

MILLENNIUM

"Siren"

Written by

Glen Morgan & James Wong

Directed by

Allen Coulter

Episode #5C17

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January 27, 1998(White)

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January 27, 1998

"Siren"

CAST LIST

Frank Black
Catherine Black
Jordan Black
Peter Watts
Lara Means

Detective Gieblehouse
Boy
Chin
Yee Chun
Lo Fat
You Fook Law
Customs Officer
INS Officer
Agent Brown
Interpreter
Woman/Siren/Tamara
Diane
Terri
Secretary
Jennifer
Coroner
Ming
Stan
Doctor
INS Agent

January 27, 1998

"Siren"

SET LIST

EXTERIORS:

DOCKS	
FREIGHTER	/ DECK
	/ BRIDGE
I.N.S. INTERNMENT CENTER	/ QUONSET HUT
	TOOL SHED
ROAD	
COFFEE SHOP	
YELLOW HOUSE	/ PORCH

INTERIORS:

FREIGHTER	/ CARGO HOLD
	/ PASSAGEWAY
	/ CREW CABIN
	/ CARGO HOLD 38
HOSPITAL	/ COUNSELING CENTER
	/ OFFICE RECEPTION
	/ HALLWAY
	/ ROOM
FRANK BLACK'S HOUSE	
SEATTLE PD	/ CORONER'S LAB
DETENTION CENTER	/ INTERVIEW ROOM
FRANK BLACK'S CAR	
YELLOW HOUSE	/ LIVING ROOM
	/ BASEMENT
INTERNMENT CENTER	/ SLEEPING QUARTERS
	/ QUONSET HUT
LARA MEAN'S CAR	

TEASER

1 INT. FREIGHTER - CARGO HOLD - NIGHT - CLOSE - SLEEPING BOY

1

The face of innocence. The BOY is of Chinese ancestry, he sleeps deeply, the sleep of exhaustion. A mother's hand ENTERS FRAME and softly caresses the boy's face, wiping a smudge away.

CAMERA SLOWLY BOOMS UP, where we expect to see a pillow, there is only darkness. The black hair of another Chinese person rests next to the boy - at a forty-five degree angle away from the boy's head. RISING HIGHER REVEALS another body next to the boy. So close together that the two are touching. WIDENING FURTHER shows the boy surrounded by bodies, literally packed together like sardines.

Suddenly, a large rat scampers over the bodies, clawing it's way over the boy's face. The boy awakens, SCREAMING.

WIDER

The boy's SCREAMS have awoken the "passengers" of the cargo hold. As the MOTHER tries to calm the boy, others try to make themselves comfortable in the cramped quarters. These people are passengers in a rust bucket, corroded walls, filthy floors. They make this arduous journey for the American dream.

The space may be large enough for twenty, but presently forty people are packed in. There are only three children amongst the group of illegal immigrants. The other two thirds are men, the rest women.

HATCH

A young man, CHIN, moves restlessly in the cramped quarters. Every reposition of his body jostles another passenger, causing muttering complaints. Sweating from claustrophobia, he looks to the hatch, and moves to get out.

Chin tries the latch, but finds that it's locked. Now even more claustrophobic, he begins to BANG on the door. The SOUND reverberates through the cargo hold.

PASSENGERS

(in Chinese)

Stop it! Be quiet! We're trying to sleep!

Chin continues his BANGING until the door unlocks from the other side. An armed guard, YEE CHUN, cracks open the door. (Everyone speaks in Chinese with English subtitles.)

CHIN

I need to get out. I can't breathe.

(CONTINUED)

1 CONTINUED:

1

YEE CHUN
We'll tell you when it's time.

Yee Chun begins to close the hatch.

CLOSE - HATCH JAM

Chin's arm shoots through the door, blocking it. CAMERA TILTS UP to find the dangerously impatient face of Yee Chun.

RETURN

Yee Chun rests a hand on his weapon. He roughly pushes Chin back.

CHIN
I know we've docked. The ship
hasn't moved for two days. When
will you let us go?!

YEE CHUN
We'll tell you when it's time!

CHIN
Where is my brother? I haven't
seen him in a week!

The door SLAMS SHUT without an answer.

2 INT. PASSAGE WAY - FREIGHTER - NIGHT

2

Yee Chun locks the latch. He looks apprehensively at the closed hatch, before moving off.

3 INT. CREW CABIN - FREIGHTER - NIGHT

3

Yee Chun ENTERS the cramped crew cabin. His shipmate, LO FAT, is presently squatting by a portable hot water maker, eating a steaming bowl of noodles. He offers Yee Chun a package.

YEE CHUN
Passengers are anxious. We're
running out of food. We have to
let them off.

LO FAT
They'll tell us when it's time.

YEE CHUN
Chin was asking about his
brother...

(CONTINUED)

3 CONTINUED:

Lo Fat looks up, apprehensive. He sets his bowl down, then checks his weapon.

LO FAT

There's nothing we can do.
They'll tell us when it's time.

CUT TO:

4 EXT. DOCKS - NIGHT

The freighter is anchored at a well used and worn commercial dock. Legend indicates "Pier 31 - Seattle, Washington."

The Captain of the ship, YOU FOOK LAW, approaches a customs OFFICER. In his hand is the manifest, folded in half. The Officer nods, moving up to him.

CUSTOM OFFICER

Captain Law, what sort of exotic trade from the Far East are we transporting today?

LAW

Dry goods. Shrimp. Squid.
Salted preserved fish.

The Officer reaches for the manifest. He carefully opens it.

INSERT - FOLDED MANIFEST

Inside the fold, a stack of crisp hundreds.

RETURN

The Officer smiles.

CUSTOM OFFICER

Everything looks to be in order.
Good luck with the salted fish.

Without another glance back, the Officer gets into his car and leaves the dock. Captain Law breaks into a smile. He turns to head back to his ship.

As he makes it to the gangplank, an O.S. ROAR of engines stops him cold. CAMERA RUSHES into the Captain as he turns around.

LAW

(in Chinese)
Lying bastard.

(CONTINUED)

4 CONTINUED:

4

CAPTAIN LAW'S POV - DOCK

Lights flashing, a squad of local police, and I.N.S. vehicles converge on the dock.

RETURN

Captain Law hustles up the gangplank.

5 INT. PASSAGE WAY - FREIGHTER - NIGHT

5

CAMERA LEADS the Captain as he runs through the ship, warning his crew. CREW MEMBERS come out from their quarters, panicked, some prepare weapons while others seem to be just running for it.

LAW

(shouting in Chinese)

We're about to be raided by the American Police. Try to escape by any means possible. If you're captured, do not say anything, do not cooperate.

6 INT. PASSAGE WAY - CARGO HOLD - NIGHT

6

Crew members rush by in the b.g. as Yee Chun and Lo Fat unlock the hatches that hold the illegal immigrants. It is chaos as immigrants pour out of the hold.

YEE CHUN

(in Chinese)

The police are coming. This is the end of the journey. There is nothing more we can do.

Captain Law appears at the head of the passage way. He fights against the flow of people, finally reaching Yee Chun and Lo Fat.

LAW

(in Chinese)

We should have done this a long time ago. Go to cargo hold 38. Finish what we started.

Yee Chun and Lo Fat turn pale. Yee Chun begins backing away from Law.

YEE CHUN

(in Chinese)

The Police are coming, let them deal with it.

(CONTINUED)

6 CONTINUED:

6

LAW
(in Chinese)
Yee Chun. It is our problem.

YEE CHUN
(in Chinese)
No, Captain. I can't go in
there. I don't want to die.

Yee Chun turns to walk away. The Captain takes out his sidearm, levels it at Yee Chun's back. The COCKING of the trigger freezes Yee Chun.

LAW
(in Chinese)
You kill the monster... or I
kill you.

On Yee Chun's horrible dilemma...

7 EXT. FREIGHTER DECK - NIGHT

7

American OFFICERS have made it on deck. Frightened immigrants are being rounded up, along with the members of the crew.

I.N.S. OFFICER
United States Immigration!
Everyone remain calm. Put your
hands up and do not move! You
are under arrest for illegally
entering this country.

AGENTS rush down into the hold.

8 INT. PASSAGE WAY - CARGO HOLD - NIGHT

8

Yee Chun and Lo Fat are moving apprehensively toward cargo hold 38. Yee Chun produces his weapon.

YEE CHUN
(in Chinese)
We don't have to do this.

LO FAT
(in Chinese)
The Captain will kill us.

YEE CHUN
(in Chinese)
We die either way.

(CONTINUED)

8 CONTINUED:

8

Lo Fat takes a deep breath. As he places his hand on the latch, I.N.S. Agents, weapons readied, rush into the passage way.

AGENT BROWN
Federal Agents! Put down your
weapons!

On the crewmen's confusion, an INTERPRETER repeats the agent's command in Chinese.

Yee Chun and Lo Fat exchange a look, almost relieved, then lay down their weapons. They put their hands on their heads. As Agents lead them away...

YEE CHUN
(in Chinese; to
Interpreter)
Don't go inside. You will live
to regret it. If you live at
all.

Agent Brown and another AGENT move up to the door of cargo hold 38.

AGENT BROWN
I wonder what's behind door
number one.

The Interpreter turns to agent Brown.

INTERPRETER
He say don't go in there.
Something bad... very bad.

Brown looks to the interpreter, yanks open the latch.

AGENT BROWN
Only one way to find out.

9 INT. CARGO HOLD 38 - NIGHT

9

The cargo hold is pitch black. Silhouetted against the passage way, the agents switch on powerful flashlights as they step inside.

The two agents step carefully, feeling their way in the darkness. Brown's foot comes in contact with something wet and squishy. He shines the light down at his feet, REVEALING a bloody rag. He peers apprehensively into the darkness, bringing the light up.

(CONTINUED)

9 CONTINUED:

9

CAMERA PUSHES INTO the agent's faces as they shine their lights into the blackness.

AGENT BROWN

Oh my God...

AGENTS' POV - CARGO HOLD

Backed up against the wall of the cargo hold, a figure is bound by steel chains.

RETURN

The agents move forward as the figure lifts its head, REVEALING a beautiful Asian WOMAN, she appears to be in her late twenties. Her pained eyes beg to be released from her binds.

Agent Brown rushes to her side, unraveling the chains.

AGENT BROWN

You're okay now. We're here to help you. Nobody's gonna hurt you again.

The agents work quickly to release the captive. CAMERA MOVES IN on the face of the woman. Her beauty is seductive.

WOMAN

(a whisper)

Help you...

She says the word without meaning, as if merely repeating what she heard. Her expressive eyes are enough to spur the Agents to quickly free her. But as she blinks, her eyes, a moment ago so alive, seem suddenly deadly. On the monster being set free...

FADE OUT:

END OF TEASER

ACT ONE

10 INT. HOSPITAL - COUNSELING CENTER - OFFICE - EVENING

10

A female client, DIANE, late twenties, attractive in a hard, gaunt manner, sobs into a wadded tissue, too distraught to go on. Catherine pulls a fresh one out of the box, gently hands it to her. Diane still has the remnants of an abrasion on her face from recent violence.

CATHERINE

Let it out, Diane... it's okay.

DIANE

(between sobs)

It was so powerful, like it wasn't even a dream... I felt like it was happening, for real... again, like someone had tapped into that dark place in my head...

CATHERINE

... and projected it into the world.

Diane nods, she takes a deep breath, pulling herself together. She looks up at Catherine, strong.

DIANE

It's telling me something.

CATHERINE

(carefully)

It's telling me you haven't finished grieving for your lost. You were a victim of a terrible act. You deserve to give yourself the chance to process those feelings inside you.

Diane considers, she's beginning to understand. A soft ding alerts Catherine to a message on her intercom system. Catherine glances over...

CATHERINE'S POV - MESSAGE

"Jordan's here."

RETURN

Catherine glances at her watch. It's ten after five.

(CONTINUED)

10 CONTINUED:

10

CATHERINE

I'm sorry, Diane, but it's ten after...

Embarrassed, Diane quickly tries to gather her stuff. Catherine moves to her, comforting.

CATHERINE

No, no... take all the time you need. I'm just going to peek out and say hello to my daughter.

11 INT. HOSPITAL - OFFICE RECEPTION - EVENING

11

JORDAN looks up as the door to Catherine's office opens. She smiles and waves to her mom. The woman dropping Jordan off, TERRI, smiles, but points to her watch.

TERRI

Catherine, they had a great time, but I gotta go, Zoe has gymnastics.

CATHERINE

Thanks Terri, give my love to Bill.

TERRI

(to Jordan)

Bye, sweetie. See you tomorrow.

JORDAN

Bye.

The little girl moves to her mom, but Catherine hears a sob from behind the half opened door from Diane. She turns to Jordan.

CATHERINE

Honey, just give me another minute, okay?

Jordan nods as Catherine returns to her office. The door closes. Beat. Jordan approaches the SECRETARY in the reception area.

JORDAN

Can I go get some water, please?

SECRETARY

Sure, turn right at the corner, there's a drinking fountain.

(CONTINUED)

10 CONTINUED:

10

CATHERINE

I'm sorry, Diane, but it's ten after...

Embarrassed, Diane quickly tries to gather her stuff. Catherine moves to her, comforting.

CATHERINE

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CATHERINE

Thanks Terri, give my love to Bill.

TERRI

(to Jordan)

Bye, sweetie. See you tomorrow.

JORDAN

Bye.

The little girl moves to her mom, but Catherine hears a sob from behind the half opened door from Diane. She turns to Jordan.

CATHERINE

Honey, just give me another minute, okay?

Jordan nods as Catherine returns to her office. The door closes. Beat. Jordan approaches the SECRETARY in the reception area.

JORDAN

Can I get a drink of water?

(X)

SECRETARY

Sure, you know where to go?

(X)

(CONTINUED)

11 CONTINUED:

11

JORDAN

(X)

Yep. Turn right at the hallway.

(X)

(CONTINUED)

11 CONTINUED:

11

JORDAN

Yep. Turn left at the hallway.

(X)

(CONTINUED)

11 CONTINUED:

11

Jordan knows exactly where it is and moves off.

12 INT. HOSPITAL - HALLWAY - EVENING

12

Jordan walks with the comfort and assurance of someone who's very familiar with her surroundings, having visited and waited in these hallways many times.

She makes a right at the corner, fully expecting to see a fountain. Jordan stops, puzzled.

JORDAN'S POV - HALLWAY

No fountain. Just an empty hallway.

RETURN

She turns around and reacts, surprised. Down the hallway in the opposite direction, is the fountain. Jordan shakes her head, then moves down the hall.

CAMERA DOLLIES with the girl as she heads down the hallway. In front of her, a nurse exits an examination room with a tray of blood works. The door to the examination room remains open.

Still heading for the fountain, Jordan crosses the sightline of the open examination room. Suddenly, she stops.

CLOSE - JORDAN

Her face reflects a bewilderment, as if she heard someone say "stop." She turns toward the room.

JORDAN'S POV - EXAMINATION ROOM

Sitting on the examination table is the beautiful woman from the Teaser. She waits a couple beats, before returning Jordan's stare.

CLOSE - WOMAN

CAMERA PUSHES IN on her expressionless face, but her eyes are alive. They sparkle with intensity.

CLOSE - JORDAN

CAMERA MATCHES THE MOVE. Now Jordan is in a full out stare. Only how a child can, without a hint of self consciousness or embarrassment.

CATHERINE (O.S.)

Jordan.

(CONTINUED)

12 CONTINUED:

12

WIDER

At the "T" intersection of the hallway, Catherine spots Jordan staring into the examination room. Without moving to her daughter...

CATHERINE

Jordan, come on.

Jordan doesn't seem to have heard her mother. She remains standing in place. Catherine, annoyed, moves to her daughter.

CATHERINE

Jordan, did you hear me? Jordan!

Jordan reacts, turning to Catherine as she moves into the sightline of the examination room. Catherine turns to see inside.

CATHERINE'S POV - EXAMINATION ROOM

The Asian woman connects, then turns away.

RETURN

Embarrassed, Catherine moves to the door...

CATHERINE

(to woman)

I'm very sorry...

... and closes it. Catherine steps to her daughter, in a hushed tone...

CATHERINE

Jordan, that was very rude. You know better than to stare at people, anywhere, but especially in a hospital.

JORDAN

Mom, you have to help her.

CATHERINE

Jordan, I don't even know who she is. She probably doesn't need my help.

JORDAN

You have to help her.

CATHERINE

Come on Jordan, let's go.

(CONTINUED)

12 CONTINUED: (2)

12

Jordan begins to raise her voice.

JORDAN
Promise you'll help her!

CATHERINE
Jordan...

JORDAN
Promise! It's very important!

CATHERINE
(losing patience)
What? Why?

JORDAN
(matter of fact)
She's gonna save Daddy's life.

On Catherine's stunned reaction...

CUT TO:

13 INT. FRANK'S HOUSE - NIGHT - OVERHEAD ANGLE

13

Frank lies on the floor of his house, his limbs akimbo, like a victim of a violent crime. Beat.

CLOSE - B&W PHOTO

A crime scene photograph MOVES INTO FRAME. The position of the victim in the scene matches Frank exactly.

WIDER

LARA MEANS is holding the photo, she studies Frank on the floor.

MEANS
Point taken. It was staged...
to look like it wasn't.

Frank looks up from the floor.

FRANK
Which leads me to believe this recent murder was committed by someone familiar with the case.

MEANS
Law enforcement? Not the first time a new crime is blamed on a past murderer.

(CONTINUED)

13 CONTINUED:

Frank nods, but remains on the floor. Lara looks at him, smiles.

MEANS

Frank, point taken... you can
get up now.

FRANK

Working in our business...
sometimes I wonder if my last
portrait will be as the subject
in a crime scene photo.

MEANS

That's why I always make sure I
have clean underwear... well,
it's not the only reason.

A KNOCK O.S. brings Frank to his feet. He moves to the door.

FRONT DOOR

Frank opens the door to find Catherine standing outside, holding
a manila folder. She smiles, then self consciously hides the
folder behind her.

FRANK

Catherine...

CATHERINE

I'm sorry I didn't call... I
didn't know until I was standing
in front of your door whether I
was really going to come over.

FRANK

No, come on in. Something wrong?

Catherine steps into the foyer, she looks up and finds Lara in
the living room. There is an immediate awkwardness. Frank
senses the discomfort.

FRANK

Um... this is Lara Means.

(to Lara)

This is my wife, Catherine.

The two women converge to shake hands.

CATHERINE

Frank's told me so much
about you...

MEANS

Frank's told me so much
about you...

The two women smile at their mutually stilted behavior.

(CONTINUED)

13 CONTINUED: (2)

13

CATHERINE

I'm sorry... I didn't know you
were working.

MEANS

No, we're not... I mean, we are,
but we're done... almost.

CATHERINE

(to Frank)

If I could just have a minute?

FRANK

Sure.

MEANS

Nice to meet you.

Frank and Catherine move into the dining area. Lara takes a
seat in the living room, giving them their privacy.

FRANK

(re: folder)

You have something to show me?

CATHERINE

I do... I... ah... this is so...
silly. But Jordon was
relentless. I've never seen her
like that... I mean about
something like this...

Frank waits. Catherine gathers her thoughts.

CATHERINE

There's this woman. I only saw
her for a moment, but... she's
beautiful. I mean, that doesn't
have anything to do with
anything... but, she was brought
into our hospital from this ship
that was smuggling people into
the United States.

She holds onto the folder, still deciding whether to involve her
husband. Frank looks at it, giving her the time for decision.

CATHERINE

I can imagine what she went
through, what all those people
in that boat must've gone
through.

(more)

(CONTINUED)

13 CONTINUED: (3)

13

CATHERINE (cont'd)

They gave her a complete check up, blood work, X-rays, everything. She had no I.D. No one knows anything about her. Only maybe that she suffered abuse from the smugglers.

FRANK

Catherine, what do you want me to do?

CATHERINE

I don't know.

Catherine pauses, then hands Frank the folder.

CATHERINE

I... sort of made this copy of her file... it has her fingerprints, blood type... maybe you can find out who she is.

FRANK

You stole her history.

Catherine looks up to her husband, as if acknowledging "yes, I did." Frank opens the folder, checking out the information.

CATHERINE

I know. It's... crazy, but I had to do it. There was just something in Jordan's voice... she was serious. And I took her seriously.

FRANK

Jordan wanted you to find out who she is?

CATHERINE

Jordan wanted me to help her, because...

Frank looks up.

CATHERINE (CONT'D)

... this woman is going to save your life.

Frank considers, then looks down at the opened folder.

(CONTINUED)

13 CONTINUED: (4)

13

INSERT - POLAROID

The woman stares impassively into the camera. As if she's waiting for Frank.

CUT TO:

14 EXT. I.N.S. INTERNMENT CENTER - DAY

14

A chain linked fence topped with razor wire surrounds several quonset huts, grouped together to form the I.N.S. detention center. The huts provide living quarters, a dining/common area, and bathroom facilities. The grounds have some space for exercise. Everything about it speaks to the temporary nature of the detainees.

A group of IMMIGRANTS mill around outside, bored. Some smoke cigarettes, others are reading on the picnic type tables. Then, like a herd of animals sensing predators, they grow quiet, look up as Agent Brown and Frank encircle the outside fence. The two men approach the locked gate. As Agent Brown goes about unlocking it...

AGENT BROWN

We're working with the Chinese government now to determine the background of these people. The ones with criminal records we weed out and send home. The rest get their day in court. What's the Millennium Group's interest in all this?

FRANK

To be perfectly honest, none.

Brown stops what he is doing. He turns to Frank.

AGENT BROWN

Detective Giebelhouse said you work with them...

FRANK

I do. But this inquiry is personal.

Agent Brown relocks the gate, puts his keys away.

AGENT BROWN

(officious)

A "civilian" request.

(CONTINUED)

14 CONTINUED:

14

Frank produces the polaroid picture of the woman from the hospital, shows it to Agent Brown.

FRANK

I'm looking for anything you
have on this woman.

Agent Brown's demeanor becomes cold and unapproachable.

AGENT BROWN

We have no information on her.

FRANK

How was she discovered? Why is
she still at the hospital? I
know she was tied with chains
when the agents found her...

AGENT BROWN

We just... have no information.
Sorry. If there's nothing
else...

Frank gestures as if "go ahead." Agent Brown turns and exits, leaving Frank alone by the fence. Frank sighs, looks up at the immigrants still staring at him.

Frank holds up the polaroid, so the picture faces the immigrants. He slowly walks past the people.

FRANK

(to the silent crowd)
Does anyone know who this is?
This woman was on the boat with
you, can anyone tell me anything
about her?

CLOSE - POLAROID

From the immigrant's POV, with the fence in the foreground, the image of the woman slowly glides past.

RETURN

There is no response from anyone. As Frank approaches Yee Chun, who is leaning against the fence, Frank directs the picture at him.

FRANK

Sir, do you know who this is?

15 FRANK'S INTERNAL POV

15

A FLASH of white. Then particles coming at CAMERA like a blinding snow storm or the white foam of ocean spray. Another FLASH before the frozen face of a dead man.

16 RETURN

16

Yee Chun is definitely affected by the image of the woman. He looks to Frank, then walks away.

On Frank, now totally intrigued...

CUT TO:

17 INT. HOSPITAL ROOM - DAY

17

The woman from the boat sits alone on her hospital bed. The shades are drawn, allowing only slivers of sunlight into the room. An I.V. is connected to her arm to rehydrate her body.

CAMERA MOVES eerily in. She sits still, calm, no wasted movements in her body. She looks at the drip, drip, drip, of the I.V. Then curiously pulls it out of her arm, tasting the liquid coming from the needle.

CLOSE - ARM

A drop of red blood wells out from the sleeve of the I.V. into her arm.

RETURN

The woman looks curiously at the blood, then dabs at it and tastes that - as if both liquids are foreign to her. She looks up as the door opens.

Catherine enters with a hospital Interpreter, JENNIFER.

CATHERINE

Hi, my name is Catherine, I'm a counselor with the hospital. This is Jennifer, our Chinese language interpreter. We just wanted to talk to you and make sure everything was okay.

Catherine smiles and places a small handheld memo cassette recorder onto the tray table and turns it on "record." Meanwhile, Jennifer steps up and translates everything that was said in Mandarin to the woman. The woman cocks her head, as if both languages are foreign to her.

(CONTINUED)

17 CONTINUED:

17

CATHERINE

Maybe she speaks another dialect.

JENNIFER

(in Cantonese)

Do you speak Cantonese?

No reaction.

JENNIFER

(in another dialect)

Do you speak "Toy Sayn" dialect?

Nothing. Jennifer turns to Catherine.

JENNIFER

I just ran out of dialects.
From where the ship originated,
she should have responded to one
of my questions. Is it possible
she's deaf and mute?

Catherine looks to the woman, moving closer to her, trying to
feel what Jordan felt.

CATHERINE

My daughter... the little girl
who was staring so rudely at you
last night... she wants me to
help you... but I don't know how.

The woman looks at Catherine. Beat. She opens her mouth to
speak, what comes out is a stream of SOUNDS like Chinese, both
melodious and odd. But definitely not Chinese.

Catherine looks over to Jennifer.

JENNIFER

(deliberately)

Not of this earth.

CUT TO:

18 EXT. FREIGHTER - NIGHT

18

CAMERA BOOMS DOWN from the freighter to FIND Frank Black and
Lara Means waiting on the docks. Headlights sweep across their
face as GIEBLEHOUSE pulls up in his car.

FRANK

Thanks for coming down, Giebs.

(CONTINUED)

18 CONTINUED:

18

Gieblehouse gets out of the car, he hands flashlights to everyone.

GIEBLEHOUSE

Sorry 'bout that I.N.S. guy. I didn't think he'd be such a pain in the ass. Now what exactly are we looking for?

MEANS

We don't know.

GIEBLEHOUSE

Okay... besides the smuggling of human beings into the United States, which we already have the perps in custody, do you suspect that another crime has been committed?

FRANK

Not necessarily.

Gieblehouse is frustrated.

GIEBLEHOUSE

Then give me a reason why we're going up there.

MEANS

We're collecting evidence.

GIEBLEHOUSE

For what?

FRANK

A crime to be named later.

Giebelhouse shakes his head, turns on the flashlight and leads the way up the gangplank.

CUT TO:

19 EXT. FREIGHTER DECK - NIGHT

19

Three beams criss cross the deck, cutting through the settling fog. The ship is dark, only the bare essential lights are on, creating a mysterious and eerie mood.

GIEBLEHOUSE

I'm going to stay up here to look for my "evidence."

(CONTINUED)

19 CONTINUED:

19

Geibelhouse veers off, Frank and Lara scan the deck, moving to the stairs that lead below.

20 INT. PASSAGE WAY - FREIGHTER - NIGHT

20

Lara and Frank ENTER FRAME, moving through the claustrophobic passage way of the rusted freighter.

MEANS

Can you imagine coming across the Pacific Ocean in this? Knowing that at the end of the journey, there's a great possibility that you'll get caught and sent home to start all over again.

FRANK

That's the power of the dream. All over the world, people see this country as a beacon of hope. They'll take any means to get here, because humans will always gravitate to the light.

They find the entrance to the cargo hold. Lara shines her flashlight inside.

LARA'S POV - CARGO HOLD

The trashed remains of the immigrant's few possessions litter the cargo hold. The horrible living conditions are abundantly evident.

RETURN

MEANS

Yeah, and humans will always find some way to exploit another human. These people are usually so indebted to the smugglers who bring them that they become virtual slaves, working for years to clear their debt. They'd do anything to wake up from that nightmare.

FRANK

You know, it's refreshing to hear someone even more cynical than me.

(CONTINUED)

20 CONTINUED:

20

Lara smiles, they move out of the cargo hold.

21 INT. PASSAGE WAY - CARGO HOLD - NIGHT

21

Frank and Lara round a corner, moving toward cargo hold 38.

MEANS

According to the reports, cargo
hold 38 is where they discovered
the woman.

Frank nods, he carefully opens the hatch.

FRANK'S POV - CARGO HOLD 38

Empty, except for the chains that once wrapped around the
mysterious woman.

RETURN

Frank begins to move into the room...

22 FRANK'S INTERNAL POV

22.

A FLASH, followed quickly by a surreal image of a cold ocean
spray of foamy water. Another FLASH, frozen faces strobe across
the screen.

23 RETURN

23

Frank stops in mid-step.

FRANK

(sotto)

Ocean.

He heads out of the cargo hold without another word of
explanation. Puzzled, Lara follows.

24 EXT. FREIGHTER DECK - NIGHT

24

Frank and Lara emerge from below to the deck above. Geibelhouse
turns to them.

GIEBLEHOUSE

Collect any evidence?

(CONTINUED)

24 CONTINUED:

24

Frank moves past him to the bow of the ship. Stacked and tied together are wooden crates of varying sizes. Frank takes a nearby crowbar and begins ripping open the crates.

Packages of dried squid, preserved fish, etc., spill out of the crates. Without knowing the reason, Geibelhouse begins unstacking the crates, opening other ones. Lara helps. She rips open a crate marked "Salted Preserved Fish."

Suddenly, Lara stops. Frank turns.

FRANK

What is it?

MEANS

It ain't Salted Preserved Fish.

Packed inside the large crate, jammed together, are five dead bodies. On their discovery of the crime to be named later...

FADE OUT:

END OF ACT ONE

24 CONTINUED:

24

Frank moves past him to the bow of the ship. Stacked and tied together are wooden crates of varying sizes. Frank takes a nearby crowbar and begins ripping open the crates.

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What is it?

MEANS

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Packed inside the large crate, jammed together, are four dead bodies. On their discovery of the crime to be named later...

(X) .

FADE OUT:

END OF ACT ONE

ACT TWO

25 INT. CORONER'S LAB - SEATTLE P.D. - DAY

25

CAMERA DOLLIES ACROSS five bodies to FIND Frank, Lara and Geibelhouse with the CORONER, who is checking over the last body.

CORONER

Yep... the same as the other four. Cause of death, ventricular fibrillation of the heart due to hypothermia. There's evidence of acidosis. Increase in formation of lactic acid, depression of renal function.

The Coroner looks over the dead man, checking the head and neck, lifting the sheet to peer at the body.

CORONER

No indications of trauma on the head or neck. No wounds of any kind. No signs of puncture marks.

(looks to Frank)

These people died from exposure to the elements.

MEANS

It's not like they were out in the middle of nowhere. They could've easily found shelter on the ship.

GIEBLEHOUSE

Maybe they were forced to stay outside, on deck. In which case, it's murder, or least manslaughter.

FRANK

(to Coroner)

Is it possible to tell if these victims were subjected to the elements just once, or many times before they died?

The Coroner checks out a couple of the victims.

(CONTINUED)

ACT TWO

25 INT. CORONER'S LAB - SEATTLE P.D. - DAY

25

CAMERA DOLLIES ACROSS four bodies to FIND Frank, Lara and (X)
Geibelhouse with the CORONER, who is checking over the last body.

CORONER

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heart due to hypothermia.
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Increase in formation of lactic
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outside, on deck. In which
case, it's murder, or least
manslaughter.

FRANK

(to Coroner)

Is it possible to tell if these
victims were subjected to the
elements just once, or many
times before they died?

The Coroner checks out a couple of the victims.

(CONTINUED)

25 CONTINUED:

25

CORONER

Well, that's hard to say, but if you look at the extremities here, I can see signs in the cuticles that indicate a previous frostbite had been healing. That would indicate more than one exposure.

GIEBLEHOUSE

Frank, you think they were like, tortured? Repeatedly exposed to the cold until they died?

FRANK

Or rescued, until it was too late.

MEANS

Either way, I could buy it if maybe one person died like this. But five? What could possibly have happened on board that ship?

CUT TO:

26 INT. INTERVIEW ROOM - DETENTION CENTER - DAY

26

CLOSE on the impassive face of Captain Law. He sits stoically before Geibelhouse, and Lara, who pushes a cup of water across the table. Frank stands behind Law, in the shadows. He becomes a constant concern for Law who doesn't quite understand who he is or what is his purpose.

GIEBLEHOUSE

Fourteen years. That's a long time. You can have a whole career in fourteen years...

MEANS

... or change a career. Go back to school, get your bachelor, master, PhD. Two times over.

GIEBLEHOUSE

Fourteen years is enough time to watch your boy grow into a man.

LAW

What are you talking about?

(CONTINUED)

25 CONTINUED:

25

CORONER

Well, that's hard to say, but if you look at the extremities here, I can see signs in the cuticles that indicate a previous frostbite had been healing. That would indicate more than one exposure.

GIEBLEHOUSE

Frank, you think they were like, tortured? Repeatedly exposed to the cold until they died?

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GIEBLEHOUSE

Fourteen years is enough time to watch your boy grow into a man.

LAW

What are you talking about?

(CONTINUED)

26 CONTINUED:

26

GIEBLEHOUSE

Next part of your life.
Interested?

Captain Law looks away from Geibelhouse. He turns his head to check out Frank's position. Still there. Law nervously sighs.

MEANS

I know what your lawyer told
you. Plead "no contest," most
you get is fifteen months.

Law looks up, that is exactly what his lawyer said.

MEANS

But that's when it was
smuggling. Now... now it's
different.

Law takes a sip of water to alleviate his suddenly dry mouth.

GIEBLEHOUSE

Yeah, now we're talking murder,
five counts.

LAW

No.

Lara leans closer to Law.

MEANS

We found five bodies crammed
into a crate on your ship. Want
to tell me how they got there?

Beat.

LAW

They died.

GIEBLEHOUSE

You kill them?

LAW

No! I don't know how they died.
I do know the people I transport
would not want to be thrown out
into the sea. I was bringing
them back to be buried in their
home land.

(CONTINUED)

26 CONTINUED:

26

GIEBLEHOUSE

Next part of your life.
Interested?

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(X)

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(CONTINUED)

26 CONTINUED: (2)

26

Suddenly, from behind Captain Law, Frank moves forward. Law tenses as Frank moves over his shoulder. Frank merely places a photo on the desk in front of Law.

INSERT - TABLE

The photo of the woman.

RETURN

Not a word is said. Law begins to tremble in fear. Using great restraint, Law picks up the photo and turns it over, so he won't have to see her.

Frank notes this action.

FRANK

Who is she?

Law shakes his head.

LAW

When you answer that question,
you'll find out what killed the
men.

Frank pulls a chair to the side of the Captain. His intensity is palpable.

FRANK

Tell me about the first time you
saw her.

Captain Law sighs.

LAW

I was alone on the bridge.
Making a routine check. I
notice we are off course.

27 EXT. FREIGHTER - BRIDGE - NIGHT - FLASHBACK

27

Captain Law checks his instruments, navigation as he makes his way through the bridge. He looks at his bearing, furrows his brow as if "how did we get here?"

LAW (V.O.)

I have to make an adjustment,
which loses us maybe an hour,
but I think nothing of it. The
sea often takes you where it
wants you to go.

(CONTINUED)

26 CONTINUED: (2)

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but I think nothing of it. The
sea often takes you where she
wants you to go.

(X)

(CONTINUED)

27 CONTINUED:

27

The Captain subtly changes course. Everything seems to be satisfactory as he steps out for a smoke.

As his lighter flares, illuminating his face, his brow furrows, as if he hears something. WE do not hear anything other than the ocean.

LAW (V.O.)

It was late at night, which made what happened next even more impossible. In the middle of the Pacific, with nothing around for miles. I heard her. Against the roar of the sea, I hear her voice.

Captain Law moves quickly to the side of the ship. He looks out into the darkness, still not quite believing his ears.

LAW (V.O.)

It sounded close. Like it was just beyond the lights of the ship. But thinking back now... it was closer. It was as if she stood next to me.

Law moves to a spotlight attached to the bow of the ship. He turns it on, swinging the light into the ocean.

LAW'S POV - OCEAN (CGI)

In the dark undulating sea, a boat bobs helplessly. The woman sits, no panic. Just waiting.

YEE CHUN (V.O.)

(in Chinese)

Her voice went beneath your skin, with hands seductive and powerful, hold onto your spine.

28 INT. INTERVIEW ROOM - DETENTION CENTER - DAY

28

Yee Chun sits before Frank, Lara and Geibelhouse. An INTERPRETER sits to the side of Yee Chun.

YEE CHUN/INTERPRETER

(in Chinese/English)

I was walking back to my cabin when I hear laughter. A woman's laugh. Women are not allowed in crew quarters. Naturally I was curious.

27 CONTINUED:

27

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(X)

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YEE CHUN/INTERPRETER

(in Chinese/English)

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29 INT. PASSAGE WAY - FREIGHTER - NIGHT - FLASHBACK

29

Yee Chun stops in the narrow passage way. He smiles, then moves down the rusted corridor, peeking into a small crew compartment.

YEE CHUN'S POV - CREW COMPARTMENT

A CREWMAN, one WE recognize as a dead body in the coroner's autopsy room, is in an amorous embrace with the woman. His face is buried into neck, kissing, inhaling her.

RETURN

A smile breaks over Yee Chun's face. He sticks his head out further to get a better view.

YEE CHUN/INTERPRETER (V.O.)
(in Chinese/English)

They were in a passionate embrace. Which was not in itself unusual, because it was Fung Lum. He considers himself the conqueror of women. But it looked to me like it was she who had conquered him.

Fung Lum continues his passion. The woman looks up to see Yee Chun. Her face is beautiful, but cold. She stares at Yee Chun as if she were a thousand miles away.

30 INT. INTERVIEW ROOM - DETENTION CENTER - DAY

30

Frank and Lara exchange glances. Lara shakes her head. She turns to the Interpreter.

MEANS

This was the first time he saw her?

INTERPRETER

(in Chinese)

In the cabin was the first time you saw the woman?

Yee Chun nods.

YEE CHUN/INTERPRETER
(in Chinese/English)

I thought Fung Lum had smuggled her on board.

GIEBLEHOUSE

He didn't notice the rescue?

(CONTINUED)

30 CONTINUED:

30

INTERPRETER

(in Chinese)

You were not there to rescue the
woman from the sea?

Yee Chun looks puzzled.

YEE CHUN/INTERPRETER

(in Chinese/English)

Nobody was rescued from the sea.

31 INT. FREIGHTER - CARGO HOLD - NIGHT - FLASHBACK

31

The hatch to the cargo hold is open, people stream back and forth between passage ways. CAMERA MOVES THROUGH the crowded room to find the woman and a man, MING, sitting across from each other in the corner.

CHIN (V.O.)

(accented English)

She came as the answer to his
prayer.

The woman holds a canister of chinese prayer sticks - which consists of slim bamboo sticks with markings on the tips. She shakes the canister and allows the sticks to fall to the ground. Ming avidly reads the significance.

CHIN (V.O.)

My brother believe in divinity.
He believe forces in the world
are foretold... only we are
blind to the future. She have
the gift to see.

CLOSER - MING & THE WOMAN

She gathers the sticks and and tosses again.

INSERT - STICKS

Falling in extreme SLOW MOTION.

32 INT. INTERVIEW ROOM - DETENTION CENTER - DAY

32

Chin is now sitting across from Frank, Lara and Geibelhouse.
The immigrant is withdrawn, the memories painful.

MEANS

How did your brother meet her?

(CONTINUED)

32 CONTINUED:

32

FRANK

A voice. He heard her voice and
was seduced before he saw her.

CHIN

Yes. She sang to him.

FRANK

Did you notice the woman when
the journey started? Was she a
part of the group?

CHIN

No. She just appear.

33 EXT. FREIGHTER DECK - NIGHT - FLASHBACK

33

CAMERA FOLLOWS a CREWMAN as he rushes to the fore deck with a
heavy blanket. He is shouting in Chinese, calling for help.

YEE CHUN/INTERPRETER (V.O.)

(in Chinese/English)

That's when everything started
going crazy.

The crewman rushes up to Fung Lum, who is naked from the waist
up. His skin is blue, his face frozen in a horrible grimace,
neither a smile nor a scream. The crewman wraps the blanket
over his stiff body as OTHERS, including Yee Chun, run up.

YEE CHUN/INTERPRETER (V.O.)

(in Chinese/English)

We found Fung Lum on the bow.
Frozen. On his face was an
expression I'll never forget.
A scream caught inside a smile.

As the crew continues trying to resuscitate their comrade...

LAW (V.O.)

He was an experienced seaman.
It was impossible that he die in
this way.

34 INT. INTERVIEW ROOM - DETENTION CENTER - DAY

34

Captain Law touches the back of the woman's photo. He finally
turns to Frank... almost as a warning.

(CONTINUED)

34 CONTINUED:

34

LAW

I don't know how. I have no proof, but I believe now, this woman killed him.

Lara, Gieblehouse, and Frank exchange looks.

LAW

A day and night pass without incident, but the next morning, we find another body. For our safety, I put the woman into chains and lock everyone else into their quarters.

35 INT. FREIGHTER - CARGO HOLD - DAY - FLASHBACK

35

Yee Chun and Lo Fat shove a couple of IMMIGRANTS, including Chin, into the cargo hold. They SLAM the hatch closed, then lock it.

Chin, Ming, and several of the MEN begin BANGING on the walls. The SOUNDS BOUNCING through the cargo hold.

CHIN (V.O.)

We was frighten. Nobody know why they lock us together. My brother is very angry. When we go to sleep, he tell me he have to get out.

36 INT. INTERVIEW ROOM - DETENTION CENTER - DAY

36

CHIN

When I wake up. The door is still lock, Ming is gone. I never see my brother again.

Frank moves to Geibelhouse, they exchange a subtle look. Geibelhouse opens the folder in front of him and takes out a picture.

GIEBLEHOUSE

Mr. Chin... I'm sorry you have to find out in this way.

He gently slides a photo of the five victims in front of Chin.

GIEBLEHOUSE

Was one of these men your brother?

(CONTINUED)

34 CONTINUED:

34

LAW

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Lara, Gieblehouse, and Frank exchange looks.

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GIEBLEHOUSE

Mr. Chin... I'm sorry you have to find out in this way.

He gently slides a photo of the four victims in front of Chin. (X)

GIEBLEHOUSE

Was one of these men your brother?

(CONTINUED)

36 CONTINUED:

36

Chin looks. His eyes well with tears. He drops his head and softly sobs.

CLOSE - PICTURE

As a tear falls onto the picture of Ming's frozen countenance...

CUT TO:

37 INT. FRANK'S HOUSE - NIGHT - CLOSE - COMPUTER MONITOR

37

The ouroboros symbol on the monitor BLINKS on and off, indicating a message. O.S., the front door OPENS. CAMERA PANS OVER to find Frank and Lara stepping into the foyer.

MEANS

Here's my thing. I'm a Captain of a ship smuggling aliens into the United States. Bodies start turning up dead on board. First thing I look for is a scape goat. If I also happen to be a misogynistic sailor who spends the majority of my time at sea in the company of other men. It wouldn't be a stretch for me to pick out the most beautiful woman I've seen in years and blame her for all my troubles. Because subconsciously, I have a lot of problems relating to women and I'm scared to death of anything resembling lust.

Frank notices the flashing Ouroboros on the monitor, begins to move to the computer.

FRANK

What about the other stories?

MEANS

Yee Chun is part of his crew, and he disputed his Captain's story of the rescue at sea.

FRANK

Chin believed she had supernatural powers.

MEANS

That statement only strengthens my position.

(CONTINUED)

37 CONTINUED:

37

Frank accesses the Millennium Group computer.

FRANK
(into computer)
Soylent Green is people.

COMPUTER MONITOR

The menu screen opens to data from Interpol. A missing person report scrolls by...

RETURN

Frank and Lara study the screen.

FRANK
I sent our mystery woman's picture, and fingerprints into the Millennium Group data base to be analyzed. Apparently, they've found a match.

MEANS
(reading off screen)
Tamara Shui Fa Lee... Chinese national... Hong Kong resident...

FRANK
Reported "lost" in the East China Sea, fifty miles south east of Sakishima Island, November 1988.

COMPUTER MONITOR

On screen is a ten year old picture of the woman, now known as TAMARA. She hasn't aged a day.

FRANK (O.S.)
She's been dead for ten years.

On the mysterious image...

FADE OUT:

END OF ACT TWO

ACT THREE

38 INT. HOSPITAL - COUNSELING CENTER - OFFICE - AFTERNOON

38

The hand held memo recorder sits on the desk between Frank and Catherine. The small wheels turn...

Over the tiny speaker, the recorded VOICE of Tamara. The SOUNDS are melodic, Asian, but unintelligible.

CATHERINE

I played the tape for every interpreter that works for the hospital. Nobody knows what, or if it is an actual language. But the funny thing was... even though I couldn't understand her, I got the feeling she totally understood me. Did you find out anything?

FRANK

Maybe. The only match the computer made was to a girl that presumably died ten years ago.

CATHERINE

Then it's not her, she's not only alive, but amazingly healthy. All her tests came back negative. She's going to be returned to the detention camp tonight, and then probably home to China... soon.

FRANK

Can you get me in to see this woman?

Catherine sighs.

CATHERINE

Frank... I've been thinking. I was wrong to have brought you into this. I shouldn't have been involved myself. I know Jordan is sensitive. I know she's special, but she's still a child. And for us to do what we did, because of what she said... it's insane.

(CONTINUED)

38 CONTINUED:

38

FRANK

You want me to forget about it.

CATHERINE

I think we should.

Frank considers. He picks up the memo recorder.

FRANK

Can I borrow this?

Catherine nods, "sure." Frank turns to head out.

CATHERINE

Don't forget, dinner with Jordan tonight.

FRANK

I wouldn't miss it.

39 INT. HOSPITAL - HALLWAY - AFTERNOON

39

Frank walks down the hallway, holding the memo recorder in his hand. He rewinds the tape, then plays the recording. The VOICE on the tape haunts him. Its hooks digging in.

He rewinds and plays it again. Holding the recorder up to his ear.

CLOSE - FRANK'S EAR

The small speaker right next to it. The wheels spin. The VOICE begins its melody. Then, as if blending into the VOICE...

TAMARA (V.O.)

You came here to see me...

CLOSE - FRANK'S FINGER

Immediately presses the "STOP" button. The recorder falls silent.

CLOSE - FRANK

He calms his breathing to better hear. His eyes dart around the hallway, trying to ascertain the direction of the VOICE.

FRANK'S POV - HALLWAY

Completely empty.

(CONTINUED)

39 CONTINUED:

39

RETURN

Frank shakes his head. Begins to move on...

TAMARA (O.S.)

(a whisper)

Last chance for the truth.

The VOICE appears to be next to his head. Frank whips around to the left and stops. In front of him is a closed door. Beat. Frank moves for the door.

40 INT. HOSPITAL ROOM - AFTERNOON

40

The door opens. Frank steps into the gloomy room. It is quite a contrast to the antiseptic white of the hallway. Frank moves in slowly, allowing his eyes to adjust to the dim ambience.

A figure sits up in bed. It is the woman, TAMARA. Even in the hospital gown, she is beautiful. Alluring, and yet, strangely cold.

CLOSE - FRANK'S HAND

holding the memo recorder. He surreptitiously presses "RECORD." A tiny red light blinks on.

RETURN

TAMARA

I've been waiting for you.

FRANK

You know me?

TAMARA

Frank Black. How many acts by how many men did it take before our two points intersect?

FRANK

You speak English.

TAMARA

No. You understand English.

FRANK

Are you Tamara Lee?

(CONTINUED)

40 CONTINUED:

40

TAMARA

If you want me to be... if that makes you comfortable, that's what you can call me.

FRANK

If who you are is not important... then what are you?

Tamara smiles. She wags a finger as if "oh, no you don't."

FRANK

How did you get on the boat?

TAMARA

They must of told you.

FRANK

Three different versions of the same event. Which one do I believe?

TAMARA

They're all true. Because as you know by now, there is no such thing as a single truth. Everything must be seen from their own point of view.

FRANK

No. There is good. And there is evil.

TAMARA

Is there, Frank? Was it "good" for you to kill that man? To leave your family? Or was it evil?

Frank shakes his head.

TAMARA (CONT'D)

But this is not the reason we came together. I'm not here to talk about your past. I'm more concerned about your future.

FRANK

You're going to save my life.

(CONTINUED)

40 CONTINUED: (2)

40

TAMARA

Exactly. Your life. You know, you're either living, or you're dying. Living is doing what you want to do, dying is everything else. So... which are you?

FRANK

I don't look at it that way.

TAMARA

(sharp)

You better start. There are 672 days left.

Frank reacts. Tamara smiles, she leans forward seductively.

TAMARA

I can offer you anything. Tell me what you want. Is it wealth? Power? Sex? Believe me, greater men have fallen for less. I can make you so happy, Frank.

FRANK

Is this your idea of a seduction?

TAMARA

You tell me. Is it working?

FRANK

Not in the slightest.

TAMARA

Hmm. Then you keep thinking. Think about what you want. Think about what I can give you.

Tamara sits back in her bed. Frank doesn't know what to make of her, or this encounter.

CLOSE - HAND

The memo recorder still recording. Frank stops the tape.

CUT TO:

41 EXT. ROAD - NIGHT

41

Frank's car RUMBLES past on the empty road.

42 INT. FRANK'S CAR - NIGHT

42

He drives along, mystified by his encounter. On the passenger seat, the memo recorder sits silently. Frank picks it up, thinks about replaying the conversation, then puts it away in his coat pocket.

FRANK'S POV - ROAD

Headlights stretch into the darkness. The highway is empty. The yellow dividing line snakes through the night.

RETURN

Frank sighs. The road is hypnotizing. He closes his eyes for a moment.

43 FRANK'S INTERNAL POV

43

The ocean spray bombards the CAMERA.

44 FRANK

44

his eyes spring open.

FRANK'S POV - ROAD

Tamara reaches out to Frank in the middle of the road, like the visions of Jesus people have on dark southern highways.

FRANK

SLAMS on the brakes.

45 EXT. ROAD - NIGHT

45

The car SKIDS, swerving to avoid her, but she's too close. The car SMASHES into the woman.

46 INT. FRANK'S CAR - NIGHT

46

Adrenalin pumping, Frank rushes out of the car. CAMERA FOLLOWS as he looks around frantically for the victim. By the side of the road, under the carriage, in the surrounding brush.

There is no sign of the woman. Frank checks the hood of his car for blood and damage.

CLOSE - HOOD

Not a scratch. Frank runs his fingers beneath the lip. Clean.

(CONTINUED)

46 CONTINUED:

46

FRANK

sighs. Drained by the experience. He sits down by the side of the road, next to a deer crossing sign. His breaths coming out in big billows from the cold night.

WIDER

Frank remains seated for a beat. Then gets up, gets into his car and drives off.

CUT TO:

47 INT. YELLOW HOUSE - NIGHT - CLOSE - A POTSTICKER

47

is deftly picked up by chopsticks.

JORDAN (O.S.)

Why do we have to eat dinner
with sticks?

WIDER

Catherine sits at the head of the table, Frank sits across from Jordan. In front of them is a feast of take out Chinese food. Rice, a couple different types of appetizers, a kung po dish, and chopsticks.

FRANK

Because this is Chinese food.
These are called chopsticks,
see, you hold one stick against
your thumb like this...

Frank demonstrates. Jordan takes a stick in each hand and uses them as spears. She jabs into a potsticker, picking it up.

JORDAN

I did it!

FRANK

You cheated. But it tastes just
as good.

Catherine watches their interaction with a smile. This is what's been missing from their lives. Frank is having just as good a time. He catches himself, looks over to Catherine.

CATHERINE

You know, they say the true test
of a chopstick master is to pick
up a peanut with it.

(CONTINUED)

46 CONTINUED:

46

FRANK

sighs. Drained by the experience. He sits down by the side of the road, in the b.g. is a hand made cross with a dried flower wreath - left as a remembrance from a previous accident. His breaths coming out in big billows from the cold night. (X) (X)

WIDER

Frank remains seated for a beat. Then gets up, gets into his car and drives off.

CUT TO:

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(CONTINUED)

47 CONTINUED:

47

CATHERINE

You know, they say the true test
of a chopstick master is to pick
up a peanut with it.

(CONTINUED)

47 CONTINUED:

47

Catherine uses hers to pick up a peanut from the kung po dish. As she gingerly balances the slippery nut...

CATHERINE

Ah ha!

She squeezes too hard, and the nut spurts out of her chopstick's grasp and bounces off Frank's forehead.

Jordan CRACKS UP with peals of LAUGHTER. Frank and Catherine laugh as well. Frank sighs, he really misses this.

DISSOLVE TO:

48 INT. YELLOW HOUSE - LIVING ROOM - NIGHT

48

Catherine carries two cups of coffee into the living room. Frank relaxes on the couch. Jordan is asleep, her head resting on his lap. Frank carefully takes a cup from Catherine. She sits across from him, totally relaxed.

They take a sip from their cups. A beat of comfortable silence.

CATHERINE

It's so great to have you home.

Frank closes his eyes.

49 FRANK'S INTERNAL POV

49

From 5C01, a horrifying flash of Frank killing the Polaroid man.

50 FRANK

50

His eyes open. He looks at Catherine, wary.

FRANK

I'm beat. I have to go to bed.

Catherine smiles.

CUT TO:

51 INT. YELLOW HOUSE - BEDROOM - NIGHT - CLOSE - FRANK

51

Asleep. The soft night breeze billows the curtains covering the window. Frank looks completely relaxed. Suddenly, he feels someone next to him. Frank's eyes open. He takes two tense breaths, before slowly turning over...

(CONTINUED)

47 CONTINUED: (2)

47

Catherine uses hers to pick up a peanut from the kung po dish. As she gingerly balances the slippery nut...

CATHERINE

Ah ha!

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Frank closes his eyes.

49 FRANK'S INTERNAL POV

49

From 5C01, a horrifying flash of Frank killing the Polaroid man.

50 FRANK

50

His eyes open. He looks at Catherine, wary.

FRANK

I'm beat. I have to get some sleep.

(X)

(X)

Catherine smiles.

CUT TO:

51 INT. YELLOW HOUSE - BEDROOM - NIGHT - CLOSE - FRANK

51

Asleep. The soft night breeze billows the curtains covering the window. Frank looks completely relaxed. Suddenly, he feels someone next to him. Frank's eyes open. He takes two tense breaths, before slowly turning over...

(CONTINUED)

51 CONTINUED:

51

CAMERA ADJUSTS to find Catherine in bed next to him. Frank is bewildered. He moves to get up. Catherine awakens from her sleep.

CATHERINE

Frank?

FRANK

(confused)

I'm sorry. Did I fall asleep downstairs or...

CATHERINE

What's the matter?

FRANK

We're sleeping together.

Catherine smiles, confused.

CATHERINE

We've been sleeping together since before we were married.

Frank looks at her, she obviously doesn't understand.

52 FRANK'S INTERNAL POV

52

From 5C02, a flash of the snarling dogs. Another quick horrible flash of genocide from 5C03.

53 FRANK

53

is rocked by the memories. He looks at Catherine, pale.

CATHERINE

You're... "sensing" things again.

FRANK

Again?

CATHERINE

It hasn't happened since you resigned from the F.B.I.

FRANK

What about my work with the Millennium Group?

(CONTINUED)

53 CONTINUED:

53

CATHERINE

What? What group? Frank, I don't know what you're talking about.

CUT TO:

54 INT. YELLOW HOUSE - BASEMENT - NIGHT

54

The computer sits in its usual place. Frank comes down into the basement. Catherine follows a couple steps behind.

Frank moves to the computer, boots it up.

COMPUTER MONITOR

A completely different menu. "BLACK INVESTIGATIONS." More corporate. Clean. Profitable.

FRANK

Tries to find the Millennium Group Icon. It doesn't exist.

FRANK

(confused)

The Millennium Group Icon has been deleted.

CATHERINE

Honey, will you tell me what's going on.

Frank turns to Catherine.

FRANK

No, Catherine... you tell me... tell me who I am.

Catherine shakes her head in disbelief, then, humoring him...

CATHERINE

Your name is Frank Black. You have a wife and child who love and adore you. You're the owner of a very successful private investigative consulting firm with Fortune 500 clients. You live in this beautiful yellow house, with money in the bank. And you are very happy.

(CONTINUED)

54 CONTINUED:

54

On Frank, taking it all in. He looks on his desk, picks up his pager. As he holds the only link to his past...

CUT TO:

55 EXT. COFFEE SHOP - MORNING

55

The same one we saw in Dead Letters. PETER WATTS and another MAN who bears some resemblance to Frank walk from their car to the coffee shop. CAMERA ADJUSTS to find Frank in his car, waiting.

As they move past, Frank gets out of his car.

FRANK

Peter.

Watts turns, with no sign of recognition.

FRANK

I must've paged you ten times.

WATTS

Was that you? How did you get my number?

FRANK

It's Frank. Frank Black. You got me involved with the Millennium Group.

Watts and the Man exchange subtle glances.

WATTS

Oh yeah... the "Millennium Group." That's right. How was the meeting last night?

Frank looks at him, betrayed.

WATTS

I was busy at work and I couldn't go. Hey, why don't we all go down to headquarters right now. I gotta pay my dues this month anyways.

FRANK

Stop it! You're "playing into my delusions." It's the oldest trick in the book.

(CONTINUED)

55 CONTINUED:

55

Watts' expression turns hard. The other Man takes out a notebook and coolly jots down Frank's license plate.

WATTS

Alright, Mr. Black, I won't play games if you won't. I don't know who you are or how you know me. But stay away. You have no idea what you're playing with here.

Watts and the Man turn and exit, leaving Frank completely alone.

CUT TO:

56 EXT. YELLOW HOUSE - PORCH - DAY

56

Frank is being briefed by STAN, a balding middle age P.I. who freelances for Frank's company. They sit on beautiful rattan chairs with a tray of lemonade between them. It is a picture postcard of working at home.

CAMERA DOLLIES, PUSHING INTO Frank as Stan rattles on...

STAN

... I checked out all the bank accounts, recent credit apps., large purchases, anything that would indicate a sudden influx of money. I may have found our embezzler in the controller's office.

57 FRANK'S INTERNAL POV

57

A FLASH of white. Terrifying 16mm footage of Jordan. She SCREAMS as she is being attacked.

58 FRANK

58

his entire being is focused on his internal image. Stan's dialogue begin to fade and echo, as if receding far away.

STAN (O.S.)

On a fifty-three thousand dollar annual salary, she has recently purchased two Ski-doo's, a trailer, and a new SUV to haul it to the lake with.

(CONTINUED)

58 CONTINUED:

58

CAMERA PUSHES into a CLOSE UP. Frank suddenly stands, distracted. Stan stops his recitation.

FRANK

Excuse me... Stan.

59 INT. YELLOW HOUSE - LIVING ROOM - DAY

59

Frank enters and moves through the house, disquieted.

FRANK

Jordan.

60 FRANK'S INTERNAL POV

60

Images of Jordan is INTERCUT with the terrifying Gehenna Devil.

61 INT. YELLOW HOUSE - BASEMENT - DAY

61

Frank steps into the basement. It is very dark, almost surreal. A GROWL, O.S. Frank whips his head toward the SOUND. In the corner of the room, the Gehenna Devil looks up from the limp body of Jordan. Blood drips from its horrifying mouth.

FRANK

JORDAN!

The room suddenly glows red with siren lights.

HARD CUT TO:

62 EXT. ROAD - NIGHT - CLOSE - FRANK

62

Red siren lights flash across Frank's frost covered face. He is stiff, almost frozen. PULLING BACK REVEALS an ambulance and PARAMEDICS hard at work, trying to revive him.

PARAMEDIC

I'm reading a body temperature of 93 degrees. He's been out here way too long, this guy's in a lot of trouble.

(CONTINUED)

62 CONTINUED:

62

EXTREMELY WIDE

Frank's car sits at the side of the road, where he left it after swerving to avoid Tamara. He lived another life without leaving the side of the road. On this tableau...

FADE OUT:

END OF ACT THREE

ACT FOUR

63 INT. HOSPITAL ROOM - DAY - CLOSE - BANDAGED HAND

63

The bandages are being unraveled to expose reddened, painful fingers.

WIDER

Frank continues to unwrap himself as the late afternoon sun glows through half closed vertical slats. His hospital gown has been carelessly discarded, he is half dressed in street clothes. His shirt is yet to be buttoned. Frank works quickly, obsessively removing his bandages. His appearance and his behavior reflects someone unbalanced by the recent events.

Catherine walks into the room carrying a small bouquet of flowers. She is stunned by what she sees.

CATHERINE

Frank, what are you doing?

Frank doesn't answer, he continues dressing himself.

CATHERINE

Frank, stop! You almost died from exposure less than twelve hours ago. You should still be in bed, recovering.

FRANK

I have to talk to her.

CATHERINE

Who?

FRANK

The woman. Tamara Lee.

CATHERINE

It's too late. She's been sent back to the internment center.

Frank nods, filing that piece of information, now he knows where to go.

CATHERINE

They're not going to sign you out. No doctor will release you in your condition.

(CONTINUED)

63 CONTINUED:

63

Frank doesn't even acknowledge that tidbit of information as he painfully finishes buttoning his shirt. Catherine is at her wit's end.

CATHERINE

Frank... will you tell me what's going on?

The question jars Frank, sending him back to his delusion. He stops, looks at his wife.

FRANK

No, Catherine... you tell me... tell me who I am.

CAMERA PUSHES IN on Catherine, confused.

CATHERINE

Your name is Frank Black. You have a wife and daughter who loves you. You work with the Millennium Group...

That's all Frank needs to hear. He quickly starts out the door. A DOCTOR enters the room as Frank heads out...

CATHERINE

Frank!

DOCTOR

Mr. Black, where do you think you're goi...

Frank roughly pushes past him, disappearing down the hall, leaving everyone behind.

CUT TO:

64 EXT. I.N.S. INTERNMENT CENTER - NIGHT

64

The lock to the gate CRACKS open, allowing passage into the compound. Tamara steps through. The I.N.S. Agent closes the gate behind her, locking it. Only a few immigrants are outside on this cold night. They all stop what they're doing as Tamara moves forward.

CAMERA LEADS Tamara as she strides through the camp. Her intensity never wavering. CAMERA HOLDS as the woman passes Lo Fat. He watches her with controlled fear. As Tamara disappears into a quonset hut, Lo Fat hauls ass to the other side of the camp.

65 EXT. QUONSET HUT - NIGHT

65

Captain Law is holding court outside a quonset hut. A small fire burns in an oil drum trash can. The men, including Yee chun, appear to be drinking from a flask.

Lo Fat tears around the corner. He stops before Captain Law, out of breath.

LO FAT
(in Chinese)
She's back.

CAMERA quickly moves in on Captain Law, his expression cold and hard. Law slowly shakes his head, the burden weighing on him.

LAW
(in Chinese)
This time, she will not escape.

CUT TO:

66 EXT. ANOTHER ROAD - NIGHT

66

A figure walks alone against a field of dark emptiness. JUMPING IN CLOSER REVEALS Frank, walking along the side of the road. He moves purposefully, undeterred by the pain in his extremities.

Headlights flare, a car drives past, moving in the opposite direction. Frank continues walking, going forward. With Frank in the f.g., the car turns around behind him, headlights bearing down on Frank as it heads directly toward him.

Frank turns, sees the threat, and begins running. The car ROARS ahead and pulls to the side ahead of Frank. The driver hops out, it is Lara Means.

MEANS
Frank! It's me.

Frank, out of breath, moves toward Lara.

MEANS
Catherine called Peter Watts...
She was really concerned about
you. She said you walked out of
the hospital in a delusional
state. And from what I can see,
she's right.

FRANK
I have to see her.

(CONTINUED)

66 CONTINUED:

66

MEANS

Tamara Lee?

Frank nods.

MEANS

You interviewed her by yourself.
What did she do to you?

(beat)

Frank, I don't know what's
happening here. But I have an
idea, somehow, whatever killed
those men on the ship, is also
affecting you.

FRANK

She's at the internment center.
I have to talk to her.

MEANS

Some of them died from repeated
exposure to the elements.
You're following the same
pattern.

FRANK

Take me there or leave me alone.

Beat. Lara makes no move for her car. Frank starts to head
off. Means realizes it's better to have him under her control.

MEANS

Alright, get in.

Frank holds out his hand. Lara shakes her head.

MEANS

You're in no condition to drive.

FRANK

I'm not going to let you take me
back to the hospital.

Means sighs. Throws the keys to Frank. They get into the car.

CUT TO:

67 EXT. QUONSET HUT - NIGHT

67

A cloth is ripped into strips. Yee Chun quickly wraps a strip
of cloth onto a sharpened metal bracket. The make-shift weapon
is handed to Lo Fat.

68 INT. INTERNMENT CENTER - SLEEPING QUARTERS - NIGHT

68

Tamara settles in on a cot in the corner of the room. Nine other female IMMIGRANTS share the room with her. Some are changing into their sleepwear, others have already crawled into bed.

The small Boy from the Teaser stares at her, fascinated.

BOY

(in Chinese)

Who are you?

The Boy's MOTHER quickly pulls him back into the bed next to her. She tucks him in, roughly. The Mother turns back to Tamara disapprovingly. They lock eyes. Tamara smiles.

Finally, Tamara slides into bed. She turns away from everyone, facing the wall as the lights in the sleeping quarters go out.

69 EXT. QUONSET HUT - NIGHT

69

Yee Chun prepares another shiv as Captain Law joins them. (They speak in Chinese with English subtitles.)

LAW

Five people died on my ship.
Under my care. The police
believe I was responsible. I am.

Yee Chun and Lo Fat look at one another.

LAW

After Fung Lum, I should have
stopped her then. We will stop
her now.

Yee Chun sighs anxiously.

YEE CHUN

Captain Law... I'm afraid of the
woman. She has...

LO FAT

... a power.

Law looks at the two men, he knows they're right.

LAW

Her voice... is the lure of
Death's sweet call.

(CONTINUED)

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(X)

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woman. She has...

LO FAT

... a power.

Law looks at the two men, he knows they're right.

LAW

Her voice... is the lure of
Death's sweet call.

(CONTINUED)

69 CONTINUED:

69

He hands out three walkman type personal tape players. The men hook the cassette machines to their belts. Captain Law hands each of them a tape. There is no joy in his plan.

LAW

Chinese Opera. Play it loud.
So she cannot be heard. This
will be the song of her death.

CUT TO:

70 INT. MEANS' CAR - NIGHT

70

Frank drives, Lara rides shotgun. Lara looks nervously out the windshield.

LARA'S POV - ROAD

An oncoming car ZOOMS perilously close as Frank hugs the yellow center line. The car HONKS angrily at Frank.

RETURN

Lara casually reaches over and hooks on her safety belt.

MEANS

Frank... I'm just going to lay
it on the line here.

Frank continues driving.

MEANS

You're acting irrational. There
is no reason why we have to see
this woman right now. She is
under custody, and you should be
back in the hospital.

Frank looks at Means.

FRANK

Have you ever been given a
second chance? At life. Tamara
has given me a vision of another
path. A vision filled with
grace... and horror. I need to
know if my association with
Millennium is bringing about
this horror to my family...

(more)

(CONTINUED)

70 CONTINUED:

70

FRANK (cont'd)
Or is the Group the only thing
keeping it at bay?

CUT TO:

71 INT. QUONSET HUT - NIGHT

71

CAMERA is CLOSE on Tamara, asleep in the corner of the room. Her breathes are soft, even. CAMERA DOLLIES BACK, away from her, past cots that are now completely empty. It settles on a WIDE ANGLE of the room. She is the only one inside.

72 EXT. QUONSET HUT - NIGHT

72

A foot ENTERS FRAME, softly moving toward the entrance to the quonset hut. CAMERA BOOMS UP to find a shiv, glinting dangerously in the night. Until finally REVEALING the anxious face of Lo Fat.

WIDER

Lo Fat steps to the entrance. A form moves out of the shadows by the side of the hut, Lo Fat tenses. It is Yee Chun. (They speak in Chinese with English subtitles.)

YEE CHUN

(whispers)

Everybody is out. She's all
alone inside.

Lo Fat nods. He wants to get it over with.

LO FAT

I don't want to see her face.
I hate that moment when they
know...

YEE CHUN

She's asleep. She won't know.

The two men prepare themselves, nods "let's go." They both turn on their walkman. Chinese opera fill their heads as they move inside.

73 INT. QUONSET HUT - NIGHT

73

CAMERA IS LOW, CREEPING back as the assassins move forward. The alien SOUNDS of Chinese Opera leak through their headphones.

(CONTINUED)

73 CONTINUED:

73

ASSASSINS' POV - BUNK

Tamara's form appears to be unaware of their approach.

RETURN

Yee Chun unravels a towel while Lo Fat tightens his grip of the shiv. The two men lock eyes, then with a nod, they break for the woman.

Yee Chun dives on top of the body, wrapping the towel around the head. Lo Fat drives the shiv into the bedding. Again and again.

The body remains still. Lifeless. Breathing hard, Yee Chun and Lo Fat come down from their homicidal rage. Yee Chun removes the towel from the victim. They step back in horror.

YEE CHUN'S POV - VICTIM

It is not Tamara, but the face of the Mother of the Boy.

THE ASSASSINS

are shocked. Reeling, they look around the room.

IN THE SHADOWS

Tamara breaks out from a dark corner of the room. She runs over a bunk, slipping on the bedding. She hits the ground, hard.

The two men are immediately after her. Tamara gets up quickly, moving out the door.

CUT TO:

74 EXT. INTERNMENT CENTER - NIGHT

74

Lara's car SCREECHES to a stop, Frank and Lara get out, unaware of what's happening inside the compound.

MEANS

I'll contact the agent in charge, see if he can get us inside.

Lara takes off. Frank moves to the fence, he looks around inside.

(CONTINUED)

74 CONTINUED:

74

FRANK'S POV - COMPOUND

In the shadows, Tamara scrambles away from the quonset hut, disappearing into the darkness. Yee Chun and Lo Fat follow a beat later.

RETURN

CAMERA PUSHES IN on Frank as he realizes what's going on.

FRANK

No!

Frank rushes to the opening, banging hard into the gate. The lock holds. He turns, sprinting back to the car. Lara turns.

MEANS

Frank! No!

Frank hops in, starts the engine, then accelerates into the fence. BAM! The fence topples. Frank quickly hops out, running toward the area where he last saw Tamara.

75 EXT. TOOL SHED - INTERNMENT CENTER - NIGHT

75

Tamara stumbles INTO FRAME, for the first time, fear is written on her face. She checks the tool shed door, looking for a hiding place, it's locked.

Yee Chun and Lo Fat appear. Tamara turns to run, only to find Captain Law cutting off her escape.

Yee Chun moves forward, murder in his eyes. Tamara grabs the only thing handy, a rake leaning against the shed. She swings.

The rake slashes across Yee Chun's face, taking off the headphones. The man grabs the rake, whipping it back onto Tamara, who is knocked to the ground.

On the ground, Tamara looks before her and sees the headphones lying in the dirt, having been ripped from the player. Tamara sees her opening.

TAMARA

(in Chinese)

If you kill me, they'll kill you.

Lo Fat, unable to hear her, moves alongside Yee Chun.

(CONTINUED)

75 CONTINUED:

75

LO FAT
(in Chinese)
Cover her head.

Yee Chun looks at his partner, a strange expression comes over his face. Lo Fat takes the towel from Yee Chun, throwing it onto Tamara. Yee Chun's eyes glaze.

Lo Fat raises his shiv. As he prepares to drive it home, from behind him, Yee Chun plunges his weapon into Lo Fat's back. Lo Fat SCREAMS in pain, falling to the ground.

Captain Law quickly moves forward, he disables Yee Chun with a kick to the knee. Yee Chun buckles to the ground. Law snaps his knee up into Yee Chun's face, knocking him out. All this happens in an instant.

Captain Law turns to Tamara. He takes the towel away from her head.

LAW
You took five lives. I want you
to see who will take your life.

As the Captain flips his knife open, Frank, running like Junior Seau, SMASHES into Law, tackling him against the shed. Frank grabs Law's hand, banging it against the shed, forcing him to drop the weapon.

Lara runs onto the scene, along with an I.N.S. AGENT, gun drawn.

I.N.S. AGENT
Federal Agent!

Law sees what he is up against, and stops the struggle. The Agent moves to handcuff him. Frank moves over to Tamara. He helps her to her feet.

FRANK
Are you okay?

Tamara looks at Frank, with no recognition on her face.

FRANK
It's Frank. Frank Black. I
have to ask you a question.

I.N.S. AGENT
Mr. Black. You're wasting your
time, this woman does not
understand English.

(CONTINUED)

75 CONTINUED:

75

LO FAT
(in Chinese)
Cover her head.

Yee Chun looks at his partner, a strange expression comes over his face. Lo Fat takes the towel from Yee Chun, throwing it onto Tamara. Yee Chun's eyes glaze.

Lo Fat raises his shiv. As he prepares to drive it home, from behind him, Yee Chun plunges his weapon into Lo Fat's back. Lo Fat SCREAMS in pain, falling to the ground.

Captain Law quickly moves forward, he disables Yee Chun with a kick to the knee. Yee Chun buckles to the ground. Law snaps his knee up into Yee Chun's face, knocking him out. All this happens in an instant.

Captain Law turns to Tamara. He takes the towel away from her head.

LAW
You took four lives. I want you
to see who will take your life.

(X)

As the Captain flips his knife open, Frank, running like Junior Seau, SMASHES into Law, tackling him against the shed: Frank grabs Law's hand, banging it against the shed, forcing him to drop the weapon.

Lara runs onto the scene, along with an I.N.S. AGENT, gun drawn.

I.N.S. AGENT
Federal Agent!

Law sees what he is up against, and stops the struggle. The Agent moves to handcuff him. Frank moves over to Tamara. He helps her to her feet.

FRANK
Are you okay?

Tamara looks at Frank, with no recognition on her face.

FRANK
It's Frank. Frank Black. I
have to ask you a question.

I.N.S. AGENT
Mr. Black. You're wasting your
time, this woman does not
understand English.

(CONTINUED)

75 CONTINUED: (2)

75

FRANK

She understands. Tamara...

Tamara turns to Frank. She opens her mouth, and a stream of SOUNDS, melodic and odd, tumble out of her. It sounds vaguely Chinese, but it isn't.

Frank watches her, realizing he won't get anything else. Tamara turns and walks away. Lara steps up...

MEANS

Frank, she's gone through a lot tonight. We can set up an interview tomorrow.

Frank shakes his head. He puts his hands into his pocket, then realizes...

He pulls out the memo recorder. He looks at Lara, then hits the rewind button.

FRANK

I recorded her interrogation.

Frank hits play.

RECORDER (V.O.)

(Frank's voice)

You speak English.

After Frank's line, Tamara's response is the same melodic Asian SOUNDS. Followed by Frank's next line - and then more odd SOUNDS. Lara looks at Frank.

MEANS

I don't understand. What did she say to you?

Frank smiles. He finally gets it.

FRANK

It's not what she said, it's what I had to hear. I didn't realize until now, the question I had for her could only be answered by myself.

(beat)

She's done with me.

Frank watches Tamara. As she walks away, disappearing into the darkness...

FADE OUT:

(CONTINUED)