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BLOOD MARTINI

By

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A capstone project submitted for Graduation with University Honors

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University Honors

University of California, Riverside

APPROVED

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ABSTRACT

The film serves as an evolving canvas for artistic expression, facilitating profound reflections on the human condition while providing a platform for societal and cultural discourse. This creative project is a screenplay entitled "Blood Martini," an exploration of the complexities of happiness and purpose through the lens of vampire characters. Set in an alternate dimension, the story unfolds in a world where humanity is ensnared by superficial gratifications, oblivious to the presence of vampires and other supernatural beings coexisting in their midst. Through the orchestration of a vampire-turned-fashion designer who manipulates beauty products to hypnotize the world, our protagonist embarks on a transformative journey. Stripped of societal distractions, she confronts the essence of genuine fulfillment and resolves to initiate change. Central to this exploration is an investigation into the historical contexts that inform the story's backdrop, dissecting their impact on character development, narrative structure, and thematic resonance. Through this screenplay, I aim to immerse the audience in the craft of feature-length storytelling while delving into profound philosophical inquiries.

ACKNOWLEDGMENTS

I would like to thank:

- Stuart Krieger for all of his wisdom and guidance and helping me to hear the voices of my characters.
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DESCRIPTION OF CAPSTONE

My University Honors capstone is a creative project in the form of a feature-length screenplay. The reason that I chose to write a feature-length screenplay for my Honors capstone project is because as a Theater Film and Digital Productions Major I intend to find a career in the entertainment industry. Part of my career goal is that find success as a feature or series creator, and Actor. When I considered what story that I was going to tell for this arduous process I reflected on the stories that I enjoy and find myself attracted too. When I sat down with my faculty mentor Stu Krieger in our initial meetings he advised me to choose the story that easily came to mind and that I could imagine the world in which the story was taking place with ease. This would be the story where I could find characters to inhabit the world of my story and importantly they would have the motivation to tell their story. As I considered these prompts to my imagination I found myself drawn to the stories that I found most interesting to me as I grew up. These were the high-fantasy stories and science-fiction classics like Star Wars and The Lord of the Rings. Though I loved these stories growing up I found that I was also drawn to the fantastical world that Tim Burton created in stories like *Edwardscissor Hands* and *The Nightmare Before Christmas*. Considering these influences I found myself drawn to a story that would exist in a world that was much like our own but could be an alternate dimension. This was the beginnings of what would be *Blood Martini*.

After another meeting with Stu Krieger, I decided that I would tell the story of a world in which Vampires and all types of other ghouls exist in the shadows of a preoccupied and materialistic world. This world started to fill itself out as I began to research the history of Vampires and the cultural stories and myths surrounding them. This began with myths going as far back as ancient Mesopotamia and ancient Judaism. The Persians were amongst the first

civilizations to have myths and tales of Vampires. Archeologists have found depictions of creatures attempting to drink the blood of men. These images were found on excavated pottery shards. (Marigny) As well, ancient Babylonia had tales of the mythical Lilitu, which was synonymous with and gave rise to Lilith (Hebrew לילית). The Lilitu from the ancient Babylonia myths were considered to be a demon. They were often depicted as drinking and surviving on the blood of babies, and could also shapeshift into the female form. (Marigny) The mythology of this ancient civilization states that these demons would roam the night among the human population, seeking their victim. According to Sefer Hasidim, these creatures were created in the twilight hours before God rested. (Shael)

As I continued my research I continued to find the name Lilith is found in Biblical Hebrew, particularly in the Book of Isaiah, although Lilith herself is not directly mentioned in any biblical text. However, from 500 AD onward, Lilith appears in historical accounts and mythic tales in Mandaean and Jewish sources, often in various narratives and contexts that offer fragmented descriptions of her. References to Lilith can be found in the Babylonian Talmud (Steinsaltz) (Eruvin 100b, Niddah 24b, Shabbat 151b, Bava Batra 73a), where she is portrayed as Adam's first wife in the *Conflict of Adam and Eve with Satan*, (Shael) and in the Zohar § Leviticus 19a (Scholem), describing her as “a hot fiery female who first cohabited with man.” (Scholem) Despite these mentions, some authoritative figures in rabbinic literature, such as Maimonides and Menachem Meiri, refute Lilith's existence.

In certain Jewish folklore accounts, like the Alphabet of Sirach (c. 700–1000 AD), Lilith is depicted as Adam's first wife, created simultaneously with him from the same clay. The legend of Lilith underwent significant elaboration during the Middle Ages within the realms of Aggadah, the Zohar, and Jewish mysticism. For instance, writings from the 13th century by Isaac

ben Jacob ha-Cohen narrate how Lilith departed from Adam after refusing to be subservient to him and subsequently refused to return to the Garden of Eden after her union with the archangel Samael. (Scholem)

This led me to think of how these myths were being told in popular culture today. As Vampires have infiltrated many generations of popular culture the myths of these ancient peoples continues to be told in various ways today. So looking further I asked, how were these stories being told today and how could they help the story that I was wanting to tell. One of the best examples that I found was *Dead until Dark* by Charlaine Harris. This book is part of the *Sookie Stackhouse series* which follows Sookie Stackhouse, a waitress in a Louisiana diner surrounded by Vampires, Werewolves and all types of other fantasy monsters. This book series was later adapted into the hit television series *True Blood* on HBO. As I analyzed the work that Harris did with her series I realized that my story did not have to be overly complicated or that I need to devise a vastly intricate magic system in which my Vampires and monsters had to obey. This came as a great relief as I could then start thinking of the various characters that I would need to inhabit the world that I was allowing to create itself through the various ancient myths and pop culture that I was now becoming enlightened too.

A great help to starting the research of my characters was the *Proust Questionnaire* that Professor Krieger shared with me when I began crafting my characters. The questionnaire is a twenty-question worksheet that Professor Krieger directed me to answer in my character's voice and by doing so would be able to start to bring a specific voice to that character. This would help my characters sound like their own individual person but it would also help me to craft the story that I was writing as I would have a better idea of what they would and would not do. As I completed one questionnaire for each of my characters this "story logic" became more and more apparent to me. My story had begun to take a life of its own and I could see the minds and drive of my characters. This then led me to start drafting what would become the story of Blood Martini.

In the beginning drafts I started to tell the story of Penelope who is a Vampire that lives with her coven in a remote area in the Yosemite Valley. This iteration of my story described Vampires that lost their memory after they had been turned. The conflict then came to my protagonist, Penelope, trying to learn who she was and what was her place in the world. As I continued my attempt to tell this story I found that it was difficult to find the motivation for my antagonist who was to be the leader of this hidden Yosemite Vampire coven. Anabella, the eventual antagonist of my screenplay, was to be a coven leader that was in many ways the shadow character as Lilith had been in many Torah and Zohar depictions. Her initial interation was to be a villainous leader that kept her coven in darkness so that she could remain in power. As I continued to write though I found that finding the motivation for her to remain a villain was proving to be very difficult. Penelope was supposed to leave the coven and try to find her way in the human world with Anabella's intention being to bring her back. But I found that Anabella, as I had written her, was telling me that she did not care.

This is when I talked to my faculty mentor and asked for his advice. Professor Kreiger advised me to go back to the drawing board and reflect on the character that I created as they would tell me what story it is that they wanted to tell. He also described to me the process of going through a tough questions as I did reflect as what story elements I may have to step away from for the betterment of the story and my characters. As I reflected on my characters and the stories that they wanted to tell I could see that I had brought them into a world in which they did not want to inhabit. This is when the world of Blood Martini was born. The world that Anabella was made to inhabit, as a Lilith style archetype, was to be a mysterious fashion model. This allowed her to control the masses and her coven it also gave her the motivation to be the villain that I needed her to be. This world also helped to build the motivation and world of my protagonist Penelope. Within the world of Blood Martini, I adopted the Vampire ability to hypnotize humans and used this popular fantasy trait to my stories advantage. Anabella's overacting motivation was to find her true love, which was a person that she could not hypnotize.

This villain painted against the background of the 1990's and paired with Penelope's love for George Clooney on the classic show, ER, made for a rich story canvas. I had finally found a canvas to write my story on and as Blood Martini came to life I felt that my character finally felt at home in a world where they could comfortable live and tell they stories that they wanted to tell. Blood Martini tells the story of Penelope, a Vampire, as she attempts to save Doug Ross from Anabella's plot to take over the world via hypnosis. Through the journey of the story Penelope realizes that love is not always what we imagine and not something that we can force. Penelope with the help of the supporting characters Diego, and Morticia is able to right the world but barely. When humans regain their sentience they are not concerned that Vampire and monsters exist, humans are now more concerned with finding the loves of their lives.

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Blood Martini

A screenplay

By

Kenneth Lopez-Elwell

THE CHANNEL 3 NEWS, LOS ANGELES, OPENING CREDITS ROLL

On the cutting edge of 1990's style and production, the DRAMATIC NEWS MUSIC plays as our NARRATOR begins to introduce our HOSTS. Each with their own QUICK FADES

NARRATOR

Ron Juniper. Veronica Moss. Sage Shamrock, Weather. Brick Kind, Sports, and Wes Capper, Entertainment. Channel 3 News, Number One in Southern California.

WE CUT TO:

INT. CHANNEL 3 NEWSROOM - CONTINUOUS

RON JUNIPER and VERONICA MOSS sit at the News desk collecting the notes in front of them as they FAKE LAUGH at a joke that was said just before the commercials ended.

RON JUNIPER

Now as the trail of the century comes to a close and O.J. Simpson is taken into custody, we have some lighter news coming out of entertainment. Wes Burgundy what do you have for us?

WES CAPPER

I've heard they serve grand slam breakfast on Sundays in the big house... But the real grand slam is coming out from international Fashion mogul Annabella.

A graphic of the "Annabella" clothing line is flown in behind Wes.

WES CAPPER (CONT'D)

The reclusive and mysterious Annabella has been the go-to designer of the celebrities on the red carpet and high fashion models of fashion week. But in recent weeks the once-out-of-reach designer has taken a bold risk with the release of her newest beauty line Blood Martini. This line features perfume,

colognes, and makeup kits that are in a price range we mere mortals can afford. Linda Good reports from Hollywood with the rest of our story.

The screen transitions to LINDA GOOD standing in the MAKEUP SECTION of a DEPARTMENT STORE. Customers walk behind Linda, some ignore the camera completely while others wave and smile behind her.

LINDA GOOD

Thank you, Wes. I'm here at the Macy's Makeup counter and let me tell you the excitement surrounding Annabella's new line of beauty products is palpable.

Linda walks with the camera as it pans to a huge line of eager customers standing by waiting for more makeup and perfumes.

LINDA GOOD

Department stores across America and across the world are seeing Annabella products fly off the shelf. Macy's is seeing record breaking sales as they have just restocked after two weeks of being completely sold out. Everything from perfumes and colognes down to the last mascara and blush kits all sold out. I have with me Jennifer Wolf who is shopping today with her family and hoping to purchase some of these elusive Annabella products. Tell me Jennifer what specific Annabella product are you hoping to get.

JENNIFER WOLF nervously walks into frame to stand next to Linda. We notice that Jennifer looks odd and a little more than slightly wolfish.

JENNIFER WOLF

I guess I would like to buy a perfume... I sample bottle was empty but the cap still smelled really good, I have a pretty good sense of smell and her perfume is pretty.

LINDA GOOD

That's great. Annabella really did out do herself. I heard that Nicole Kidman is now wearing that scent. But your over here talking to me who's holding your place in line.

JENNIFER WOLF

Oh... Umm. My husband and my son.

Jennifer looks back toward the line. The camera locates in the crowd a man and boy that resemble Wolfman Junior and Senior. Linda is oblivious to their monster resemblance as she keeps on yapping.

LINDA GOOD

Well I'll let you get back to them. Hopefully you score one of those perfumes.

(Jennifer walks back to the line with her husband and son.)

Thats all we have here. Reporting live I'm Linda Good for Channel 3 News. Wes...

Back in the studio Wes Burgundy is holding a bottle of Annabella cologne.

WES BURGUNDY

Thank you Linda. I got my bottle of Annabella cologne first day it hit the shelves.

VERONICA MOSS

You've always been ahead of the curve Wes. Now here's a look at what's coming up at Eleven-

INTERCUT WITH:

THE EXTERIOR OF A DOWNTOWN LOS ANGELES HOSPITAL-

OUTSIDE AT CITY PARK WHERE A WE SEE A TEENAGER POINTING OUT PLACES ON A MELTED CLIMBING STRUCTURE-

THE EXTERIOR OF A RUN-DOWN SUBURBAN HOME. THE FRONT YARD IS OVERGROWN, AND NEIGHBORS CROSS THE STREET TO PASS THE HOUSE-

VERONICA MOSS

We have the full story of a brain surgeon that was reinstated after making a shocking mistake. Also the harrowing story of a teenager who was struck by lightning while doing some midnight meditation at a local park. And we here at Channel 3 ain't afraid of no ghost but are you? We check in with a southland neighborhood who's residents say they are plagued by a haunted monster house.

BACK IN THE NEWSROOM-

VERONICA MOSS

That's what's in store tonight at eleven.

RON JUNIPER

Sounds like someone is taking the bedtime stories to the extreme.

VERONICA MOSS

Someone needs to take the weed waker to the extreme. That's all for us at the moment, have a great evening.

RON JUNIPER

We'll see you all at eleven.

We back away from the screen exposing the frame of the television. As we continue to back away the channel changes and the *FRIENDS* OPENING CREDITS plays. The entire television is now exposed we see we are in-

INT. PENELOPE'S ROOM - NIGHT

Penelope's room is large and filled to the brim with pop culture like a record store. Various movie and television posters hang on the walls but as we glance around some notable iconic characters have been recast.

But standing away from all the others in a place of honor above the bed is a POSTER of GEORGE CLOONEY in ER. There are various other magazine cut outs of George in a collage around a picture in a frame on the nightstand.

In the room is a large workspace with DIFFERENT SKETCHES OF DRESSES and IN PROGRESS OUTFITS on mannequins. Some of the sketches hang next to PHOTOGRAPHS OF CELEBRITIES WEARING HER DESIGNS. In a folder on the desk is an ENTIRE SEASONS LINE OF DRESSES AND CLOTHES in the making.

PENELOPE, 20's, stands next to a mound of clothes at the entrance of her walk in closet. She is organized chaos, hair almost done, make up complete and a Vampire.

She holds a pair of heels but stands in her robe as she stares into the blackhole that is her closet.

From her robe she takes out the remote for the television and turns the volume up. Leaning against the door frame she watches *Friends*.

The LAUGH TRACK plays over one of Rachel's jokes.

Three hard KNOCKS rap on her door, but before she can answer CAMILLE, early 20's, a young Vampire bursts in to the room in a runway worthy dress. She is a super model in both height and looks.

Camille stares at Penelope who is no where near ready.

CAMILLE

What are you doing?

Penelope, startled, juggles her heels dropping one.

PENELOPE

I'm almost ready.

CAMILLE

You're not. The Council members are being let into the Chamber. How are you not dressed yet?

Penelope points at the television.

PENELOPE

Why did they have to have this meeting during *Friends*. Rachel is living my

life, I can't just not watch my life.
Besides I have a dress.

Penelope steps quickly to her desk and starts to undress one of the mannequins.

CAMILLE
Is that even done?

PENELOPE
I'm the designer. It is if I say so.

Penelope takes the dress to her closet to put it on.

Camille settles on the edge of the bed watching *Friends*.

CAMILLE
I don't understand why humans are like this. They make life so hard... so complicated, only to put it on television for everyone to see how ridiculous they are. Look at Chandler, he is so worried about what everyone thinks of him that he's calling his ex-girlfriends to prove a point that he can commit to someone. Humans really don't understand what it means to be happy.

Penelope peaks out from the closet.

PENELOPE
And you do?

CAMILLE
I'm waiting for you to tell me.

PENELOPE
When I figure it out I'll let you know.
Can you help me with this zipper?

Camille goes to the closet to help.

We hear a quick ZIP and they both emerge from the closet. Penelope goes to her desk and takes a quick sip from a thermos on the desk. Her lips come away red. BLOOD. She pats the blood away with a napkin and goes to the door.

Camille waits at the door evaluating Penelope's dress.

CAMILLE

If we hurry we can still catch the opening addresses.

Penelope lingers at the doorway watching the television.

PENELOPE

And listen to the Count give another speech about the Earth being flat... I'll pass.

Penelope leaves shutting the door behind her.

INT. LOS ANGELES MANOR - DAY

The Manor's grand halls are bustling with foot traffic all going in the same direction.

We follow a couple that bear a striking resemblance to a famous couple who's last names are accompanied with a double "SNAP".

The hallways exude luxury, adorned with ornate decor and exquisite artwork. Amongst the art are large PORTRAITS OF ANABELLA, 30's, the enigmatic fashion icon, alongside various HISTORICAL FIGURES, progressively transitioning to FRAMED PHOTOS of her with CELEBRITIES and dazzling appearances on the RED CARPET.

One PORTRAIT stands out amongst the rest it is of Anabella and a very Regal looking Gentleman. In the painting they stand on a rocky beach, waves breaking around them.

MORTICIA stops to take in the painting. Gomez falls in behind her trying to find the same interest in the the scene.

GOMEZ

We should probably be heading to our seats my love, we wouldn't want to miss anything important.

MORTICIA

A woman has begun to frequent the coffee shop that you insist on purchasing your espresso from every night. I wonder what business a human has with caffeine that late into the evening.

GOMEZ

What woman are you're talking about?
The shop gets pretty of traffic through
the day. By any guess she could be a
janitor going into the night shift.

Morticia raises an eyebrow.

MORTICIA

Women can occupy any position... but
there are some that just by their
appearance suggest that they would not
be a Janitor.

GOMEZ

Prison guard then. Those places must
need people at night. Can't have those
unsavory gents have the run of the
place with no type of authority.

MORTICIA

My dear you would remember if a prison
guard frequented your espresso dealer.
We both are aware of your fixation with
the misdeed of humans. You would have
drained the man of any story that he
could have told.

GOMEZ

Darling. I really am at a loss.

MORTICIA

I'm telling you right now whatever
incarnation that woman takes, she will
not have you. I have gone on this
eternal journey with you and I will not
suffer the company of your souls
eternal love. For all intents and
purposes your eternal love is me. I
could care less if the universe
disagrees.

GOMEZ

I do not believe that it is her... I
mean her last life was a that of a cat.
I can hardly believe that she built up
enough Karma for a human body in that
time.

MORTICIA

She did manage to ruin plenty of my clothes though.

Morticia spots Penelope and Camille walking through the traffic of various vampires, werewolves and ghouls waving them over.

MORTICIA

Ah, Penelope I don't suppose you can give us an insiders view on what this Hunter's Moon meeting might be dicussing?

PENELOPE

I only work here... and live here. But I haven't talked to Anabella since she launched the Blood Martini line.

Gomez's eye linger on Camille.

GOMEZ

Might the this lovely creature have the clue that we seek? It is no secret that Anabella keeps her the most beautiful of her progeny close.

Morticia looks as if she may strangle him.

MORTICIA

We will be taking our seats. Excuse us, I do not wish to commit a murder with so many witnesses.

Gomez isn't sure what he said.

GOMEZ

I was merely asking if the young lady had heard anything from her Madam.

Morticia leaves in a huff. Leaving Penelope and Camille holding their laughter. Gomez chases after her but not without glancing back at them.

On a look back Gomez bumps into Diego, 20's, a bookish Vampire he is dressed in a suit that give off Professor Indiana Jones vibes.

Camille gives a half smile to Penelope who doesn't look at her. Diego walks to Penelope and Camille, straightening his jacket after the collision.

Diego only has eyes for Penelope, hardly noticing that Camille is standing right next to her.

DIEGO

Hey...

(He finally notices Camille)

Oh hey, Camille. How have you been?

CAMILLE

I've been good Diego, how's the library?

DIEGO

Oh its good. We've been in negotiations with the Smithsonian about possibly bringing some artifacts over for research, but they're not really going for it.

PENELOPE

What are you guys trying to get?

DIEGO

The Ark.

PENELOPE

Of the Covenant?

DIEGO

Yeah. They keep saying they don't have it, but come on. It's the government. They have it. Dr. Indiana Jones was interrogated and threatened to keep the location a secret but we all know that it's in that giant vault with all the rest of the artifact that they retrieved from the Germans during the War.

CAMILLE

They're not going to give you the Ark Diego. If they wouldn't let Indi keep it you're not gonna get it.

DIEGO

I have a meeting with them tomorrow so we'll see.

They start to walk with the current of traffic.

CAMILLE

You know, this meeting better not run long. ER is on today and I am NOT going to miss Doug Ross.

PENELOPE

I almost totally forgot. I'll walk out. Diego, do you have a watch?

Diego puts a hand on the chain of his pocket watch.

DIEGO

Yes. Why?

PENELOPE

I need you to keep an eye on the time. If we're not wrapping up by 9:30 let me know so I can start looking for a moment to leave. I can take missing Friends, but I need to know what Mister Dr. Ross has been up to this past week.

DIEGO

I don't understand. What is so alluring about this Cowboy Doctor? He's complex, yes. He is a good person at heart but he is simultaneously both the most selfless and selfish person. He's a paradox wrapped in a macho exterior.

CAMILLE

I could fix him.

PENELOPE

I think you have your answer Diego.

Diego is beyond his comprehension level.

CAMILLE

He is a beautiful mysterious soul.

DIEGO
(mocking under his breath)
Beautiful mysterious soul.

The trio walk with the crowd as they enter the council chambers through one of the many doors that line the hallway.

INT. COUNCIL CHAMBER - CONTINUOUS

Vampires, Werewolves and Ghouls fill the Grand Council Chamber's seats. The Chamber is reminiscent of the UN GENERAL ASSEMBLY ROOM. Sitting in prominent sections around the room are the leaders of various Vampire covens and Werewolf clans. Ghouls sit toward the back in the cheap seats.

At the lectern is an elderly hairy man, FRED, 80's, a werewolf gives the hall a general news update, that has many already yawning.

FRED
I would like to bring your attention today to several outstanding members of our community. Dewek Woofson has developed twimmahs for-

DIEGO
(to Penelope)
When do we vote for executive body positions? I haven't understood this guy for the last fifty years.

PENELOPE
The werewolves have control of the Public relations positions for the next decade. Fred was part of the original Treaty negotiations, he's not going anywhere until then.

CAMILLE
They could at least pick another speaker. I'm sure that they don't even know what he's saying

DIEGO

It's all out of spite now. They're getting a good laugh out of it.

CAMILLE

I know this is the Wraith's favorite part of the meetings.

THE WRAITHS sit in the gallery eating their fill and basking in all of the ANNOYANCE and FRUSTRATION exuding from the audience in the room.

CAMILLE

The wereman is serving them a buffet of emotions.

Penelope, Diego and Camille find their seats in a section reserved for AMERICAN COVENS. This section has been painted and designed to be the glowing WHITE of the Vampire Chancellor in a room dominated by darkness.

DIEGO

All he does is tell us all the stuff that Werewolves have been doing. None of this "news" is relevant to anyone outside of those hairy-

FRED

Mahvowous achievements made this past decade. A community I am pwoud to be apawt of.

DIEGO

I overheard the Swamp people calling this the Howl hour.

CAMILLE

At least we don't have to sit next to either of them.

FRED

I habe a new segment foh you awh today. Theyah habe been seweval pwominent mawages-

DIEGO

Oh hell.

Another Werewolf comes out of the wings and ushers Fred off the stage.

A hush falls over the room and the lights dim only leaving the stage and lectern illuminated.

ANABELLA, 40's, glides from the wings accompanied by another Vampire dressed in a CATHOLIC CARDINALS UNIFORM.

The room stands to applaud as Anabella steps forward to the lectern gazing out over the hall.

ANABELLA

My fellow covens, clans, and
misunderstood creatures of the night.
We have dwelled in the shadows for
eons. On the outskirts of the world
living in fear of a species hell-bent
on self-destruction.

DIEGO

(to Penelope)

That's one way to start a speech.

ANABELLA

We have been the hidden architects of
their civilization. The pioneers of
Electricity, Masters of Architecture,
Inspirations for Art, Fashion and
timeless stories. Even the unlikely
success of Prozac. While designed to
make humans easier to feed upon, has
only made them happier. We have
literally given them the clouds of
happiness they ride upon. All of us
here are embedded in every fabric of
human existence. Each one of us has a
commonality in our experience with
Human treatment. I have called this
gathering to announce that I, as the
fashion designer Anabella, have given
us the tool to take our rightful places
stewards of this world.

Grumbling and chatter erupt from the audience.

Theres a cough or two.

Anabella gives a smile at the unease that she has caused. Snapping her fingers a screen begins to drop on the stage behind her. Another VAMPIRE CARDINAL wheels out an OVERHEAD PROJECTOR on a cart and turns it on. He places laminate pictures of different make-up products.

ANABELLA

The make-up line that I have recently rolled out worldwide is one of a kind, available and accessible to all humans no matter their economic status. Some of you may in fact be wearing it tonight.

The laminate changes to showing the perfume and cologne bottles.

One INFLUENTIAL VAMPIRE LEADER stands abruptly. His FAMILIAR stands quickly almost falling over in response to his master's movement.

DRACULA FAMILIAR

The Solomanari, Ordog, The Evil Eye
Nosferatu-

DRACULA

(To his Familiar)

Sit down imbecile they know who I am.
Anabella, I am at a loss as to how
this... makeup is of any concern. These
gatherings are reserved for titanic
movements in our communities-

At the mention of the word "Titanic" the Vampires bite their lips and draw a small amount of blood to spit on the ground. Dracula does the same, and continues.

DRACULA

Not to announce your next venture that
will undoubtedly earn you and your
coven a king's ransom.

ANABELLA

Dracula, my dear.

Anabella waves away the Vampire manning the overhead projector.

ANABELLA

If you would allow me to finish my presentation, this is not another feeble attempt as the Titanic was. I am sure all of your questions will be answered.

DRACULA

I am near the age of Methusalah. I will not be talked to as though I were a mere fledgling. I demand for all those that risked leaving their homeland in attendance an answer as to how THIS is of any importance to us.

Anabella gives a wicked fanged smile.

ANABELLA

Every fortress. Every society has its weakness. My friends. There is always a way to slip the knife between the ribs. Human society is no different, and as it stands, has become a reflection of Narcissus—consumed by vanity and self-absorption. Those of us that have the benefit of appearing... almost human. Can walk amongst them. But we can never truly be one of them. Their blindness is their vulnerability, and we shall exploit it. With my make-up every human who applies it to their face or smells the waft of perfume they will fall under Vampiric suggestion.

The room ERUPTS.

Chatter, questions and exclamations come from the audience. Anabella raises a hand to silence them.

After a moment the room comes to a low murmur.

ANABELLA

None of you are in danger of falling under this spell. That would be a clear violation of the treaty that all in this room have signed. This project was not only undertaken by myself but as a community I gathered

the greatest minds who have ever lived
and it is they that have used science
to orchestrate the formula for us. So
that our communities can step from the
shadows!.

A video start to play on the screen behind her.

We watch several women and a few men introduce themselves.

INTERCUT WITH:

INT. CLINIC TESTING ROOM - DAY

The subjects all test the makeup and cologne products they are given. Lipstick, liquid foundation, blush, mascara, cologne, and perfume.

After a few seconds of applying the make-up the patients eyes go dull and they look as though they might fall asleep.

INT. COUNCIL CHAMBER - CONTINUOUS

The Vampires, Werewolves, and Monsters in the audience are amazed as they watch. It is the best movie that they have ever seen.

Penelope and Diego sitting next to each other watch the screen utterly amazed.

INT. CLINIC TESTING ROOM - CONTINUOUS

As the individuals apply their makeup and cologne we enter their POV as they look in the mirror. We see that in the mirror they have become the most beautiful versions of themselves.

INT. COUNCIL CHAMBER - CONTINUOUS

On the screen the same individuals are in a stupor having become mental zombies. They go through mundane human activities, watching football, and flipping through Avon Magazines, ironing clothes.

The video ends..

Anabella turns her attention back to her now captivated and silent audience.

ANABELLA

The only task left for us is to give the hypnotic suggestion. This will happen when I make my highly anticipated press conference from the beautiful foyer here at the manor.

After a moment the Audience stands applauding. Many cheer their support of Anabella's plan.

INT. OUTSIDE COUNCIL CHAMBER - MOMENTS LATER

Excitement pulses through the crowd as they leave the council chamber.

Penelope, Diego and Camille leave the Chamber reeling from the presentation.

DIEGO

So I guess it doesn't matter what the government says, I can just go to the warehouse and get the Ark.

CAMILLE

Will the humans keep working their jobs? I'm kinda not ready to give up my gummy worms.

PENELOPE

Doug Ross doesn't even know who I am yet.

DIEGO

(to Camille)

You still haven't told me how to make those.

(he stops, and turns to Penelope)

Wait what?

PENELOPE

Doug Ross doesn't even know I exist Diego.

DIEGO

So? Penelope we're about to be the dominant species on the earth. Who cares about some Human?

PENELOPE

He isn't just some human, he's an amazing doctor and Human. From the first time that I saw him on screen I knew that he had the other half of my soul. I'm not going to let him just become some drool monster like those other humans we just saw.

DIEGO

They've always been drool monsters.

Penelope pushes her way through the crowd still leaving the Council Chamber. Diego goes to follow her

INT. LOS ANGELES MANOR - CONTINUOUS

Penelope cuts through the crowds celebrating and the pockets of monsters starting to party. Diego is close on her heels dodging and weaving through the crowds.

DIEGO

Penelope, what are you doing? Doug Ross has probably already bought some of Anabella's cologne. He's going to get hypnotized-

Diego weaves through a crowd of werewolves.

DIEGO

With the rest of the world.

PENELOPE

I'm not gonna let that happen to Dougie.

Penelope and Diego reach the upper levels of the manor.

Diego catches up to Penelope stopping her in the hallway.

DIEGO

Penelope, this is the beginning of a new world. A new chapter in where we can be authors of change.

PENELOPE

Have you ever had a dream about someone and in it you were living a normal life?

Diego's eyes never leave Penelope.

DIEGO

I tend not to remember my dreams.

PENELOPE

I'm going to save Doug Ross.

Penelope continues to walk down the hall.

INT. PENELOPE'S ROOM - CONTINUOUS

Penelope throws the door open to her room and goes straight to her closet. Inside she finds a duffel bag and starts filling it with clothes, jewelry, makeup and shoes.

Diego isn't far behind, he comes in and stands at the closet door watching Penelope pack.

DIEGO

I think this is a bad, terrible, impulsive idea Penelope. Humans are extremely dangerous, it might just be a good idea to let Doug Ross get hypnotized along with all the rest of the humans. That way you don't have to worry about any of them robbing you.

Diego watches as Penelope dumps a small basket of very expensive jewelry into a pocket of her duffel.

DIEGO

Do you even know where you're going?

PENELOPE

He works at General Hospital in Chicago. I'll get a plane, find him on his shift, and bring him back here.

DIEGO

That easy?

Penelope stops packing for a second.

PENELOPE

Obviously, I'm gonna have to convince him to come with me.

DIEGO

There's a show on Wednesday nights, I don't know if you watch it... It's called Law and Order-

PENELOPE

I'm not going to hypnotize him Diego. I'll talk to him and he'll understand that the best thing to do is to come with us.

DIEGO

I'm sure he'll be very understanding when you explain to him that all of humanity is about to become mindless slobbery droolers.

PENELOPE

Where did I leave those slippers?

(beat)

Him and Carol were never gonna work out anyway. I was waiting for him to realize that but we're just gonna have to expedite things.

Diego watches Penelope look around the closet for her slippers. He sees them by the chair of her desk.

Diego slowly walks over and grabs them, hiding them behind his back from her as he returns to the closet.

DIEGO

I'm gonna be right back, don't go anywhere.

Diego rushes out of the room.

INT. LOS ANGELES MANOR, UPPER LEVEL - CONTINUOUS

Diego runs down the hall.

Cutting through the traffic that is beginning to build as Vampires excited go in and out of their rooms in party attire. He jogs through a couple hallways and arrives at the door to his room.

INT. DIEGO'S ROOM - CONTINUOUS

Diego throws open the door to his room, grabs a leather side bag, and begins to toss various items and clothes from around his room into it.

There are several iconic movie posters hanging on his walls. Indiana Jones, Batman, and Road House.

Last things to go in are an Indiana Jones style whip and Baterang.

He takes one last look at his room before shutting the door and reentering the building chaos in the hallway.

INT. PENELOPE'S ROOM - NIGHT

Diego enters the room just as Penelope zips her luggage closed.

DIEGO
You're still here.

PENELOPE
I'm ready, I just need your help first.

Diego looks around the room for what she may need help with.

PENELOPE
You're decent friends with the Library,
right?

Diego's eyebrow raises.

DIEGO
Yeah kinda... Why?

PENELOPE
I need something.

INT. LOS ANGELES MANOR, LOWER LEVELS - DAY

Penelope and Diego walk through the grandiose manor with all of their luggage.

Diego leads Penelope through the crowds that have begun to form in pockets like schools of fish moving from party spot to party spot.

He pushes through to a door and pulls Penelope into the room with him.

INT. BILLIARDS ROOM - CONTINUOUS

The room is very private, a mix between a whiskey closet and a gentleman's library.

The billiards table in the center of the room commands attention while the leather seats at the corners add a touch of class.

Diego shuts and locks the door behind him. He tosses his bag on the table and walks directly to a bookshelf. He scans the books finding one titled: THE CANTERBURY TALES.

He pulls the book from the shelf and reaching into its place pulls a lever. Penelope leaves her suitcase by the table as she watches him.

The bookshelf begins to slide open revealing descending stairs. Diego leans into the opening.

DIEGO

Callinicus of Heliopolis never leaves the library. He's not going to let us take the book, even if he lets us look at it.

PENELOPE

I need it, there's no point in saving Doug if he just turns into a slobber monster once Anabella gives her speech.

DIEGO

We can ask, I guess... but I'm telling you.

Diego and Penelope go through the hidden passage.

The hallways start as sleek cut marble slowly becoming more cave-like as they walk deeper and pass through with each door.

DIEGO

He's been collecting books and things for almost 2,000 years old. It was instrumental in our victory in the War against Van Helsing. Callinicus has been part of the research I have been conducting about Vampiric influence. During the wars, he was the inventor of many weapons and traps that-

PENELOPE

It was a pissing contest of who could make the best weapon of the war..

DIEGO

I'm sure he'll disagree with you.

PENELOPE

I'm not going to debate with him. We just need to get in and get out.

INT. CALLINICUS' LIBRARY - CONTINUOUS

They continue downstairs arriving in a GRAND FOYER. It opens up to a cavernous candle lit library. The walls have bookshelves carved into them in some places reaching into the shadows toward the ceiling.

A maze of bookshelves occupy the first floor, and scattered amongst the shelves are tables for reading.

Seen over the shelves is a giant chandelier lighting what looks to be the middle of the Library.

Penelope and Diego walk deeper into the stacks getting closer to the chandelier, a giant dias reveals itself.

Sitting atop reading a huge tome is CALLINICUS OF HELIOPOLIS. An ancient Vampire, his eyes red, and skin like paper.

With a gentle hand Diego stops Penelope and with a nervous breath he takes a few steps toward the Dias.

DIEGO

Callinicus of Heliopolis how has the knowledge of time been treating you?

CALLINICUS OF HELIOPOLIS

Diego... I assume there has been no word from the Government as to the whereabouts of the Arc... Because if there had I assume you would have brought it with you and not some woman.

DIEGO

Yes... uh... No, no Arc yet. But I do have a request for some literature that I would like to perhaps borrow.

Callinicus flips a page of his tome. Diego is unsure if he's heard a word of what he's just said.

DIEGO

The book that I, uh, we would like to borrow-

CALLINICUS OF HELIOPOLIS

You are well aware of the literature you have access to.

DIEGO

(Nerves on edge)

Yes, well, this is hopefully not a big ask... the location of this book is-

Penelope steps forward tired of Diego dancing around the topic.

PENELOPE

We need to borrow Lilith's Diary.

Callinicus stops reading, and slowly closes his tome.

He slowly looks toward them like a statue coming to life.

CALLINICUS OF HELIOPOLIS

Who are you to demand anything from this place? You are not a coven leader. In fact...

(sniffs the air)

You are still quite new to eternity. At least to my reckoning.

Penelope begins to speak but Diego cuts her off.

DIEGO

We are asking for your grace in that we might be granted temporary access to the diary.

Callinicus slowly stands from his seat.

CALLINICUS OF HELIOPOLIS

I am the Callinicus of Heliopolis. The creator of Greek Fire. It is the sole reason that I was granted this version of eternity... I have been entrusted to guard and collect the vast knowledge of this world. I know and have known every leader of the covens that either walks the Earth or has been banished to outer darkness... So who might you be woman?

Penelope and Diego exchange glances. Penelope steps forward.

PENELOPE

My name is Penelope, I was sired by Anabella in... I can't really remember now... I remember that we always wore very puffy dresses that were quite hard to breathe in.

Callinicus stares at her for a beat.

CALLINICUS OF HELIOPOLIS

What you ask is impossible, Penelope. Only a coven leader may have access to that section of the library.

DIEGO

Callinicus have you heard what Anabella is planning?

Callinicus sits back down preparing to return to his reading.

CALLINICUS OF HELIOPOLIS

Even in the Underdark the plotting of younger fools reaches. In truth, since the day I was granted this cursed version of Elysium the lamentations I have been reading... the testing, the

countless hours, years and millennia.
All this time spent in caves much
darker than this one. Humans will now
be unable to interfere with my
research. I will find a way to step out
into the sun again.

PENELOPE

So that's a solid no on the Diary?

CALLINICUS OF HELIOPOLIS

(a chuckle)

Come back when you have retrieved the
Ark Diego.

Penelope and Diego, dejected, walk back down toward the
entrance.

Penelope glances over her shoulder.

Callinicus has resumed his statue-like pose over the giant tome.
She grabs Diego's hand and pulls him into the stacks.

DIEGO

What are you doing?

PENELOPE

We need that Diary. Where is it?

DIEGO

We have to go, Callinicus-

PENELOPE

Is crazy to think that he's gonna feel
sunshine again. We're Vampires. No sun
is kinda part of that.

DIEGO

You're really not gonna leave without
it.

PENELOPE

And you're wasting time.

Beat.

DIEGO

Follow me. Hopefully, I can keep us
from being banished to outer darkness.

Penelope and Diego quickly tip-toe down toward the restricted section.

Diego leads Penelope through giant stacks of books and Relics from time long past.

They quietly climb a spiral staircase. Diego takes a step when dust on the stair crunches.

They both stop.

Diego slowly looks down at Penelope. The fear evident on his face.

They hear a GROWL and both look toward the top of the stairs.

At the top of the stairs the SHADOW of a humanesque creature stands tall.

Penelope and Diego press themselves against the side of the staircase just out of view from the top landing.

In a tattered cloak a GREMLIN stands comes into view at the top of the staircase staring down the stairs with beady red eyes and a small club in his hand.

The Gremlin takes a moment then bangs the club against the wall, he waits to see if anything happens.

Penelope and Diego jump but stay still against the wall of the staircase.

The Gremlin moves slowly on.

PENELOPE

We can't go this way.

DIEGO

This is the only way. We need to leave that little bastard is gonna come down here.

PENELOPE

If this is the only way then let's go its only one-

DIEGO

Penelope if we go up there-

CLOAKED GREMLIN

RAWR!!!!

The Gremlin hurls himself down the stairs at Penelope and Diego, all teeth, claws and club.

Diego and Penelope scream. The Gremlin hits Diego in the head with the club sending him tumbling down the stairs.

Penelope grabs the gremlin by his tattered cloak and slings him into the wall.

THUD!

Callinicus looks up from his tome waiting for more commotion. Nothing.

CALLINICUS OF HELIOPOLIS

Damn Gremlins and their rats. Make more fuss than what it's worth.

He continues to read.

Penelope runs down the staircase to Diego who slowly rises at the bottom of the stairs.

The Gremlin slowly stands with a smile on his face. He picks up his club and looks to the top of the stairs where two more Gremlins stand clubs in hand.

PENELOPE

Get up Diego, get up!

Diego stands with Penelope's help.

Together the Gremlin's let out a WAR CRY and charge down the stairs.

Penelope and Diego run down through the stacks as fast as they can. Adrenaline pulsing their fangs jut from their mouths. Diego grabs Penelope's hand and in a quick turn he pulls her into a darkened alcove.

They blend into the shadows as the Gremlins run past.

The Cloaked Gremlin SHOUTS orders to the others and they separate down different aisles.

Penelope and Diego emerge from the shadows of the alcove.

DIEGO

Come on.

They run toward the stairs, and taking two at a time they reach the top.

This section of the library is different from the rest. Where the bottom section is a cave the RESTRICTED SECTION is lit beautifully with candle light, giving the feeling that Diego and Penelope have just stepped into a moonlit VENETIAN SQUARE.

Diego motions for Penelope to follow him.

The stacks here are shorter and seemingly more organized than the ones below. The relics sparkle and give off hints of magic.

The stacks open to a circular opening where Diego and Penelope find a marble podium with a leather-bound book sitting atop it.

The marble podium stands in front of a medium sized fruit tree with bone white leaves.

Penelope steps softly toward the DIARY.

She picks up the soft leather-bound book and begins to flip through the pages.

Diego watches her with wonder, he tentatively looks over her shoulder.

The book is filled with strange writing and diagrams.

DIEGO

That's ancient Sumerian.

Penelope's concentration is broken by his voice.

PENELOPE

You can read this?

DIEGO

I've helped Callinicus do some translations that he kept putting off.

Penelope continues to flip through pages, intently looking at the pictures.

Diego stops her on a page. He points at the title.

DIEGO

This is it.

Penelope studies the words she can't read and runs a hand over the drawing that depicts a vampire biting himself.

PENELOPE

What does it say?

DIEGO

How to make a Vampire... More or less,
it's not a direct translation.

Penelope snaps the diary shut.

PENELOPE

Let's get out of here.

Penelope storms back toward the spiral staircase diary in hand. Diego quickly walks to keep up.

They scurry down the stairs but just as Penelope's foot touches the bottom landing a Gremlin club tags her on the side of the head sending her tumbling into the ground.

DIEGO

Oh shit!

Diego rushes to Penelope helping her to sit up.

RAWWR!!!

The Gremlins let out a War Cry as they rush the two Vampires.

CALLINICUS OF HELIOPOLIS

Halt!

Callinicus steps out of the shadows of one of the stacks. He seems to float toward them.

The Gremlins shoot disgruntled stares as he passes them. The Cloaked Gremlin watching Callinicus quickly walks to retrieve his club snarling at Diego as he gets close to him.

CALLINICUS OF HELIOPOLIS

The two of you will not be the first to attempt stealing something from this place...the question I have before I deliver my judgment is, to you Diego.

Religions and philosophers have many thoughts on what it means to sin. Can you sin without knowing you do? Or does sin come from the knowledge that you are doing something against yourself and therefore against God... What are your thoughts on this?

Diego takes a moment, he glances at Penelope before he speaks.

DIEGO

I believe that there is a feeling that we get in the pit of our stomach that guides us through our life. And if we're listening it tells us what the important things are, I believe not listening to that voice would be sinful.

Callinicus thinks on this for a moment.

CALLINICUS OF HELIOPOLIS

And this voice, this feeling what might you suppose it is?

DIEGO

Greater men than I have gone mad trying to find that answer.

Callinicus stares down at the two of them for a moment before revealing a fanged smile.

CALLINICUS OF HELIOPOLIS

Yes... Some things indeed have no answer.

He turns around floating back toward the Dias. The Gremlins begrudgingly follow.

CALLINICUS OF HELIOPOLIS

I expect you to be a dedicated steward of that diary Diego. If it should go missing or be destroyed it will be you who is left out in the sun and not I.

Diego and Penelope brush themselves off and rush out of the Library.

INT. BILLIARDS ROOM - MOMENTS LATER

Penelope and Diego push open the bookcase from the tunnel stumbling in the room as if they have just run a marathon.

Diego pushes the bookcase shut over the open when he hears Penelope gasp.

Turning around we see that they have just barged in on a young Vampire and young Werewolf making out.

There is a long awkward silence.

YOUNG WEREWOLF

Can you please not tell my pack?

YOUNG VAMPIRE

Or the Coven? You know what they'll do.

Penelope doesn't know how to react. She looks down at the diary in her hand.

PENELOPE

You didn't see us.

Penelope grabs her luggage and heads for the door. Diego close behind her grabs his bag off the pool table.

Diego stops at the door just as they're about to leave.

DIEGO

And don't try to sneak down there to make out. The Gremlins are already pissed off.

Penelope and Diego leave the two young monsters in the room baffled... Gremlins??

INT. LOS ANGELES MANOR - CONTINUOUS

Penelope and Diego speed walk through several different and busy rooms:

Room 1: THE KITCHEN - It's a fully staffed kitchen, Vampire, and Werewolf chefs work on preparing various dishes, and hors d'oeuvres. The main ingredient we can see is blood, and meat.

Blood covers everything, it is smeared across all of the kitchen staff's clothes from where they have wiped they're hands.

Room 2: BLOOD WHISKEY ROOM - Vampires sip bloody cocktails at high tables or sit in leather booths built into the side of the room. As Penelope and Diego walk through we notice that some of the people in the room are hypnotized humans from the distant gaze in their eyes and the bite marks that are still bleeding on their necks.

A SLEEK VAMPIRE in a booth notices Penelope and Diego rush in and out of the room. His eyes land on the DIARY in Penelope's hand. He smiles as he takes a drink from his glass.

Room 3: DANCE HALL - There is hardly any room to pass through as all of the Monsters dance on their respective dance floors to heavy metal. The room is only lit by the laser lights and track emergency lighting.

EXT. LOS ANGELES MANOR - MOMENTS LATER

Penelope and Diego burst from the front doors of the manor and glance around at the sleepy upper-class neighborhood.

For a moment Penelope and Diego stand on the porch breathing in the night air.

DIEGO

Do you perhaps have a pencil?

PENELOPE

What do you need a pencil for?

DIEGO

To draw your attention to what we're supposed to do next... or me? I wouldn't mind that as a secondary option.

PENELOPE

I don't have time for your jokes Diego.
We need to get to the airport.

Penelope starts to walk down the street pulling her luggage behind her. Diego shouldering his bag follows her.

EXT. UPPER CLASS LOS ANGELES NEIGHBORHOOD - NIGHT

Penelope and Diego walk down the middle of the street.

Penelope is determined while Diego's eyes take in all the details of the neighborhood around him.

DIEGO

Do you know where we're going?

PENELOPE

I told you. The airport.

DIEGO

Okay.

(beat)

I'm just wondering how far it is. It'd be nice to beat the sun there, you know.

PENELOPE

Yes, I know that Diego.

They walk in silence for a moment.

DIEGO

You know what I think is the best thing in the whole entire world is?

PENELOPE

Not turning into ash before we can get to Chicago and save Doug Ross.

DIEGO

Yes. Actually, not turning into ash ranks pretty high, but what I was going to say is... The best thing in the world is the first word of the sentence I just said.

Penelope thinks for a confused second, then rolls her eyes.

PENELOPE

When we find Dr. Ross you can't be saying things like that.

DIEGO

Right. Don't want to make the future
Husband jealous.

There is another moment of silence, this time rather awkward.

PENELOPE

Diego I'm -

DIEGO

Do you think he can help?

Diego points at a man walking from his front door dragging
luggage to a car that is sitting in his driveway.

They watch as he struggles to open the trunk of the car and toss
his luggage in.

PENELOPE

Do you think he knows where the airport
is?

DIEGO

Looks like he's going there. Let's find
out.

PENELOPE

Diego wait.

It's too late. Diego speed walks to the MAN just as he gets to
the driver side door.

DIEGO

Excuse me, my good man.

MAN

Um hello?

DIEGO

Beautiful evening.

MAN

It's 2am. But yeah it's beautiful I
guess? I'm sorry, is there something I
can help you with?

DIEGO

As a matter of fact yes there is, you see, my amazing and gorgeous wife-

PENELOPE
I'm not his wife.

DIEGO
- are trying to locate the nearest airport.

The MAN looks at them very confused and alarmed.

MAN
Are you guys walking to LAX? This is some kind of joke. Did Jerry put you up to this?

DIEGO
Well perhaps you might point us in the right direction.

PENELOPE
Screw this.

Penelope walks up to the MAN. In extreme focus Penelope locks eyes with him and the MAN's face goes slack as he becomes hypnotized.

PENELOPE
You will take us to the airport LAX and then you will forget us and go about your night as you had regularly planned.

The MAN sways on his feet.

PENELOPE
Repeat this back to me.

MAN
I will take you to LAX, forget you, and then do what I was going to anyway.

Diego peaks over her shoulder.

DIEGO

Can I ask what he was going to do in
the first place?

Penelope is just about to answer when-

MAN

I was going to the airport.

DIEGO

Ah okay. Then we won't be too much of
an inconvenience. Oh and what's your
name?

MAN

Mikhail.

DIEGO

Nice to meet you.

Diego gets in the back seat of the car. Penelope starts to put
her luggage into the trunk when Diego jumps out from the
backseat and helps her.

With a smile Penelope goes to the passenger seat while Diego
rearranges the luggage in the trunk.

EXT. LOS ANGELES MANOR - NIGHT

The SLEEK VAMPIRE walks through the manor. He moves effortlessly
through the crowds that continue to party.

He enters a BALLROOM where many *beau monde* Vampires mingle. It
is very much a 19th-century French Aristocrat-themed party.

The SLEEK VAMPIRE moving through the party finds ANABELLA
talking with two other Vampires that wear a FOX and CAT masks.

FOX

How long do you suppose it will be
before we can fully take control of the
world?

CAT

The hypnosis is going to be immediate.
This is the same way that the Pied
Piper hypnotized his victims. It wasn't
the flute he played but hypnotic

berries. The flute merely was the trigger to his suggestion.

ANABELLA

My plans are definitely on a grander scale than the Piper's.

FOX

Wasn't he left out in the sun?

ANABELLA

He was. His antics almost outed his entire coven. I believe Bartholomew was the leader of that particular coven at that time.

CAT

Bartholomew has never been one to take things lightly.

The Sleek Vampire steps up to the table head bowed with respect.

SLEEK VAMPIRE

My apologies. Anabella if I could have a word.

Anabella exchanges a glance with the FOX and the CAT who gives a slight bow leaves the table.

ANABELLA

I hope you are not about to ruin my evening Alexander.

ALEXANDER

I saw something quite interesting while I was relaxing in the Blood room.

(Beat)

Is there a reason that Penelope should be leaving the property?

Anabella takes a moment to consider this.

ANABELLA

My coven stays on the grounds for their safety and for the safety of the coven.

ALEXANDER

Well, be that as it may... I believe one of your flock has flown the coop.

ANABELLA

You are certain of this?

ALEXANDER

Two have flown. Diego was following her like a lost puppy. It was really quite sweet.

Anabella laughs and takes a sip from her glass.

ANABELLA

There is no reason for any alarm to be made. We are celebrating the inevitable fall of humanity.

ALEXANDER

Even if they have the Diary of Lilith?

Anabella becomes very serious.

ANABELLA

Did you see them with the Diary?

ALEXANDER

Penelope was carrying it like a fresh loaf of bread.

Anabella finishes her drink.

ANABELLA

Callinicus.

She storms out of the ballroom. Alexander follows close behind rather excited for the coming drama.

INT. NEIGHBORS CAR - NIGHT

Penelope looking out the window watches cars pass and sees the giant LAX letters pass as they exit the freeway to the airport.

EXT. LAX AIRPORT - NIGHT

Mikhail unloads the luggage from the trunk. Penelope waits impatiently while Diego looks around at the various middle-of-the-night airport traffic.

Diego takes Penelope's luggage from Mikhail.

DIEGO

Thank you, Mikhail, you're the best.

PENELOPE

He's just doing what we told him.

She takes her luggage and goes to the airport. Diego shoulders his bag and follows.

INT. LAX AIRPORT - CONTINUOUS

Penelope storms up to the first airline counter. Diego walks through the maze of the roped line. The FLIGHT ATTENDANT greets Penelope with a smile.

FLIGHT ATTENDANT

Hello, how can I help you?

Penelope locks eyes with the Flight Attendant as she begins to hypnotize her.

PENELOPE

I need two tickets for your next flight to Chicago. Now.

The Flight Attendant with a blank look on her face types on her computer and prints two boarding passes.

Diego gets to the counter just as the Flight Attendant hands Penelope the boarding passes.

Penelope reads the information on the boarding passes.

PENELOPE

How long is this flight?

FLIGHT ATTENDANT

Around 3 hours ma'am.

DIEGO

Well shit, we need to go.

Penelope and Diego rush toward their gate.

INT. LOS ANGELES MANOR - MOMENTS LATER

Anabella and Alexander hustle through the different rooms that are in various stages of partying.

Room 3: DANCE HALL - There is hardly any room to pass through as all of the Monsters dance on their respective dance floors to heavy metal. But the crowds part as Anabella walks across the dance floor. The room is only lit by the laser lights and track emergency lighting.

Room 2: BLOOD WHISKEY ROOM - Vampires are still sipping bloody cocktails at high tables or sitting in leather booths built into the side of the room. As Anabella moves through the room the conversations quietly cease and the vampire's attention shifts to her and what she might be doing. One particularly drunk Vampire raises his glass in a toast to Anabella.

Room 1: THE KITCHEN - The still fully staffed kitchen, Vampire, and Werewolf chefs are now enjoying the dishes that they prepared hors. As they see Anabella moving through the kitchen they all stop eating and try to appear as if they are still cooking.

Anabella finally arrives at the billiards room and does not hesitate to enter.

INT. BILLIARDS ROOM - CONTINUOUS

Anabella bursts into the room the YOUNG WEREWOLF and YOUNG VAMPIRE are still there, the YOUNG VAMPIRE sitting on her Werewolf boyfriend's lap.

Anabella doesn't seem to notice them as she walks straight to the bookshelf, pulls a book and shoves the bookcase aside, walking into the darkness of the hidden passage.

Alexander, still on Anabella's heels, stops in his tracks not letting the two young monsters go unnoticed. He smiles a wicked fanged grin.

ALEXANDER

Let me know how beautiful the sunrise
is will you.

He walks down the passage after Anabella, the bookcase closing behind him.

The young Vampire in a panic, rushes out of the Billiards room with the young werewolf behind her.

INT. LAX AIRPORT - NIGHT

Penelope and Diego run to their gate, as they run through the airport they pass an AIRPORT STORE. Diego peels off into the store.

PENELOPE

What are you doing?

Diego starts grabbing blankets, sunscreen, and sunglasses. He goes to the counter where a BORED TEENAGER works the register.

Diego locks eyes with him.

DIEGO

I'm taking these and you're going to be
okay with that.

BORED TEEN

Yeah sure dude.

The Bored Teen hits a few buttons on the register to make the 'sale.'

Diego hands a confused Penelope two blankets, a couple of bottles of sunscreen, and a pair of sunglasses.

DIEGO

Take this.

PENELOPE

Why don't I need any of this?

DIEGO

If you don't want to be a pile of ash
on the plane you do.

PENELOPE

It's still dark outside, and we'll be getting to Chicago just before the sun comes up.

DIEGO

No, we won't. Chicago is three hours ahead of us. The sun will have already been up for 3 hours by the time we get there.

(beat)

We are literally flying into the sun.

The reality sinks in for Penelope.

She wraps herself in the blanket and puts the sunglasses on.

PENELOPE

The things I do for love.

Diego shoots her a look as they jog into the tunnel boarding their plane to Chicago.

INT. CALLINICUS' LIBRARY - NIGHT

Anabella and Alexander approach Callinicus sitting atop his dias. He has resumed his reading and one Gremlin stacks books on a cart to place them back into the stacks.

CALLINICUS OF HELIOPOLIS

To whom do I owe my gratitude, that the Ruler of all Covens would spare the time to visit me in the darkness.

ANABELLA

How has this dusty and lonely place been treating you Callinicus?

CALLINICUS OF HELIOPOLIS

Quite well. If there is one thing that we can learn from books and tomes of the past is patience.

ANABELLA

Patience?

CALLINICUS OF HELIOPOLIS

Ah, yes. We cannot rush what they have to teach us.

They also do not respond to the curses that we may cast their way when they do not make their secrets immediately apparent.

ANABELLA

I wonder if in attempting to unravel one of these secrets, you have allowed one of our greatest artifacts to leave the protection of this place.

Callinicus pulls his eyes away from his tome.

CALLINICUS OF HELIOPOLIS

What artifact would it be that you are suggesting I lost?

ALEXANDER

The Diary of Lilith. I'm sure you of all Vampires are familiar with this artifact and its secrets.

Callinicus' eyes slowly move to Alexander, then back to Anabella whose presence he addresses.

CALLINICUS OF HELIOPOLIS

The Diary of Lilith is safe.

ALEXANDER

That's contrary to what my eyes bore witness to as I saw it leaving the manor.

Standing slowly. Callinicus rises, doubling in height.

CALLINICUS OF HELIOPOLIS

Your mistake is that you perceive the world with your eyes when vision is what you see with your mind.

The veins around Callinicus's eyes flare as he stares into Alexander's eyes.

Alexander's eyes begin to go bloodshot veins emerging from the iris.

Alexander's entire body goes rigid as he chokes in pain.

CALLINICUS OF HELIOPOLIS

For over a thousand years my mind has seen the trials and floundering of humanity, and it all stems from the inability to sit quietly in a room alone, and I can see, you fear your own company.

Anabella does not look at Alexander as a drop of blood comes from the corner of his eye.

ANABELLA

Callinicus, I believe that Alexander has become fully aware of standing within our Coven.

Callinicus breaks eye contact with Alexander releasing him from his pain and allowing him to collapse on the floor.

ANABELLA

I have come here to ask what Penelope would have wanted with the Diary.

CALLINICUS OF HELIOPOLIS

She sought the same information that you did. The information to save the one that she loves.

Callinicus's words hit Anabella faulting her composure.

CALLINICUS OF HELIOPOLIS

Who are we to keep such information if we sought it first? And to such great ramifications for the peace around us.

Anabella glances down at Alexander who is now trying to stand on shaking legs.

ANABELLA

I hope the information serves her well.

INT. PLANE - NIGHT

Penelope sitting in the window seat looks over the top of her sunglasses onto the dark tarmac.

PENELOPE

I think I left the light on in my room.

Diego applies copious amounts of sunscreen to his face.

DIEGO

I forgot to put my tools away. Do you think this is enough sunscreen?

PENELOPE

I don't know. I've never had to battle the sun.

The flight attendant walks down the aisle checking on passengers before taking off.

Penelope looks around the seat spotting the airline magazine. She pulls out and becomes very invested as the flight attendant passes.

She reaches under her seat and finds something retrieving her purse. Looking inside she finds a compact and hands it to Diego.

Diego opens the compact and looks at himself in the small mirror.

PENELOPE

You look ridiculous.

DIEGO

Very helpful, put your sunscreen on.

PENELOPE

The blanket should be enough.

(beat)

To be honest, I don't know why you're making such a big deal out of this, Anabella goes on trips all the time and she is perfectly fine. Never a hair out of place. She comes back from her trips with all these new clothing line inspirations and connections to manufacturers. She travels, goes places but we can't cause we'll turn into a pile of dust if sunlight touches us. I call bullshit. We're gonna be fine, we'll land in Chicago, save Doug Ross and get back to the manor. You'll keep

doing whatever it is that you're doing in the library and I'll keep designing clothes, except I'll have the man of my dreams with me.

There's a moment while Diego thinks about everything Penelope just laid on him.

DIEGO

You really don't know what I do for the coven do you?

They sit in silence as people continue to board and get settled into their seats.

A Flight Attendant helps to shut the overhead compartments, and Penelope looks out the window out into the darkness...

THE SUNSET BEGINS TO BREAK ON THE HORIZON

Penelope looks back to Diego who is passed out asleep. She tries to elbow him awake.

He doesn't wake.

Penelope elbows him a little harder, knocking his arm off the armrest.

Diego snores a little louder but still doesn't wake up.

Penelope looks out the window and the sunset is getting brighter.

She slides the blind shut on the window.

Diego, hearing the click of the shutter, wakes up with a start.

DIEGO

Are we landing?

PENELOPE

No, the sun is coming up.

Diego is now fully awake. He pulls the blanket tight around him so that only his sunglasses are showing.

DIEGO

What are you doing? Wrap yourself up!

A flight attendant passes them in the aisle.

DIEGO

Excuse me, how much longer do we have until we land?

FLIGHT ATTENDANT 2

(trying not to laugh)

We have a little more than an hour left on our flight sir.

DIEGO

An hour?

FLIGHT ATTENDANT 2

Yes. Is something the matter?

DIEGO

Yes, you have truly enlightened me in this moment.

Penelope bundles herself up.

PENELOPE

What do we do?

DIEGO

We're in a flying tube in the sky with the sun coming up. There's nothing we can do but hope that the writings and research of Barnabas Collins prove to be correct.

PENELOPE

Who?

DIEGO

He's part of what I do in the Library.

PENELOPE

So we're just supposed to sit here?

DIEGO

And hopefully not catch fire.

Sunlight begins to pour into the plane's cabin.

Rays of light from the windows around Diego and Penelope shine bright onto their shoulders even as they try and wiggle away.

The beam of light on Diego's shoulder begins to smoke from under the blanket. Penelope sees the smoke, her eyes growing to the size of saucers.

PENELOPE
Diego your shoulder.

Diego spots the smoke coming off his shoulder.

DIEGO
Shit!

Diego tries to blow on his shoulder to break up the smoke.

PENELOPE
That's not helping.

The beam of light that is hitting Penelope in the chest begins to smoke.

PENELOPE
Diego! What do I do?

DIEGO
Don't panic. Don't panic.

The smoke from Penelope's chest intensifies. She panics.

Jumping up from her seat she climbs over Diego and runs down the aisle toward the bathroom.

Diego runs after her and tackles her in the bathroom.

The Flight Attendant hurries to the bathroom after them trying to keep a calm demeanor so as to not alarm the other passengers.

The Flight Attendant gently knocks on the door.

INSIDE THE BATHROOM

Diego and Penelope pull away their clothes to see the extent to which they have been burned.

Diego's shoulder is red and blistered.

Penelope also has a blister on her collarbone.

KNOCK KNOCK KNOCK

FLIGHT ATTENDANT 2

Excuse me, can you open this door,
please?

Diego and Penelope stop moving.

FLIGHT ATTENDANT 2

There can only be one person occupying
the restroom at a time. I'm sorry but
one of you has to step out.

Diego and Penelope look at each other.

DIEGO

I'm not going back out there.

PENELOPE

And you think I am?

KNOCK KNOCK KNOCK

FLIGHT ATTENDANT 2

Unlock this door, please.

Penelope holds up her hands for a game of Rock, Paper, Scissors.

Diego huffs. He readies himself for the game.

ROCK, PAPER, SCISSORS, SHOOT

The Flight Attendant is just about to knock on the door again
when it slides open. Diego makes eye contact with her.

MOMENTS LATER

The Flight Attendant walks into the aisle and begins an
announcement.

FLIGHT ATTENDANT 2

Hello everyone, we're so sorry for the
inconvenience but we will only be able
to provide you with one restroom for
the rest of the flight. The disturbance
you just witnessed is nothing to be
worried about. The woman that you saw
running to the restroom was
experiencing aerial bowel distress and
her husband is so gallantly assisting
her...

Penelope sits on the toilet listening to the announcement being made.

PENELOPE

Really?

DIEGO

(shrugging)

You should've lost then.

INT. LOS ANGELES MANOR, UPPER LEVEL - NIGHT

Camille hurries through the party. She passes Vampires as they outlandishly celebrate.

In one hallway she walks through a troupe of French Vampires drunk and escorting a donkey down the hallway.

She turns a corner and finds herself in the middle of a party of cross-dressing Vampires, they too are drunk, and gambling at the foot of a throne occupied by a Vampire dressed as a FOOL.

THE FOOL

AH!! A new-comer! Come sing a song with us!

CAMILLE

Oh, it's okay I'll pass.

They pay no attention to her as they break out into a drunken chorus. Two Vampires seize her while another paints a blood mustache on her.

Camille breaks free as they hit a high note.

She runs down the hall and sprints through what has become a Renaissance hallway party.

Fighting around a few corners she finds Anabella and Alexander exiting the billiards room door.

CAMILLE

Thank the Night Mistress I found you.

Anabella is still composing herself and Alexander's eye continues to bleed despite him wiping away the blood.

ANABELLA

Yes, you've found me. Is there a problem?

CAMILLE

No, not a problem per se. But the news vans have started to arrive to cover your press release.

Anabella refocuses. The press is here?

She marches through the party, the crowds parting as they see her coming.

ANABELLA

Are they here already?

CAMILLE

Well they're not on the property yet but they are starting to park their vans at the gate, and we can see the reporters-

(she notices Alexander's eye)

Are you okay?

ANABELLA

He's fine. What are the reporters doing? Are they waiting for me?

CAMILLE

Not yet. I think they're just speculating why it is that you are calling a press conference.

ALEXANDER

Anabella... Is it normal for my eye to still be bleeding?

ANABELLA

You pissed off one of the oldest vampires in existence. You're probably going to just have to wait and see. If we had access to a certain Diary that you allowed to simply walk past you, your eye wouldn't be leaking would it?

(beat)

Just apply pressure.

ALEXANDER

Of course, apply pressure. I haven't bled like this since I dueled the blowhard Andrew Jackson. He wouldn't shut up about his "victory." I was never able to prove it but I swear he cheated. Must've had a marksman hidden somewhere. The bastard was a terrible shot.

CAMILLE

What should we do with the reporters?

ANABELLA

Let them be. We'll have to invite them inside closer to sunset.

They continue to walk down the hall when Alexander passes out and collapses.

Camille stops, shocked, Anabella keeps walking.

ANABELLA

Leave him he'll be fine. Callinicus only taught him a small lesson.

CAMILLE

Who?

ANABELLA

The Librarian.

CAMILLE

He's still bleeding.

ANABELLA

Callinicus could've exploded his head like a pimple if he'd wanted to and fed his brains to the Gremlins. Luckily I was there or those wretched little creatures would be whittling his bones by now. Probably turn his forearms into flutes.

CAMILLE

SO we don't have to worry about him?

ANABELLA

What we need to worry about is preparing the foyer for these reporters.

(beat)

Go to the messenger lounge and select three that can represent us while the sun is up. Make sure they're presentable too. We don't need to start off the next great era on the wrong foot.

CAMILLE

Messenger lounge, three representatives.

INT. MESSENGER LOUNGE - CONTINUOUS

The "lounge" looks more like a high-end dressing room but instead of doors to dressing rooms, there are RESTING STANDS in which humans sleep standing up and held in place. There are many different types of humans resting in the room. Camille inspects the different humans before stopping in front of a PRETTY YOUNG HUMAN.

CAMILLE (V.O.)

How would you like me to hypnotize them?

ANABELLA (V.O.)

The standard. They represent the Anabella Fashion Company and they are the Public Relations representatives there to answer questions-without spoilers-

EXT. LOS ANGELES MANOR - DAY

The NEWS REPORTERS huddle around the PRETTY YOUNG HUMAN, like pigeons fighting over bread in Central Park. But the YOUNG HUMAN keeps her composure and waits for the reports to settle down and allow her to speak.

YOUNG HUMAN

Now now, I'm sincerely sorry but I cannot give you any spoilers as to what Anabella will be revealing later this

evening. But I can tell you it will be life-changing.

The reports erupt in a chorus of questions.

YOUNG HUMAN

As a reminder, my name is Jane Doeblner and I am going to be the liaison between you all and Anabella until she's ready for the big reveal.

NEWS REPORTER

Is she going to be giving us a first look at next season's line?

JANE DOEBLER

You will be the first for many things this coming evening.

INT. PLANE, RESTROOM - DAY

Penelope and Diego sleep in very awkward positions. Penelope on the sink and Diego on the toilet they rest against each other.

We hear the planes land with a SCREECH of the wheels hitting the tarmac.

Penelope and Diego wake up with a jolt.

PENELOPE

What was that?

Diego listens carefully.

DIEGO

We must have landed. I say we wait until everyone gets off and then leave.

PENELOPE

Yeah right. I'm getting off this tubular death trap.

DIEGO

There's light out there. We need to think about this.

PENELOPE

I think we can make it, we just have to get off the plane.

DIEGO

Oh yeah and go where? Doug Ross's house? We don't even know where he lives or how to get to his hospital from the airport without bursting into a ball of flame.

Penelope glares at him for a second but knows that he's right.

PENELOPE

What do you suggest we do then? Sit here and wait until the sun goes down.

DIEGO

No... the plane may take off again. Give me a second.

Diego's hand goes to his blister as he thinks.

DIEGO

Barnabas Collins could not have been this wrong. He wrote how he walked the streets of London during the day with only the assistance of an umbrella to protect him from direct sunlight. What did we do wrong...

Diego's eyes travel to the spot where Penelope was burned. A lightbulb goes off in Diego's mind.

He holds up the blanket and can see right through it. He tests the density of his and Penelope's shirt with his fingers, the conclusion becoming more clear.

DIEGO

Our clothes. They couldn't block out the UV rays of the sun.

PENELOPE

The what?

DIEGO

Our faces and necks weren't burned because we had sunscreen on to protect

us. The sun went right through our blankets and shirts. They're too thin to completely block it out, which is why we got burned!

Penelope gives him a look waiting for the punchline.

DIEGO

We need to put sunscreen, um... all over... or until we can find thicker clothes or put more layers on.

PENELOPE

We need to do that now?

DIEGO

Unless you want to hang out in the restroom all day?

Penelope thinks for a second. There is no other choice.

PENELOPE

You're sure this will work?

DIEGO

If what I remember from Barnabas's notebook is correct then... Yes, we should be okay.

Penelope hands him her blanket.

PENELOPE

Hold this up and don't look.

Diego stands and holds the blanket up like a changing screen.

PENELOPE

After we put this on we run out, grab our stuff, and find Dr. Ross.

DIEGO

I couldn't imagine us doing anything else.

Penelope squirts a generous amount of sunscreen into her hand and begins to apply it all over herself.

INT. PLANE - MOMENTS LATER

Wrapped in their blankets Penelope and Diego burst from the restroom hurrying back to their seats.

The Flight Attendants peer at them from the back of the plane as they grab their bags and rush out of the plane.

INT. O'HARE AIRPORT - CONTINUOUS

Penelope and Diego run through the tunnel connecting them to the airport.

Hustling into the terminal they see that O'Hare is an airport consisting of LIGHT. The ceiling is transparent, and the walls glass allowing the sun to beam in all directions.

Panic begins to set in.

DIEGO

Aw Fuh-

Penelope spots an alley of shadow that leads to an AIRPORT STORE with a RESTROOM right next to it.

TIME SLOWS

Penelope focuses on a basket of umbrellas at the edge of the store and *I Love Chicago* BUCKET HATS on a shelf display next to the basket.

TIME RESUMES

PENELOPE

Follow me.

Penelope dashes for the basket of umbrellas snatching one along with a bucket hat from the shelf. Diego right behind her does the same and they both dart into the MENS RESTROOM.

INT. O'HARE AIRPORT, MEN'S RESTROOM - CONTINUOUS

Penelope and Diego are now safe from the sun. Scan the bathroom checking for any chance that they may be assaulted by the sun.

After they are satisfied they won't burst into spontaneous flame. They let their guard down and realize that Penelope is being stared at for being in the wrong restroom.

An OLD MAN standing at a urinal tries to hide his surprise. Finished peeing, he zips up and leaves without washing his hands.

DIEGO
What was his problem?

PENELOPE
Humans are so disgusting.

DIEGO
We need more layers.

Penelope nods in agreement.

They step into separate stalls.

Stepping out they have SEVERAL OBVIOUS layers of clothing, Sunglasses on, and Bucket Hats on their heads, umbrellas in hand.

Penelope looks in the mirror. Her face is pale from the amount of sunscreen she has on, and her outfit is entirely mismatched.

DIEGO
Is Doug Ross shallow?

PENELOPE
Absolutely not. He's kind and sensitive, even though at one point in time that wasn't the case.

DIEGO
Huh... that's good. 'Cause we look insane.

Penelope turns on her heel walking toward the Restroom's exit.

With a deep breath, she opens the umbrella and steps back out to the airport.

INT. O'HARE AIRPORT - MOMENTS LATER

Penelope and Diego, umbrellas open walk through the airport catching strange looks from the humans that walk through the terminal toward their gate.

Penelope and Diego see the exit and in cloaked confidence leave the airport.

EXT. O'HARE AIRPORT - CONTINUOUS

Penelope and Diego step out into the morning Chicago air. The traffic at the terminal pick up and drop is just starting to pick up.

Diego looks around at the humans around them observing how each person exists within their own bubble of reality.

Penelope spots a Yellow Taxi.

PENELOPE

Oh, I've seen those on *Friends*-

She leads Diego toward the taxi.

PENELOPE

We just hop in the back and they take you where you want to go.

DIEGO

Really?

Penelope and Diego squeeze themselves into the back of the Taxi.

INT. TAXI - CONTINUOUS

As Penelope and Diego get settled in his Taxi the CABBIE turns around to get a look at his new passengers. Seeing the way that they are dressed and their sunscreen-pale faces. He turns back around slowly.

CABBIE

So... Where are we headed guys?

PENELOPE

Chicago General Hospital.

CABBIE

Everything alright?

PENELOPE

We're going to pick up my future
Husband. It's a surprise.

CABBIE

Sounds like a good time.

The Cabbie pulls out of his parking spot and drives away from
the terminal pick-up.

INT. TAXI - MOMENTS LATER

The Cabbie watches as Penelope and Diego dodge and shade
themselves from the sun.

CABBIE

First time in Chicago?

DIEGO

Yes. But, I did read about the large
fire that nearly burned down the entire
city. That must have been very
frightening.

The Cabbie looks into his rearview mirror at them.

CABBIE

Yeah, very frightening.

There is a moment of silence as the Cabbie tries to decide if
his curiosity's risk is worth the reward.

CABBIE

Where is y'all coming from?

PENELOPE

Los Angeles. How much longer until we
get to the Hospital?

CABBIE

Few more minutes... Los Angeles huh?
The sun must be a lot different out
there.

DIEGO

The sun is a concern everywhere.

CABBIE

I hear that. Global Warming... So who's the lucky guy?

PENELOPE

He's my soulmate and a Doctor.

CABBIE

Oh damn.

PENELOPE

He's a pediatrician but works in the ER. He bends the rules because he cares more for his patients than for the bureaucracy of the Hospital hierarchy.

This description sounds vaguely familiar to the Cabbie.

CABBIE

My wife watches this show on TV... Oh here's our exit.

The Cabbie steers them off the freeway.

EXT. CHICAGO GENERAL HOSPITAL - DAY

The cab parks in the visitors drop off. Penelope and Diego step out of the cab opening their umbrellas.

The Cabbie leans over to speak to them through the passenger window.

CABBIE

Hey guys that's gonna be 55.67.

Penelope and Diego look at each other.

DIEGO

You didn't say these things cost money.

PENELOPE

I didn't know. They just get out on *Friends*. Maybe they pre-paid for them or something.

DIEGO

What are we going to do?

PENELOPE

Hypnotize him.

DIEGO

He's kinda cool though.

PENELOPE

I'm anxious enough as it is. Doug is inside as we speak and I'm not about to let him spend another second falling under Carol's spell. I need to focus if we're gonna get him to come back home with us without using "alternate" forms of persuasion.

DIEGO

Hypnosis?

PENELOPE

Yeah.

CABBIE

Hey guys, I can restart the meter.

Diego walks to the taxi's passenger side and looks in at the Cabbie.

DIEGO

How much was the fare?

The Cabbie's face goes blank as he falls under Diego's hypnosis.

MOMENTS LATER.

Penelope stares at the sign of the ER and the sliding doors leading in.

Diego walks over, in the parking lot behind him we see the cab they were just in slowly driving in aimless circles.

PENELOPE

What did you tell him?

DIEGO

I told him to just forget about us and do what he does every day.

PENELOPE

He's doing laps in the parking lot.

DIEGO

He did mumble something about driving in circles all day... and I said yeah just do that.

PENELOPE

I don't know if I can go in there.

DIEGO

Huh? Where?

PENELOPE

The E.R. I don't know if I can go in.

Diego stares at her for a stunned second.

DIEGO

Are you kidding me?!

Penelope is startled by his reaction.

DIEGO

You have literally almost killed yourselves for this guy and you don't know if you can walk the next hundred feet to *finally* talk to this dude? You have no idea how much people just want to know that someone is thinking of them. That the simple act of choosing to spend time with someone can mean so much... Just walking down the stairs to say hi to someone could make their day.

(beat)

Now we're here in Chicago and you're telling me that you don't think you can walk in there and talk to the man we're here for? At this point, I might as well go in there and express my undying love for him.

Penelope gives Diego a smile holding back her laughter at his tantrum.

PENELOPE

I was just trying to say that I was nervous.

DIEGO

Oh. Well... it's been a while since I've seen the sun. The Vitamin D is doing something to me.

PENELOPE

We're at a hospital if you need anything. I'm sure that Doug-

DIEGO

Let's just go find this bastard already.

Diego walks through the automatic doors of the E.R. Penelope taking a deep breath follows behind him.

INT. CHICAGO GENERAL HOSPITAL - CONTINUOUS

Diego and Penelope walk into the waiting room of the E.R. At a glance the hospital seems to not be busy. Just an average day with a moderate amount of Emergency patients to keep Nurses busy but not overwhelmed.

BUT Penelope and Diego have a different experience...

The SCENT of FRESH BLOOD is in the air and as soon as the automatic doors slide shut behind them it is all that they can smell sending them hurtling toward a BLOOD FRENZY.

Both Penelope and Diego have the same reaction to the SCENT.

Their FANGS become more prominent, their EYES dilate, and they are light-headed as if they have been starving for days.

Trying to focus Diego POINTS to the Nurse's station. Penelope tries to fix her eyes on it and nods.

They walk on drunken sailor's legs to the Nurse's station. Clinging to the counter for balance the ATTENDING NURSE evaluates them with an eyebrow raised.

NURSE

Are you two okay?

PENELOPE

Yes. Fine. I'm looking for a Doctor.

NURSE

And what Doctor would that be ma'am?

PENELOPE

Ross. Doug Ross.

The NURSE doesn't know if she heard that correctly and stands.

NURSE

What was that doctor's name again?

PENELOPE

Ross.

NURSE

Ross?

PENELOPE

Yes.

NURSE

From E.R.?

DIEGO

That's what she said, Doug Ross. Now stop spinning and find him, please.

(beat)

I think I need some air.

The Nurse tries to hold in her laughter.

NURSE

Hold on let me see if he's around.

The Nurse leaves the station. Diego sits on a chair trying to catch his breath while putting a hand over his mouth to conceal his fangs.

Penelope takes a small vial of blood from a small pocket in her suitcase and drinks it.

Just as she finishes the vial the Nurse comes back with a TALL DOCTOR.

For Penelope the room slowly rights itself and for a moment the TALL DOCTOR appears to be DR. DOUG ROSS. But then quickly we realize that it is not DR. DOUG ROSS but just a random Doctor the nurse pulled off the E.R. to be witness to her joke.

NURSE

Here's Doctor Ross.

PENELOPE
That is definitely not him.

TALL DOCTOR
(To the NURSE)
What did you say my name was?

NURSE
Yes, this is him. You asked for Doctor
Doug Ross.

PENELOPE
I see Doctor Ross every week and I'm
sure this isn't him.

Realization comes to the Tall Doctor.

TALL DOCTOR
Ah, shit. Really Steph? Another E.R.
joke?

The Tall Doctor leaves in a huff.

PENELOPE
Wait, can you send Doctor Ross?

The Tall Doctor spins around.

TALL DOCTOR
That show isn't real! They're actors!
George Clooney isn't a Doctor he just
plays one on TV!

The entire E.R. is silent for a second as the Tall Doctor walks
away.

Penelope stands shell-shocked at the Nurse's station.

NURSE
Well... Someone can't take a joke.

Penelope turns on her heels and opening her umbrella leaves the
E.R. Diego stumbles behind her trying to keep up. As he opens
his umbrella he crashes into the sliding doors and spins out
into the fresh Chicago air.

EXT. CHICAGO GENERAL HOSPITAL - CONTINUOUS

Penelope tries to gather her thoughts as Diego takes deep calming breaths.

PENELOPE
(to herself)
Doug Ross is real. He's real. I've seen him.

DIEGO
What?

PENELOPE
We need to find Doug Ross.

DIEGO
That Doctor just said he didn't work here.

PENELOPE
There is more than one Hospital in Chicago, we just came to the wrong one.

Diego is coming to his senses as his Blood Frenzy cools off.

DIEGO
I know I was a bit out of it but I could've sworn that Doctor said that Doug Ross isn't real.

PENELOPE
He's real.

Penelope walks to a pay phone next to the door and looks around to see if anyone is watching her.

With a quick YANK, she breaks the phone book of the payphone case and all.

Then looking to the parking lot she sees that the CABBIE is still driving circles.

With determination, she walks toward the CAB hailing him.

Diego follows behind her and gets into the CAB.

INT. CAB - CONTINUOUS

Diego scoots into the cab. Penelope is entirely engrossed in flipping through the phone book.

She doesn't look up as he gets in.

PENELOPE

Take us to another Hospital.

Diego glances down at the phone book in Penelope's lap.

She's on a WHITE PAGES section in 'R'. He sees several last names ending in ROSS.

MONTAGE:

Penelope and Diego walk into several CHICAGO HOSPITALS and are laughed at by all the NURSES at the NURSE'S stations when Penelope asks for DOUG ROSS.

Diving into the WHITE PAGES Penelope and Diego start knocking on TOWNHOUSE and APARTMENT doors trying to find the elusive DOUG ROSS at home. BUT at every home they visit hope dwindles more and more. None of these people are *THE Doug Ross*. Penelope and Diego sit in the cab they cross out another DOUG ROSS in the stolen PHONE BOOK.

INT. LOS ANGELES MANOR - EVENING

The Press has started to set up tripods and cameras in front of an extravagant lectern set up in the Foyer.

LINDA GOOD stands with her team as she waits for the camera crew to step up. Her makeup person gives her a quick touch-up and steps back as she does a quick warm-up.

LINDA GOOD

Hello, I'm Linda Good and today I'm reporting live from the Foyer of House Anabella. I'll have all the details for you for you live at six.

(beat)

That didn't sound too terrible, did it?

Her camera team shake their heads more focused on setting up. They probably didn't even hear. Linda looks to her makeup girl and sees that she's absorbed in a tabloid.

JANE DOEBLER

I think that sounded fantastic.

Linda nearly jumps out of her skin. Jane is standing right behind her. Where did she even come from?

LINDA GOOD

Sorry... I didn't see you behind me.

Linda composes herself.

LINDA GOOD

Is there an ETA on when Anabella will make her announcement?

Jane scans the foyer.

JANE DOEBLER

Is this all the media outlets?

Linda takes a quick look around, finding each station's set up.

LINDA GOOD

Looks like it. All the usual international guys are here... Radio... You even have the C-SPAN out here, that's interesting.

Jane's eyes follow as Linda points out each of the media outlets. Linda waits for Jane to respond or give some indication that she may give her a scoop.

Jane smiles and leaves.

Linda watches her walk out out of the foyer, leaving her wondering what just happened.

LINDA GOOD

Well. She's interesting now, isn't she?

EXT. CHICAGO TOWNHOUSE NEIGHBORHOOD - NIGHT

Penelope and Diego stand outside a Chicago-style Row House. Penelope holds the phone book and looks at the last Doug Ross listed on the page. Her eyes go to the front door.

Diego watches Penelope waiting for her to make a move toward the Row House.

Penelope closes the phone book and sets it on the sidewalk. She stares at the door of the Row House in front of them and takes a deep breath.

PENELOPE

This is his house. He's just in there
he has to be.

DIEGO

And if he's not?

PENELOPE

We've visited every Doug Ross in this
city. It is him.

DIEGO

Penelope-

Penelope walks up the steps to the door and KNOCKS.

There is a moment of silence.

We HEAR some movement from inside.

The door creaks open, and just as Penelope begins to be excited an OLD MAN is revealed by the opening door.

PENELOPE

Is Doug Ross home?

OLD MAN

That would be me, young lady.

PENELOPE

You're Doug Ross?

OLD MAN

All my life. Now what can I help you
with?

Penelope gives a disappointed smile.

PENELOPE

We...

(she waves a hand to Diego)
Are just going door to door wishing
everyone a wonderful evening.

OLD MAN

Really?

(beat)

Wasting my time.

He shuts the door in her face.

Diego mouths "Yikes."

Penelope on the verge of tears comes down the stairs and starts walking down the street. Diego follows close behind her.

PENELOPE

That Doctor wasn't lying. Doug Ross
doesn't exist. What else have we been
lying to ourselves about?

DIEGO

I don't know, but that's what I've been
trying to talk to you about... What if
we haven't been seeing the world
clearly? I don't think we've been
seeing things clearly for a long time.

Penelope stops walking and looks around the street.

Through one of the Row House windows, she sees that they have the news on and the reporter is standing in the foyer of the Los Angeles Coven's Manor.

Penelope runs across the street and up the Row House steps barging into the house.

Diego runs after her.

INT. ROW HOUSE - CONTINUOUS

Diego runs into the house behind Penelope. She already has the Humans hypnotized watching the television with her.

Jane Doeblert stands at a lectern smiling.

JANE DOEBLER

Hello, I want to thank you all for your patience and time tonight. Now without further ado... Anabella.

Anabella steps up to the lectern.

ANABELLA

Good evening everyone and thank you. Many of you have already been introduced to Blood Martini, A Bold Fragrance, Makeup Palette, and Lipstick which embodies the essence of alluring mystery. Today, we are thrilled to say that Blood Martini was inspired by the enigmatic allure of a well-crafted martini, Blood Martini is designed to evoke an air of mystery and sensuality, leaving a lasting impression on all who encounter it. Blood Martini is more than just a fragrance or a makeup line...

On the screen behind Anabella, a close-up of her face is projected concentrated on her eyes.

Penelope looks at the humans in the room and she can see that her hypnosis is fading as the humans watch the television.

ANABELLA

(chanting)

Servies noctis. Tuum esse nunc omnibus monstri genus inservire.

PENELOPE

What is she saying?

DIEGO

(listening close)

You will serve those of the night... Uh and something like, Your existence is now to serve all of Monster kind.

Penelope sees a strange glow coming from the hall. She walks over and sees that hallway is dark but a strange light shines out of one of the bedrooms. Penelope goes toward the light.

Standing in the doorway Penelope sees that the light is coming from a perfume bottle sitting on a dresser. She goes to and carefully touches it with a finger.

The bottle continues to shine.

Penelope picks up the bottle examining it.

Diego comes into the room behind her, amazed by the glowing bottle.

DIEGO

That's a whole 'nother type of hypnosis
right there.

PENELOPE

How is she doing this?

The bottle's glow snaps off plunging them into darkness.

EXT. CHICAGO TOWNHOUSE NEIGHBORHOOD - MOMENTS LATER

Penelope and Diego stand on the porch and scan the eerily quiet street.

A few cars have stopped and humans stand in the street looking around with a blank stare on their face as if they are lost in the deepest thought of their lives.

Diego waves a hand in front of a human that is jogging but is now walking in slow motion.

DIEGO

She did it...

He looks back to Penelope standing on the porch.

DIEGO

We never stood a chance at making a
difference, did we?

Penelope walks down the stairs to Diego and hugs him.

PENELOPE

I'm sorry for wasting your time.

Diego watches her walk down the street.

DIEGO

Penelope!
(beat)
Where are you going?

Penelope keeps walking not turning around.

INT. PENELOPE'S ROOM - NIGHT

Five Years Later

Penelope lays on her bedroom floor in her pajamas staring at the ceiling. All her pop culture posters have been plastered with Sharpie Graffiti. The faces of all the Celebrities have been drawn into monsters.

In a place of honor above the bed, the POSTER of GEORGE CLOONEY remains but his face has turned into a monster that is the most MONSTROUS of all.

In her workspace, all of her SKETCHES OF DRESSES have been scribbled over and mannequins are bare.

From her side, she picks up the remote for the television and turns the volume up. An episode of *Friends* is playing.

As the episode plays she mouths the words along with the episode.

The LAUGH TRACK plays, and Penelope mimes this out as well.

INT. LOS ANGELES MANOR - NIGHT

The Manor's grand halls are empty. Penelope walks the halls in her robe and pajamas taking periodic sips from a tumbler of blood.

We follow Penelope as she walks by the PORTRAITS OF ANABELLA.

She stops and stares at the PORTRAIT OF ANABELLA looking Regal with the mystery Gentleman.

Penelope stares at the portrait finishing off her drink.

EXT. LOS ANGELES, STREET - NIGHT

The streets of Los Angeles have completely transformed into a Vampire utopia. All of the storefront windows are blacked out and there are halls from the door to the curb that allows for a passenger to exit a vehicle without having to step in the sun.

Penelope walks past a WEREWOLF BARBER SHOP, a GHOST CAFE, and various other monster-oriented shops. While she walks down the street we see the humans have become servants with a lost and blank middle-distance stare.

She comes to the corner coffee shop that is an exact replica of CENTRAL PERK coffee shop and walks in.

INT. CENTRAL PERK - CONTINUOUS

Penelope walks into the coffee shop and it is like we've been transported into an episode of FRIENDS.

BUT this episode comes without a laugh track.

Vampires sip blood coffees and watch as HUMANS who closely resemble the cast of Friends move about the space with their vacant stares.

Penelope takes her place in line waiting to order.

She approaches the counter and the Blank stare of the Human Barista waiting for her order.

BARISTA

How can I serve you?

PENELOPE

I'll just have an A-positive latte.

BARISTA

Will that be all mistress of darkness?

Penelope rolls her eyes at him.

PENELOPE

No, thank you.

BARISTA

You are most welcome mistress.

Penelope leaves the counter to wait for her latte.

Sitting next to the ROSS LOOK ALIKE is Morticia coffee in hand. She has been watching Penelope since she came into the shop.

MORTICIA

You look rather comfortable.

PENELOPE

I am.

Penelope sits on the couch next to her pulling her robe around her.

MORTICIA

How is unemployment treating you?

Penelope gives her an amused smirk.

PENELOPE

Its... Comfortable.

Morticia laughs.

A barista comes with Penelope's coffee leaving it on the table next to her.

MORTICIA

It's quite interesting what this world has become.

(beat)

Our sister has definitely left her mark.

PENELOPE

Anabella is not my sister. She's my maker.

MORTICIA

Small detail. She always thought of you that way. A little sister.

PENELOPE

She always spoke highly of you. I remember when she was teaching me design patterns and color she would tell stories of your misadventures in Marseille.

MORTICIA

(remembering fondly)

There is a lot of fun that can be had during a plague. I would prefer a good plague over what we have now any day.

PENELOPE

The most I would hope for now would be a new episode of Friends.

MORTICIA

You're living in an episode of Friends right now.

Morticia looks to ROSS who is still sitting next to her.

MORTICIA

Tell me a joke, Ross.

Ross hops up without any hesitation.

ROSS

We were on a break!

Morticia laughs, Penelope stares at him unamused.

MORTICIA

So what did Anabella tell you concerning our French escapades? They truly were a wonderful time.

PENELOPE

I don't really remember... She told me about how they're was a plague at the time so you could essentially drain humans and leave them in the street and no one would question it. Everyone just *died of the plague*.

MORTICIA

That was very convenient, we would just find a body cart and drop them in. It became a game after a while,

(laughs to herself)

How creative could we get tossing humans in the carts? I think I had the

most creative launch, it was off a three-story building, over the canal, and... bam! Right into the cart.

PENELOPE
(with side-eye)
No... she never mentioned that game.

MORTICIA
Really... I'm sure she never mentioned the greatest lover and tragedy of her life then either.

PENELOPE
Huh?

MORTICIA
Her soulmate... she found him when we went to Paris on holiday... He wasn't the best-looking guy but he was agreeable.

The gears are moving in Penelope's head as she digests this information.

PENELOPE
Wait... How did she know that he was her soulmate?

MORTICIA
Well, that's a funny story, we were at a party, a dangerous thing to have with a plague going around... The night was going very magically when we thought... you know, what would make things even better... some fresh O negative. Luckily, I have a nose for blood types so I sniffed a gentleman out and let Anabella do the honors of hypnotizing him and when she tried... she couldn't hypnotize him. She tried, but he just looked at her like she had farted.

Penelope stares into her coffee processing.

PENELOPE
She found her soulmate? What happened to them?

MORTICIA
(matter of fact)
The plague.

PENELOPE
The plague?

MORTICIA
Oh yes, it was gruesome... Anabella was devastated. Understandably.
She's been looking for him ever since.

PENELOPE
Hold on, how can she look for him if he's dead? Like at Ghost Bars?

Morticia laughs.

MORTICIA
Not at all... It's funny the amount that the coven leaders have been able to keep from this generation...

Morticia considers her words.

MORTICIA
I don't believe that we will have the chance to regain all that we've given up by choosing this form of immortality. Humans are immortal as well... just in a different way
(She smiles)
I can see the gears turning in your head dear...Yes, they come back... but not as the *same* person... I mean they kinda are, but they're different. Reincarnation is a strange process.

PENELOPE
You gotta be fucking kidding me.

Morticia takes a drink of Penelope's coffee.

MORTICIA
It's ingenious if you ask me. There's one not hypnotized man out there in the world, hopefully surviving, because his

and Anabella's souls have been tied by
the heavens and whatnot.

Penelope looks around at the hypnotized humans who are working
the cafe.

PENELOPE

How will she know if she's found him?

MORTICIA

He's not hypnotized... It would be
rather easy at this point.

PENELOPE

How was she looking before she turned
the world to shit?

MORTICIA

Oh. She has a script of questions...
Like the Dalai Lama.

Penelope sets her coffee down, gets up, and strides toward the
door.

PENELOPE

(she stops as she gets to the
door)

What was his name? You can keep my
coffee.

MORTICIA

I assumed you left it for me... his
name was Andre.

EXT. LOS ANGELES, STREET - CONTINUOUS

Penelope races out the door looking for a taxi. She spots a cab
pulled over waiting for an OLDER GHOST to "load" his luggage in
the trunk.

A HUMAN CABBIE sits in the driver's seat, waiting with glass
eyes.

Penelope runs over and jumps into the back of the cab.

PENELOPE

(To the cabbie)
Anabella Manor, and step on it.

The Cab driver puts the car in drive and peels off.

The ghost's luggage slides through the cab and lands at his feet.

GHOST

Hey! That's my Cab!

PENELOPE

(out of the window)

Just fly!

EXT. LOS ANGELES MANOR - NIGHT

The cab pulls up to Anabella's manor and Penelope hops out and runs to the gate.

She swings the gate open and runs up the drive.

The Cab starts to pull off but as it starts to go back down the road the car runs out of gas. The Human gets out of the car and rests his head on the top of the cab in a dazed frustration.

INT. LOS ANGELES MANOR - MOMENTS LATER

Penelope power walks through the manor. She steps over Vampires that are passed out blood drunk in the halls. Some are just waking up with a nasty hangover.

Penelope isn't very careful as she steps on some or gives others a small kick to move them out of her way.

Penelope gets to the door of Diego's room and without knocking barges in.

INT. DIEGO'S ROOM - CONTINUOUS

Penelope busts into the room.

PENELOPE

Diego!

The room is empty, and it seems that it has been for a while. There is dust collecting on his desk, and bookshelf. The Indiana Jones poster is falling from the wall at one corner.

Penelope walks over to his desk looking for any indication of where she might find him. As she looks around the desk nothing seems to have been disturbed.

Just before she leaves the desk her eye catches something. A billiard ball rests next to the jar holding pens. Penelope picks up the ball and looks at it.

INT. BILLIARDS ROOM - MOMENTS LATER

Diego stands in heavy contemplation. He looks like he hasn't slept in days. He drinks blood from a juice box.

Penelope walks into the room but Diego's concentration isn't broken.

We see what it is that he's been staring at. Diego has turned the entire side of the room into a GIANT BRAIN MAP. Yarn goes from one side of the room to the other in an intricate web linking pictures, maps, scribbled notes and references.

Penelope takes a moment to take everything but its impossible.

PENELOPE

What is this?

Her voice startles Diego.

DIEGO

Holy shit... you scared me. How'd you know I was in here?

Penelope holds up the billiards ball and sets in on the table.

PENELOPE

Left that on your desk.

(She looks around the room)

Have you been living in here?

There is a spot on the floor that has been turned into a kind of nest bed of blankets and pillows. There is a cooler, a microwave, and discarded blood juice boxes.

DIEGO

Sort of... I'm on the edge of something.

PENELOPE

Insanity?

Diego rolls his eyes.

DIEGO

Lilith's diary has so much in it. It's a distilled work of all the knowledge that she accumulated before she disappeared from the historical record.

PENELOPE

Do we know what happened to her?

DIEGO

Callinicus says that she probably locked herself in a cave somewhere and died, but I highly doubt that.

PENELOPE

Oh?

DIEGO

She was too interested in the inner workings of life as a Vampire to just give up like that. My guess...is that she saw the direction in which the covens were going and integrated with human society.

PENELOPE

How? People are way too nosey to just let a Vampire live amongst them and not say anything.

DIEGO

I don't know... According to her diary, she was able to develop a slight tolerance to sunlight. To the point where she could walk around at dawn or dusk with no protection.

Penelope looks at the wall trying to find some other secret.

PENELOPE

You're kidding... What else did she say? I doubt you needed much yarn for that discovery.

DIEGO

I'm trying to track her travels right now. She names a lot of the different places where she lived for a few years but I'm trying to find the connection between all of these places. They seem random but there has to be some intention to her moving about... she didn't do things for no reason.

Penelope walks to the board where there is a map posted with intersecting lines drawn all over it.

Penelope scans the map for a second.

PENELOPE

Are all these X's places she lived?

DIEGO

Yes.

PENELOPE

All of these places are major trade routes, at least up until... When is the last place you have recorded her living?

DIEGO

Portugal. In 1500 something...

Penelope analyzes the board of maps and drawings that are posted.

She then comes across the portrait of a man and looking across the photocopied pictures that have come diary she starts to see that there are several portraits of men that look very similar to each other.

PENELOPE

She was looking for her soulmate.

DIEGO

Huh?

PENELOPE

It's all here.

DIEGO

I've been staring at these pages for a good five years-

PENELOPE

I'm telling you it's why she moved around so much. The portraits that she drew next to each location... She found him there. That's why she stayed longer... She was moving around the world with her soulmate.

DIEGO

If he was her soulmate why didn't she just turn him? Wouldn't that be easier than finding him after a few decades of being together?

PENELOPE

It doesn't work that way... she can't hypnotize him, so turning him could kill him... then she'd be at square one anyway.

Diego scans his yarn map and starts to see the connections between the portraits and the locations. Where there is no portrait there are poems and writing but where there are portraits there is nothing but drawings of the same man.

DIEGO

How did I miss that?

PENELOPE

Have you ever thought about looking for your soulmate?

DIEGO

(chuckles)

No, I haven't felt the need to go looking.

He glances at Penelope.

PENELOPE

It's the reason that Anabella turned the entire human population into mindless drool zombies.

Diego considers her words and starts to laugh.

PENELOPE

What's so funny?

DIEGO

That we've been trapped in a world of someone's selfishness.

Beat.

PENELOPE

Sometimes we can't see how selfish we're being until someone shows us.

DIEGO

Are you going to be that someone for Anabella?

PENELOPE

Someone has to be... I can't stand going to the Central Perk anymore and seeing the fake Friends cast... it hurts my soul.

DIEGO

What's the plan then?

Penelope smirks.

PENELOPE

We need to go have a talk with someone upstairs.

INT. LOS ANGELES MANOR, UPPER LEVEL - NIGHT

Penelope and Diego peak around the corner into one of the large ballrooms. The entire space has become a call center hub with a giant wall of televisions showing various CCTV coverage of large cities around the world.

Sitting at the desks answering phones are gremlins. They BARK and GROWL as they answer calls sending other gremlins to deliver messages to Vampires, who scan through CCTV coverage.

Penelope and Diego watch the stock exchange-like traffic for a moment before realizing that none of the gremlins or Vampires are paying them any attention.

Diego and Penelope carefully walk across the ballroom, trying not to draw attention to themselves.

Diego's eyes wander the giant CCTV wall, he notices a large group of heavily armed vampires approaching a townhome in the group of TVs labeled "London"

Diego stops Penelope and they watch.

The enforcing group of Vampires takes their positions around the door and they wait.

Penelope notices a gremlin run from the call center and hand a paper to one of the vampires stationed at a CCTV monitor.

The Vampire flips through the station on their monitor coming to the CCTV footage of the Vampires waiting outside of the door. The Vampire picks up the phone on their desk and we can then see one of the Vampires on the TV in London being handed a LARGE CELLPHONE. They both hang up. The Vampires in London blast the door to the house open and charge in.

After a few tense moments, the Vampires start walking out escorting humans that have yet to be hypnotized. The Vampires force the Humans to their knees and the same Vampire that was given the phone walks up to each human and sprays them in the face with a bottle of cologne.

One by one each of the humans is hypnotized.

PENELOPE

Holy shit... they're hunting humans.

DIEGO

There must be pockets of humans that were just never exposed to Anabella's products.

Penelope scans the room, she spots a double door that has a gilded 'A' as its handle.

PENELOPE

That must be her office. Let's go.

Penelope starts toward the office door.

DIEGO

Wait a second, are we just gonna go in there and... tell her to stop? Like, just be nice?

PENELOPE

Not in those words but this is obviously not working.

Penelope waves off Diego's doubt.

PENELOPE

She isn't the only one who's entitled to find their soulmate.

Penelope reaches the doors to the office and swings them open but the second they open a siren starts to blare in the ballroom.

All of the traffic stops. All the Gremlins and Vampires halt what they're doing to see who set off the alarm.

Penelope and Diego have been frozen in the office doorway. Penelope looks into the office and we see that it is entirely unoccupied. It is an office but has now turned into a storage room for all of the fashion designer mannequins and supplies.

Penelope lets go of the door allowing it to swing close.

Embrassed Penelope and Diego start to walk toward the exit, heads down ignoring stares.

But before they can leave a security force of Vampires cuts off the exit.

All of the Gremlins start to cheer, they want to see some action!

Penelope and Diego share a quick look... and run in opposite directions.

The Vampire security officers chase after them. There is a giant cheer from the Gremlins as they start to toss papers, food, and anything to add to the chaos.

Penelope dodges some tackles from the officers and the Gremlins are loving every minute.

Diego sends a security officer crashing into the desks and the Gremlins start to beat on him with staplers, keyboards, phones, stacks of paper, and anything they can do to be a part of the action.

Diego and Penelope race out of the ballroom and through the manor.

EXT. LOS ANGELES MANOR - MOMENTS LATER

Diego and Penelope run, out of breath, into the street outside of the manor. They continue to walk down the street looking over their shoulders to see if they're being watched.

DIEGO

Well shit... that was a good conversation.

PENELOPE

If Anabella isn't in her office where the hell is she?

DIEGO

(Taking a deep breath)

It does feel good to be outside.

PENELOPE

Where the hell is a cab when you need one?

DIEGO

We need to get as far away from the manor as we can. Just find a place to lay low while shit cools down.

PENELOPE

It's not going to *cool down*. Anabella probably already knows that we broke into her office. She's not gonna let that go.

DIEGO

Do you know if she has a second office somewhere?

PENELOPE

No. I thought that her only office was in the Manor. She never needed a different one.

DIEGO

I'm sure being the head of a fashion label and then appointing yourself a conquerer of the world are two entirely different office vibes.

Penelope gives him a fake laugh.

DIEGO

What I'm just saying is... where do you think that she would go to give herself "I've conquered the world" vibes?

PENELOPE

I don't know.

DIEGO

You probably spent the most time with her before all of this...

Penelope starts to think hard. Her gears turning, Diego pulls a blood juice box from his pocket and begins to sip it as they stroll down the street.

PENELOPE

I think I know where she might be.

DIEGO

Really?

PENELOPE

Yeah. Anabella loves symbols and things to have meaning... She's thoughtful that way.

DIEGO

Yes, I can see that. We're living in her thought bubble now.

PENELOPE

But we need a cab.

DIEGO

(with a smirk)
Let's see if this works.

Diego lets out a ringing whistle.

From around the corner comes a line of cabs driven by hypnotized humans.

Diego lets out a surprised laugh.

DIEGO
If we fix this shit, I'm gonna miss
that.

As they get in the first cab, all the others drive off in various directions some not caring that they go over the curb and through the lawns.

Penelope's and Diego's cab is the last one to leave the street after all the other cabs have driven off.

EXT. GRIFFITH OBSERVATORY - NIGHT

The cab rolls to a stop in front of the observatory. Penelope and Diego get out and walk toward the front doors that stand open.

As they walk the long path to the Observatory's main building we see that there are several large SUV's parked on the side of the Observatory's main entrance. Vampire security force comes from the main entrance and opens the doors of one of SUVs unloading a hooded prisoner.

Diego and Penelope quickly hide behind the large white spire in the middle of the walk-up.

DIEGO
Well, I think she's here.

PENELOPE
Yeah... How are we gonna get in?

DIEGO
Let's go around the side.

PENELOPE
Who was it that they took inside?

DIEGO

We're not gonna find out standing here.

Diego makes a run for the side entrance.

PENELOPE

Diego! Dammit...

She runs after him.

The Vampires continue to unload hooded prisoners from the SUV not noticing Diego and Penelope sprinting across the grounds.

INT. GRIFFITH OBSERVATORY - CONTINUOUS

Penelope and Diego creep through the Observatory. The halls and displays are all dark but we can HEAR the distant COMMANDS of the Vampire Security Force and the GRUNTS of the Humans that they are holding captive.

Penelope and Diego quietly follow the sounds through the observatory until they reach the doors to the PLANETARIUM. Light streams into the darkness.

Diego gives Penelope a concerned look and a nudge.

DIEGO

Go on handle it. Go talk to her.

PENELOPE

What? You're coming with me.

DIEGO

I don't want to talk to her.

PENELOPE

I'm not going in there by myself.

DIEGO

She's right in there.

PENELOPE

(She holds out her hands)
Rock, paper, scissors.

Diego stares at her proposition.

He holds out his hand.

Rock, paper, scissors, shoot.

Both choose Rock. It's a tie.

Diego mouths, "one more time"

Rock, paper, scissors, shoot.

One scissors, one paper. Penelope wins.

Diego rolls his eyes.

DIEGO

Alright... So do we just walk in there?

PENELOPE

Follow me.

INT. GRIFFITH OBSERVATORY, PLANETARIUM - MOMENTS LATER

The ceiling is an expanse of stars and Zodiac signs. Anabella stands in the center of the room looking up at the ceiling as if it holds the answer to some unspoken question. Next to her is a small table with a bottle of perfume on it.

Behind her kneeling in the aisle are the hooded human prisoners. The Vampire Security Force stands behind them waiting for a command from Anabella.

Diego and Penelope peek around into the room and quietly tip-toe behind the last row of seats.

ANABELLA

(to the Security Force)

None of these Humans have been tested yet?

SECURITY LEADER

No ma'am. They all fit the description you gave and ordered to bring in.

ANABELLA

Thank you, it is much appreciated. You can remove their hoods.

The Vampires remove the hoods from the kneeling humans. Each one looks very similar to the other. All tall dark and handsome types.

Anabella takes the bottle of perfume off the table and starts to slowly walk to the humans.

ANABELLA

Before I start this... Penelope, Diego would you like to join us? It would be a shame for you to watch from all the way back there.

Penelope and Diego hesitantly stand from their places in the back of the room.

DIEGO

Umm. I can see pretty good from back here.

ANABELLA

It wasn't a request.

Several members of the security force walk to the back and firmly lead Penelope and Diego to the front of the room with Anabella.

DIEGO

Hey, careful man, this is vintage.

ANABELLA

What brings the two of you here this lovely evening?

PENELOPE

We know why you've unleashed this curse onto the world... You're looking for Andre.

ANABELLA

(smiling)

I haven't heard that name in a long time. Morticia told you then?

(beat)

It doesn't matter really... He wouldn't be Andre today. In fact, if you think about it... I only met him as Andre. He was possibly a hundred different people before our souls finally met and found our way back to each other.

DIEGO

Wow... talk about living in the past.

ANABELLA

Oh... am I wrong?

DIEGO

No, you're not wrong... You're just an asshole.

There is a tense moment until Anabella laughs.

Diego looks over at the humans who stare at the floor.

Anabella motions to the Security force to bring her one of the humans.

The closest is dragged to her feet she lifts his face. Takes a moment to analyze his features.

She sprays him in the face with the perfume. After a moment his eyes glass over and he becomes a drool zombie.

Anabella's face hardens.

ANABELLA

Next!

Penelope watches as the next human is dragged to Anabella and hypnotized with the perfume.

ANABELLA

Next!

PENELOPE

Anabella, you can't keep doing this... we need to put things back the way they were.

Another human is kneeled before Anabella.

ANABELLA

You think things can just go back to the way they were. After all that has happened? Humans waking up from the longest nap in history.

She sprays the human at her feet. His eyes glass over.

ANABELLA

Next!

The next human is brought.

ANABELLA

We can't go back. Humans would wake up and five years of their lives would be gone. They exterminate us.

PENELOPE

What if Andre hasn't even come back into the world? You would be keeping his soul from finding you.

ANABELLA

No. He's here, I can feel it.

She sprays another human. His eyes go glassy.

ANABELLA

Next!

PENELOPE

Before you gave your speech I was certain that I knew who my soulmate was too. I hadn't met him but I thought... had convinced myself that it was someone... but I was wrong.

Another human is knelt before Anabella.

PENELOPE

It seems that sometimes we can want something so bad that we can convince ourselves of anything even if all the evidence points to the contrary. I was wrong... I wanted a love that was never in the stars for me.

ANABELLA

You have never met, your soulmate Penelope. You couldn't know what I've lost. What I am looking for.

PENELOPE

You're right. Can you think of what Andre would've wanted?

ANABELLA

He would want to be with me.

She sprays the human and his eyes go glassy.

There is only one human left that has not been hypnotized. The security force drags him over to Anabella.

Anabella stares at him for a moment.

ANABELLA

I only wanted to find my person.

The perfume bottle in Anabella's hand begins to glow just as she sprays the human in the face.

His eyes go glassy... but after a moment, he blinks the haze from his eyes.

ACROSS THE WORLD

At the Central Perk in LOS ANGELES, the human baristas blink away the haze in their eyes.

IN NEW YORK - Cabbies blink their eyes coming back to consciousness.

The same goes for humans in PARIS, JAPAN, ITALY, RUSSIA. Every human comes back to consciousness.

In the PLANETARIUM the humans that were just hypnotized regain their awareness.

Anabella looks at the bottle confused. The Security force stands unsure of what is happening.

The Security Force grabs hold of Anabella and escort her out of the Planetarium away from the humans.

Penelope and Diego sit waiting for the Humans to do something.

One of the Humans stands up and offers his hand to help Penelope up.

HUMAN

I think came here tonight because when you realize you want to spend the rest

of your life with somebody, you want
the rest of your life to start as soon
as possible.

Diego stands up looking at him in complete confusion.

DIEGO

Well, this is new.

THE CHANNEL 3 NEWS, LOS ANGELES, OPENING CREDITS ROLL

On the cutting edge of 1990's style and production, the DRAMATIC
NEWS MUSIC plays as our NARRATOR begins to introduce our HOSTS.
Each with their own QUICK FADES

NARRATOR

Ron Juniper. Veronica Moss. Sage
Shamrock, Weather. Brick Kind, Sports,
and Wes Burgundy, Entertainment.
Channel 3 News, Number One in Southern
California.

WE CUT TO:

INT. CHANNEL 3 NEWSROOM - CONTINUOUS

RON JUNIPER and VERONICA MOSS sit at the News desk collecting
the notes in front of them as they FAKE LAUGH at a joke that was
said just before the commercials ended.

RON JUNIPER

Well, here we are back from a five-year
hiatus and the big news is that things
do in fact go bump in the night.
Vampires, werewolves, ghosts, and
goblins. They're all real folks, but
the bigger news is that I am in love.
That's right L, O, V, E. LOVE.

He turns to Veronica Moss who is looking quite surprised.

RON JUNIPER

Veronica I have loved you since the day
I met you. Will you -

Brick Kind jumps over the desk tackling Ron.

BRICK KIND
NO! I love her!

INT. CENTRAL PERK - NIGHT

Penelope and Diego watch the scene play out as they take their coffee from the Barista behind the counter.

They both have a laugh and walk out of the shop.

As they are leaving a curious thing can be seen. Everyone has an umbrella with them and several people hold stacks of books waiting for someone to run into them.

A woman begins to order her coffee and as she orders several men behind her offer to buy her coffee all speaking over each other. The woman holds up her ring finger showing off her ring. All the men fall into a low grumble.

EXT. SANTA MONICA PIER - NIGHT

Penelope and Diego sit on a bench people watching, drinking their coffee.

None of the humans seem concerned that monsters are walking freely around them. They are more concerned with having their meet-cute rom-com moments.

DIEGO
Have your shows started back up.

PENELOPE
I'm not really concerned with them coming back.

DIEGO
Especially when we can watch all these humans try to run into each other with books or groceries.

PENELOPE
They're just looking for love.

DIEGO
(chuckles)
Yeah. Any news about Anabella?

PENELOPE

No. I don't expect to though. I think people would be more upset with her for changing this world than the last. It got really boring quickly.

DIEGO

Any human try to hit on you today?

PENELOPE

Jealous?

DIEGO

Who me? No... Lady hit on me walking to the coffee shop.

PENELOPE

No one hits on you. Guys don't get hit on in the movies.

DIEGO

Oh really?

PENELOPE

Yes, really. If you notice it's only the men who are carrying umbrellas hoping for it to rain so they can be some lucky lady's knight in shining armor.

DIEGO

Geez...

(Beat)

Want to get something to eat?

Penelope looks over at him and smiles.

PENELOPE

I'd like that.

She looks up towards the sky.

PENELOPE

Do you think it might rain tonight?

Diego holds up an umbrella.

DIEGO

Knicked it off one of those guys trying
to buy some lady's coffee.

PENELOPE

Aren't you a gentleman.

FADE OUT

REFERENCES