

Luscinia and Cole walk in. Cole stops. Luscinia is slightly nervous but when she sees no one is moving she smiles.

LUSCINIA
(Whispers)
Cole, follow me.

They walk through the crowd with all eyes on them. They reach the bottom of the stairs.

LUSCINIA (CONT'D)
Wait here, my love.

Luscinia climbs the stairs to Silas.

LUSCINIA (CONT'D)
Silas, please, go and stand next to
your brother.

He does. Luscinia now faces the crowd.

LUSCINIA (CONT'D)
Hello everyone. My name is Luscinia
Sky. I am a Siren. The last of my
kind. The champagne you drink
tonight contains my blood. It is a
rare gift from me to you. A gift
that comes at a price. I will send
each of you a bottle of this
champagne every year for as long as
I live. The price is... you are not
allowed to come near me, touch or
hurt me, Cole or Silas without my
permission. You are not allowed to
hook anyone to do so. Now, please
go to the peak and watch the
valley.

She walks down the stairs.

EXT. MANSION - DAY

The group of vampires comes out of the house to find a team of horses, some still wearing a saddle. Luscinia climbs on a white one.

Luscinia SINGS a few notes.

The horses take off in a trail of dust.

EXT. FORREST - PEAK - DAY

The vampires stare down into the valley. A camera crew films the valley. Silas holds his phone up.

The phone's screen shows she's live on YouTube.

EXT. VALLEY - DAY

Luscinia stands in the center of the valley with the horses laying down in a circle around her. She touches the Sky necklace.

LUSCINIA

Right, this one is for you George.

From her mouth flow beautiful TONES. We hear her thoughts of intention as she sings.

LUSCINIA (V.O.)

People of earth. I am Luscinia Sky.
The last Siren to exist on earth.
You will stop and hear my song.

EXT. NEW YORK STREET SIDEWALK - DAY

On a jam-packed sidewalk, some pedestrians are trying to move past frozen pedestrians staring at their phones,

MAN

Fucking flash mobs.

Some watching pedestrians are stuck on the zebra crossing as traffic lights turn red. Waiting cars start HONKING.

DRIVER

Hey, move it assholes!

INT. BRAZILIAN SENIOR CITIZENS HOME - DAY

A group of Senior citizens sits frozen around a TV, with Luscinia on it, with their lunch on their tray tables. Forks of food hang still in the air. Open mouths waiting.

INT. TOILET - DAY

A suited bent-over man sits frozen on the toilet in wiping mode looking at his mobile on the floor between his feet.

INT. AMSTERDAM CAFE - DAY

A frozen bartender and regulars watch Luscinia on a TV.

EXT. SALEM VALLEY - DAY

Her tones are interchanged with high-pitched squeaks, tjirps, and hoots.

LUSCINIA (V.O.)
Creatures of the sky, come circle
the valley, and blackout the sun.

FLAPPING of thousands of wings

EXT. PEAK - DAY

The vampires GASP as they watch owls, American eagles, bats, herons, and all other winged creatures fly up out of the tree canopy as one.

SILAS
Holy mother.

EXT. VALLEY - DAY

Luscinia's clothes and hair move in the wind created by the birds. Her tones are mixed with the clicking of dolphins, and the low sad tones of whales.

LUSCINIA (V.O.)
Creatures of the sea, come to the
bay and raise up a storm.

EXT. SEA - DAY

Whales, dolphins, and fish jump out of the water as they rush toward the bay.

EXT. VALLEY - DAY

Luscinia's tones mix in bellows, squeaks, grunts, howls and growls.

LUSCINIA (V.O.)
Creatures that walk the earth, come
to the valley and stand around the
horse circle.

EXT. PEAK - DAY

Cole points at the sea in the distance.

COLE
Look, the whales and dolphins are
coming.

He gets emotional.

VICTOIRE
(In French)
Incredible

All the vampires are overwhelmed by the display.

EXT. FORREST - DAY

A STAMPEDE of moose, deer, foxes, black bears, skunks, coyotes, bobcats, cottontails, and all other Salem land animals make their way out of the forest.

COLE
Who run the world, indeed.

Cole watches Luscinia proudly as a dark shadow falls over the vampires. The sun over the valley is blocked out by all that flies. He cries in awe.

EXT. VALLEY - DAY

LUSCINIA (V.O.)
I can make you come, I can make you
weep, I can make you hurt, I can
make you sleep. I can make you beg,
make you kill, make your heart
explode, make you do my will.

She raises her arms and looks up.

LUSCINIA (V.O.)
Move

As her arms move away from each other, the flock above her moves away from the center. A hole appears in the dark. A ray of sunlight hits Luscinia.

LUSCINIA
You will share this video across
the globe through every media
outlet, every channel and every way
with everyone you know and meet.
(MORE)

LUSCINIA (CONT'D)

All who hear this song will be insensitive to my looks, my smell, and speaking voice. Al but Cole and Silas Black will not recognize me when you see me and will obey my every command, given through my siren song. Now go, share this, and set me free.

EXT. PEAK - DAY

Cole, Silas, and the others hear her final notes, and see all the animals, outside the horse circle, disperse like ripples in water. The circle of sunlight grows and grows.

EXT. VALLEY - DAY

Luscinia tears up as she watches the circle of sunlight grow and grow.

LUSCINIA

Finally.

She gets on the white horse. She SINGS a few notes.

LUSCINIA (V.O.) (CONT'D)

Horses, take me to the mansion.

The horses ride off with her.

EXT. PEAK - DAY

All vampires but Cole and Silas are confused about what they're doing on the peak. They are baffled as to why Cole and Silas clap as horses arrive with Luscinia.

Cole helps her off her horse.

SILAS

Everyone let's go back inside.

Luscinia SINGS a few notes. The horses leave.

VICTOIRE

What are we doing here?

SILAS

We watched a Fallstreak hole.

VICTOIRE

Isn't the weather too warm for that?

SILAS
Isn't it just?

He walks off pulling a face at Cole and Luscinia. The baffled vampires follow him.

COLE
I can't believe I performed a puny
sheet trick for you.

Luscinia laughs and hugs him.

LUSCINIA
Really? You're not worried about
the dancing?

Cole gives her a look.

LUSCINIA (CONT'D)
Love you.

He laughs.

FADE OUT.