

SIREN

By

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**INT APARTMENT BUILDING STAIRWAY 1976 - LONDON, ENGLAND**

A drunk man, a handsome devil called SOL(20s) is unsuccessfully trying to open the door to his building.

A middle aged woman(MRS. LAPPET) enters the lobby.

SOL  
My key isn't working.

MRS. LAPPET opens the door and he walks up the stairs. She begins humming a song and SOL, recognizing it, begins to whistle the same tune. MRS. LAPPET calls out to him, in her French accent.

MRS. LAPPET  
Young man!

SOL stops at the top of the stairs.

MRS. LAPPET  
How do you know that song?

SOL  
Well, oddly enough, I wrote it.

MRS. LAPPET  
You wrote it!?

SOL  
I did. In America.

MRS. LAPPET  
Yes, that's where I heard it, on the radio there! I just adore it, it's been stuck in my head ever since.

SOL  
I'm very happy to hear that.

MRS. LAPPET  
What a charming little tune. Are you single?

SOL  
Why do you ask?

MRS. LAPPET  
Because I have a daughter and she looks about your age.

**INT APARTMENT 22**

SOL stands at the door with a bouquet of three flowers. He knocks.

MRS. LAPPET answers.

MRS. LAPPET  
Ah, come in, come in! Eva! He's here.

EVA (OS)  
Mother would you shut up!

EVA(20s), a beautiful young girl, comes into the room.

EVA  
I don't know what you want me to do. Hello.

SOL  
Hi.

EVA  
Are those flowers?

SOL  
Uh, yes. They were the three prettiest flowers in the store.

EVA  
(to her mother)  
He's cute.

SOL  
This is really weird for me, I feel all nervous, is this normal, do you- is this how you meet people?

MRS. LAPPET  
I know a good match when I see one! Go ahead, ask her out.

SOL smiles like an idiot and then laughs.

MRS. LAPPET  
Unless you don't want to.

SOL straightens out and takes a good look at EVA. She's stunning, she doesn't even try.

(CONTINUED)

SOL  
Would you...like to go to a movie?

EVA  
What kind of movie would you like  
to see?

SOL  
Whatever kind you want to see?

EVA  
I don't really have a preference.

SOL  
Then I'd like to watch that Fortune  
Cookie picture if you don't mind?

EVA  
Sounds adorable.

EVA walks up to SOL.

EVA  
My name is Eva.

SOL  
Sol.

MRS. LAPPET  
Now give me those flowers.

She takes the flowers from him.

MRS. LAPPET (CONTD)  
Off you go. Shoo, have fun!

EVA walks out with SOL, MRS. LAPPET smiling at them as she  
slowly closes the door.

MRS. LAPPET  
Oh, darlings!

When the door closes, EVA and SOL stare at each other.

EVA  
I'm sorry.

SOL  
No, it's okay. Unless, it's not  
okay with you?

EVA  
No, it's okay.

SOL  
Okay. Do you want to go?

EVA  
Yeah, let's go.

**INT MOVIE THEATER**

SOL and EVA are watching the movie, both eating bags of popcorn. At one point they look at each other and nearly kiss. They feel it, but neither goes for it.

**EXT NIGHT STREET**

SOL and EVA walk down the street.

EVA  
That was funny.

SOL  
Really? Well, maybe the first part,  
but I found it incredibly  
depressing that after all that she  
died.

EVA  
Yeah, life's funny like that.

They reach their APARTMENT BUILDING. Once inside, they begin to kiss passionately against the wall.

**INT SOL'S APARTMENT DAY**

SOL and EVA sit at SOL'S round kitchen table, having coffee and cookies.

EVA  
I hope my mother didn't make you  
feel obligated-

SOL  
No, no!

EVA  
No? What if I was an ugly cow!

SOL

I could tell your mother was beautiful once. And still is, of course.

EVA

I could have gotten it from my father.

SOL

Why would a beautiful women marry an ugly cow of a man?

EVA

Money.

SOL

Her dress was simple. And no hat. The way she wears her hair said she married for love.

EVA

(laughing)

I doubt all that went through your head in the stairwell.

SOL

Oh, but it did. A man should consider everything at lightning speed if he wants to, not just survive, but thrive in this world.

EVA

Well did you consider that maybe my mother could have divorced father, who may have been a drunkard, taken her little ugly calf, and moved to a different country where he'd never find her?

SOL

No.

EVA

(smiling)

Hm. Then you didn't consider everything.

SOL smiles adoringly at EVA, who looks out the window sipping her tea.

(CONTINUED)

SOL  
You know, it's you that I was  
afraid felt obligated.

EVA  
Oh no, I think you're very  
attractive.

SOL  
(blushing)  
I think you're very attractive too.

EVA  
Well then, we both think the other  
is attractive.

SOL and EVA laugh. Then a comfortable silence, until:

EVA  
What do you do for fun around here?

SOL  
(thinking)  
Would you like to get drunk?

EVA  
(eyes wide)  
Now?

SOL  
Well, you said *fun*.

EVA  
(blushing)  
...Okay.

SOL  
(smiling)  
Okay. You're father was definitely  
not a drunkard.

SOL gets up and goes to his liquor cabinet.

EVA  
No, he's a very sweet man actually.  
He's been with my mother for forty  
years and he still brings her  
flowers. The same ones you brought  
me.

SOL returns with two tumblers full of whiskey.

SOL  
Really?

EVA  
Mhm.

SOL  
It's all they have in the store.

EVA  
I know. Still.

EVA is looking at SOL, really looking at him.

SOL  
(raising his glass)  
To pleasant surprises.

EVA  
(raising her own)  
And the places they take us.

They cheers and drink.

CUT TO

**INT NIGHT EVA'S APARTMENT**

EVA enters her place looking disheveled and drunk. Her MOTHER and FATHER are snuggled up on the couch watching a television program. MR. LAPPET speaks with a slight French accent.

MRS. LAPPET  
Were you with that pretty boy  
again?

MR. LAPPET  
Eva's got a boy?

MRS. LAPPET  
Oh, I didn't tell you, I'm a match  
maker! I introduced our daughter to  
a nice young man from the building.  
I see she's taken to him.

MRS. LAPPET motions to her hair, as if to say "*fix your hair, you look like you just had sex!*" EVA, embarrassed, starts to fix it in the mirror.

(CONTINUED)

MR. LAPPET

Why don't you invite him over for dinner this week?

MRS. LAPPET

Yes Eva, please do! I'd like to ask him more about how that gorgeous little tune-

MR. LAPPET

Sshh! Ask *him*.

MR. LAPPET raises a hand to silence his wife, not wanting to miss a word of the Program.

**INT EVA'S ROOM**

EVA falls down on her bed and stares at the ceiling.

EVA

Sol...Sol...Sol...

**INT NIGHT APARTMENT 22 - KITCHEN**

The LAPPETS and SOL are having dinner, a beautiful LEG OF LAMB the centerpiece of the table.

SOL

(eating)

This is...wow.

MR. LAPPET

Forty three years we have welcomed guests to dinner, in all the homes we've lived in, and my wife has never once cooked the same thing twice!

SOL

Now that's commendable, I can't tell you how many mashed potatoes and roasted chickens I've been served in the same house.

MR. LAPPET

No, this house is not like other houses. The women here are a special breed, always fun and always surprising.

(CONTINUED)

MRS. LAPPET  
Oh stop selling our daughter.

MR. LAPPET  
Ah, I'm selling you.

LAUGHTER from the MR., SOL joins in, feeling obliged.

MRS. LAPPET  
Yeah, yeah, Sol I wanted to ask you  
about that song you said you wrote.

EVA  
What song? You didn't tell me you  
wrote a song. How did you know he  
wrote a song? You didn't tell me he  
wrote a song.

MR. LAPPET  
A song! We love songs here!

MRS. LAPPET  
Oh yes and it is a song we all  
love, isn't it! An American song.

MRS. LAPPET begins to whistle the song. EVA'S eyes go wide,  
and MR. LAPPET begins to conduct with his knife and hum  
along.

After the first refrain, EVA begins to hum too, and finally  
so does SOL. MR. LAPPET drums along, building into a  
crescendo as it finishes and everyone laughs.

EVA  
Oh my god, you wrote that?! I  
didn't know you were a musician!

SOL  
I wouldn't say that. I'm what's  
called a songwriter. Technically a  
musician, but not a performer, just  
the song writer.

MRS. LAPPET  
So you wrote it, and then just gave  
it away?! For another to sing it?  
And he gets famous, and what  
becomes of you?

SOL  
It's not so bad, I earn a living, a  
decent one, and they put my name on  
the record. But it can't be helped,

(MORE)

(CONTINUED)

SOL (cont'd)  
that's how far my voice will go.  
It's one thing to write the song,  
another thing entirely to perform  
it.

EVA  
I think it's beautiful that you can  
be so talented and so selfless at  
the same time.

SOL  
Well, I don't know-

MR. LAPPET  
How much do they pay you, to write  
a song like that?

EVA  
Father!

MR. LAPPET  
What?!

SOL  
No, Eva, don't worry about it! A  
thousand dollars.

MR. LAPPET  
(gasps)  
A thousand dollars?! For one song.

SOL  
For a song like *that*.

MRS. LAPPET  
Talented and wealthy.

She looks at EVA, who blushes and smiles shyly at SOL.

**INT APARTMENT 22**

It is late now, and EVA'S parents have gone to bed. EVA and SOL are slow dancing in the living room to a soft jazz record.

EVA rests her head on his shoulder and looks up into the eyes of the much taller SOL.

SOL  
So you know what I do. What do you  
do? If anything, I mean you don't  
have to do anything.

(CONTINUED)

EVA

Oh, I wish I didn't. But I can thank my mother, she was a secretary for the British embassy in France. And so now I'm a secretary at the French embassy here.

SOL

A secretary?

EVA

Oh yes, you know, I'm just a typical women with typical traits. I'm naive. I'm emotional. I'm fragile. I'm easily swept off my feet-

SOL

Are you?

SOL lifts EVA up suddenly, literally sweeping her off her feet. She yelps and begins laughing.

SOL'S look quiets her.

SOL

What's your favorite song?

EVA

You know, I don't think I have one.

SOL

Oh come on, everybody has one.

EVA

Oh, the one you wrote.

SOL

No no no, come on now.

EVA

What, I'm serious!

SOL

You're not.

EVA.

You know, it's funny. I really am.

EVA jumps out of his arms and goes to her parents record collection, retrieving a record. She runs back to SOL and the RECORD PLAYER.

(CONTINUED)

EVA  
(holding up the record)  
Look familiar?

SOL  
Never looked at it.

EVA  
(putting the needle down)  
It's been stuck in my head for-

The moment the MUSIC begins EVA freezes. She appears suddenly hypnotized, her gaze empty. She stares ahead, as though looking through SOL.

SOL steps very close to her and takes her hands. With his lips right up against her ear, he begins to whisper.

SOL  
Would you tell me a secret, Eva?  
Then have a seat.

EVA slowly walks to the bookshelf in the living room and begins throwing books to the ground - behind the shelf the books were on is a small combination SAFE in the wall.

EVA opens the SAFE. Inside is a WHITE BOOK, which EVA brings back to the couch, where she sits down.

SOL turns up the volume on the RECORD PLAYER. The entire apartment is filled with the sound of music.

SOL waits...In no time MRS. LAPPET emerges from the bedroom, as if sleepwalking.

The music continues to play - MR. LAPPET finally emerges from the bedroom: In his hand is a PISTOL.

SOL  
(loudly, over the music)  
We're all here!

Immediately MR. LAPPET puts the PISTOL to his temple and cocks it.

SOL  
Not yet!

MR. LAPPET blinks once, then walks over to MRS. LAPPET, pointing the PISTOL at her face.

SOL  
When you're ready!

MR. LAPPET'S finger touches the trigger...Suddenly the record begins to SKIP.

SOL'S eyes dart to the record player. MR. LAPPET begins blinking continuously. A tension mounts in the room, the record skipping over and over again. SOL runs to the record player, slightly panicked. He knows he shouldn't just stop it...

As he contemplates, MRS. LAPPET begins to SCREAM.

SOL closes his eyes, knowing he's in trouble. He turns around, trying to think -

- MRS LAPPET continues to scream as though in a night-terror, unable to wake up. MR. LAPPET faints, landing in a heap on the floor. The gun hits the hardwood -

- SOL quickly fiddles with the record, only managing to cut the song short and in the silence MRS. LAPPET continues screaming bloody murder.

- Unnoticed, EVA appears to be coming out of her trance. She looks around the room in a daze.

- SOL quickly takes a pen out of his suit-jacket, taking it apart to reveal a tiny syringe. He holds MRS. LAPPET from behind and injects her in the neck. She drops, silenced at last.

SOL looks to the couch, but EVA is gone...

EVA (O.S.)  
Que voulez-vous?!

SOL looks over to find EVA pointing the PISTOL at him.

SOL  
Eva-

EVA  
(tears forming in her eyes)  
Que voulez-vous?!!

SOL, a hand up for caution, slowly walks toward her.

SOL  
Have a seat, Eva.

EVA  
Arrêter!!!

EVA'S gun hand is shaking.

SOL  
Have. A. Seat. Eva.

SOL inches toward her. EVA is practically crying now.

EVA  
Où suis-je?!

SOL  
You are in your home.

EVA  
Que dites-vous!? Dites-le en  
anglais! Qui êtes-vous?! Où  
suis-je?!

SOL sighs heavily, *this is hopeless.*

SOL  
Vous êtes à la maison.

EVA  
Anglais!!!

SOL  
(to himself)  
Yeah...

SOL stares her down, inching closer. EVA is about to  
explode, her finger on the trigger -

*KNOCK KNOCK KNOCK KNOCK* - A fist pounds on the door.

EVA'S attention shifts to the door for a split second and  
it's all SOL needs - He quickly disarms her but she snaps  
back with a headbutt to his nose the moment he gets close  
enough.

SOL staggers back; he has the gun now.

*KNOCK KNOCK KNOCK KNOCK KNOCK KNOCK KNOCK*

EVA stares at SOL, her eyes becoming more and more  
distant...She VOMITS all over the floor.

SOL looks on, a little disgusted, but doesn't take his eyes  
off her.

EVA  
Aidez-moi...

CUT TO

**INT OUTSIDE THE DOOR OF APARTMENT 22 SAME MOMENT**

Four MEN in black suits, black shirts and no neck-ties stand outside EVA'S apartment. One of them wears a bowler hat, and appears to be the leader of the group (CHARLIE).

CHARLIE  
Alright, one more time and then  
it's kicking the door down.

MAN 2  
It's late, I think they're  
sleeping.

CHARLIE pounds: *KNOCK KNOCK KNOCK KNOCK KNOCK KNOCK KNOCK  
KNOCK KNOCK KNOCK KNOCK KNOCK KNOCK KNOCK KNOCK KNOCK*

**INT APARTMENT 22 SAME MOMENT**

SOL gets close to EVA now.

SOL  
Take my hand.

EVA  
(snapping)  
Je n'ai pas besoin d'aide!

EVA begins unleashing punches, devastating hooks to his face and torso, knocking him to the ground, where she kicks and stomps him. SOL only attempts to shield his body from the blows - One final kick to the face and SOL appears knocked out.

**INT OUTSIDE THE DOOR OF APARTMENT 22 SAME MOMENT**

MAN 3  
You hear that?

CHARLIE  
It's him, it's him, let's go!

MAN 4, the biggest of the bunch, kicks the door. It barely budes.

**INT APARTMENT 22 SAME MOMENT**

EVA hears the sound and a switch flips in her brain. She runs to the kitchen, grabbing the nearest object - a POT - and breaks the window with it. She flees the apartment through the cracked window, cutting herself.

**EXT/INT APARTMENT 11**

She jumps from the window-sill onto an adjacent balcony. From there she runs through this other apartment, out the door, into the hallway, down the stairs -

**EXT STREET**

- and into the street, where she keeps running.

**INT APARTMENT 22**

SOL comes to, hearing the sound of the door being kicked.

**INT OUTSIDE THE DOOR OF APARTMENT 22 SAME MOMENT**

MAN 4 is kicking the door and nothing is happening.

MAN 4  
These fucking British doors!

MAN 2  
Move!

MAN 2 points the gun at the door-handle.

CHARLIE  
(knocking the gun away)  
Don't be stupid!

MAN 2  
And he's probably already gone!

CHARLIE  
Shit! Do it.

MAN 2 shoots the handle and they bust through the door.

**INT APARTMENT 22**

CHARLIE and his boys find MR. and MRS. LAPPET lying on the floor. SOL is nowhere to be seen.

The MEN begin to search the different rooms, CHARLIE walks to the RECORD PLAYER.

**INT APARTMENT 22 KITCHEN**

MAN 3 finds the broken window.

MAN 3  
He's long gone. We should never  
have knocked.

MAN 2  
He's not fitting through there.

MAN 4  
(walking into the kitchen)  
No sign of the girl.

**INT APARTMENT 22 LIVING ROOM**

CHARLIE picks up the RECORD...

CHARLIE  
Well fuck.

*SLAM*

Someone closes the door of the apartment, hard.

Without alerting his crew, CHARLIE runs out in pursuit.

**INT HALLWAY**

CHARLIE, gun brandished, sees the stair-case door close at one end of the hallway. He runs.

**INT STAIRWAY**

CHARLIE runs down the stairs.

**INT APARTMENT 22**

MEN 2, 3 and 4 return to the living room.

MAN 2  
Where's Charlie?

MAN 3  
Charl-ay!

They wait...

MAN 4  
We are so fucking stupid.

**INT STAIRWAY**

CHARLIE jumps down a whole flight of stairs, turns the corner, and flies down another. He passes the door to the first floor of the building - it opens behind him - out comes SOL - He kicks CHARLIE in the back causing him to tumble down the stairs.

CHARLIE'S gun falls out of his hand. Lying on his back and injured, CHARLIE manages to tilt his head enough to see SOL pointing the pistol at him from the top of the stairs.

*BOOM BOOM BOOM* SOL fires three rounds into CHARLIE'S chest.

**INT APARTMENT 22**

MEN 2, 3 and 4 run out of the apartment, toward the sound of the gun-shots.

**INT STAIRWAY**

They find CHARLIE, bloody and broken, at the bottom of the stairs.

CUT TO

They lean over CHARLIE'S body, making sure he's really dead.

MAN 2  
We gotta go. Pick him up.

MAN 3 and 4 pick CHARLIE up together. As soon as he's lifted off the ground they hear a \*CLICK\* - Two HAND-GRENADES release their safety levers as Charlie's body is lifted off of them...

**EXT NIGHT STREET SAME MOMENT**

SOL sprints down a street at full speed.

*BOOM* - in the distance, the muffled sound of an explosion.

SOL runs, his face red, he's sweating, focused.

**EXT STREET SAME MOMENT**

EVA sprints down a street at full speed. Her face registers no emotion. She turns down alleys and side streets, weaving through the city like she knows exactly where she's going, like she's done this before.

**EXT SAFE HOUSE SAME MOMENT**

On a regular suburban street, SOL reaches a house and opens the garage with a key from his pocket.

Inside are a motorcycle and a car. SOL boards the motorcycle and throttles it down the street.

**EXT NIGHT STREET SAME MOMENT**

EVA is getting tired but it doesn't register with her body, only her eyes and breath. She's running at full speed, panting. She turns a corner - Down the street is an abandoned INDUSTRIAL BUILDING. She runs toward it.

**EXT STREET**

SOL skids to a stop on a street corner ahead of the INDUSTRIAL BUILDING. Down the street is EVA, running at him.

He turns off his lights and drives at her. She runs at him - When he gets close, SOL hits the break - EVA stops dead in her tracks.

For a moment the entire city is silent as SOL and EVA stare at one another.

A FLOOD LIGHT on the roof of the INDUSTRIAL BUILDING is turned on, illuminating the entire street.

EVA tries to run around the bike.

SOL, expecting it, jumps off and runs after her. He catches up with her but the moment he lays a hand she turns and swings - SOL is hit in the face, then kicked in the knee.

(CONTINUED)

He falls to the ground to beg for mercy.

SOL

Okay!...

SOL quickly takes a PEN out of his inside pocket - EVA knees him in the face and he falls on his back.

He staggers to his feet immediately and EVA moves in to finish him. SOL dodges one punch, and the next he uses to leverage a kiss from EVA - For a very brief minute she seems to kiss him back, but then she bites his lip and heat-butts him again.

EVA charges but suddenly falls to the ground, a syringe sticking out of her back.

SOL removes it, flicking the tip off and putting the rest in his pocket.

He gets on the MOTORCYCLE, resting EVA between himself and the handlebars.

As SOL drives away, several helicopters are heard somewhere off screen.

FADE TO BLACK

FADE IN

**EXT NIGHT ROAD**

- A TRUCK is driving in the wrong lane.
- SOL'S bike is heading straight toward it.
- SOL comes to a stop, turns. A small HELICOPTER hovers behind him.
- The truck stops and unleashes a team of 20 special-ops TROOPS armed with sub-machine guns.
- SOL gets off the bike, taking EVA in his arms.
- The TROOPS take EVA into the truck. Two of them arrest SOL.
- A BLACK CAR pulls up, into which SOL is taken. The vehicles clear the scene in different directions, leaving the BIKE alone in the middle of the dark and deserted road.

FADE TO BLACK

CUT IN

**INT INTERROGATION ROOM**

SOL is seated harshly on a chair. A GUARD leaves the room, and SOL is alone with a military man, JACK, wearing a plain white dress shirt who looks pissed that he isn't sleeping. He stands against the wall, in his hand is the WHITE BOOK.

JACK  
You shouldn't have sedated her.  
Just wasted time.

JACK sits on the table.

JACK(CONTD)  
You just couldn't let it go.

SOL  
Would you?

JACK  
(smiling)  
Me? Sure. You know that. But you're  
not me.

JACK throws the white book down in front of SOL.

JACK(CONT'D)  
What's that?

SOL  
It's a book.

COMMANDER  
What's *in* the book?

SOL  
Nothing. Could be a journal.

COMMANDER  
Who's is it?

SOL  
I don't know.

COMMANDER  
Where was it?

SOL  
On the girl's book shelf.

(CONTINUED)

COMMANDER

Were there other books on the book shelf?

SOL

Yeah Jack, there were other books on the book shelf.

JACK

So why'd you take *that* book?

SOL

Seemed like a light read.

JACK

(smiles)

I know you don't read anything unless it says Classified.

SOL

Maybe it's invisible-

COMMANDER

It's not invisible ink, and you don't want to play games with me right now. You know the penalty for treason, I think. Don't screw around right now, it's not hard to not screw around. Alright? Or you'll only screw yourself.

SOL looks at the book, genuinely confused.

JACK(CONTD)

(getting off the table)

Show me what's in the book. And they won't shoot you.

JACK leaves the room.

**EXT/INT ABANDONED BUILDING**

A black car pulls up in front of the abandoned building EVA was running to. A man in a long black coat (VOSIK) gets out of the car and knocks once on the rusty industrial door. An armed guard opens it and VOSIK walks into a metallic hallway, at the other end of which is a military grade security door.

VOSIK places his hand on the finger-print ID screen. A green bulb lights up over the door and it opens.

**INT MILITARY COMPOUND - ABANDONED BUILDING**

VOSIK steps into an elevator which takes him several levels below the ground. When it stops, the door opens to reveal a large dark hanger beneath a narrow walkway onto which VOSIK steps. He looks into the darkness below.

Behind him, a blinding display of lights is turned on, illuminating EVA who is chained to an upright medical table. Her eyes flicker open.

VOSIK'S lips ever so slightly curve into a smile.

EVA notices VOSIK'S silhouette above her.

VOSIK  
Welcome home!

EVA appears to still be unconsciously taking in her surroundings.

CU on VOSIK - He creepily speaks into a mic on his wrist

VOSIK  
Play it.

Sol's song begins to play, increasing in volume until it's all EVA can understand. Her eyes go blank again.

VOSIK is contemplating, trying to read her face. Finally, he speaks into his wrist mic

VOSIK  
Let her free.

The chains around EVA fall to the ground. EVA steps away from the table but then freezes at attention.

VOSIK smiles like a human being this time, nodding in appreciation.

**INT INTERROGATION ROOM**

SOL sits where we left him, the white book still in front of him.

JACK walks into the room.

JACK  
So, what's it going to be?

(CONTINUED)

SOL  
You tell me, Jack.

JACK  
Okay, I'm only going to ask you  
this one time. Did you try to  
program her?

SOL  
No.

JACK  
Fine.

JACK leaves the room. A second later, six armed and masked guards walk in and usher SOL out surrounding him as he is led down the corridor.

#### **INT COMPOUND**

JACK leads the guards and SOL through the building, eventually reaching an automatic double door. He looks back at SOL.

JACK  
(smiling)  
I'll see you in hell.

JACK pushes a button and the door opens into the pitch black darkness of night.

#### **EXT NIGHT COMPOUND**

SOL is taken outside. The small building he was being held in is surrounded by trees, with only a small clearing where SOL now stands.

A guard pushes him forward, the other five standing with guns ready. A few feet ahead, the guard stops SOL - The moment he takes his hand off of him to turn him around, SOL runs for the trees, which are 20 meters ahead.

The guards immediately open fire but SOL is too quick. He disappears into the trees and they follow -

- SOL sprints through the dark forest, the armed guards hot on his trail - One of them speaks into a short-wave radio.

GUARD  
He's running for it, just like you  
said.

(CONTINUED)

CUT TO

SOL runs - He almost runs into a fence. Looking up, he sees an overwhelmingly tall electrical fence. Defeated only for a millisecond, SOL turns around and begins to stalk back through the woods.

CUT TO

The guards have turned on flashlights and are making their way assuredly through the trees. They split up in five forward directions, the sixth staying farther back.

CUT TO

SOL gets on the ground behind a tree. He watches the flashlights growing farther and farther apart in the darkness. He waits.

One of the guards gets close enough for SOL - He runs suddenly out of cover and straight at the guard - the guard only has time to point his flashlight - SOL runs head first into the guard's head - They both fall to the ground.

SOL remains perfectly still for a moment, hurt from the impact; the guard, however, is knocked out cold.

Shaking off the pain in his head, SOL quietly straddles the guard and fiddles with his gun with his hand-cuffed hands.

CUT TO

The guards continue searching - *BOOM* - A gun shot somewhere in the dark. The guards all run cautiously toward the source of the sound. From the darkness they hear a voice:

SOL (O.S.)

I got him! I got him here!

One of the guards reaches a naked body lying in the woods - *BOOM*, down he goes - The flash lights all point in the same direction and - *BOOM, BOOM, BOOM, BOOM, BOOM* - The flashlights hit the ground as the guards are picked off one by one.

SOL emerges from the darkness dressed like a guard, mask and all. He listens; silence. Only crickets.

Suddenly there's a voice coming from a walkie-talkie attached to one of the dead guards.

(CONTINUED)

JACK (WALKIE-TALKIE)  
Sol, you there?

SOL picks it up.

SOL  
Yeah.

**INT COMPOUND**

The double doors slide open - SOL walks inside, now armed and in battle gear. The corridors are without power, deep blue emergency lights are the only source of illumination.

SOL makes his way through various wide-open security doors until he reaches the room he's looking for -

**INT CONTROL ROOM**

The security door slides open and SOL enters a control room, rows of computer screens, a meeting table, an electronic map of England - the only thing working apart from the emergency lights. What's more, SOL sees dead bodies littering the place. Guards and other employees all dead on the floor.

There, leaning against a computer and taking a silencer off his pistol, is JACK. Beside him is the white book.

JACK  
Welcome to hell.

SOL removes his mask and smiles.

**INT HANGAR**

EVA stands at attention in the same place we left her. SOL'S song has ended, the hangar is silent. Another double-door slides open in front of her and VOSIK enters.

Standing by to inspect her like a drill sergeant, he speaks again into his wrist-mic

VOSIK  
Play ours.

The hangar fills up with music - A different song this time. EVA blinks a few times as her hypnotized mind adjusts. Her eyes flicker as though a million images are passing before her mental vision.

VOSIK waits, watches. Then -

(CONTINUED)

VOSIK  
(into his wrist)  
Stop it.

The music stops.

VOSIK  
What is your name?

EVA  
I liked the other one better.

VOSIK  
...What did you say?

EVA  
(looking at him)  
I said-

EVA grabs VOSIK by the balls and throat.

EVA (CONTD)  
-I liked the other one better.

#### **INT MILITARY COMPOUND**

EVA opens the sliding door VOSIK came from with a key-card. Behind her, VOSIK lies dead on the floor.

EVA steps into a operations room. A large screen shows the same electronic map as the one in Jack's compound. People are at the computers, there are guards at the exits. Everyone looks at EVA and quiets down. The door behind her closes, and no one notices VOSIK'S body.

EVA pretends to be hypnotized, and with a blank face walks straight through the room with all eyes on her. She marches like a robot to a door at the far end, the guards letting her through without a word.

EVA is trying to hold back tears. They well up in her eyes regardless and her lips quiver.

She remains as straight faced as she can, walking through corridors and sliding doors until she reaches an elevator which she enters using VOSIK'S key-card.

**EXT MILITARY COMPOUND**

EVA gets out through the same door VOSIK came in from. VOSIK'S car is parked outside of the building and the driver is leaning against it.

DRIVER

Are we ready then?

Not expecting an answer, he opens the car door for EVA, who simply knocks him out with a punch and takes his keys. Getting in the car, she speeds off as a siren begins to wail from inside the compound.

**EXT ENGLISH COUNTRY SIDE**

JACK and SOL walk through a barren field out in the middle of nowhere. SOL holds the white book.

JACK

(laughing)

Fucking record players. You know I heard they can play it on the radio. If you could get your song on there instead-

SOL

How am I supposed to do that?

JACK

There's no way. You might have to kill her.

SOL

I might.

JACK

Are you ready to kill her?

SOL

Of course not.

JACK

Unless Vosik played it for her, could you imagine? We got a CB that they found your record at her place. He's a curious guy.

SOL

He's a smart guy too. My guess is he snapped it in half and got her back on schedule.

(CONTINUED)

JACK

Then maybe we should just burn that book, who cares what's in it?

SOL stops walking.

JACK (CONTD)

What's up?...Sol, let's go, it's at least four hours to the city.

SOL takes a pack of matches from his pocket. He stares at the book for a moment and then lights a match.

JACK

Maybe we shouldn't, I'm just thinking out loud.

SOL ignites the book.

JACK

And that's that.

The book burns and SOL drops it. The pages writhe and turn to ash beneath the flames. The pages melt away and the embers illumine one discolored page which resists the fire.

SOL picks up the red-hot page. It isn't paper like the rest of the book, but some sort of paper-thin film.

JACK

Well I'll be damned.

On the page there is something written in blank ink, in heavy cursive.

SOL

These are names. And addresses.

JACK

Her friends.

SOL

Or enemies.

JACK

You might just be an international hero.

**EXT DAWN SOL'S SAFE HOUSE**

SOL and JACK, ragged and weary, arrive at SOL'S safe house.

**INT SOL'S SAFE HOUSE**

JACK drops onto the couch.

SOL  
You want a drink?

JACK  
Yeah, three doubles and a triple.

SOL tosses JACK a bottle of scotch.

JACK  
Thanks...

SOL  
You still have your gun?

JACK  
Always.

SOL  
Okay. Stay here. I'll be back.

JACK  
What are you going to do?

SOL  
I'm going to save my wife.

EVA (O.S.)  
You already did.

SOL turns around, stunned, to find EVA standing in front of the door. He can't speak or think, and he isn't sure whether this is a joke or a dream, or worse. JACK looks over the couch and freezes as well. He slowly takes out his gun and points it at EVA.

JACK  
Eva?

EVA  
Jack.

JACK  
(lowering his gun)  
Thank god.

(CONTINUED)

JACK takes a huge swig and just relaxes, finally.

JACK (CONTD)  
Told you he'd play it. Curious.

SOL still can't believe what he's looking at.

EVA  
(tearing up)  
Thank you.

Finally SOL and EVA embrace, kissing passionately.

CUT TO

Drawers being opened, papers being filed away into a suitcase - SOL packs away a shirt, a pair of socks and a gun.

JACK lies on the couch drinking, EVA sits on a chair and watches patiently as JACK walks frantically around the house putting every nick-knack (picture frames, candles, kitchen ware, records, books, etc.) into a big black garbage bag. He sweeps the mantle into the bag and looks proudly around himself.

SOL  
That's everything.

JACK  
Everything?

SOL  
Yeah, everything.

JACK  
Goddamn.

SOL looks down at EVA and smiles with relief.

JACK  
This is great, great scotch.

SOL  
Finish it, come on, in the bag.

JACK gulps down the rest of the scotch and throws the bottle in the bag.

SOL  
Alright. That's that. Now let's get  
the *hell* out of here.

(CONTINUED)

JACK  
(drunk)  
Alright, but you drive.

JACK laughs at himself.

**EXT SOL'S SAFE HOUSE - GARAGE**

EVA and JACK get in the car, SOL throwing the garbage bag in the trunk.

**INT CAR**

He gets in and looks over at EVA in the passenger seat.

SOL  
Are you tired?

EVA  
No.

SOL  
Yeah me either. That's so weird.

SOL drives away.

JACK  
So, are we talking to the British?

SOL  
Nah.

JACK  
Right, nice, we'll let the suits deal with it. So, back to the States then?

SOL  
(looking at EVA)  
Nah.

JACK  
But you gotta give them the intel.

SOL  
I'll mail it.

JACK  
You sure you want to mail something like that?

(CONTINUED)

SOL  
Yeah, sure, why not?

JACK  
Hm. Let's go to Switzerland then,  
get some money.

SOL looks over at EVA, who has fallen asleep. He smiles.

**EXT ROAD**

The car drives off into the sunrise.

JACK (O.S.)  
We gotta get off this fucking  
island, and I don't feel like  
flying or floating so let's  
brainstorm...

FADE OUT

**THE END**