

THE LAST SIREN

Written by

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FADE IN:

INT. CABIN - BASEMENT - CHEST FREEZER - DAY

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

LUSCINIA

Candy makes a wish on the star.

Luscinia looks at the lit up fluorescent stars stuck 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 off the chest freezer into a basement painted to look like a child's furniture has been dropped in a forest clearing.

Complete with a sky ceiling and "doodle central" on the chalk board 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.

FREGGLE ROCK TV TUNE

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

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.

A pigeon SLAMS into the 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 foot.

With a sad face she picks up the 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

In her underwear she rubs a soap bar over the blood stained nightgown.

INT. CABIN - BASEMENT - DAY

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

Luscinia gets a new pair of socks from her closet.

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

She puts 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 dead bolts 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 the 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 blind folded 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 a bottle of cherry liquor. Luscinia comes in.

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's 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 will 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

A scared JOSH and PAUL run frantically through shrubbery.

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 then at her watch. It shows 7.45. PM.

LUSCINIA
O Grandpa come on

A SHOT

Luscinia goes quiet.

Laurence YELLS 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 unbolts all the deadbolts.

INT. CABIN - BASEMENT - DAY

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

INT. CABIN - HALL - DAY

She tip toes to the kitchen.

INT. CABIN - KITCHEN - DAY

From upstairs:

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

Luscinia's spooked. She sees her grandfather sitting on the floor. Bloodstains are growing on his shirt. He sees her. He straitens up.

INT. CABIN - KITCHEN - NIGHT

A man, in a ski mask, comes into the kitchen 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.

Luscinia wiggles and kicks but gets nowhere. Her unicorn mask lands on the floor then her pink glasses.

MAN
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 and brothers COLE and SILAS chase them with 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
I don't have food.

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

INT. CABIN - KITCHEN - NIGHT

The burglar takes his mask off, wipes everything of the
kitchen table and places Luscinia on it.

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
Dear God help me!

INT. CABIN - KITCHEN - NIGHT

LAURENCE
(moans)
Scream

Luscinia SCREAMS

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

The ski mask guy and granddad DROP dead. A THUD in the
hallway.

EXT. FOREST - NIGHT

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

PAUL
What just happened?

JOSH
Who cares? 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 badly lit cabin. Only some candles burn inside. The men enter.

INT. CABIN - HALL - NIGHT

Cole spots a pair of mens legs through an open living room door and enters to investigate.

INT. CABIN - LIVING ROOM - NIGHT

A man wearing a ski mask lies dead on the floor next to an intricately carved wooden box. Cole picks up the box.

INT. CABIN - HALL - NIGHT

A RACING HEART BEAT

Silas has heard it. WHOOSH

INT. CABIN, KITCHEN

Silas stops. GRUNTING with desire he scans the floor:

A dead Laurence, a gun, a dead burglar holding a small nightgown,

a small puddle of liquid on the floor and tiny wet foot prints leading into a dark pantry.

WOOSH

INT. CABIN - PANTRY - NIGHT

He's there. A terrified Luscinia, with a pee stain on her underwear, looks like a cornered animal.

SILAS
(In French)
A small sweety

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

INT. CABIN - KITCHEN - NIGHT

WHOOSH Cole sees a child in Silas's grip.

SILAS
She's mine.

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 wood pile. But Cole only has eyes for Luscinia.

COLE
What is this witchcraft?

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

LUSCINIA
Don't rape me please, please don't hurt me.

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. He holds his maimed, wrist, heavily bleeding, out to her.

COLE

Take a sip.

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 to the puncture wounds.

He opens her mouth, stares at it, then holds his maimed wrist over it. His blood lands on her tongue and glides down into her throat. The holes in her neck close.

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. 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 of 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.

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

SILAS

Is she okay?

COLE

It is my blood. Well most of it.
Silas, I think she's a Siren.

SILAS

What? No. She's just a girl. I
don't feel a thing.

COLE

I hooked you to be immune to her
charms.

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.

COLE (CONT'D)

The man!

He lets the blood from his maimed wrist drip into a glass.

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 is helping the man that got shot get better. He's also getting rid of the two dead guys. 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

Laurence is dead.

SILAS

That is nothing for great magicians.

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, candles, a wand, some vials containing substances and herbs.

INT. CABIN - KITCHEN - NIGHT

Cole drops his bag. He pulls the dead burglar out the kitchen and pushes the kitchen table up against the wall.

COLE
The sun rises.

He looks around.

COLE (CONT'D)
There.

He moves Laurence with his head to the east. He grabs the candles from his bag.

A moment later Laurence lies with his limbs arranged like the crucified Christ, surrounded by burning candles, waxed onto the floor.

Next to his right hand stands a dish burning with wine, mastic and sweet oil.

COLE (CONT'D)
Bowl

He looks through cupboards until he finds one. He lights a piece of wood and drops it into the bowl. He then adds alloe, hemlock, saffron, hemvane, mandrake and opium.

COLE (CONT'D)
Spell

He gets a grimoire out and fingers through it. He grabs his wand and touches Laurence three times with it.

COLE (CONT'D)
By the virtue of the holy
resurrection and the conjuration
agonies of the damned I conjure and
command thee spirit of the east to
answer my demands and obey these
sacred ceremonies on pain of
everlasting torment. Barreled
barreled balbin gab gaber agabe
arise arise. I charge and command
thee.

Cole grabs the glass of his blood and pours it down Laurence's throat.

GASP

Laurence is back from the dead. Cole pulls him up.

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

COLE (CONT'D)

(English) What is the name of the little girl?

LAURENCE

Luscinia Sky.

COLE

Is she a siren?

LAURENCE

Yes.

Cole is visibly shaken.

COLE

Who are you?

LAURENCE

Her grandfather well not really but.

COLE

I get the picture. (in Latin) You will do my bidding. (in english) You are immune to her smell, her looks, her voice, everything about her. She is just like any other girl to you. You are never to...

INT. CABIN - BASEMENT - NIGHT

Luscinia sits on her bed. Cole 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 from laughing. She shakes no.

SILAS (CONT'D)

Lets find you some clean clothes shall we?

INT. CABIN - KITCHEN - NIGHT

Laurence sits across Cole at the kitchen table.

COLE

You are now a vampire. Well technically a zombie but never mind that. You can still die. You will stop working and take care of the girl. You will not go out hunting for blood. I will have money and blood delivered to you regularly. You need to feed now. There are two dead burglars here, hint hint.

Laurence bends down over the burglar next to him and bites into his neck like he has been doing it forever. When he stops the burglar's neck is a mangled mess.

COLE (CONT'D)

And that is why we've had our canines elongated and drilled.
(to Laurence) Come on
let's clean this up.

Cole grabs the burglar's pant legs with one hand and walks off with him dragging 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 home made children's book.

SILAS (CONT'D)

I am not going to hurt you. I am immune to your charms.

LUSCINIA

Why?

SILAS

Because I am different, like you.

He bends a finger back. CRACK. It breaks. It comes back up and POPS 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. Luscinia sees Laurence alive and well. He opens his arms. She seems baffled.

LAURENCE

Everything is going to be very different from now on. We can talk now and watch TV together and hug. Well come on give me one.

Luscinia carefully walks over to him. Laurence scoops her up in his arms.

LAURENCE (CONT'D)

You were so very brave Lucy.

Luscinia starts to cry. Cole is in agony.

COLE

We are leaving. I will come by tomorrow.

SILAS

Bye Luscinia.

Silas gives her a wave.

EXT. CABIN - GARDEN - NIGHT

Cole sighs a sigh of relief.

SILAS

We could have stayed a bit and explained things to her.

COLE

I will do it tomorrow. Come on we have to get rid of the body's.

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. 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 in 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 girls 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.

Silas smirks.

COLE (V.O.)
 When ever 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
 the Candy to go outside.

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

INT. CABIN - BASEMENT - DAY

Laurence wakes Luscinia up.

LAURENCE
 Good morning Lucy.

Luscinia is spooked.

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

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

LUSCINIA
 I can go outside now with you. I
 can meet other people because you
 can protect me if they get near me.

LAURENCE
 But they will know you exist and
 tell others Lucy.

She gets sad.

LAURENCE (CONT'D)
 But we can be together now and 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.

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

She smiles.

LAURENCE (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 Laurence comes in, dressed as an ugly old lady with a
beard.

LAURENCE
(Female voice)
O 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.

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

Luscinia giggles.

LUSCINIA
Yes.

LAURENCE
(Female voice)
Good, well, I have got a great
story about this old man who lives
in the woods with his granddaughter
hmm what was his name? Laurel,
Licorice

LUSCINIA
Laurence

LAURENCE
(Female voice)
Yes! Laurence. But it is a secret.
Can you keep a secret?

Luscinia gives him "a look".

LUSCINIA
Hello, I **am** a secret.

LAURENCE
(Female voice)
You are? Well you can tell me about that later. I love a good secret. Now, did you know that mister Laurence isn't the same anymore? He is a vampire. Well technically a zombie, he was told, but he doesn't know why, but he is called a vampire.

Luscinia stares at him.

LAURENCE (CONT'D)
(Female voice)
He has to drink human blood

Luscinia is mesmerized.

KNOCK KNOCK

Luscinia and Laurence stop talking.

WHOOSH

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

COLE
Laurence.

LAURENCE
Miss Gossip

Cole waves his hand before Laurence. Laurence 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 a 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 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.

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 21 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, you know travel, have
friends, dating.

COLE

Cole and me 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
anywhere, see anything, do
anything. 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 Laurence, till I die!

Luscinia stares at the door in thought.

COLE

I will think on 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 and stamping her feet.

INT. CABIN - KITCHEN - DAY

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

LAURENCE
Nice talk?

LUSCINIA
I have no idea.

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

Luscinia smiles a tiny sad smile.

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

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

EXT. CABIN - GARDEN - DAY

Luscinia looks around. No one. She walks down the garden path. Her hand stroking the tops of flowers. She leaves the garden and enters the forrest.

She spots a pretty wild flower 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. MUSIC. She puts her hood up. With her head down and crossed arms she heads towards the music.

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.

Mesmerized, she watches them when Doug stops kissing.

He's distracted. He lets go of Donna who looks 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 breaths 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. The man straddles her, Luscinia starts to CRY the man unzips his jeans. A filthy hobo joins in. His close up, methadone face with horrid teeth licks her face.

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

Donna rips of one of Luscinia's sleeves.

LUSCINIA
 No

Cole appears behind the man.

COLE
 She said no.

He hits Doug's neck with the side of his palm. He kicks the hobo off. He hits a wall. He slumps down unconscious.

COLE (CONT'D)
 That goes for women too.

He kicks Donna off. Doug is not affected. Neither is Donna. Cole knees Doug in the face. CRACK. He falls down. Donna comes back to walk into a PUNCH. CRACK Her head flies backwards. 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 Doug, the hobo and Donna lying in the small courtyard. She passes out. Cole takes his phone out.

COLE (CONT'D)
 Hi

INT. CABIN - BEDROOM - DAY

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

SILAS
 Hi

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 their necks
breaking.

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.

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

He leaves her.

INT. CABIN - KITCHEN - DAY

Silas comes in to find Laurence at the kitchen table sipping
a whiskey.

SILAS
She just needs time.

Laurence raises his glass.

LAURENCE
Want one?

SILAS

Sure.

LAURENCE

I should not have left her.

SILAS

It was bound to happen at some point. She won't do it again.

EXT. FORREST - PEAK - DAY

Cole paces with his eyes on the cabin.

INT. CABIN - BATHROOM - DAY

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

LUSCINIA

Auch

INT. CABIN - KITCHEN - DAY

Laurence and Silas look at the doorway.

SILAS/LAURENCE

Blood.

They get up.

LAURENCE

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 forrest.

INT. CABIN - BATHROOM - DAY

Silas kicks the door in.

LAURENCE
She went out the window.

SILAS
I stand corrected.

EXT. FORREST - DAY

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

LAURENCE
Luscinia stop!

WHOOSH Silas catches up to her and stops her.

LUSCINIA
Let me go.

LAURENCE
What did you do?

She just stares at him, angry.

LUSCINIA
Shut up!

LAURENCE
Calm down.

LUSCINIA
No!

She looks at him with fire in her eyes.

LAURENCE
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.

LAURENCE

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

Something in Luscinia's eyes changes for a moment.

LAURENCE (CONT'D)

Why not let it get it out of her
system in the freezer chest?

COLE

This is not the time Laurence.

Cole focusses on Luscinia again. Who's face has gone more
blank then 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 Laurence and Silas in tow.

INT. CABIN - BEDROOM - NIGHT

Cole places Luscinia on her bed. He takes his phone out and
takes her picture. The three 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 it's former length, and her
skin heels up.

LAURENCE

That's a neet trick.

SILAS

Neet?

LAURENCE

What. Compared to you, old fart,
that's hip.

Silas smirks.

SILAS

Let's finish the bottle. She is in
good hands.

Silas touches Cole's shoulder. WHOOSH the men are gone.

Cole puts nose plugs in as he looks around the room. He spots Luscinia's I pod and headphones. He puts the headphones on and presses play.

MUSIC PLAYS

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

The room is dark when the bed covers stir. Luscinia wakes up. She sees Cole sitting in the moonlight on the windowsill with her I pod. She sits up. She waves at him. He takes the headphones off.

LUSCINIA

I can't

COLE

Don't talk.

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

COLE (CONT'D)

Open up.

She accepts the food. They finish the bowl of soup this way. Cole puts the 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 and Laurence are playing poker.

SILAS

Royal flush

Silas places his cards on the table.

LAURENCE

How old are you?

SILAS

Why do you ask?

LAURENCE

Then I know how stupid I've been for playing a game with you.

SILAS

I was born in

Luscinia comes into the kitchen in her bathrobe.

SILAS (CONT'D)

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

LAURENCE

I will get you some breakfast.

Silas leads Luscinia out.

EXT. CABIN - GARDEN - DAY

They sit down at a table amongst the flowers.

SILAS

Being in nature is a great way to calm yourself.

(MORE)

SILAS (CONT'D)

Get grounded and recharged. 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.

Nothing.

SILAS (CONT'D)

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

Nothing.

SILAS (CONT'D)

It also depicted 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

LAURENCE

Someone's coming.

Luscinia hides as Laurence looks out the window.

LAURENCE (CONT'D)

It's Cole with another man.

Laurence goes to open the door.

COLE (O.S.)

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

LAURENCE (O.S.)

It's okay Luscinia.

INT. CABIN - KITCHEN - DAY

Luscinia stands waiting nervously as Laurence and Cole enter with 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.

Cole, Laurence and Luscinia smile.

LAURENCE

Have a seat George.

George sits down at the table without taking his eyes of 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 eight 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 Laurence 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 life 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

Lesson two. Most books aren't build 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 of 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 or 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 a 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

When you wear cotton gloves you can't really feel what you are doing properly and paper can get caught on the gloves fibers 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 some 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, hand written in calligraphy.

GEORGE (CONT'D)

Now lets 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 be 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 hopeful.

INT. CABIN - BASEMENT - DAY

Silas and Luscinia stand looking at a workplace along one wall.

SILAS

That should do it.

KNOCKING

LUSCINIA

George

She runs up the steps.

INT. CABIN - HALL - DAY

Laurence opens the door to Cole.

LUSCINIA

Where's George?

Silas enters the hallway.

COLE

George died.

LUSCINIA

What?

SILAS

No.

COLE

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

LAURENCE

That is so sad. Do you want some
coffee?

Cole shakes no.

COLE

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

LAURENCE

Need some help?

COLE

No, me and Silas will do it. You
stay here with Luscinia.

Cole leaves. Silas follows him.

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 with binoculars.

Cole sighs annoyed.

SILAS

He will think about it.

Silas gestures 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 back door for her. She gets in. DOOR CLOSSES

INT. CAR - DAY

Cole gets in and SLAMS THE DOOR SHUT.

They drive in silence.

LUSCINIA
(Bad acting)
O 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. Pleaaaaaaase?

Cole stretches his neck. SNAP 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
A big bunch of all different
flowers of different colors.

COLE
Lock my door.

Cole gets out of the car. Luscinia locks his door then gets back to the window again.

EXT. FLOWER SHOP - DAY

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

INT. CAR - DAY

LUSCINIA

Aww.

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

KID

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

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

INT. CAR - DAY

Luscinia unlocks the car door. 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.

LUSCINIA (CONT'D)

Thanks

CAR STARTING

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

LUSCINIA (CONT'D)

Hmmmm.

HONK

LUSCINIA (CONT'D)

AAH!

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

INT. CAR - DAY

Cole drives in 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. Lock the door. Do not come
out jada jada.

Cole gets out 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.

Later as the casket lowers into the ground.

INT. CAR - DAY

Luscinia is emotional.

LUSCINIA
Bey George.

She sees Cole walks back to the car. Alec and Rich are right behind him.

Luscinia reaches to unlock the car door when she sees Alec SNAP Cole's neck

LUSCINIA (CONT'D)
O my God.

The men put him into their car and drive off.

LUSCINIA (CONT'D)
Oh no.

She climbs into the drivers seat.

LUSCINIA (CONT'D)
Come on Luce.

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

LUSCINIA (CONT'D)
What?

She looks at the gear box.

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 rear view 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)
O 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. 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

(In Latin)

You will do

Alec punches him.

ALEC

Don't even try it. TALK!

COLE

It's "Yummy", I got it at the drug store.

RICH

Fucking asshole. 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. HOUSE - BASEMENT - DAY

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

COLE

AAAHHHH

INT. CAR - DAY

Luscinia can barely see through her tears. When she spots Cole's car. She BREAKS so hard she almost hits the windshield. She turns right and drives up a driveway.

COLE (O.S.)

Aaahh

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

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

INT. HOUSE - BASEMENT - DAY

COLE

You could really use an interior decorator.

Alec and Rich look at each other. They each kick against a knee. CRACK

COLE (CONT'D)

AAAHHH

ALEC

Where did that smell come from?

COLE

I ate a flower salad.

ALEC

O funny zombie huh?

INT. CAR - DAY

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

INT. HOUSE - BASEMENT - DAY

Alec grabs a jerry can.

COLE

No, you can't be serious

RICH

Alec.

INT. CAR - DAY

Luscinia finds a bottle of brake fluid.

INT. HOUSE - BASEMENT - DAY

Alec pours gasoline over Cole. He takes a lighter from his pocket and lights it.

INT. CAR - DAY

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

INT. HOUSE - BASEMENT - DAY

ALEC

And?

A terrified Cole

COLE

I don't know

INT. CAR - DAY

Luscinia grabs a bottle of motor oil and pours it over herself.

INT. HOUSE - BASEMENT - DAY

RICH

Alec

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

INT. CAR - DAY

Luscinia looks out the window in horror.

LUSCINIA

(whispers)

Cole

She gets out 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 skin marks through her
 oil covered face

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

CAR UNLOCKS, FOOTSTEPS, CAR DRIVING OFF

EXT. DRIVEWAY - DAY

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

INT. HOUSE - BASEMENT - DAY

A burning, SCREAMING Cole hangs squirming. Luscinia throws the
 blanket over Cole and hugs him to put out the flames when she
 catches on fire.

SCREAMING she drops and rolls.

Cole goes quiet.

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

LUSCINIA
 It's gonna be okay.

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

LUSCINIA (CONT'D)
 O 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 of 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. He bites into it.

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 the muscle body like snakes.

Skin slides up the body like silk, his lips get color. Hair grows back, his eyes sparkle with life.

Cole can't stop drinking, he closes his eyes in bliss.

A HEARTBEAT slows down, becomes faint

LUSCINIA (CONT'D)

(whispers)

You're killing me.

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

Luscinia passes out.

INT. CAR - DAY

Cole drives with Lucy in his lap.

COLE

Hang on Luscinia.

EXT. MANSION - DRIVEWAY - DAY

Cole steps out of the car. He heads to the mansion ready to get even.

INT. MANSION - LIBRARY - DAY

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

ALEC

The smell.

The get up.

INT. MANSION - HALL - DAY

Cole enters, SLAMMING the double doors against the walls.

COLE

Barbecue time.

Alec and Rich come running into the hall.

COLE (CONT'D)

And here are my sausages now.

The three men go for each other.

INT. CAR - DAY

Luscinia comes to. Cole isn't there. She's struggles but manages to open the door. She tries to step out of the car but her legs can't support her. She falls.

SILAS (O.S.)

Luscinia?

WHOOSH he's got her.

SILAS (CONT'D)

Why are you covered in motor oil?

CRASH

Silas looks at the Mansion.

LUSCINIA

Cole. Two Zombies.

SILAS

Right.

He lifts her up.

INT. MANSION - HALL - DAY

Silas stands with Luscinia in his arms, looking at Cole fighting with Alec and Rich who both have blood on their lips.

SILAS

Might I suggest stopping at once or
else

LUSCINIA

Silas is going to rip you to
shreds.

WHOOSH Silas is off. Rich's arm lands in the chandelier,
Alec's head lands in the fireplace and the rest of them is
scattered amongst the room.

Cole is just as baffled as Luscinia.

COLE

(mutters)

I don't think Mister Muscle can
manage that.

Silas stares at what he did.

COLE (CONT'D)

She needs blood.

WHOOSH Silas is near her. He bites in his hand and offers it
to her.

LUSCINIA

That's disgusting.

SILAS

Wow

COLE

You didn't mind the last time.

She can't argue with that. She sucks on Silas's hand and
moans for feeling better immediately.

Cole looks at them with jealousy as she goes into a gentle
slumber.

INT. MANSION - BEDROOM - DAY

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

INT. MANSION - UPSTAIRS CORRIDOR - DAY

Luscinia tip toes past paintings and armor to the end of the
hallway. 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 she stairs.

LUSCINIA
(Imitates him)
Of course I am. (as herself) They
set you on fire.

COLE
Well 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. You might
be a cure.

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! 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 female
voice) "Oh my, I forgot flowers
for George", just to get to drive
through town. Or how you lied about
being compelled or left out the
fact that we can be compelled by
you. But of course that wasn't
worth mentioning.

LUSCINIA

The first time I saw you, you
snapped your brothers neck in front
of my face. I WAS EIGHT! So when I
saw what you did to Laurence 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
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.

She starts to leave.

COLE
O fuck off then you ungrateful
little brat. Save me from the
constant head ache that is you.

Luscinia turns back. She's crying. Cole's face shows a hint
of fear.

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

LUSCINIA
Both of you don't move.

They freeze.

LUSCINIA (CONT'D)
You will forget me and Laurence 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 but stops again.

LUSCINIA (CONT'D)
You will be able to move again in
half an hour.

She leaves crying.

INT. CABIN - BASEMENT - DAY

Luscinia walks down the stairs crying, 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 matres and the bedding.

A big piece of ply wood is placed in front of the where the hose comes into the freezer.

Luscinia's feet step onto the underwater matres.

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

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

She sobs as she closes the pad locks with her keys.

She feed 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

Mommy

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

Under water we see Luscinia, holding her breath, surrounded by her floating hair, a blue sheet 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 floats, 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

Laurence, fishing in a stream, drops his fishing rod.

LAURENCE

Luscinia

EXT. FORREST - DAY

Cole and Silas run through the forrest. Silas behind Cole.

SILAS

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

On another side of the forrest Laurence is running too. Silas spots him.

SILAS (CONT'D)

Laurence! Cole!

Laurence understands.

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, Laurence turns up at the garden gate.

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 her out of the water and places her on the dry bed.

WHOOSH Silas tears the ropes apart.

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

LAURENCE
You give her a breath when I tell
you to.

Cole nods. Laurence starts to give her CPR.

LAURENCE (CONT'D)
Go.

Cole 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 Laurence shakes Luscinia.

LAURENCE
LUSCINIA!

SILAS
I CAN'T HOLD HIM MUCH LONGER!

LAURENCE
LUCY! SCREAM!

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

SILAS
LUSCINIA!

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

LAURENCE
What does he eat?

Cole 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.

Through her eyes we see a blurred room

SILAS
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. WHOOSH
Laurence BREAKS Cole's arm.

COLE
Ouch

LAURENCE
Fight me you bastard!

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.

LAURENCE
Thank God for that.

Silas GASPS awake.

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 of the bed as softly as he can and sits down in a corner of the waterlogged basement.

LAURENCE
She's a siren, you could not help
it Cole.

Laurence covers her up with a blanket.

LAURENCE (CONT'D)
She made me go fishing and forget
she existed. I hate fishing.

Silas laughs.

SILAS
She can control vampires after
they've drunken her blood.

LAURENCE
But I've never

He thinks of something.

LAURENCE (CONT'D)
She made me a coffee before she
sent me off.

SILAS
And when she died the spell broke.

The three men sit occupied by their own thoughts.

COLE
Please leave me.

LAURENCE
Come on Silas, you can help me set
up the water pump.

SILAS
O goody.

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

PLING PLING

His tears fall into the water. Luscinia puts her hand on his head.

LUSCINIA

Cole Black, from this moment on

Cole's head comes up

COLE

No please don't.

LUSCINIA

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 control which 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 nods.

LUSCINIA

Cole?

COLE

Yes

LUSCINIA

I'm freezing.

Cole picks her up.

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 make a noise of content which arouses Cole. He bites into his wrist
CRACK.

INT. CABIN - BEDROOM - NIGHT

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

LAURENCE

Promise me you won't ever do that again.

LUSCINIA

I promise.

LAURENCE

I hate fishing.

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

SILAS

How about pizza and a movie?

LUSCINIA

Where's Cole?

SILAS

Probably punching a tree somewhere.

Silas sits down next to her and places the pizza on her lap. She and Silas take a slice.

LAURENCE

Hey

He sits down on her other side and grabs one too. Silas grabs the remote. The TV. Turns on, showing Netflix.

SILAS

What are we watching?

LUSCINIA

Deadpool.

SILAS

Dead pool?

LAURENCE

It's a nickname. Where did you get this?

SILAS

I made it.

Silas smiles. MOVIE MUSIC

LAURENCE

Can I have the recipe?

SILAS

No

Luscinia cuddles up to laurence while she munches on.

Later...

A tired Luscinia wakes up in Cole arms again. He grabs a glass and gives her "they 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 her hand.

COLE (CONT'D)

SILAS!

STUMBLING on the stairs.

SILAS (O.S.)

Blasted.

WHOOSH he 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 she does.

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 compelled?

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.

SILAS
Laurence never mentioned this. No, I don't think that that's it.

LUSCINIA
I let him. I think.

SILAS
Yes, that is it. She can't be compelled 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 roasting vegetables await.

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
Is that?

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

LUSCINIA (CONT'D)
The first folio of Shakespeare?

Cole pushes a stone in the fireplace.

COLE
It is.

CLICK Behind him a wall opens.

COLE (CONT'D)
They have all kinds of funny mistakes in them. Take a look in here.

INT. MANSION - SECRET ROOM - DAY

Luscinia enters the room, stacked with ancient artifacts, rarities, curiosities and lots of ancient 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, spell books.

LUSCINIA

Spell books?

COLE

Yes. I learned Voodoo to raise the dead. Then there are grimoire's from Salem witches, books on Macumba from Brasil, studies of African witch-doctors, sjamanism, Surya Sparsh you name it.

LUSCINIA

Surya Sparsh?

COLE

The use of tantrics to raise the dead.

LUSCINIA

As you do.

Cole smiles.

COLE

Tea?

LUSCINIA

Yes, please.

COLE

Feel free.

Later...

Cole walks back in 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)

O come on it is not like I am going to be able to tell anyone.

COLE

I was born in 1668.

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

O come on.

She SIGHS then gets distracted by all there is to read and dives back in.

Cole comes in to the library to find a sleeping Luscinia on the floor surrounded by nooks.

COLE

Luscinia.

Luscinia wakes up.

COLE (CONT'D)
Come on, you can sleep here.

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 a vampire slash
zombie?

He sits down across from her.

COLE
Well, 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
then most everything walking.
Unfortunately.

EXT. COLE'S HOUSE - DAY

It's 1962. 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 fathers
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 forget 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 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.) (CONT'D)
Which 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.) (CONT'D)
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 lands importance
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 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 weird and scary 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 staff blow out the candles.

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

Cole's spirit hovers alone in the dark.

INT. COFFIN - NIGHT

Cole body remains unchanged.

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 him as I watched the
bearers come for me.

EXT. COLE'S HOUSE - DAY

Cole 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 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
then when I watched them slide the
concrete slab over my grave.

INT. COFFIN - NIGHT

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 watches the men open his coffin and pound his body.

COLE (V.O.)
Then they beat my body to a pulp
which I learned afterwards 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 watches the men disguise his coffin, laying on a cart,
with bales of hay and driving 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 down on a bed.

MACKANDAL
Lisife, you will do my cousins
bidding.

COLE
Yes.

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

EXT. LAND - DAY

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

COLE (V.O.)
 During twenty years they found out
 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 Coles arm heal 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.

(MORE)

MACKANDAL (CONT'D)

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

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 then checks 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 BITES into 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 were made zombies during 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 mow's 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 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 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. 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! Zombie's will walk for ever more, and devour bad blood from shore to shore.

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

INT. MANSION - BEDROOM - DAY

COLE

All zombies that were made that night were made immortal and doomed to feed on the blood of the wicked. The vampire name is just something we picked up thanks to a mixture of legends like the German nachzeher folklore and mass hysteria during an outbreak of the plague.

LUSCINIA

Wow.

Luscinia tries out the bed. 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 eyeballs her as he puts music on. Luscinia hides the bottom half of her face behind a pillow.

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

LUSCINIA (CONT'D)

(like a sport commentator)
And he's off.

Another shoe goes flying.

LUSCINIA (CONT'D)

(like a sportscommentator)
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 great enjoyment of Luscinia.

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
I take it a Lap-dance is off the
table?

Luscinia bursts into laughter. Cole stands up.

COLE (CONT'D)
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 sheet, making love to Luscinia.

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 chiselled to perfection, bigger boobs, 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 loose your virginity too.

She looks at the floor. He notices she's sweating, 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 of some steam. It's a thing for him being around you.

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 and flowers lit up by lanterns and fairy lights.

Butterflies fly past. Silas and Luscinia reach a clearing. A fifteen foot flower and an inviting garden set are the only things 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 a 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.

The 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. 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 glass house. 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 "forrest".

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 touches her hair that 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.

COLE (CONT'D)
She's pregnant.

He removes the covers and reveals Luscinia's belly.

SILAS
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 down stairs?

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. I'll get Laurence to help me. 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. O my word. You are going to be a father. 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)

YES!

Laurence walks in holding a notebook and a bottle of whiskey. He checks on Luscinia.

LAURENCE

She's fine.

Cole gets in Laurence's face.

COLE

(in Latin)

You must command me.

LAURENCE

There is no need for that. A siren baby doesn't have any powers, yet. It starts at the age of six.

He holds out the notebook.

LAURENCE (CONT'D)

I have made notes of everything I went through regarding Luscinia. It's all in here.

COLE

Thank you.

He sighs a sigh of relief.

LAURENCE

You asked for whiskey?

Laurence hands him the bottle.

COLE

Thank you.

Cole gulps some down and hands the bottle back.

COLE (CONT'D)

I have never asked you. Are you related to Luscinia?

LAURENCE

No. I eh, I worked as a mortician. And a one day..

INT. MORGUE - DAY

We see a twenty one year younger Laurence al geared up for a post mortuam. Mortuary assistant HAL wheels a body in. Laurence pulls a face.

HAL

The police brought in a Jane Doe for you. She was found in a pharmacy.

LAURENCE

Did she shit herself to death?

HAL

You would think it by the smell, but no.

(MORE)

HAL (CONT'D)

We think she was attacked,
strangled to death. I have got a
man too.

As Hal leaves, Laurence takes the sheet off, revealing a disgustingly filthy looking woman in her twenties, in baggy clothes and ripped dungarees revealing more ripped cloths underneath.

LAURENCE

(YELLS)

Belongings?

Hal comes back in with another stretcher.

HAL

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.

HAL

I have to go. It's one of those
days.

LAURENCE

Okay see ya.

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

HAL

Possible thoracic aortic aneurysm.

He pulls the shirt down again. He goes back to the woman.

LAURENCE

Blimey you stink

He looks at her neck.

LAURENCE (CONT'D)

Strangulation.

He sighs. He wants to take her shoes off. The shoes 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.

LAURENCE (CONT'D)
Oh my, just when you thought it
couldn't get worse.

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 urethra, 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 a 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 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 Laurence look at each other.

LAURENCE

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

COLE

What did you do?

LAURENCE

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

He smirks.

COLE

And the man?

LAURENCE

A security guard responding to a silent alarm. He died of severe Myocardial ruptures.

A SOFT MOAN

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

LAURENCE (CONT'D)

It's okay Lucy. We are here with you.

After a bit Laurence's realizes something.

LAURENCE (CONT'D)

Cole I only hear Luscinia's heartbeat.

Cole listens.

HEARTBEAT

COLE

No

Luscinia stirs.

Cole and Laurence 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.

WHOOSH Silas enters the room with ten bags off stuff.

SILAS

I think I have it all. Just enough time to put a baby room together.

Luscinia has another contraction. She cringes in pain.

COLE

SILAS!

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 Laurence in pain.

LAURENCE

It's true.

COLE

You fell asleep and every two hours the baby grew three months. We are now four hours on and.. We can't hear the baby's heartbeat anymore.

Silas DROPS the bags. Luscinia desperately wants to talk but nothing comes out.

COLE (CONT'D)

This not speaking is probably normal. If sirens made a noise during birth they could be found. If they screamed during labour 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 are all here for you.

COLE

I love you Luscinia.

SILAS

Ditto

LAURENCE

I third that.

COLE

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

Luscinia starts to push. Laurence 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 Laurence and Silas.

COLE (CONT'D)
Focus on your breath.

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

LAURENCE
That was your water breaking.
Luscinia, your baby is coming.

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

LAURENCE (CONT'D)
Push Lucy.

She cringes. Her teeth protrude, biting the air.

COLE
You can do it Luscinia. You are the most incredible person I have ever met.

Her body and facial muscles tense up to the max.

SILAS
You've got this.

She silently roars into the air like an 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.

LUSCINIA
She should have a name.

Cole nods as he strokes Luscinia's head.

LUSCINIA (CONT'D)
What do you think of Aria?

COLE
Aria. Aria Sky.

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

LUSCINIA
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 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. I will not bury her.

COLE
We will not. We will wrap her up all cozy and lay her to rest in a small 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 a 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 which has Aria Black Sky engraved into it.

COLE
Luscinia

She looks at him.

COLE (CONT'D)
You are going to eat something 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 lets go to the kitchen.

INT. MANSION - KITCHEN - DAY

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

COLE
You two 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.

Cole face darkens. He grabs some ingredients

COLE (CONT'D)
You two will sober up right now.

He closes the fridge door.

COLE (CONT'D)
Laurence you will draw Luscinia a
bath

He puts a frying pan on the stove.

COLE (CONT'D)
You will light some candles and put
some calming classical music on.

He puts a kettle on the stove.

COLE (CONT'D)
Silas. You will fill her bedroom
with fresh flowers and get rid of
all the things you have bought.

He grabs a cutting board. After dinner I will go out and you
will watch over her until I get back.

He CHOPS the bottom of an eggplant off.

COLE (CONT'D)
Do I make myself clear?

LAURENCE
Yep.

SILAS
Crystal.

Laurence and Silas leave the kitchen.

INT. FORREST - DAY

At the edge of the forrest. Cole, on horseback, looks at a morgue.

He rides back into the forrest.

INT. MANSION - BEDROOM - DAY

Luscinia wakes up in Coles arms.

COLE
Good morning my love.

LUSCINIA
Good morning

COLE
I have to show you something. Are
you able to move?

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 hods 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.

The enter in a round cave which 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?

LUSCINIA

Have me? Yes. He cut me from my dead mother.

COLE

The cause of death that Laurence came to, 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 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 and starts to kiss 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 the pipe.

The security guard drops dead.

COLE
Killing him with precision

COLE (V.O.)
As for your grandmother. I think
the drugs were for her.

LUSCINIA'S GRANDMOTHER
No my Gaia. My life.

The old woman kneels next to her daughter GAIA. 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 mothers name was Gaia and your
 grandmother was called Apollonia.

Cole removes another sheep skin. A big leather bound home
 made book is revealed. It reads: The Sky Sirens.

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 them al 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. A name is written in each tail.
 Three quarters of the stars have a winged skull in them.

Luscinia's fingers glide across the page and find her mothers
 name, 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 end. 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. 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 flows and curls around the shield containing a winged black lion which body is white underneath and has a white spot on its side.

LUSCINIA (CONT'D)

Wow.

She takes a sip of a glass of wine.

LUSCINIA (CONT'D)

I Partenope 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 past 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. 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 mantle piece.

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
Oh, that is good?

He closes the door.

COLE (CONT'D)
I guess.

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.

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)

Me and Laurence are going to 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 book case 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)
 So it is not the type of song that
 does it.

She sits down to think.

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

She jumps up.

LUSCINIA (CONT'D)
 O my God. When I scream I kill.
 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 smiles. 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 there 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 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

Lets not let all of that champagne go to waste.

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 vamps to a party without Cole knowing it. From now on you cannot be compelled by Cole. You only answer to me. You will put my will before his.

A baffled Silas POPS the cork. Luscinia grabs glasses.

LUSCINIA (CONT'D)

So get your laptop and get on it.

She grabs the bottle from him and pours the champagne. WHOOSH Silas is off. WHOOSH he's back with his 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 to the
cemetery. A plot that's reserved
for Joe's and Jane Doe's.

LUSCINIA
So we go digging tonight?

COLE
The plot was surrounded by trees.

Cole looks at a velvet bag lying on the floor.

LUSCINIA
My mom.

She gets emotional. She picks the bag up.

LUSCINIA (CONT'D)
Will you watch dinner?

COLE
Of course.

INT. MANSION - SECRET ROOM - DAY

Luscinia sits next to a carved wooden box, hugging the velvet bag.

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 mother and grandchild Aria are here too.

She places the velvet bag on the pillow in the box. She places it next to Aria and Appolonia's boxes.

LUSCINIA (CONT'D)

(Whispered)

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

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.

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 is Laurence's. I am done here. Let's go.

COLE

You are not keeping it.

LUSCINIA

Of course I am not. Its ancient. I am getting my own. We have to go.

COLE

What are you up you?

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 suspicion grows into worry.

EXT. MANSION - DAY

Luscinia and Cole walk up 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, go 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 live. The price is... you are not allowed to touch or hurt me, Cole, Silas or Laurence without my permission. You are not allowed to compel 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 come 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. Silas holds his phone up.

The phone's screen shows he's live on YouTube.

EXT. VALLEY - DAY

Luscinia stands in the centre 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.

Her tones are interchanged with high pitched squeaks and tjirps an hoots.

LUSCINIA (V.O.)
 Creatures of the sky, come circle
 the valley and black out the sun.

FLAPPING of thousands of wings

EXT. PEAK - DAY

The vampires 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 moves in the wind created by the birds. Her tones mix in the clicking of dolphins and the low sad tones of whales.

LUSCINIA (V.O.)
 Creatures of the sea, come to the
 bay and raise a storm.

EXT. SEA - DAY

Whales, dolphins and fish jump out of the water as they rush towards 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

Laurence points at the sea in the distance.

LAURENCE

Look, the wales and dolphins are coming.

Cole 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 the forrest.

COLE

Who run the world, indeed.

Cole watches her proudly as a dark shadow falls over the crowd. The sun over the valley is blocked out by all that flies. Laurence 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 centre. A hole appears in the dark. A ray of sunlight lights up Luscinia.

LUSCINIA

You will share this video across the globe through every media outlet.

(MORE)

LUSCINIA (CONT'D)

All who hear my song will be insensitive to my looks, my smell and speaking voice. You will not recognize me when you see me. All of you will obey my every command, given through my siren song. Now go, share this and set me free.

EXT. PEAK - DAY

Cole, Silas and Laurence 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 watches the circle of sunlight grow and grow in tears.

LUSCINIA

Free at last.

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 the vampires clap as the horses arrive and Luscinia climbs off. She SINGS a few notes.

The horses take off. Cole comes to her.

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)

I love you.

He laughs.

FADE OUT.