

AUDITION

Screenplay by  
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Based on the novel "Audition"  
by Ryu Murakami

THIRD REVISION

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Mario Kassar Productions LP  
10281 Charing Cross Road  
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A birthday party in full swing. Epic downtown views.

A WILLOWY BLONDE, CAROLINE JOHNS (29), searches through an LA PARTY CROWD: lines of coke on glass side tables disappear into tanned nostrils, GIRLS dance barefooted on the lawn...

Film producer FINN RODEL (33), confident and charismatic, intercepts Caroline.

FINN  
Hey, Caroline.

He hands her a shot. She hands it back.

CAROLINE  
Sorry... Have you seen Sam?

Finn looks around.

FINN  
He was here. Waxing lyrical about a flute some Russian Tsar used to--

A sweet-faced redhead (ELEANOR 38), calls out from a circle of drinkers.

ELEANOR  
You're not leaving are you,  
Caroline?  
(to Finn)  
Baby, don't let her leave.

CAROLINE  
I'll call you both in the a.m.  
(to Finn)  
Patrick's had a little accident.

FINN  
Oh, no.

CAROLINE  
It's not serious, but he's upset. I need to go.

FINN  
Of course. Well, go. Go. I'll tell him.

CAROLINE  
He's got the keys.

FINN  
I'll call you a cab.

She looks at him suspiciously.

CAROLINE  
It's ok, Finn. I'll find him.

As she moves off, a PARTY GUEST hands Finn a carving knife and gestures to a giant birthday cake being wheeled in.

FINN  
Er, hang on a second, will you. I gotta take a leak.

Finn moves off -- whips out his cell.

2 INT. MOUNT OLYMPUS VILLA - STAIRCASE - HALLWAY - NIGHT 2

Caroline climbs a staircase, stepping aside as PARTY GUESTS stumble down, laughing and singing. A few recognize Caroline and whisper to each other.

Caroline moves down a hallway looking into lavish rooms.

3 EXT. MOUNT OLYMPUS VILLA - POOL - NIGHT 3

Caroline moves outside.

A raucous, out of tune rendition of Happy Birthday echoes from inside.

Guests move into the villa to join the celebration.

Caroline pushes through them.

The pool area now almost deserted.

Caroline eyes a cabana. Strides towards it.

She looks through the darkened window as Happy Birthday reaches a crescendo.

CROWD (O.S.)  
*Happy Birthday, dear Finn...*

4 INT. MOUNT OLYMPUS VILLA - CABANA - NIGHT 4

Pool lights filter in through wooden slats.

SAM DAVIS (33) rides a beautiful brunette, HOLLIE MAGRATH (30) on a sun lounge.

CROWD (O.S.)  
*Happy Birthday to you!*

The distant crowd cheers and whistles.

Sam doesn't notice the Cabana door open.

The light switches on.

Sam and Hollie scramble.

Caroline glares back at them as they reach for clothing.

Caroline clocks Sam's keys and cell on a table.

Caroline grabs the keys.

CAROLINE  
Our little boy had a fall. I'm  
going home.

She notices an incoming call from Finn, the cell on silent.

She tosses the cell to Sam.

CAROLINE (CONT'D)  
You should've answered your phone.

Caroline turns on her heel. Exits.

CROWD (O.S.)  
*For he's a jolly good fellow!*

5 EXT. MOUNT OLYMPUS VILLA - FRONT ENTRANCE - NIGHT 5

Caroline rushes to her '74 vintage Mercedes. Sam trails behind, still buttoning his shirt.

SAM  
Caroline! Wait!

Sam catches up as she opens the car door. He tries to pull her away.

CAROLINE  
You're an idiot, Sam.

SAM  
Wait.

She gets in the car.

SAM (CONT'D)  
You're never home. You're away  
working -- all the time, and I--

CAROLINE  
This is my fault?

SAM  
I'm sorry, I'm--

He tries to grab the keys but she drives off.

Sam runs after the Mercedes as it screeches down the drive...

The car barrels out the front gates when -- CRASH!

The sedan is sideswiped by a large SUV, the driver's side of  
Caroline's Mercedes demolished.

Sam runs to Caroline, but as he draws closer his pace slows  
to a stager as he slowly takes in the carnage. He stops dead.

TITLE CARD: AUDITION

6 INT. APARTMENT BLOCK - BOILER ROOM - NIGHT 6

Tchaikovsky's Sleeping Beauty Waltz plays.

CLOSE ON a blonde Barbie-style ballerina doll, plastic and  
perfect with a white, strapless tutu and pink satin point  
shoes.

A grubby male hand dances the doll across dusty floorboards  
in time to the music, raises the doll's leg into an  
arabesque, spins her around clumsily...

7 INT. CONCERT HALL - NIGHT 7

Los Angeles Philharmonic Orchestra plays the Sleeping Beauty  
Waltz to a CROWDED AUDITORIUM: high society, music lovers...

Rich red carpet, wooden and velvet pews.

Sam, now 42, sits alone amongst them, his distant gaze glued  
to the musicians.

An eccentric CONDUCTOR (60s) waves his baton.

Sam closes his eyes...

8 INT. APARTMENT BLOCK - BOILER ROOM - NIGHT 8

The classical music continues.

The grubby male hand spins the ballerina doll across the floor.

9 INT. CONCERT HALL - NIGHT 9

Sam's eyes still closed...

A build in the music.

The musicians play with passion, the Conductor whips the air.

10 INT. APARTMENT BLOCK - BOILER ROOM - NIGHT 10

CLOSE ON a turntable spinning a record.

A dinner plate loaded with watery mush is placed beside it.

A few yards from the record player, an old, large camphor chest slowly comes into view.

The Barbie-style ballerina doll sits on top, its knees folded into its chest.

Closer now.

Something moves inside the chest. The doll jolts up and down, a beating sound in sync with the music...

A roar of anguish. Sounds more animal than human.

The record finishes. The needle lifts from the vinyl.

11 INT. CONCERT HALL - NIGHT 11

Sam opens his eyes.

The crowd disperses.

Sam rubs his eyes with his hands, but remains seated.

Soon he's completely alone in the auditorium, except for an Usher RACHAEL (20's) who reaches his seat.

USHER

Hi, Sam.

SAM  
Hey, Rachael.

Rachael cleans up around him.

Staring into space, Sam watches as the curtain is lowered on the stage.

12 INT. SAM'S HOUSE - BEDROOM - NIGHT 12

An antique clock reads 3 a.m.

Sam lies awake in a large bed staring at the ceiling. He's not unhappy, however an ever-present sadness lurks deep in his eyes. He could almost drown in it.

After a few moments, he sighs and reaches for sleeping tablets: Zolpidem.

13 I/E. BRONSON CANYON - SAM'S HOUSE - MOVING - NIGHT 13

Sam's navy Audi Q7 rounds the last bend to his canyon home.

An antique cello rides shotgun, strapped in by the seat belt.

SAM  
(on cell)  
He's sixteen. I don't think it's healthy for him to be so tied down.

THERAPIST (O.S.)  
(on speaker phone)  
He's comfortable with discussing his feelings. It's an outlet that--

SAM  
Well, I'd prefer Patrick had an outlet that doesn't reject his Mom.

THERAPIST (O.S.)  
No one's rejecting Caroline's memory. Would you like to talk--

Sam pulls into a double garage.

SAM  
Removing her photographs from the house? Suddenly he doesn't wanna come to the cemetery. I mean, what do you think--

PATRICK (O.S.)  
Dad, stop...

A sweet-faced young man (PATRICK, 16), the spitting image of Caroline, gets out of the backseat.

PATRICK (CONT'D)  
It was my idea.

SAM  
Why would you do that?

PATRICK  
...I can't stand looking at them anymore.

Sam looks down.

SAM  
(on cell)  
Janet. I'll call you back.

Sam hangs up.

PATRICK  
If I wasn't such a brat with Rosa,  
if I hadn't jumped off the dining  
table, then she'd-- Every time I  
look at her photos I feel--

SAM  
Don't talk like that. Jesus, if  
you're looking for someone to  
blame...

PATRICK  
Don't take Janet away.

At that moment, SNOOP, a fox terrier, runs excitedly to greet them. Sam pats him.

SAM  
Hey, Snoop.

Patrick steals Snoop from Sam's arms.

PATRICK  
Come on, buddy.

Patrick moves through a side gate, which leads to a minimalist garden with a lap pool overlooking the hills.

SAM  
Come on. Let's get outta here.  
Wanna see a movie?

PATRICK  
I'm gonna feed Snoop.

SAM  
Play some tunes?

PATRICK  
It's Finn's birthday.

SAM  
I don't care. I want to be with--

PATRICK  
You're going to end up grey and  
lonely and I'll spend my life  
feeling like shit for you.

SAM  
What? What are you saying? You want  
me to meet someone?

PATRICK  
Yes... Mom didn't marry a shut in.  
She'd want you to be happy.

14 INT. MODERN ITALIAN RESTAURANT - WEST HOLLYWOOD - NIGHT 14

Long tables. Decadent fixtures.

Sam carries a small gift. As he waits to be seated, he scans  
the room.

It's crowded. A buzz in the air.

Sam spies Finn at a table with DINNER GUESTS, mostly girls --  
young and gorgeous.

The guests burst out laughing in response to a joke.

Sam can't find the energy. He eyes a BARTENDER.

SAM  
Excuse me. Have you got a pen?

The Bartender hands Sam a pen.

Sam leans against the bar, writes a short note.

SAM (CONT'D)  
 Could you possibly give this to Mr  
 Rodel? I think--

FINN (O.S.)  
 Give it to him yourself you  
 spineless shit.

Sam turns to reveal Finn standing behind him.

Finn laughs and embraces him.

15 INT. MODERN ITALIAN RESTAURANT - WEST HOLLYWOOD - NIGHT 15

Late. Only a handful of patrons. Finn's guests long gone.

He and Sam drink scotch at the bar.

SAM  
 Not to say I haven't thought about  
 it.

FINN  
 So, let's think about it. What are  
 you looking for? Someone young?

SAM  
 Not too young.

FINN  
 No. Legal tender. What else?

SAM  
 I don't know... natural.

FINN  
 Natural? As in her cans? Natural  
 tits?

SAM  
 Natural everything.

FINN  
 Drizzle Kombucha on her nipples,  
 bang her at Whole Foods, but don't  
 get too hung up on--

SAM  
 I'd want everything to be real.

FINN

Well, you're setting the bar high  
in this town, boy-oh. And  
frankly....

SAM

What?

FINN

You could use a little...

Finn pulls his face tight with his hands.

They laugh.

Then Finn looks at his feet for a moment, looks momentarily  
troubled.

An alert flashes on his cell. A photo of a scantily dressed  
young woman lights up the screen.

Finn eyes Sam.

FINN (CONT'D)

That's me.

SAM

That's me? It's two a.m?

FINN

You should check out Tinder.

(he shows him)

These are just the babies in a two  
mile radius.

SAM

Tinder? Really? You haven't acted  
this hungry since high school.

Finn swipes photos of attractive women. One after the other.

SAM (CONT'D)

Don't show me. It's hard enough  
looking Eleanor in the eye as it  
is. Where is she anyway?

FINN

All those wasted nights when you  
struggle to sleep, you could be out  
there--

SAM

I don't think Tinder was what  
Patrick had in mind.

(MORE)

SAM (CONT'D)  
What I'd like is to check people  
out before getting involved.

Finn holds up his phone.

FINN  
Hello.

SAM  
I want someone good.

FINN  
Someone good? I hate to break it to  
you, boy-oh, but you're too old to  
be popping cherries.

SAM  
I mean kind. Someone who ten years  
down the track still asks you  
questions as though your opinion  
counts.

Finn nods, listening.

SAM (CONT'D)  
And someone who's been trained in a  
discipline or something.

FINN  
A discipline?

SAM  
Like music or dance. Nothing gives  
a person self confidence like being  
classically trained. Makes them  
independent.

FINN  
And stuck up. If you went back to  
composing for films, maybe you'd  
stand half a chance.

SAM  
She doesn't have to be a  
professional, just someone who's  
studied something or--

FINN  
So she could be an actress?

SAM

No. I don't want someone messed up  
by the industry.

Fin's mind -- ticking over.

16 INT. APARTMENT BLOCK - BOILER ROOM - NIGHT 16

Disjointed, clumsy piano scales play.

The grubby male hand combs the hair of the blonde ballerina doll with a human hairbrush, straightens a layer of netting on her tutu... Seems to be prepping her for something...

17 I/E. CLASSICAL PIECE - STUDIO CITY - DAY 17

The clumsy piano scales continue to play...

An intimate, warmly lit music shop with an old-world feel. Various imported classical instruments displayed like works of art. A vintage harp in the corner.

Sam's assistant, Hollie (from the cabana, now 36), on a call.

In the background, a YOUNG KID in shabby clothing practices scales on a shiny grand piano. It's repetitive.

HOLLIE

Eighteen thousand dollars... No,  
it's from Germany. It was owned by  
Ingrid Harloff.

Sam looks at the harp with increasing affection.

The piano playing gets louder.

Hollie speaks up.

HOLLIE (CONT'D)

Ingrid Harloff. She was a pipe  
organist. A reclusive woman, she--

Sam looks up. Shakes his head.

HOLLIE (CONT'D)

Oh, listen something's just come  
up. Let me call you right back, Mrs  
Swann.

Hollie hangs up, smiles at Sam.

HOLLIE (CONT'D)  
 Something tells me you're going to  
 be the highest bidder.

Sam smiles.

The repetitive scales suddenly grate on his nerves.

SAM  
 Ok, Brian Garrett. That's enough  
 chopsticks for one day.

BRIAN GARRETT  
 It's not--

SAM  
 I know, I know.

BRIAN GARRETT  
 Can I come in next week?

SAM  
 Yeah, but after hours. Your scaring  
 all my customers away.

They slap palms.

18 I/E. DOWNTOWN APARTMENT - STREET - NIGHT

18

A window ledge.

A hand saw slowly hacks off the ballerina doll's foot.

Over the ledge, the saw hacks and hacks... soon the doll's  
 small plastic foot falls off and, in slow motion, spirals  
 down along the decrepit wall of a red brick apartment block.

The piano scales resume, but it's more harmonious now.

The foot slowly falls, past VARIOUS OCCUPANTS in the  
 reflections of apartment windows, until it finally hits the  
 sidewalk.

A PASSERBY stops and looks at the foot for a moment, puzzled.

The window ledge.

The saw hacks at the other foot...

19 I/E. CLASSICAL PIECE - STUDIO CITY - DAY

19

Sam at the piano, playing the scales.

Hollie leans in, a little mesmerized.

HOLLIE  
You haven't played in ages.

Sam smiles.

SAM  
Says who?

HOLLIE  
You ever think about working again?

The phone rings. Hollie grabs the portable, holds it out for Sam.

HOLLIE (CONT'D)  
Can you get it?

Sam keeps playing, picks up the phone, answers jovially over the music.

SAM  
Sam Davis...

Sam stops playing, looks at Hollie, covers the phone.

SAM (CONT'D)  
(whispers)  
It's Brendan -- lizard man.

Hollie shakes her head, mimes vomiting.

SAM (CONT'D)  
She's not here. I don't know... I will... Yes.

Sam hangs up.

HOLLIE  
Third time today.

SAM  
Just put him out of his misery.

HOLLIE  
Am I superficial? Placing so much importance on being a good kisser?

SAM  
Nobody likes a lizard. God, hope you don't have a name like that for me.

HOLLIE  
It's much worse...

Sam looks at her and smiles, then looks down, busying himself with some mail resting on the piano.

SAM  
Any other calls?

HOLLIE  
(confused)  
Yeah, Finn. Said to tell you he's locked in Friday for the audition?

SAM  
The what?

20

EXT. GRIFFITH PARK DRIVING RANGE - DAY

20

Finn launches a ball into the range. Sam stands close by.

SAM  
You've got to be joking.

FINN  
It's a great idea!

SAM  
It's fraud. We don't even have a script.

FINN  
I've got a ton of scripts. One I wrote myself: a war correspondent who trips a land mine. It'll be an open call. We're looking for an unknown.

SAM  
Great. They'll be worse than messed up, they'll be desperate. And what will you tell your office?

FINN  
It's in development pending cast. They won't suspect a thing. We'll select sixty potentials.

SAM  
Potentials? It's the sleaziest thing I ever heard of.

FINN

We're trying to find you a life partner. And who's to say I won't discover somebody?

SAM

You're screwing with people, with their hopes, their dreams.

FINN

Hope is all these girls have. Then they get bitter, then they get philosophical, then they have kids, then they get bitter again. Hope is the honeymoon period. We're giving them a honeymoon.

SAM

Until they find out there's no wedding.

FINN

Come on, boy-oh. If they're good, I'll keep them in mind for something later, and if they're not, they might just find a soul mate.

SAM

No. They have to be good.

Finn looks at him inquisitively.

SAM (CONT'D)

Remember before Caroline, I went out with Elaine. Couldn't act. Worst year of my life. Every play she did I had to lie to her. One time she's in Oedipus, I wanted to stab myself in the eye. After the show I couldn't even...

FINN

You couldn't bang her?

Sam shakes his head. Finn roars with laughter.

FINN (CONT'D)

Then we better fix you up with someone who can act.

21 INT. FINN'S PRODUCTION OFFICE - STUDIO - DAY

21

A clipboard reads: "THE WAR WITHIN"

Sam and Finn at a table, a list of actresses at their fingertips.

Sam nervously taps a pen on the back of his hand.

Finn reaches over, stops him.

FINN

Hey, don't look so guilty.

A video camera on a tripod points towards an empty chair.

Finn's PA, ROSE (60s), enters with a TALL REDHEAD, RENEE.

ROSE

Finn, Sam, this is Renee Carmen.

Rose ushers the actor in. She sits in the empty chair.

RENEE

Hello.

FINN

Thanks for coming in. I understand you only started acting recently.

RENEE

I wanted to finish my degree first.

Sam nods approvingly.

CUT TO:

Another actor in the chair.

ACTOR 3

After I left the service. I was in the last convoy to pull out of Iraq.

CUT TO:

ACTOR 4

My mom said I was putting on plays in her womb.

CUT TO:

ACTOR 5

I started performing last year,  
just after I tried to hurt  
myself... I'm happy to talk about  
it.

FINN

Er, what else do you like to do in  
your spare time?

CUT TO:

FINN (CONT'D)

What do you think is your best  
attribute?

CUT TO:

FINN (CONT'D)

What sort of music do you listen  
to?

CUT TO:

FINN (CONT'D)

May I ask what your father does for  
a living?

Sam looks at Finn. Sam changes course.

SAM

Do you read the newspaper?

ACTOR 8

Not really. But to be honest, I'd  
do anything for a break.

Sam makes a face: like, what the?

ACTOR 8 (CONT'D)

Just thought I'd put that out  
there.

She looks provocatively at the men.

Finn puts a tick next to Actor 8's name.

CUT TO:

FINN

And you liked the script?

ACTOR 9  
I cried.

CUT TO:

ACTOR 10  
I cried.

CUT TO:

ACTOR 11  
I cried.

FINN  
You've looked at both parts. Do you  
have a preference?

CUT TO:

ACTOR 12  
The nurse.

CUT TO:

ACTOR 13  
The waitress.

CUT TO:

ACTOR 14  
I always wanted to be a nurse.

CUT TO:

ACTOR 15  
I always wanted to be a waitress. I  
mean, I am a waitress.

SAM  
What do you think her backstory is?

CUT TO:

ACTOR 16  
I think she's an only child from a  
wealthy family who--

CUT TO:

ACTOR 17  
She's from a poor family and--

CUT TO:

ACTOR 18  
She was raped by a priest.

CUT TO:

FINN  
How do you feel about nudity?

CUT TO:

ACTOR 19  
Upper back, lower thigh, side boob,  
no nipple.

CUT TO:

ACTOR 20 is stripping. Finn glued.

Sam puts his hand up.

SAM  
Okay, okay -- let's read.

He picks up a script.

CUT TO:

A gorgeous brunette, ACTOR 21, gives an excellent read.

ACTOR 21  
*It was horrible. Giving up the  
thing you love most in life is like  
death.*

Sam looks at Finn. He likes her.

CUT TO:

ACTOR 22 jumps to her feet, melodramatic, angry.

ACTOR 22  
*Giving up the thing you love most  
in life is like...DEATH.*

CUT TO:

Actor 23 reads like a sad mouse.

ACTOR 23  
*Giving up... the thing... you love  
most in life... is like...death.*

CUT TO:

ACTOR 24  
... like death.

CUT TO:

ACTOR 25  
... like death!

CUT TO:

ACTOR 26  
*Death!*

Sam looks to Finn.

FINN  
Thanks, honey. We'll let you know.

Actor 26 departs.

FINN (CONT'D)  
She was good.

SAM  
Too young.

FINN  
Then you won't mind if I...

Rose opens the door with another actor.

Sam looks at the list. Most of the actors have crosses --  
four names remain.

He sighs.

ROSE  
This is Evie Lawrence. She missed  
her slot at two. I'm squeezing her  
in.

EVIE LAWRENCE (31), a willowy blonde with little make up and  
an effortless sense of grace enters. She reminds us of  
Caroline, but exhibits a perilous fragility that's difficult  
to define.

FINN  
Evie, I'm Finn. This is Sam, one of  
the producers.

SAM  
Hello.

EVIE  
Pleased to meet you.

FINN  
Evie. We live and die by the clock.  
You were supposed to be here at two  
and it's four. What gives?

Evie stares back at him for a few moments. She shakes her head.

FINN (CONT'D)  
Are you late as a rule or just  
today?

Evie rises.

EVIE  
I'm sorry. This was a--

SAM  
No. Excuse my colleague. It's been  
a long day. Please. Sit. We want to  
meet you.

Finn looks at Sam: seriously?

Evie looks unsure, but she slowly walks back to the seat.

Finn peruses the resume in front of him.

EVIE  
It's thin, I know. I'm new to LA.

FINN  
What made you decide to get into  
it?

EVIE  
To be honest, I'm not really an  
actor. I mean, I've done a few  
things, but... I wanted to be, I  
mean, I was -- a dancer.

SAM  
What type of dancing did you do?

EVIE  
Ballet.

Sam takes this in.

FINN

So, if you're late and you don't want to be an actor, what are you doing here?

SAM

She didn't say she--

EVIE

I read about the audition online. Sarah, the character who has to give up riding, that resonated with me. I was injured too.

FINN

So, you can't dance anymore?

EVIE

I can, just not professionally.

FINN

Would you perform something for us right now?

Beat.

EVIE

There's no dancing in the movie is there?

A couple of beats.

SAM

You don't have to...

Evie looks at them for a few moments, seems vulnerable.

FINN

If I asked you to imagine Sarah's past life, what would you say?

Beat. Evie speaks with great sincerity.

EVIE

I think she's a survivor. She's suffered, not just with her riding or her injury.

FINN

What does she see in Max?

EVIE

He's seen the world, but he's wounded.

(MORE)

EVIE (CONT'D)

He doesn't know yet that he'll never walk again. Somehow she thinks they can heal each other.

Sam nods.

SAM

I like that.

Finn looks at Sam like he's an idiot.

Finn looks back at her resume.

FINN

I see you're a client of John Barnard's?

EVIE

He scouted me last year in Seattle. At the time I wasn't even sure that I wanted--

FINN

Yes, you said. You don't want to be an actor. What were you doing in Seattle?

Beat.

EVIE

My family lives there.

FINN

And I see you made a film for Daniel Rhodes? What did you think of him?

Evie looks uncomfortable.

SAM

We should start. Do you need a script?

EVIE

No.

FINN

Now, this is a pivotal scene. It's the last time they'll see each other. Sam?

SAM

You want me to? Really? Oh, ok...  
(reading)

(MORE)

SAM (CONT'D)

*So... you had to give up riding horses, something you'd loved doing since you were a little girl. How did you cope?*

EVIE

*Giving up the thing you love most in life is like death.*

SAM

*I know what it's like to lose the thing you love.*

EVIE

*It was difficult at first to get through a single day. But eventually, I realized only when you accept death, can you live again.*

Evie and Sam look intently at each other.

Finn breaks the spell.

FINN

Thanks, Evie. We'll let you know.

22

INT. THE DRESDEN BAR - LOS FELIZ - NIGHT

22

Autographed photos of old movie stars adorn the walls. A few patrons in booths. Most are gathered around an ELDERLY JAZZ DUO playing piano and double bass.

Sam sips scotch. Finn looks through the list.

FINN

I'd pick Charmaine.

SAM

I thought you liked Lucy.

FINN

*I loved Lucy -- digged Louise, respected Jennifer, feared Odette, loathed Brittany.*

*(a twinkle in his eye)*

*But boy-oh, trust me on Charmaine.*

Sam looks at him.

Finn grins.

SAM

We had a thirty minute break?

Finn shrugs.

SAM (CONT'D)

You're a butcher. Cross her off.  
Anyway, Evie, she blew them all  
away. She wasn't acting.

FINN

Yeah, I think that's what creeped  
me out. That and the fact that I  
called a friend who worked on  
Daniel Rhodes' latest flop and Evie  
Lawrence was not in it.

SAM

Maybe her role got cut.

FINN

He's never even heard of her.

SAM

Well, she wouldn't be the first  
actor to embellish a CV.

FINN

True. But I thought you didn't want  
fake?

Beat.

SAM

If I was you I'd sign her up.

FINN

Sign her? There's no movie, boy-oh.  
And we don't even know if she's  
single.

Sam looks at Finn.

SAM

I'll ask her.

An open plan studio in an old apartment block, sparsely  
furnished but incredibly neat.

In ballet attire, Evie stretches and bends by the kitchen bench: smooth, porcelain skin, and the flexibility and slender physique of a dancer.

EVIE  
*...Giving up the thing you love  
 most in life is like death...*

The phone rings. It rings and rings as she bends and flexes.  
 Finally she answers.

EVIE (CONT'D)  
 Hello?

There's no one there.

She hangs up.

24 INT. SAM'S HOUSE - STUDY - NIGHT

24

Sam puts his cell down on the desk. Shakes his head at himself.

He looks over Evie's audition photo and application on his iMac. A bottle of scotch open nearby.

Sam clicks on Evie's photo... It enlarges.

Patrick barges in.

PATRICK  
 Pops--

SAM  
 Jesus, Patty.

He closes the tab.

PATRICK  
 What?

SAM  
 Nothing. Just wouldn't kill you to knock.

PATRICK  
 I never knock.

SAM  
 Well...

Patrick smiles, goes back to the door and knocks.

Sam raises his eyebrows questioningly.

PATRICK  
I'm taking Snoop for a walk.

SAM  
Okay.

Patrick looks back at him, gives him a confused face and exits. Sam calls out after him.

SAM (CONT'D)  
Sorry, buddy.

Sam pours himself another scotch.

SAM (CONT'D)  
Fuck it.

He picks up his cell, dials...

SAM (CONT'D)  
Hi, Evie. This is Sam Davis. Again.  
I actually just called you but my  
phone died and--

25 INT. EVIE'S DOWNTOWN APARTMENT - NIGHT 25

Evie holds her cell.

EVIE  
I'm sorry, who?

26 INT. SAM'S HOUSE - STUDY - NIGHT 26

Sam puts his scotch down.

INTERCUT TELEPHONE CONVERSATION:

SAM  
Sam Davis. One of the producers  
from today's audition.

EVIE  
Oh, hi! I'm sorry. I was a bit  
flustered in the audition. I didn't-

SAM  
That's okay. I liked your audition.

EVIE  
Really?

SAM  
I was wondering if you might be  
able to talk a little more.

EVIE  
I'd love to. When?

SAM  
Er, does Friday work for you?

Beat.

EVIE  
Friday works.

SAM  
Say four pm. The Roosevelt? Do you  
know where--

EVIE  
I'll see you there.

SAM  
See you there.

Sam puts the phone down, sits for a moment, then stands --  
can't contain his excitement.

27

INT. HOLLYWOOD ROOSEVELT HOTEL - SUNSET

27

Decadent foyer. A long hallway leads to a pool-side bar.

TRUST FUND KIDS and VACATIONERS the main cliental.

Sam sits away from the pool at a table, checks his watch:  
4:11 p.m.

Evie appears, spots him and smiles.

Sam comes alive.

She approaches in a fluster.

EVIE  
I'm so sorry. I did everything in  
my power to be on time.

SAM  
It's fine.

EVIE  
No, it's not.  
(she sits)  
(MORE)

EVIE (CONT'D)

I didn't want to admit it in the audition but my car died and I'm just getting my head around the LA bus system.

A WAITRESS (20s) approaches.

WAITRESS

Hello. Something to drink?

EVIE

Yes, please. An orange juice and soda.

The waitress nods and exits.

EVIE (CONT'D)

Well, anyway, it's really nice to see you again... I'm a bit nervous.

SAM

Don't be nervous. There's nothing in particular I want to grill you on. I thought we'd just have lunch and talk I guess.

EVIE

Will you be chatting to other girls?

SAM

Maybe... Well... To be honest, this isn't something I normally do...

EVIE

No? ...So, why me?

Sam looks at her for a moment.

SAM

You know, I really don't know. There was something... In the audition, you looked -- lost isn't the right word...

EVIE

Terrified?

SAM

Haunted.

Evie laughs.

EVIE

And that's a good thing?

Sam laughs.

EVIE (CONT'D)

Well, I do appreciate you talking to me. And I'm short on friends in LA.

SAM

The thing about this town is, you gotta find a way to not hate it. People like to say they hate it. I used to think I did too. But I had an opportunity to leave once... For a while there was nothing keeping me here, but I stayed. I just stayed and stayed...

Evie smiles.

SAM (CONT'D)

But yeah, when you start anything new it's good to talk to people.

(awkward)

So, you know, you don't make mistakes.

Beat.

EVIE

I made one this week.

SAM

Really?

EVIE

I never worked with Daniel Rhodes. My friend did but her role was cut. She told me to put it on my CV because basically -- basically I've done nothing. I don't have a car, I'm notoriously late and I've never worked. And now I'm a liar. Lying is my most hated thing in all of existence, so you should just totally go ahead and hire me on the spot.

Sam smiles.

28

EXT. SUNSET BLVD - ARCLIGHT CINEMAS - HOLLYWOOD - DAY

28

Sam and Finn walk along Sunset Blvd.

SAM  
Seriously, the best date of my  
life.

FINN  
It wasn't a date, it was a meeting.

SAM  
A meeting that turned into a date.

FINN  
You fucked her?

SAM  
After the meeting, we went for a  
drink. Talked until two.

Finn and Sam turn into the Arclight Cinemas and head up an alleyway towards the doors.

SAM (CONT'D)  
She explained about Daniel Rhodes.

FINN  
Now she's had time to think about  
it?

SAM  
Brother, you practically nursed me  
through the shitiest time of my  
life. I haven't been on a date in  
nine years...

Finn sighs.

FINN  
You're just, you're obsessed with  
this girl already and as of right  
now I have no one who knows a thing  
about her. Her family in Seattle:  
Rose tried to contact them and  
they're gone.

SAM  
So? People move all the time.

FINN  
I called her agent too.

Sam stops.

SAM  
What did he say?

FINN  
Actually, no one knows where he is.

Sam raises his eyebrows.

FINN (CONT'D)  
Yeah, they think he's run off with some girl from The Parlor. No one's seen her either.

Sam opens up the door to the cinemas.

FINN (CONT'D)  
Look, I'm just being a pain in the ass. Maybe I'm jealous. But do me one favor. My gut says if you don't contact her for a week or so, she'll contact you. If she does, be on your guard, if not, go ahead and call. But wait a week, okay?

29

I/E. MONTAGE - DAY

29

-- CLOSE ON Sam's retro digital flip calendar: JUNE 7th.

-- Sam at his desk looking at Evie's CV and photo on his iMac. He sighs, closes the tab and gets up.

-- Sam in bed unable to sleep. He pops three Zolpidems, downs them with scotch.

-- Sam at the music store, staring at his cell. He dials in Evie's number, when the door swings open: Hollie holding take out. Sam smiles -- puts his cell down.

-- Griffith Park. Sam and Patrick playing guitar on the grass. Sam's mind is elsewhere. Looking at his cell, almost willing it to ring.

-- Sunset Blvd. Sam walks along the street towards The Arclight cinema. A willowy BLONDE walks past. For a moment Sam thinks it's Evie but when she turns, it's not her...

-- Sam at the dinner table. Patrick excitedly talks about his day... No sound can be heard.

- Sam at the concert hall dressed in a suit. Rachael cleans up around him. As she draws closer, she smiles at him but he's staring into space. Something snaps, Sam suddenly stands and exits, now on a mission...

-- Now outside the hall, Sam reaches for his cell. Contemplates... then exhales, puts his phone back in his pocket. Walks away.

-- Sam in bed unable to sleep.

-- The driving range. Finn lines up a ball.

SAM

You should have made it two weeks, brother. A week was a breeze.

Finn swings hard. Sprays the ball to the right.

Sam smiles, takes out his cell and dials Evie's number. He has his phone to his ear as he disappears down the driving range stairs...

30

INT. KATSUYA JAPANESE RESTAURANT - HOLLYWOOD - NIGHT

30

Ambient lighting and giant prints of women's eyes and lips on the walls.

Sam and Evie sit at a table, at ease in each other's company. Empty plates and a sake bottle between them.

A JAPANESE WAITRESS (30s) takes another order.

SAM

I'm going to have a beer. What do you feel like?

EVIE

I might have a beer too.

SAM

Two Sapporos please.

The waitress nods, retrieves an empty dish and moves off.

Evie laughs.

SAM (CONT'D)

What's funny?

EVIE

Nothing. It's just, I didn't think we'd meet up again like this. I'm...happy.

Sam smiles and pours the last of the sake. They down it.

Then Sam's expression clouds a little, something on his mind.

Evie notices.

SAM

It occurred to me the other day,  
that on our date--

(corrects)

I mean, when we last met: I never  
asked about your past, where you  
grew up...

Evie looks down for a few moments, contemplating something...

EVIE

Unfortunately, I don't really see  
my family anymore... My father died  
when I was little and my sister and  
I went to live with my mother,  
but...

SAM

You didn't get along?

Evie thinks for a moment.

EVIE

My mother's new husband, he was...  
As a little girl, I can barely  
remember a moment when my body was  
clear of a bruise or a welt or...  
Anyway, I shouldn't be delving into  
a "my dog died" story on a date--  
(corrects)  
I mean, a meeting.

Sam smiles.

EVIE (CONT'D)

Sure you don't want to get the  
cheque now?

Sam reaches for Evie's hand, looks into her eyes.

SAM

You've been to hell and back and  
I'd never have known.

31

INT. GRIFFITH PARK - BASEBALL FIELD - DAY

31

Lively KIDS, PARENTS and JOGGERS mill about Griffith park.  
Some WOMEN take a yoga class and, on a more secluded patch of  
grass, Sam and Patrick sit with guitars at their feet.

Sam's showing Patrick Evie's audition on his iPad.

PATRICK  
How old is she?

SAM  
Thirty-one.

Patrick raises his eyebrows.

PATRICK  
You'll have to watch your step.  
Younger woman and all.

SAM  
Is that right?

PATRICK  
Some of the girls in my class, you  
should hear the stuff they talk  
about.

SAM  
You don't think I can keep up with  
a younger woman?

PATRICK  
I'm just saying, you're a little  
brain dead right now... I look at  
the girls in my class, and there's  
something hardcore about them. I  
think I'm gonna find myself a nice  
chick from Europe or something.

SAM  
Europe? You might find they're a  
little hardcore too.

PATRICK  
I hear that the women there have  
really good personalities.

SAM  
Really?

PATRICK  
You want me to check this chick out  
for you?

Sam laughs and starts packing up their things.

PATRICK (CONT'D)  
She is okay with you having a  
teenage kid, right?

Beat.

SAM

I haven't mentioned it -- yet.

PATRICK

You don't think it's important?

SAM

Of course. I just want to be sure.

32 INT. APARTMENT BLOCK - BOILER ROOM - NIGHT

32

A dozen mirrors of various styles and shapes hang from a red brick wall, forming a makeshift dance space.

A boiler spits and steams in the corner.

A camphor chest sits nearby.

The sound of a metal tray hitting the floor, a door locking and footsteps walking away.

A hobbled figure appears and crawls across the floor, visible via the various reflections in the mirrors.

The figure's face remains unseen, but its ankles are bound with barbed wire; coils and coils of steel spikes cut into the figure's flesh as it tries to get to the plate of slop.

The figure finally reaches the slop; slurps and sucks its contents down.

And begins to moan.

33 INT. CLASSICAL PIECE - STUDIO CITY - DAY

33

Preoccupied, Sam sits at his desk in a corner of the store.

Hollie hands a cased guitar to a CUSTOMER.

HOLLIE

Enjoy.

The customer exits.

SAM

Hollie...

Hollie responds without looking up.

HOLLIE

Yeah?

SAM  
Would you go out with a guy who had  
a teenage son?

HOLLIE  
Depends on the kid, and you know  
I've always liked Patrick.

Sam looks back at her.

HOLLIE (CONT'D)  
I'm joking.

SAM  
Oh... Sorry.

Awkward silence.

HOLLIE  
Have you met someone?

SAM  
No. I mean, I had a date.

HOLLIE  
That's great... I'm -- it's great.

Another awkward silence.

The phone rings. She checks the screen. Sighs.

HOLLIE (CONT'D)  
Can you be my beau for a minute?

SAM  
What?

She moves over to him.

HOLLIE  
I told The Lizard I was seeing  
someone else. Don't think he  
believes.

Hollie gets out her cell, sits next to Sam -- moves her face  
close to his.

HOLLIE (CONT'D)  
Closer...

They're cheek to cheek.

HOLLIE (CONT'D)  
Arm.

He puts his arm around her.

Hollie reaches her hand up around his face lovingly, turns to face him and takes the photo.

She shows it to Sam.

SAM  
I'd believe it.

HOLLIE  
We look hot. I'll send it now.

As she sends the text:

HOLLIE (CONT'D)  
So... who's the lucky lady?

34 EXT. DTLA NIGHT MARKET - NIGHT

34

Downtown LA skyline.

Sam and Evie wander through CROWDS, largely Asian, swarming around an array of Asian food stalls, BUSKERS and FIRE EATERS.

Others bargain furiously at clothing and merchandise booths.

Dressed in white, Evie looks luminous in the night.

SAM  
I love this place.

EVIE  
Comfort in chaos. Me too.

They come to a line of food trucks.

Evie waits while Sam steps up to order.

The hot plates spit and sizzle.

Sam purchases Korean BBQ. He turns but can't see Evie.

He searches through the crowd.

Evie stands at a stall holding a music box. She opens the lid and watches a ballerina spin slowly to Swan Lake.

Sam approaches, Evie notices him and smiles.

Sam signals to the STALL ATTENDANT that he wants to buy the music box.

They look at each other for a moment as The Attendant wraps the music box and hands it to Evie.

EVIE (CONT'D)  
 (to Sam)  
 Thank you so much.

Sam lifts his hand to Evie's face. She stops and stares up at him.

EVIE (CONT'D)  
 You know how at dinner the other night, you said that I don't seem affected by the things my mother's husband did...

Sam nods.

She touches his face.

EVIE (CONT'D)  
 I loved that you said that, and just now it occurred to me, I think it's because of ballet...

35

INT. APARTMENT BLOCK - BOILER ROOM - NIGHT

35

The Swan Lake music box plays.

CLOSE ON: The plastic ballerina in Evie's music box spinning around on points.

The yellow glow of a street lamp provides the only ambience, shining through a crack in a boarded up window.

The silhouette of a female figure in a ballerina dress appears.

She moves slowly towards the camphor chest, retrieves a key and kneels down beside the box.

The key turns in the lock...

The chest -- filled with point shoes. The figure selects a pair.

EVIE (V.O.)  
 When you work up a sweat, it's as though all the bad things, all the bad thoughts pour out of you. You can almost see them evaporating...

36 INT. SAM'S HOUSE - BEDROOM - NIGHT

36

The Swan Lake music continues to play...

Sam, finally asleep in bed. For the first time, he looks peaceful.

EVIE (V.O.)

You know the big mirrors they have  
in dance studios? When I'd see  
myself in the reflection after  
mastering a new pas, a new step,  
I'd feel completely free.

37 EXT. CONCERT HALL - NIGHT

37

A full orchestra in the pit. The conductor waves his baton, but only the Swan Lake music box plays.

On the stage, Evie spins slowly around on a large white wooden box. She wears a tutu exactly like the plastic music box doll. A sweet, angelic smile on her face.

Further back in the empty hall, a calm and content Sam sits in his usual spot, wearing his usual suit. He watches Evie, lost in her world.

Then in the wings, Hollie appears, her long brown hair loose over her naked body. She slowly walks towards Sam.

Sam notices Hollie. He looks uncomfortable but also turned on, which bothers him. He tries to concentrate on Evie.

From the other side, Rachael the usher appears. Naked. Gorgeous. She slowly walks towards him, working with, rather than against, Hollie.

Feeling them close in on him, Sam begins climbing over the empty seats to get to Evie.

In a trance reminiscent of Charles Manson's disciples, the girls simply change direction and walk slowly down the aisles towards the stage.

Sam reaches the wooden box, hoists himself up and moves to where Evie slowly spins.

Evie notices Sam and stops dancing, happy to see him.

Sam moves into her, holds her close and they look into each others eyes for the longest time.

Evie removes his suit jacket. It drops to the floor. She slowly starts unbuttoning his shirt.

The moment feels right. Sam leans in and cups Evie's chin to kiss her but she pulls away.

EVIE

I'm sorry. I have to go feed my neighbor's cats.

SAM

What?

EVIE

I look after them and it's been a full day.

Evie jumps off the podium.

Hollie and Rachael have approached now and they remove Sam's shirt.

Hollie unzips his pants, starts going down him.

Rachael kisses Sam's neck.

Evie seems unfazed. She turns back.

EVIE (CONT'D)

Oh, Sam. When will you put me out of my misery?

SAM

What?

EVIE

When will I know about the film?

Beat.

SAM

Soon. I promise.  
(distracted)  
Soon...

The sound of a cell phone ringing. Sam's phone sits on the floor boards beside him.

EVIE

Call me tomorrow?

SAM

Tomorrow. I promise I'll--

Hollie reaches down to pick up the cell.

SAM (CONT'D)  
No, don't stop.

HOLLIE  
Sam Davis.... Hello? Sam Davis.

Despite Hollie having answered it, the cell continues to ring...

38 INT. SAM'S HOUSE - BEDROOM - NIGHT 38

Sam sits upright. Notices his cell phone ringing on the side table. Finn calling.

SAM  
Fuck.  
(answering)  
Hello... What?

39 EXT. SAM'S HOUSE - GARAGE - NIGHT 39

Now with a baseball cap pulled low covering his eyes, Sam exits his house lugging an overnight bag.

40 EXT. HOLLYWOOD ALLEY WAY - NIGHT 40

Sam's Audi pulls into an eerie, cobbled stone alley. It edges slowly towards a grey BMW.

Sam parks behind it, grabs the bag, exits his vehicle.

Sam takes a breath, then swings open the door of the BMW.

Finn. Naked and slumped over, his hands cuffed to the wheel.

He groggily stirs and sees Sam.

Sam holds up bolt-cutters.

41 INT. SAM'S AUDI - MOVING - NIGHT 41

Sam drives Finn who now wears Sam's spare clothes.

Finn looks at his shaky hands, attempts to focus, tries to steady them.

FINN

I had one drink. She must have spiked it. Next thing I know I'm chained, mugged, and nude as the dude in a life-drawing class.

(beat)

I don't even think she had the decency to rape me.

SAM

Jesus, I can't drive you home like this. What are you going to tell Eleanor?

Finn hesitates.

FINN

She's not home.

SAM

Where is she? Every time I come over, she's not there.

Beat.

FINN

Eleanor's fine. And how was *your* day, boy-oh?

SAM

This is no time for small talk.

FINN

This is an ideal time for small talk.

Sam sighs.

SAM

I saw Evie again.

FINN

Did you ask more about her family?

SAM

They live in Tuscon, not Seattle. She doesn't talk to them.

FINN

That's encouraging. You told her there's no film yet?

Sam ignores him.

FINN (CONT'D)

You know I called her agent again.

SAM

Why?

FINN

Because I'm your boy, boy-oh!

SAM

...What did he say?

FINN

Still couldn't get onto him.

42 INT. APARTMENT BLOCK - BOILER ROOM - DAY 42

Dance of the Sugar Plum Fairies plays on a record player. The camphor chest nearby.

A female hand inserts a needle into the base of a tongue.

This is JOHN BARNARD (50s), overgrown facial hair, grubby clothing... And a look of sheer terror on his face.

The undisclosed female puts on surgical gloves and picks up a long steel wire with handles on either end (a Gigli saw, used for cutting bone).

She lines it up on John's hairy shin.

John muffles a whimper, though he struggles to be heard.

43 INT. CONCERT HALL - NIGHT 43

Sam and Evie sit in prime seats watching an orchestra play Dance of the Sugar Plum Fairies.

Evie engrossed.

Sam etches his hand towards hers. Takes it. Evie clutches his hand but remains fixated on the musicians.

Sam smiles.

44 INT. CONCERT HALL - FOYER - NIGHT 44

Sam and Evie leave the auditorium.

Rachael the usher walks towards the door, preparing to clean up. She notices Sam.

RACHAEL

Hey, Sam. You're not hanging around tonight?

SAM

No. Can you believe it?

Rachael smiles and moves towards the door.

Evie stares after Rachael.

Rachael happens to turn back -- notices Evie eyeing her.

Slightly disturbed, Rachael looks away.

Sam and Evie walk towards the elevator. Neither speak.

Evie turns Sam around, looks into his eyes. Sam holds her gaze, desperately wants to kiss her.

DING, DING! The elevator doors open.

45

INT. CONCERT HALL - ELEVATOR - NIGHT

45

An ELDERLY WOMAN and a YOUNG MAN stand in the elevator.

Sam pushes the button for parking. The doors close. It descends.

ELDERLY WOMAN

At a matinee you can cough and clear your throat and not feel self conscious. So many pensioners at the matinee. You can barely hear the music for all the coughing and snoring.

Sam looks at Evie. They share a smile.

The elevator stops, the Elderly Woman and the Young Man exit.

Sam catches his and Evie's reflection in the mirror at the back of the elevator.

She catches his look. Sam smiles, looks awkwardly to the floor.

The elevator creaks its way down.

Suddenly, Evie reaches her hand out and presses the STOP button.

The elevator halts.

Sam looks at her confused.

She smiles at him.

Sam can feel his heart pounding again. He peers around the old elevator. It's almost like a cage, a locked box.

Evie moves into him.

Sam runs his hand through her hair, rests his hand on her hip. Their faces move closer.

Sam kisses her, Evie kisses back. Passionately they make out, until:

The elevator jerks and starts descending again.

Evie slowly pulls away.

Sam can't help but smile. Tension lifting from his shoulders.

46 I/E. SAM'S AUDI - STREETS - APARTMENT BLOCK - NIGHT 46

Sam drives. Evie shotgun. They reach a busy downtown intersection.

SAM

You gonna make me drop you off on  
the corner again, or can I come up?

Evie thinks.

47 INT. APARTMENT BLOCK - HALLWAY - NIGHT 47

Sam and Evie walk down the hallway. A ceiling light flickers.

EVIE

The building's going to be  
demolished. That's why the rent's  
so cheap. I love it downtown.  
Everything's changing.

They reach her door.

48 INT. EVIE'S APARTMENT - NIGHT 48

Music plays on the stereo.

As Evie pours red wine, Sam ponders where to sit. The bed feels too intimate.

He takes his wine and moves to a lounge chair.

Evie sits on the edge of the bed.

Sam's struck by the austerity of the apartment, the lack of furniture, decoration or personal touch.

The music box stands alone on a small table near the bed.

A pair of worn point shoes hang from the door to the bathroom.

Sam picks them up, admires them.

EVIE

I still put them on sometimes...  
What about you? Do you ever dance?

Sam laughs.

SAM

What, me? No. Good with a  
tambourine though.

Evie smiles, then raises her arms in the air gracefully and performs a slow, flawless pirouette.

EVIE

In the audition, I really wanted to  
dance for you.

Sam nods.

In time to the music, Evie performs another pirouette, and another and another, capturing Sam's attention like never before. She spins and spins then eventually slows...

For a few moments she and Sam lock eyes as she elongates her leg into an arabesque... But then her supporting leg gives way. She drops to the ground.

Sam stands.

EVIE (CONT'D)

It's okay...

She looks up with a smile; embarrassed but rising above it.

Sam approaches, sits on the floor beside her.

SAM

How were you injured?

Beat.

EVIE  
My mother's husband.

SAM  
Of course. I'm sorry.

EVIE  
You don't have to be sorry. He  
wasn't a good man.

Sam takes her hand.

SAM  
I mentioned I was married before.  
Well, I wasn't a good man either.  
But... I want to be.  
(beat)  
If you let me, I'll always be good  
to you.

49 INT. BURBANK PRODUCTION OFFICE - OFFICE - DAY

49

Finn's office. Retro sofa, quality film posters on display,  
awards in a cabinet and a photo of Eleanor on his desk.

Finn and Sam sit across from one another.

FINN  
Three weeks and you haven't nailed  
her?

SAM  
We've kissed. ...It was good.

Finn looks at him incredulously.

SAM (CONT'D)  
She's had a strict upbringing.

FINN  
Whoa - you might pop the cherry!

SAM  
I'm taking her to Cabo this  
weekend.

Finn stops dead.

FINN  
Don't take her to Cabo.

SAM  
You aren't using the suite this weekend are you?

FINN  
...Take her to Vegas or some shit. She can try her luck spinning--

SAM  
I'm not taking her to Vegas.

Finn looks stressed.

FINN  
Alright, well, you better rent a U-Haul.

SAM  
Huh?

Finn mimes lifting a suitcase.

FINN  
Baggage.

Sam ignores him.

A Tinder alert chimes on Finn's cell.

SAM  
Life drawing class?

FINN  
I'm being extra careful.

Finn's PA Rose enters, hands Finn a clipboard: The Vampire Thing.

ROSE  
Ready for your first vampire?

Finn stands.

FINN  
Thanks, Rosie.

Sam stands.

SAM  
You're making a vampire film?

FINN  
I know. But I'm telling you, it's brilliant.

50 I/E. SAM'S CAR - MOVING - DAY

50

The sun sets like a rotting orange on the horizon.

Folk music plays.

The Audi glides along a desert highway, the endless turquoise of the pacific stretches to the horizon.

Evie leans her head against the window, closes her eyes, bathes in the sunlight.

Sam turns to look at her, smiles to himself.

They drive on, comfortable in each other's presence.

LATER:

SAM

Listen, I have to talk to you about something. About the film.

Evie's face darkens...

EVIE

Someone else got the role?

SAM

The lead pulled out, and so did the investors. Honestly, I don't know if it will ever see the light of day. Are you upset?

Evie thinks for a moment.

EVIE

I know you must be super disappointed, but to be shamefully, honest, I'm kinda glad. I never thought your partner would hire me anyway. The thought of you working so closely alongside another actress was kinda making my head spin.

Sam smiles. They laugh.

They continue to drive. The weight of the world has been lifted from Sam's shoulders...

51 EXT. CAPELLA PEDREGAL HOTEL - CABO SAN LUCAS - DAY 51

The Audi pulls into the extravagant driveway of Capella Pedregal, an expansive beach front resort.

52 I/E. CAPELLA PEDREGAL HOTEL - LOBBY - DAY 52

A HOTEL ATTENDANT escorts Sam and Evie through the majestic lobby to an endless horizon pool. A dozen vacationists sun themselves, each with an acre of paddling space.

The Hotel Attendant hands Evie a tropical cocktail as Sam signs in.

He takes the keys and turns back to her, his face now glowing with a mix of anticipation and apprehension.

53 INT. CAPELLA PEDREGAL - HOTEL SUITE - DAY 53

Shutters pulled back. Dancing sheer white curtains. Ocean views for days.

Sam sits on the couch sipping a rum, admiring the view.

Evie stands on the balcony before him, she's never seen anything like it. She wears a pale blue cardigan over a white summer dress.

Sam opens a tourist brochure.

SAM

Sunset in the pool might be nice?

As he checks his watch, Evie enters the room.

SAM (CONT'D)

Or there's a hike we can do into the old town?

Evie takes off her sunglasses.

SAM (CONT'D)

What do you think? Do you feel like-

Evie draws the curtains. The room dims.

Evie lets her dress fall to the ground...

Sam's gaze -- glued to her.

Evie takes off her bra and steps out of her underwear.

She stands naked before him.

Sam lowers his drink and stands. Looks into her eyes.

She moves to the bed and crawls under the sheets.

EVIE

Come here.

Sam takes a breath. He unbuttons his shirt and moves towards here.

Sam reaches the bed. He leans in to kiss Evie, but she stops him.

EVIE (CONT'D)

Wait...

Evie pulls the sheets down revealing her bare legs.

EVIE (CONT'D)

I want you to see this first.

Welts and scars above Evie's knees and high up along her inner thighs.

A deep sadness covers Sam's face. He slowly sits down.

EVIE (CONT'D)

My mother's husband.

SAM

My God.

EVIE

Sam, can it just be me?

SAM

What?

EVIE

I mean, no one else. Don't see anyone else.

SAM

I would never.

EVIE

I know, but it happens, and I just want to say it: only me. I'll do anything for you if...

She starts removing his trousers...

EVIE (CONT'D)  
 (whispers)  
 Only me.

Evie draws him close. They kiss with intense passion, grappling at each others face, hair and body.

EVIE (CONT'D)  
 Do you promise?

SAM  
 Hmm?

EVIE  
 Only me?

Sam moans as he kisses her neck.

SAM  
 Only you. Only you.

She rolls on top of him, pushes his back down to the mattress. She pulls back her hair so that Sam can see her face. They pause, just taking each other in...

Sam reaches up, places his hands over her breasts runs them down her stomach to her crotch. He looks her in the eye and places his fingers inside of her. Her breathing intensifies.

Soon she moves his hand away and lowers herself onto him.

He enters her. They simultaneously arch in ecstasy.

Sam clutches her, presses her deeper into him, as though she may change her mind. She begins to ride him, faster and faster... Then--

FLASH TO WHITE.

54 EXT. APARTMENT BLOCK - DAY 54

Sam runs into Evie's apartment block.

A wrecking ball has begun demolishing the top floor.

Sam runs through the foyer.

55 INT. APARTMENT BLOCK - HALLWAY - APARTMENT - DAY 55

Sam sprints down the hallway to Evie's apartment.

The sound of the wrecking ball crunching into the floor above him, a portion of the hallway ceiling falls!

Sam steps aside narrowly avoiding being struck by debris.

He reaches Evie's door. Music sounds from inside.

The door opens:

INSIDE: A TWELVE YEAR OLD GIRL in a tutu and pink ballet slippers dances.

Sam. Transfixed.

The young dancer continues oblivious as portions of the ceiling fall around her.

Sam notices hot glowing iron rods being heated on the open gas flame from the stove top.

The door gradually swings open more to reveal an OLDER ROBED MAN sitting in a rocking chair.

The ROBED MAN masturbates and mutters to himself in what sounds like Latin.

Sam moves to the red hot rods, picks one up with a dish cloth and runs at the Robed Man, aggressively pulling back his hood!

Which reveals... Sam's own face.

56 INT. CAPELLA PEDREGAL - HOTEL SUITE - NIGHT

56

Sam wakes with a start. Sweating profusely, he reaches out for Evie. She's not there.

SAM

Evie?

Sam looks around the dark room.

A breeze blows through the balcony door, the curtains billow.

He gets up unsteadily, staggers towards the balcony, pulls the curtains open.

She's not there.

Using the wall to steady himself he moves to the bathroom. Empty.

Sam washes his face then downs sleeping medication from an orange canister.

Sam turns off the tap, checks himself in the mirror. Freezes.

A reflection of a NAKED WOMAN sitting on the bed with her back towards him.

SAM (CONT'D)

Evie?

WOMAN

You still can't tell the truth, can you? Not about the audition, or Patrick... or me.

The woman slowly turns revealing the horribly burnt face of Caroline.

Sam reels back.

When he looks again the vision is gone.

Sam staggers back to bed, lies back and rests his head on the pillow.

He closes his eyes.

57 INT. CAPELLA PEDREGAL - HOTEL SUITE - DAY

57

Pounding on the door.

Sam struggles to open his eyes. Blinding sunlight streams through the open balcony.

He manages to stand, puts on a robe and opens the door. A HOTEL ATTENDANT (26) about to unlock the door.

HOTEL ATTENDANT

I'm sorry, Mr Davis. We tried to call you earlier. You were due to check out at ten a.m.

SAM

What time is it?

HOTEL ATTENDANT

It's noon.

Sam checks the time on the alarm clock.

HOTEL ATTENDANT (CONT'D)

Were you wishing to extend your  
stay?

SAM

I'm sorry. No, I'll... vacate.  
Thank you.

The Hotel Attendant stares into the room suspiciously -- nods  
and leaves.

Puzzled, Sam turns. Deep red stains on the sheets and  
pillows.

Sam staggers back towards them...

FLASH BACK TO:

58 INT. CAPELLA PEDREGAL - HOTEL SUITE - NIGHT 58

Evie on top of Sam, riding him intensely. They glisten with  
sweat, her back arches in ecstasy.

Evie lowers her face over his and opens her mouth.

Red wine pours copiously from her mouth into his, splashing  
onto his face and the bedsheets.

BACK TO:

59 INT. CAPELLA PEDREGAL - HOTEL SUITE - DAY 59

Sam stares at an empty wine bottle lying on the floor next to  
the bed.

Frantic, he grabs his suitcase and packs.

60 INT. CAPELLA PEDREGAL - HALLWAY - DAY 60

Sam races down the hallway to the elevator.

The door opens, he hurriedly enters, colliding with a WOMAN,  
(late 40s).

SAM

I'm so--

Sam freezes.

The woman wears a bandage looped around her chin and head, she has intense bruising on her face and her eyes are stretched so tight she looks almost alien.

Sam reels back in shock.

SAM (CONT'D)  
Eleanor?

Eleanor almost collapses with embarrassment.

SAM (CONT'D)  
What are you...?

Eleanor. Speechless.

SAM (CONT'D)  
Does Finn know... That you're here?

Eleanor stares back at Sam for a few moments, unsure what to say. She suddenly bursts into tears.

Overwhelmed, Sam takes her in his arms.

SAM (CONT'D)  
Oh, darling, sweetheart. It's okay,  
it's okay...

61 EXT. SAM'S CAR - HIGHWAY - MOVING - DAY 61

Lost in his thoughts, Sam drives back along the desert road.

Eleanor sits beside him in the passenger seat, her head resting against the window, the ocean behind her.

62 I/E. SAM'S CAR - MOUNT OLYMPUS - FINN'S VILLA - NIGHT 62

Sam stops outside the Villa, gets out and retrieves Eleanor's bags.

Eleanor struggles to look him in the eye.

ELEANOR  
Sam. ...Thank you so much.

Sam nods.

Eleanor walks away.

SAM  
You'll be okay, Eleanor.

Eleanor stops.... Keeps walking.

63 EXT. APARTMENT BLOCK - DOWNTOWN - NIGHT 63

The Audi pulls up opposite Evie's apartment block.

64 INT. APARTMENT BLOCK - HALLWAY - NIGHT 64

Sam checks the ceiling as he approaches Evie's door.

He knocks. Waits. Tries the door handle.

The door creaks open...

65 INT. EVIE'S APARTMENT - NIGHT 65

The apartment empty. The camphor chest and bed gone.

Sam opens a wardrobe. Just a few wire coat hangers.

Then -- something in the upper corner of the wardrobe: a cast iron link nailed into the wall, like something from a dungeon.

Sam examines it. Pulls at it.

He moves to the kitchen and checks a trash can.

Some screwed up sheets of paper. He picks one out, unravels it. A grocery list.

He picks out a second. "The War Inside" visible at the top, a page from the audition.

He finds an empty paper bag: Yeom's Discount Drugs.

And something else. He turns the trash can upside down, stares at three discarded syringes.

66 INT. APARTMENT BLOCK - HALLWAY - DAY 66

Sam knocks on a neighbor's door. No answer.

He moves to another. Knocks. TV sounds from inside. He knocks louder.

The TV switches off. The door opens. An ELDERLY WOMAN HOARDER (75) peers through the crack.

SAM  
I'm sorry to bother you. I'm  
looking for Evie Lawrence.

HOARDER  
I don't know her.

SAM  
Are you sure? She's the blonde  
woman who lived two doors down.

A SMALL CAT tries to walk through the door.

HOARDER  
Elsie!

As the Hoarder picks up the cat, the door swings open  
revealing an apartment waste deep in old books, clothes,  
newspapers, food cartons -- and cats.

SAM  
She may have fed your cats for you?

HOARDER  
I'm the only one who feeds my cats.

She closes the door.

67 INT. MOUNT OLYMPUS - FINN'S VILLA - NIGHT

67

Finn steps out of his lap pool, reaches for a towel.

Sam stands at the edge, looking visibly stressed.

FINN  
And it wasn't something you did in  
the sack?

SAM  
No.

FINN  
You sure you didn't pop the cherry?

SAM  
No!

FINN  
What did you talk about?

SAM  
Stuff. My folks, her folks, you.

FINN

Me?

SAM

I told her about your life drawing class the other night.

FINN

Why the fuck did you do that?

SAM

It was news worthy.

FINN

Did she think it was funny?

SAM

I guess.

FINN

Glad my near death experience gave her a chuckle. Did you mention my cancer scare?

Sam's not listening, he sits down onto a pool-side chair.

FINN (CONT'D)

Sammy, did you mention--

SAM

Just stop. Fucking hell. Just drop the boy-oh talk for two god damn seconds.

Finn looks back at him. It's tense...

SAM (CONT'D)

Jesus, man. How could you let Eleanor go off and do that to herself?

Finn stops dead. Looks down. Lowers his voice.

FINN

What Eleanor did is not my fault.

SAM

Are you fucking kidding me?

They stare back at one another for a few moments.

SAM (CONT'D)

You don't even know what you have.  
You treat everything like it has no  
meaning. This woman trusted me. We  
messed with her life and now she's  
gone. I fucking lied to her. I  
promised her I'd be there and it  
was all based on bullshit. You're  
an asshole, Finn. A fucking  
asshole.

Sam gets up and exits through a side gate.

Finn. Stunned.

From inside the back door, Eleanor has listened in. Tears  
roll down her deformed face.

68

I/E. JB ASSOCIATES TALENT AGENCY - DAY

68

Finn stands outside the office of John Barnard, Evie's agent.  
He tries to open the door, but it's locked. He's about to  
leave when the door opens.

JEAN CARR (53) an agent. She looks shaken, withdrawn.

JEAN

Finn?

He gives her a peck on the cheek.

JEAN (CONT'D)

Come in.

Jean leads Finn into an office.

FINN

Are you okay?

JEAN

We're closing for a bit.

FINN

Yeah, I tried to call.

Beat.

JEAN

What can I do for you?

FINN

I'm trying to track down Evie  
Lawrence.

JEAN  
...What for?

FINN  
It's regarding a role...

JEAN  
Really? ...She was one of John's...  
(searches for the word)  
Discoveries.

FINN  
I know she moved. I was wondering  
if you had her new address?

JEAN  
Ah... Okay.

Jean moves to a computer to check. She's surprised.

JEAN (CONT'D)  
We never even got her old address.

FINN  
Why not?

JEAN  
(remembering)  
That's right... John said she was  
scared her dad might find her or  
something.

Beat.

FINN  
Could you do me a favor and call  
her?

JEAN  
Now?

FINN  
This could be a nice break for her.

Jean seems distracted.

JEAN  
Um... Okay...

Jean picks up the phone.

Finn notices a large framed photo leaning against a wall: A middle aged man in a tuxedo holding a SAG award. John Barnard.

FINN  
Is John still... on vacation?

Jean puts the receiver down, struggles to hold back tears.

JEAN  
He's missing.

Finn looks confused.

JEAN (CONT'D)  
He was supposed to attend his  
daughters 21st party on the 10th,  
he never turned up.

FINN  
Jesus...

Jean's upset.

FINN (CONT'D)  
Oh, Jean... You want me to drive  
you home?

Jean reaches for the phone.

JEAN  
I'm okay. I'll call for you.

FINN  
No, no, no. Please, forget it, it's-

Jean has dialed.

She looks at Finn, mouths: Voice mail.

JEAN  
(on the phone)  
Hi, Evie. This is Jean Carr from JB  
Associates...

69 INT. DOWNTOWN APARTMENT - NIGHT

69

The message continues. Two point shoes and a roll of duct  
tape sit nearby.

Wearing a long flowing ballerina dress, Evie stands  
barefooted listening to the voice mail message on speaker  
phone.

JEAN (O.S.)

...Producer Finn Rodel would like to touch base with you regarding a role. Please call the office ASAP.

70

INT. SAM'S HOUSE - KITCHEN - NIGHT

70

Silence hangs over the dinner table. Patrick and Sam sit opposite one another. Japanese take out boxes sit in the center but Sam's bowl remains empty. He sips scotch and stares into space.

Patrick gets up and serves some food into his father's bowl.

PATRICK

Did you try anything in the car? I know that sometimes girls don't like it if--

SAM

What? No.

Beat.

PATRICK

Okay... Well, it's clearly *her* not you. Better without her.

Sam looks irritated.

PATRICK (CONT'D)

You know, a friend of Nathan's mom plays in a band. She's really hot and funny and... I could get her number.

Sam stares into space.

PATRICK (CONT'D)

Do you want me to get her number?

Sam's cell rings. It's Finn.

SAM

I'm sorry, bud.

Sam takes the call.

SAM (CONT'D)

I'm -- I'll heat this up later.

Patrick looks to his feet.

PATRICK  
 (under his breath)  
 Yeah, yeah, yeah.

Sam exits.

71 INT. MOUNT OLYMPUS - FINN'S VILLA - DAY 71

YouTube streams on a large TV screen:

A line of feet in ballet slippers. A piano plays in the background as the feet move in unison.

An accented voice yells instructions.

TEACHER  
*Fifth position... tendu... lift  
 lift, together...*

The camera pulls back to reveal eight YOUNG BALLERINAS.

A DARK HAIREd GIRL (17) plays piano.

67 SAM (O.S.) 67  
 What am I looking at?

Finn and Sam sitting on a long lounge, nursing drinks.

Finn pauses the image. He points to a blonde girl.

FINN  
 Evie. Third from the left. She  
 can't be more than fourteen.

He presses play. The video continues.

FINN (CONT'D)  
 You said she was from Tuscon?  
 They've only got seven dance  
 schools and only two teach  
 classical ballet.

On the TV: A MALE BALLET TEACHER (40) can be seen slapping something into his hand as he encourages the girls.

FINN (CONT'D)  
 I think it's worth checking out.

Sam nods.

SAM  
 Thank you.

Sam gets up. Moves towards the door.

FINN

Listen...

Sam looks back at him.

FINN (CONT'D)

About Eleanor.

Sam shakes his head. He doesn't want to talk about it.

FINN (CONT'D)

No... It's a mess.

Finn. Upset.

FINN (CONT'D)

And it's me. I know... It's me.

(shakes his head)

I just can't seem to... I try to work out why I'm so... You know, maybe if we had have been able to have kids. ...I can't help thinking that maybe I'd be less, I don't know...

Sam looks back at him.

SAM

Kids just make it harder.

They stand in silence for a few moments.

SAM (CONT'D)

I'll call you in the morning.

FINN

One more thing. Evie's agent, John Barnard. He's really missing.

SAM

I think maybe something's happened to Evie too. Like her family found her or she could have been drugged, or-

FINN

Drugged?

SAM

I found this at her place...

Sam reveals the pharmacy bag he found in Evie's trash.

Finn looks wary...

Sam shows him the syringes inside.

72

INT. APARTMENT BLOCK - BOILER ROOM - DAY

72

An incandescent light bulb swings gently above.

A syringe pierces the base of John barnard's tongue. A female hand injecting.

WOMAN

Time to liven up those nerve endings again.

The woman takes a new Barbie-style ballerina doll with its feet missing and hands it to John Barnard.

WOMAN (CONT'D)

Hold her.

The doll falls out of John's weak hands.

She passes her back.

WOMAN (CONT'D)

Hold her.

The doll falls again, lands face down in John's crotch.

The voice remains oddly calm.

The hand picks up the saw.

WOMAN'S VOICE

Does that feel good, John?

John moans. It's deep and guttural. His chest starts convulsing...

His face bright red, his neck contorts.

WOMAN'S VOICE (CONT'D)

Don't go so soon, John.

John's chest collapses, he goes limp.

73

INT. TUSCON DESERT HIGHWAY - SAM'S CAR - MOVING - DAY

73

A perfectly straight road. Heat rises from the scorched asphalt.

Sam drives through the desert.

Like a mirage, billowing white smoke appears in the distance, slowly revealing a burning car, upended and on its side.

The Audi screeches to a halt.

Sam runs to the vehicle and circles it but there is no one inside...

Shielding himself from the intense heat, Sam backs away.

Across a field about eighty yards away he notices a woman in white sitting under a tree. She calls out:

WOMAN'S VOICE

Sam! Go back! Go back! Stop!

It's Caroline, dressed in Evie's dress and blue cardigan.

CAROLINE

Don't move!

Sam cannot fight the urge to move closer to her... He takes a step and feels a click under his foot.

He freezes... looks down.

Though obscured by sand and dirt, an outline of a land mine beneath his foot.

CAROLINE (CONT'D)

Don't move!

Sam's face now pours with sweat.

He feels himself weakening.

CAROLINE (CONT'D)

DON'T MOVE!

Sam looks at the woman one last time.

74

INT. SAM'S HOUSE - BEDROOM - NIGHT

74

BANG!

Sam bolts upright, waking in a cold sweat.

He takes a moment to orient himself, then quickly pulls back the covers to look at his feet... They are both intact.

75 EXT. ROAD - TUSCON BALLET SCHOOL - STUDIO - DAY 75

Sam exits his Audi.

As he steps onto the sidewalk, he notices a white van parked in front of him, a miniature pair of ballet slippers hanging from the rear vision mirror.

He looks in the windows, but they're tinted.

76 INT. TUSCON BALLET SCHOOL - STUDIO - DAY 76

The YouTube dance teacher DIMITRI BABICHEV (45) directs a group of SCHOOL GIRL BALLERINAS, around 13 or 14.

He carries a riding crop-type implement which he slaps against his hand as he yells instructions. Dimitri walks with a severe limp.

DIMITRI

And one and two and three and four,  
plie sous sus, plie sous sus,  
reverse...

A DARK HAired PIANIST, ANNALISE (34), accompanies them.

A couple of PARENTS watch from the side.

Sam enters. He looks tired and anxious.

DIMITRI (CONT'D)

Rhonda, please...

Dimitri gently taps the knees of a PARTICULAR YOUNG DANCER, back and forth, forcing her to extend further her plie.

The Young Dancer looks at him. Dimitri gives her a strange, knowing look.

The Young Dancer looks away, seems disturbed.

Dimitri stalks the dancers using light taps and slaps to encourage others to lift an arm higher or straighten their backs.

Sam finds it unnerving but the parents appear unperturbed.

77 INT. BALLET SCHOOL - OFFICE - DAY 77

At his desk, Dimitri looks between an old photo of his dancers, to a publicity head shot of Evie that Sam is holding.

DIMITRI

That's her. Is she in some kind of trouble?

SAM

I just need to talk to her. I was hoping to track down her family.

DIMITRI

What did she tell you about them?

SAM

Nothing good. But I was hoping you might have their details.

DIMITRI

I do.

(beat)

I'm her father.

Sam stares down at him.

DIMITRI (CONT'D)

What did she tell you?

Sam's mood hardens.

SAM

She's afraid of you. Like one of the girls in there. She seemed afraid of you too.

DIMITRI

What are you talking about?

SAM

...Evie says you abused her.

DIMITRI

She has a vivid imagination.

Annalise enters with coffees, places them on the desk.

SAM

I saw her scars.

DIMITRI

I don't know what you're talking about. We drove her hard, but never abused her.

Beat.

ANNALISE

If she's got scars they were self-inflicted.

SAM

Excuse me?

ANNALISE

Dimitri was always good to her.

DIMITRI

This is Annalise, her sister.

ANNALISE

He even got her accepted into the Kirov Academy, but she threw it all away.

SAM

Why would she do that?

DIMITRI

She blames me for her mother's suicide.

He nods to a photo on the desk: Dimitri with his arms around a smiling woman -- Evie's mother.

SAM

Suicide?

DIMITRI

Her mother killed herself. Evie has hated me ever since.

Sam's unsure. He looks at the photo again.

DIMITRI (CONT'D)

In any case, we haven't seen her for eight years, so we can't help you.

SAM

Ah-huh.

As Sam turns to go...

DIMITRI

And what exactly is your interest in her?

SAM

...I'm a friend.

DIMITRI  
If you've seen her scars, I'd say  
more than a friend.

Beat.

SAM  
(deadpan)  
How would you know unless you'd  
seen them?

Dimitri freezes.

Sam notices the crop lying on the desk. He picks it up.

SAM (CONT'D)  
Is this what you used? Or something  
hotter?

WHACK! Sam whips the riding crop on the desk.

Dimitri flinches.

Sam throws the strap at Dimitri, then walks to the door.

DIMITRI  
Mr Davis! If you see her again, and  
I fear you will, tell her that I  
still love her and... I forgive  
her.

Sam glares at Dimitri, then exits.

78 EXT. KOREA TOWN - YEOM'S DISCOUNT DRUGS - NIGHT 78

Finn's car pulls up. The street is quiet. A BLIND MAN (60s)  
sells trinkets on the corner.

Finn approaches the entrance.

79 INT. KOREA TOWN - YEOM'S DISCOUNT DRUGS - NIGHT 79

We watch from outside the shop looking in:

At the counter, Finn talks with a male KOREAN PHARMACIST.

KOREAN PHARMACIST  
She work here for six months, then  
out of blue, she not coming. No  
warning for nothing.

FINN

When?

KOREAN PHARMACIST

Maybe... Three months ago. She work  
in the dispensary. I sorry she go.  
She sweet girl, but maybe--

The Pharmacist looks over his shoulder, checking on some  
TEENAGERS suspiciously moving around the condom and lubricant  
stand.

KOREAN PHARMACIST (CONT'D)

Maybe she have little problem. I  
not be sure, but she have  
prescriptions for pain, sedatives,  
sleeping pills. And maybe--

The Pharmacist looks over his shoulder again.

KOREAN PHARMACIST (CONT'D)

(to the Teenagers)  
HEY! Get outta here!

The kids scatter, offering the Pharmacist the bird before  
exiting, which he playfully returns with gusto.

The Pharmacist turns back to Finn...

KOREAN PHARMACIST (CONT'D)

Maybe working with medicine no good  
for her.

Finn nods. Looks burdened...

80 I/E. LAUREL CANYON BAR - NIGHT

80

Sam drinks scotch alone at the bar, he's holding Evie's head  
shot.

Again, we watch from outside, through stained glass windows.

Hollie approaches, hands Sam his cell. She turns her nose up  
at Evie's picture.

SAM

(Relieved)  
Oh, thanks, Hol. Under my desk?

HOLLIE

Yep. You've got some missed calls.

Sam quickly searches his cell... No calls from Evie, he lays it down disappointed.

A BARTENDER (30s) approaches.

BARTENDER  
What can I get you?

HOLLIE  
Two fireballs please.

Sam looks up at her.

SAM  
No, I--

HOLLIE  
They're for me.

The bartender reaches for a bottle, pours Hollie the fireballs. She downs one, then the other.

HOLLIE (CONT'D)  
What is it about this girl?

Sam looks at Hollie. Says nothing.

HOLLIE (CONT'D)  
You deserve better.

SAM  
...Do I?

He looks at her acknowledging their history.

HOLLIE  
You're a good man.  
(beat)  
You could have fired me.

SAM  
It wasn't your fault.

HOLLIE  
Yes, it was. You were married. I shouldn't have--

SAM  
No, I shouldn't have.

Hollie stares back at him for a moment.

HOLLIE  
Don't say that. We had a  
connection...

Sam looks down. Nods...

Hollie becomes teary.

HOLLIE (CONT'D)  
I know it's been so hard for you,  
having me around after she died.

SAM  
Wouldn't have mattered who was  
around. Anyway, you're the only  
person in LA willing to sell German  
Harps to musical nerds like me.

Hollie smiles.

SAM (CONT'D)  
How's the lizard?

Beat.

HOLLIE  
He keeps calling.

SAM  
Just tell him the truth.

Beat.

HOLLIE  
You know, Sam... The thing is...

Hollie suddenly leans in, kisses Sam on the lips. Before Sam  
can pull away, she ends it.

They look back at one another.

SAM  
Hollie, you and I--

Hollie places her fore fingers over his lips.

HOLLIE  
I know. I just had to do that, just  
once before...

She trails off.

Sam looks confused.

SAM

Before?

She reaches into her purse, retrieves a piece of paper.

HOLLIE

My resignation.

Sam looks stunned.

SAM

No.

Hollie puts on a smile as a tear drips down her cheek.

She gets up from her seat and moves to the door, then stops.

HOLLIE

Hey, I'm sure Finn will get onto her eventually. I mean, she's an actress.

She exits.

From outside looking in, we watch Sam turn back to the bar.

He takes pills from his pocket and downs a couple, chasing them with his scotch.

Sam then picks up his cell. Dials...

81 EXT. MOUNT OLYMPUS - FINN'S VILLA - HOME GYM - NIGHT 81

Finn on an exercise bike.

Sam now looking desperate, still grasping Evie's photo.

FINN

Offer her a role?

SAM

In The Vampire Thing. Tell her you need to meet her first.

FINN

Sam--

As Finn tries to dismount the bike his foot gets caught and he trips, scraping his ankle on the pedal. It bleeds.

SAM

Then I could join you and--

FINN

Shit.

Finn limps to a cupboard to get a bandage.

SAM

There's lots of smalls parts right?  
We owe it to her.

FINN

Sammy.

SAM

Well, you owe me. How many times  
have I lied to Eleanor for you?

FINN

Sssh. She's upstairs resting.

Sam looks back at Finn. It's awkward.

FINN (CONT'D)

Listen, I found the pharmacy Evie  
worked at and I don't think we  
should be helping her feed the  
monkey, or the dragon, whatever it  
is you feed--

SAM

You what?

FINN

She has a drug problem. The  
pharmacist said--

SAM

You talked to her boss?

FINN

She had prescriptions for  
sedatives, sleeping pills, uppers,  
downers--

SAM

So? Have you seen my bedside  
drawer?

FINN

Something isn't right, boy-oh.

Sam grabs Finn's shoulder, looks him in the eye.

SAM

I'll tell you what isn't right. I'm losing my fucking shit. Seriously not functioning in the world right now. And it's your fault. It was your fucking idea!

Finn doesn't know what to say.

SAM (CONT'D)

I'm sorry. ...Just please, please do this. Offer her a role. It will fix things.

Sam releases him, walks out.

82 I/E. MULHOLLAND DRIVE - SAM'S AUDI - MONTAGE - NIGHT 82

Sam drives, swallows pills, downs them with the assistance of a bottle in a brown bag.

Rain hits the windscreens. Wipers dart from side to side.

With each swish:

Images from Sam's Cabo liaison with Evie.

Lips kissing.

Sounds of the road, the wipers and the rain cut through.

The bright headlights of oncoming cars.

Hands entwining.

An approaching intersection with traffic lights ahead.

Mouths open, sweaty bodies heaving.

Sound of the road.

The windshield wipers seem to match the rhythm.

Sam's cell rings.

The lovers' passion increases.

Sound of the road -- a cell phone ringing.

The road stretches ahead.

The rain intensifies.

Sam's cell still rings.

Wine dripping onto Sam's chest as the cell rings.

The sound of the road cross fades with the room.

Oncoming traffic, headlights.

Sam's phone on the passenger seat, the screen lit up as it rings and rings...

Evie's back arches.

Sam's cell screen flashes the photo of he and Hollie, arm in arm, looking totally in love: "Hollie Calling".

The sound of the room dominates. Groans, pants and the ringing cell...

Sheets of rain pelt the windscreen.

Evie's eyes as she rides Sam.

Ringling phone.

Evie glances at the phone. Sam turns to look at his phone.

"Hollie Calling". Evie clocks the screen shot of Sam and Hollie!

The sound of the road. Swishing wipers.

Pelting rain on the windscreen.

Oncoming headlights. A horn sounds!

Sam staring at his phone and the screen shot of Hollie and him. Realizing....

Oncoming headlights! Horn sounding!

Sam's Audi now on the wrong side of the road!

Sam screeches and swerves to miss the oncoming car.

Sam breaks hard and slams to a stop against the hillside.

The words "missed call" on the phone screen.

Sam gets out in the pouring rain, he is now high in the hills. He looks back at the blurry city lights, runs his hands through his now wet hair.

83 EXT. DOWNTOWN DINER - NIGHT 83

Rain pelts the sidewalk, a welcome respite as weeks of dust and grit run to the gutter, pooling around Finn's BMW tires.

84 INT. DOWNTOWN DINER - NIGHT 84

Streams of rain race down the foggy windows.

Finn sits alone in a booth. A handful down-and-out looking LOCALS around him. He sips a coffee and checks his watch.

He looks up. Evie dressed in white holding a motorcycle helmet. She's dripping wet. She takes a seat.

EVIE

You said you've got a role for me.

FINN

Well, hello to you too, sunshine.  
Would you like a towel?

Evie -- hard to tell if he's sarcastic or genuine.

EVIE

I'm sorry.

FINN

The Vampire Thing. I know how it sounds, but trust me, this is like no other. I asked Sam to contact you but he says you're not answering.

Evie stares back at Finn.

FINN (CONT'D)

Are you getting his messages?

EVIE

What's the role?

FINN

You know he's worried about you.  
He's--

EVIE

You want me to play a vampire?

FINN

Hey, I don't give a fuck if you never see him again.

(MORE)

FINN (CONT'D)  
But he's a good guy and he deserves  
some answers. ...Tell me what  
happened?

EVIE  
The truth.

Beat.

FINN  
(amazed)  
He told you?

EVIE  
Is there a part for me or is this a  
game?

Finn -- not sure how to proceed. Then:

FINN  
The audition was my idea.

Beat.

EVIE  
What?

FINN  
It was me. I put the call out, I  
booked the space, I planned  
everything. He fought me every step  
of the way.

Evie stares at him, water drips from her hair down her  
face...

FINN (CONT'D)  
You want to blame someone, blame  
me. But his feelings for you are  
real. Even if the movie wasn't.

The truth dawns on Evie. Her mind moves to another place, her  
eyes become vacant.

EVIE  
There was no movie? He lied...

Finn realizes what's he's done. Tries to collect himself...

He places a script on the table.

FINN  
This one's legit. Three scenes --  
the role of Sadie.  
(MORE)

FINN (CONT'D)  
 We start shooting in six weeks. If  
 you want it, it's yours.

Evie doesn't flinch.

FINN (CONT'D)  
 You don't have to deal with Sam.

Beat.

She slowly picks up the script.

FINN (CONT'D)  
 Great.

85 EXT. SAM'S HOUSE - NIGHT

85

Rain streams down the hill as a taxi pulls up.

Sam gets out. The taxi exits.

Enjoying the rare rain, Sam looks to the heavens, in doing so  
 notices someone moving around the house.

Sam approaches stealthily, looks for some type of weapon from  
 the garden. Finds nothing.

Sam spies a HOODED STRANGER checking a window and moving  
 quietly around the side of the house.

Sam moves quickly after him, turns the corner... But the  
 stranger has vanished.

Sam. Confused. He turns and suddenly he's tackled! Slammed to  
 the ground.

A gun is pressed to the back of his head!

STRANGER  
 Don't move or I blow your fucking  
 head off!

SAM  
 I've got money. Just-

STRANGER  
 I don't want your fucking money.  
 Patrick! Patrick! I got the fucker!

Patrick comes running in carrying a baseball bat.

SAM  
 Patrick?

PATRICK

Dad?

STRANGER

Mr. Davis? Oh, fuck.

The stranger releases Sam. Sam turns to see NATHAN (17), Patrick's friend.

Nathan apologetically holds up the object that he pretended was a gun.

NATHAN

Just a sharpie.

86

INT. SAM'S HOUSE - KITCHEN - NIGHT

86

Sam presses an ice pack onto the side of his bruising and scraped face.

PATRICK

Someone was trying to sneak in around the back. Snoop was barking his head off. ...I tried calling you three times.

NATHAN

I saw a white van drive away when I got here. Couldn't see the plates.

PATRICK

I'm sure I saw someone looking over the fence.

SAM

Are you okay?

PATRICK

Yeah, but it was creepy.

NATHAN

I'll head off. Sorry about the...

Nathan gestures to Sam's injuries.

SAM

That's okay, thanks for coming to help.

Nathan nods, leaves. Sam turns to Patrick.

SAM (CONT'D)

I'm sorry, I've been so distracted,  
caught up in this... Oh, Patty,  
I'll be better tomorrow, bud. I'm  
sorry.

Sam moves to Patrick and pulls him in for a hug.

Patrick hugs his father back tightly, enjoying the moment.

87

EXT. HOLLYWOOD - DIVE BAR - BACK ALLEY - NIGHT

87

Watching through a windscreen, Hollie exits a bar. Her ex  
Brendan, THE LIZARD (40s) pops out.

THE LIZARD

Hollie.

Hollie jumps.

HOLLIE

Jesus. What are you...You can't  
keep calling and following me.

THE LIZARD

(upset)

I know. I'm sorry, I just -- I just  
wanna know what I did wrong. I want  
you to be straight with me.

HOLLIE

If I tell you, do you promise  
you'll stop harassing me?

THE LIZARD

Yes.

Hollie takes a breath.

HOLLIE

Brendan, you're a really bad  
kisser... And when two people don't  
kiss well, sometimes the chemistry  
just doesn't happen...

The Lizard looks taken aback.

Hollie leans into him, cups his chin and kisses him gently  
but passionately on the lips.

She pulls away and looks him in the eye.

HOLLIE (CONT'D)  
Less tongue, more lip.

She turns and walks away...

From inside a car, from where we've been watching, a woman's voice makes a disgruntled, disapproving sound.

The car door opens...

Now with Hollie, who strides towards her red Prius.

Hollie reaches into her handbag and fumbles for her keys. She hears someone approaching... Looks up startled:

HOLLIE (CONT'D)  
Jesus!

She recognizes the person.

HOLLIE (CONT'D)  
What do you want?

A pepper spray aimed at her face.

Hollie screams!

The pepper spray hisses.

88

INT. SAM'S HOUSE - LIVING ROOM - NIGHT

88

Sam nurses another scotch, watches TV.

A HORROR MOVIE PLAYS: Caroline sitting in a small dark room with her head bowed.

A phone rings.

A mischievous smile forms across Caroline's face.

Caroline lifts her head slowly, seductively.

SUDDENLY behind her a BANGING from a cupboard door, it gets louder and louder, the door almost breaking off it's hinges!

Caroline rises from her chair and approaches the cupboard.

FINN (O.S.)  
God, she's good in this.

Sam snaps out of it, realizing Finn is there.

On the screen, Caroline slowly moves her hand to the door handle...

SAM

I know...

Sam switches off the TV.

FINN

After you left, I called Evie. We met up.

SAM

Why didn't you tell me?

FINN

Because you would've made a fucked up situation even more fucked up.

Sam says nothing, in effect conceding the point.

SAM

So, how was she? What did she say?

FINN

She got all your messages. ...She doesn't want anything to do with you.

Sam nods, resignedly.

SAM

I think she saw a photo of me and Hollie, got the wrong idea. ...I don't think it matters now.

FINN

Well, I gave her a part.

Beat.

SAM

Thank you.

FINN

But I don't want you on set. Once it's over, we're square with her.

Sam nods.

Finn's cell chimes. A Tinder alert.

Almost reluctantly, Finn stares down at his phone. It's awkward between them.

SAM  
Just stay here with me. Have a  
drink, we'll watch the sequel.

A few moments pass. Finn gets up.

FINN  
Gotta feed the monkey, or the  
dragon I guess. Rain check, boy-oh.

Finn departs, eyes trained to the ground.

Sam sighs.

89 I/E. FINN'S CAR - THAI TOWN - NORTH WESTERN AVENUE - DAY 89

Finn's BMW moves slowly along a down market street. The  
houses all weather beaten, the street mostly deserted.

Hollie's red Prius sits parked outside an old, crumbling  
home.

The BMW pulls up behind it. Finn gets out, checks the street  
number.

There's no one inside the Prius.

Finn hops a small wire gate and walks up to the house.

90 INT. SAM'S HOUSE - LIVING ROOM - NIGHT 90

Now lying on his couch, Sam continues to watch Caroline's  
horror film on TV. His cell buzzes.

A text from Finn: *I need help. 47 North Western Avenue.*

SAM  
(to self)  
Oh, Jesus.

91 INT. SAM'S HOUSE - KITCHEN - NIGHT 91

Sam enters carrying an overnight bag. Finds Patrick moving  
towards the door...

SAM  
Where are you going?

PATRICK  
Over to Nathan's. Is that okay?

SAM

Yeah, I gotta go out too. But I want you home by eleven, bud. Can his folks drop you home?

Patrick nods.

PATRICK

Twelve?

SAM

...Okay.

92 EXT. THAI TOWN - NORTH WESTERN AVENUE - NIGHT 92

Sam's Audi drives slowly along the street. There's only pockets of light, some of the street lamps are broken.

Sam counts off the numbers. 21, 23, 25... The further he travels, the darker it seems to get.

Sam arrives at number 47.

Finn's BMW sits parked outside, next to Hollie's Prius.

Sam gets out and approaches the vehicles. Notices the Prius but doesn't assume it to be Hollie's.

Sam swings open Finn's car door, half expecting to find Finn in the same compromising predicament... But the BMW is empty.

Sam turns his attention to the house. Walks towards it...

The front door. Wide open.

93 INT. 47 NORTHWESTERN AVE - HALLWAY - NIGHT 93

Sam enters, the dim glow from the street reveals peeling wallpaper and stained walls.

Sam reaches for a hallway light but it doesn't work.

SAM

Finn!

No answer. Sam peers around the house. A staircase in the back is illuminated by a small hanging globe.

Sam moves down the creaky hallway to a partially lit staircase...

He takes a deep breath and climbs the stairs. He moves away from the light into shadow as he reaches the room at the top of the landing.

94

INT. 47 NORTHWESTERN AVE - UPSTAIRS ROOM - NIGHT

94

Sam moves into the dark room... There doesn't appear to be any furniture, and the windows are boarded up.

His cell rings. It startles Sam...

SAM  
(On cell)  
Hello?

Beat.

EVIE (O.S.)  
It's Evie.

Beat.

Sam can hear himself breath. Deep breaths.

EVIE (O.S.) (CONT'D)  
I'm sorry I haven't called you back.

SAM  
No, that's fine, I mean, I'm sorry that--

EVIE (O.S.)  
It's okay. Can I meet you at your place?

Beat.

SAM  
Sure. ...1275 Commonwealth, Bronson Canyon. Have you eaten?

EVIE  
Not yet. See you soon.

Dial tone.

Sam looks around the dark space. There's no one there.

Sam exits back down the stairs, but a tapping sound draws our attention deeper into the darkness...

Pools of blood run from the corner of the room.

Hollie and Finn sit strapped back-to-back on wooden chairs!

Naked and with feet missing, their gruesome sausage-like stumps drip blood. Hollie's unconscious, Finn's eyes are open but he can't make a sound. He's trying hard to yell, mouthing the name "Sam" repeatedly...

The front door closes as Sam departs.

95 EXT. SAM'S HOUSE - NIGHT 95

Sam's Audi pulls up to the garage. Sam hops out, now carrying pizzas.

A slight spring in his step quickly dissipates as he approaches the side gate... The sound of Snoop barking.

96 EXT. SAM'S HOUSE - BACKYARD - NIGHT 96

Sam enters the pitch black backyard. He can hear Snoop but can't see her. He moves deeper into the darkness.

SAM

Snoop! Knock it off!

Sam finally sights Snoop barking at the back fence.

A squirrel runs along the fence, soon dropping out of sight.

Sam smiles. Tension releasing from his shoulders.

97 INT. SAM'S HOUSE - LIVING ROOM - NIGHT 97

Sam lays down the pizzas and pours a scotch, downs it and pours another. He looks down at his glass, not impressed with the flavor.

He dismisses that and moves to the stereo, turns it on.

A string quartet plays, it's the music from the concert he saw with Evie. He lets the gentle sounds soothe him.

Sam takes another sip, but is now feeling woozy. He puts the drink down. He shakes his head as if trying to clear it.

EVIE (O.S.)

It was horrible...

Sam turns to see Evie standing at the doorway... wearing an older style nurses dress: waisted belt, collar, to the knees.

She holds a medical bag which she lays onto the table near and opens.

EVIE (CONT'D)  
Giving up the thing you love most  
in life is like death...

SAM  
What? Evie are you...

Sam attempts to move but has to hold onto the couch to stop from falling. He knocks the stereo remote to the floor.

Evie moves towards him, reciting the lines from the audition...

EVIE  
It was difficult to get through a  
single day. But eventually, I  
realized, only when you accept  
death, you can live again.

Sam tries to speak but can't.

As he struggles to hold himself up, Evie reaches into his pocket and retrieves his phone.

EVIE (CONT'D)  
Sleep now. I'll let you know when  
we're ready to start. Your body  
will be like a corpse, but I'll  
make sure your nerve endings are  
wide awake. Get some sleep now.

Sam loses consciousness.

98

INT. SAM'S HOUSE - LIVING ROOM - NIGHT

98

Sam wakes. His vision is blurred, he tries to focus his eyes.

Evie is gone.

Convinced it was a bad dream, Sam gets up. Still groggy he stumbles towards the doorway.

He freezes upon seeing a camphor chest.

He approaches it. He opens the lid. He looks inside.

Vision still blurry he sees dozens of ballet slippers, flesh colored, or red. He blinks trying to focus.

He picks up a slipper. He notices a bandage wrapped round it. He blinks repeatedly trying to make sense of it.

Finally his eyes focus.

Sam is holding John Barnard's severed foot !

There are no slippers inside the chest just pairs of severed feet mixed amongst hundreds of Barbie-style doll feet.

Sam passes out.

99

INT. SAM'S HOUSE - LIVING ROOM - NIGHT

99

Swan Lake now plays.

Sam's eyes open.

Sam tries to lift himself but can barely move.

Evie stands over him, carrying a number of items on a silver tray including the music box and a beautiful Barbie-style ballerina, dressed in a pink strapless tutu.

EVIE

Hello again ...

She puts the tray down, picks surgical gloves off the tray and puts them on.

Sam notices a syringe.

He tries to speak but he sounds unintelligible.

Evie picks up Sam's hands and places the doll in his hands.

EVIE (CONT'D)

Dance with her.

Weak, the doll falls from his hands.

EVIE (CONT'D)

Dance with her.

Sam's head falls forward.

Evie opens Sam's mouth and pulls his tongue out as far as it can go.

In a flash she injects the needle into his tongue.

Sam's eyes widen in horror and pain.

EVIE (CONT'D)  
It's time to activate your  
thyrosine receptors. So that you  
really feel the pain.

Sam tries to speak.

EVIE (CONT'D)  
Don't be afraid. Pain is a  
beautiful, wondrous thing...

Evie starts to methodically undo Sam's shirt.

EVIE (CONT'D)  
A beautiful, wondrous thing...

She pulls Sam's shirt open leaving his chest bare.

Sam flinches though her touch is gentle: the drug working.

Sam watches her take a razor sharp metal wedge off the tray.

He attempts to speak but can't make himself understood.

Evie picks up a vice grip and places the wedge in it.

Evie takes a compact blow torch off the tray.

She switches it on close enough so he can see.

Sam's eyes widen. He tries to shake his head.

Evie is heating the wedge.

EVIE (CONT'D)  
You said only me... but you didn't  
tell me about Hollie, and how about  
your son? ...So many lies.

The wedge starts to glow.

EVIE (CONT'D)  
I look forward to meeting Patrick  
later too.

Sam tries desperately to speak, his voice is guttural.

SAM  
No...

The wedge is glowing red hot. Evie puts the torch down and  
brings the wedge towards Sam.

SAM (CONT'D)  
Hollie...

EVIE  
Hollie was a tramp, just like my  
sister.

Evie pierces the left side of Sam's chest.

Sam shrieks, the room fades to a searing white.

FLASHBACK TO:

100 INT. BALLET SCHOOL OFFICE - DAY 100

Annalise pressed against the wall as Dimitri fucks her  
brutally from behind.

Young Evie (14) frozen in the doorway, watching.

BACK TO PRESENT:

Sam's burnt flesh smokes as Evie reheats the wedge.

He convulses in pain.

The wedge is glowing red hot. Evie resumes branding.

Sam shrieks, the room flashes white.

FLASHBACK TO:

101 EXT. MOUNT OLYMPUS - FINN'S VILLA - NIGHT 101

Caroline screaming as her car is engulfed in flames.

BACK TO PRESENT:

Sam's face contorts in agony as Evie reheats the wedge.

She resumes branding.

Sam screams, the room flashes white.

FLASHBACK TO:

102 INT. EVIE'S FAMILY HOME - NIGHT 102

Dimitri trying to restrain young Evie as she furiously claws  
at Annalise.

BACK TO PRESENT:

Evie starts a new line on Sam's chest.

We follow the wedge as it pierces and burns.

We see the skin smoke and hear it pop as she traces a line down his chest.

The room flashes white.

FLASHBACK TO:

103 INT. BALLET SCHOOL - DANCE STUDIO - DAY 103

Young Evie dancing. Annalise playing piano.

Young Evie falters. Dimitri snaps, and starts flogging her legs with the strap.

BACK TO PRESENT:

Evie continues the line.

Sam's eyes are rolling into the back of his head.

The room flashes white.

FLASHBACK TO:

104 INT. BALLET SCHOOL - DANCE STUDIO - DAY 104

Dimitri drags Young Evie by the hair towards the camphor chest.

He lifts her up and hurls her inside.

BACK TO PRESENT:

We get a sense of how deep the wedge is penetrating.

Evie continues branding.

Sam's body is convulsing.

FLASHBACK TO:

105 INT. EVIE'S FAMILY HOME - NIGHT 105

The camphor chest shaking violently as Young Evie tries to escape.

BACK TO:

106 INT. SAM'S HOUSE - LIVING ROOM - NIGHT 106

Evie puts down the wedge.

Sam whimpers.

She picks up a sponge and a bottle of cleaning solution.

She pours the liquid on his chest, then starts rubbing, forcing the pierced skin to open even more.

Sam's pain reaches a new high.

FLASHBACK TO:

107 INT. EVIE'S FAMILY HOME - NIGHT 107

At the top of a stairwell, Dimitri strikes Young Evie.

She careers down the stairs.

She crashes in a heap at the bottom.

108 INT. APARTMENT BLOCK - BOILER ROOM - NIGHT 108

The camphor chest shakes wildly in the corner.

It's unlocked.

It shakes and shakes, one side becoming air born as it rocks.

It falls; the lid opening upon impact.

Out falls John Barnard, his feet bound with the barbed wire, a shaking mess.

109 INT. SAM'S HOUSE - LIVING ROOM - NIGHT 109

Evie stands and steps off Sam.

Burnt onto Sam's chest we see the word LIAR.

Evie collects her saw.

Evie wraps the wire around Sam's ankle.

Sam shakes his head.

SAM  
(weakly)  
No... no... no...

EVIE  
(whispering)  
Yes... yes... yes...

She starts sawing.

Sam cries in pain, tears stream down his cheeks.

Blood splurts over Evie staining her smooth, hairless, bony figure.

She continues sawing until Sam's foot is severed completely.

The intensity of Sam's pain abates briefly. He is now entering a state of bewildered calm.

She moves to his other foot.

Evie wraps the wire around Sam's ankle.

Sam tilts his head to look at his severed leg.

He looks at Evie tightening the Gigli saw. He closes his eyes to summon all the strength he has and lurches his body and leg to kick her hard!

She rocks back, surprised.

Methodically, she picks up the syringe and refills it.

They hear the door open downstairs!

PATRICK (O.S)  
Dad?

Evie's eyes widen, she moves quickly to hide behind the lounge door.

110 INT. SAM'S HOUSE - STAIRS - NIGHT

110

Patrick climbs the stairs, he's holding a baseball bat.

PATRICK  
I think that white van's here  
again. ...Dad!

The door to the lounge is directly opposite the landing at the top of the stairs.

111 INT. SAM'S HOUSE - STUDY - NIGHT 111

Sam tries to speak but can barely raise a whisper.

SAM  
Patrick...

Evie waits.

Snoop is barking furiously outside.

112 INT. SAM'S HOUSE - STAIRS - LANDING - NIGHT 112

Patrick at the top of the landing reacts to the sound of Snoop barking.

He turns right and walks away from the lounge towards his bedroom at the end of the passage...

113 INT. SAM'S HOUSE - LOUNGE - NIGHT 113

Evie, realizing Patrick has moved away, slides out from behind the door and exits the lounge holding the syringe.

Completely helpless, Sam scans the room. He notices his stereo remote control on the floor. In agony, Sam desperately inches his body towards it.

114 INT. SAM'S HOUSE - PATRICK'S ROOM - NIGHT 114

Patrick peers out through his window which overlooks the backyard.

Snoop barks furiously at the back fence.

As Patrick strains to see what Snoop is barking at Evie creeps up behind him.

She prepares to strike with the syringe.

Suddenly a burst of loud classical music blares!

Sam whirls around as Evie raises the syringe...

Patrick instinctively strikes with the baseball bat!

The syringe goes flying. Evie ducks and lunges at the bat. They grapple.

PATRICK  
Get off! Fuck off!

Patrick over powers her and swings the bat towards Evie.

Evie backs out of the room, picking up the syringe as she scurries away. Patrick follows intently with bat raised.

Evie turns back towards him mace now drawn!

She sprays him with mace, covering Patrick's face.

PATRICK (CONT'D)  
Ahh!

Patrick starts swinging the bat blindly. He smashes the wall.

Evie calmly backs away, awaiting an opening.

Patrick shatters the glass of a large framed print.

Evie moves back towards the landing.

Patrick continues flailing in hope, losing balance he turns the wrong way.

Evie raises the syringe and strikes Patrick in the neck!

Suddenly the Gigli saw wraps around her legs! It's Sam!

He has crawled to the staircase landing, his leg gushing a blood trail behind him.

Evie struggles to keep her balance.

Sam pulls the Gigli wire tight!

Patrick rushes her with the bat, pushing Evie backwards with such force she careers head over heels down the stairs!

Evie crashes heavily at the bottom. She does not move.

The classical track on the stereo ends.

Outside, Snoop continues to bark.

Patrick bends down to his father as Sam struggles to peer down the stairs...

Evie's leg and arms are bent backwards at awkward angles.

Patrick rubs his eyes desperately trying to see.

PATRICK (CONT'D)  
Dad... what's happening?

Sam moves his hand to his son's face. Patrick closes his eyes.

Snoop suddenly stops barking.

Sam pass out. The syringe lying on the ground behind him.

115 INT. HOSPITAL WARD - NIGHT 115

Sam wakes in a hospital bed. He has monitors and drips attached to his body.

With severely limited strength, he pulls back the sheets to check his leg.

His foot is missing and his stump is heavily bandaged.

Sam begins to weep, then freezes when he sees a NURSE with her back to him.

She turns...

It's Evie!

116 INT. SAM'S HOUSE - NIGHT 116

Sam's body convulses.

Patrick, his eyes raw and red, now trying to revive Sam.

PATRICK  
Hold on, Dad, please... the  
ambulance is coming!

Sam opens his eyes. Patrick has tied pillow cases around his bloody leg. He has wrapped the wire from the Gigli saw around the cases to stop the blood flow.

Sam clutches Patrick's hand.

The sound of an ambulance approaching.

Patrick rises slowly and moves to the stairs...

He stops dead.

PATRICK (CONT'D)

She's gone!

Evie has vanished from the bottom of the stairs!

The sliding doors to the backyard are open.

There's a trail, or rather smear of blood, as though a body has been dragged out...

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EXT. SAM'S HOUSE - WHITE VAN - NIGHT

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As the approaching ambulance siren gets louder, the door of the white van slides closed, its engine running, the miniature ballet slippers hanging from the rear view mirror.

As the ambulance arrives the white van disappears into the night.

The End.