

THE BAY OF DREAMS

By

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OVER BLACK

MUSIC CUE: "YAY YAY" by Schoolboy Q

*"Here is a gush of many streams,
A song of many birds,
And every wish and longing seems
Lulled to a numbered flow of words,-
Listen! Oh, listen!"
- James Russell Lowell*

FADE IN

EXT. LAS SIRENAS, MEXICO- DAY- MONTAGE

- A pack of MALNOURISHED DOGS wander the unpaved streets seeking food and shade.
- An ELDERLY MEXICAN WOMAN sells fruit from a wooden basket.
- A couple of OVERWEIGHT MEXICAN TEENAGERS smoke cigarettes outside a convenient store.
- A COW HERDER leads a group of cows across the main road.

TITLE: THE BAY OF DREAMS

END MONTAGE

CUT TO

EXT/INT. CAR- DAY

Siblings JACKSON (12) and CLARA (15), and their parents, DANE (38) and PENELOPE (37), drive through an impoverished seaside village.

SUPER: LAS SIRENAS, MEXICO.

We find the source of the music from the intro is emanating from Jackson's headphones. He has the volume turned up so loud that the entire family can hear the lyrics, which he quietly raps to himself.

JACKSON

(rapping)

Whole life I been a G, had bitches on
the block. Had strippers on the pole,
had cocaine in the pot-

Clara widens her eyes in horror.

CLARA

Mom! Are you seriously not hearing
this?

Penelope twists her head around to face her children.

PENELOPE

Jackson! Turn that music down, you're
going to go deaf.

DANE

Yeah, buddy. Listen to your mother.
You don't want to have hearing aids at
60 like your grandpa.

CLARA

Are you guys just going to ignore the
fact that he's singing about doing
drugs and degrading women?

Jackson takes off his headphones, annoyed.

JACKSON

You don't understand rap music at all.

CLARA

Fuck bitches, get money. It's not that
deep, Jackson.

JACKSON

Bitch you trippin for real. Blow your
stank ass breath in the opposite
direction.

CLARA

MOM!

PENELOPE

Jackson! Speak like that again and I'm
taking away your phone.

DANE

I have an idea, why don't we listen to
(MORE)

DANE (CONT'D)
something that we *all* like.

PENELOPE
That's a great idea, honey. Let's all
take turns choosing songs.

DANE
Ooh son, can you play Yoshimi Battles
The Pink Robots, Pt. 1 by The Flaming
Lips?

JACKSON
What? No. I'll go first.

Jackson grabs the aux cord and plugs in his phone. A colorful
rap song fills the car.

Clara snatches the cord away from her brother and the song
ends abruptly.

CLARA
Save it for your black friends.

Clara plugs the aux cord into her phone and Lana Del Rey's
'Cola' blasts through the car's speakers.

CLARA (CONT.)
Dad, turn it up.

Dane turns up the volume dial.

LANA DEL REY
(singing)
My pussy tastes like Pepsi Cola, my
eyes are wide like cherry pies. I got
a taste for men who are older, it's
always been so it's no surprise-

Dane shoots his wife a worried look.

DANE
(muttering)
Is she allowed to listen to this?

Penelope rolls her eyes at Dane.

PENELOPE
I like it, honey. It's very...
passionate.

Jackson tries to grab the aux cord from Clara.

JACKSON
Ugh! Turn it off! Clara, nobody wants
to listen to your QUEEF MUSIC!

Jackson and Clara begin fighting over the aux cord, and the song's volume fluctuates wildly.

DANE
(to Penelope)
What's queef music?

Penelope ignores Dane as she tries to interfere in her children's fight.

PENELOPE
Stop it! You're acting like brats.

DANE
(raising his voice)
What's queef music?

Jackson grabs one of Clara's arms and chomps down on it.

CLARA
Mom! He's biting me again!

Clara begins hitting Jackson repeatedly until he unclenches his jaw from her arm.

PENELOPE
Stop it! Both of you!

Dane looks like he's about to explode.

DANE
(screaming)
HEY! WHAT'S QUEEF?

Jackson finally yanks the aux cord away from Clara and the music shuts off abruptly.

An awkward silence fills the car.

PENELOPE
Honey, it's ah- it's when a woman...

JACKSON
It's a pussy fart, Dad.

DANE

Oh.

(beat)

Well. Why don't we just listen to the radio for a bit, huh?

Dane turns on the radio, and scratchy mariachi music fills the car.

CLARA

I hate you people.

JACKSON

Yeah, this trip sucks.

PENELOPE

Kids! Can you not just get along for two hours? We haven't even gotten to the resort yet.

JACKSON

Why are we even going to this stupid place? We live by the beach.

PENELOPE

We live in Corpus Christi, honey. It's not the same thing. Besides, your father and I want to expose you kids to a little bit of culture.

CLARA

I thought that's what the internet was for?

PENELOPE

No. The internet is what made your brother think it's cool to act like he's a hoodlum in a gang.

JACKSON

Mom, what do you know about the gangsta' lifestyle?

PENELOPE

I know that watching all those rap music videos has made you think it's okay to use offensive language.

JACKSON

You don't know shit.

PENELOPE

Jackson!!

DANE

Look. Your mom worked really hard to put together this vacation, and I don't want to hear any more whining about it. We haven't spent a whole lot of time together as a family lately, and Penelope and I thought The Bay of Dreams would be a nice way to re-connect.

JACKSON

The Bay of Dreams? It sounds like a strip club.

PENELOPE

I know how it sounds, but the place looked amazing online alright? So please can we all just enjoy our trip; this hotel was nearly impossible to find.

Clara looks out the window. She watches as two stray dogs hump each other senseless.

CLARA

You know mom, you're right. It's really amazing out here.

Penelope begins to notice how run down the area they're in looks.

PENELOPE

Dane, are you sure we're going the right way? This doesn't look anything like the Las Sirenas I saw online.

DANE

Well I'm following the directions the hotel manager gave me. Penny, can you hand me the map?

PENELOPE

I don't have it, you do.

Dane begins searching around for the map.

DANE

Well, I'm not seeing it anywhere.

PENELOPE

Well I don't know what you want me to tell you, Dane.

Dane briefly takes his eyes off the road to search for the map. The COW HERDER and his cows begin crossing the road at the exact same moment.

CLARA

Dad, look out!

Dane swerves to avoid the cows, veering off path. The car comes to an abrupt halt.

DANE

Everyone okay?

A slightly rattled Jackson and Clara nod their heads in unison.

DANE (CONT'D)

I'm gonna make sure the paint wasn't scratched.

Dane gets out to inspect the car. He notices the front right tire is flat.

DANE (CONT'D)

Dammit.

Dane signals to Penelope to roll down her window.

DANE (CONT'D)

Looks like we got a flat.

PENELOPE

What! We're in the middle of no where!

DANE

I'm sure there's a spare in here somewhere.

Dane searches the trunk of the car. He finds the map but no spare tire.

DANE (CONT'D)

Of course.

The cow-herder approaches Dane.

COW HERDER
 (in Spanish; subtitled)
 Sir, do you need help?

DANE
 Um... I don't...

Dane peeks his head inside the car.

DANE (CONT'D)
 Clara! Get out here for a second.

Clara gets out of the car.

DANE (CONT'D)
 You took Spanish right?

CLARA
 In like sixth grade.

DANE
 Didn't you win some award at the end
 of the year?

CLARA
 Perfect attendance...?

DANE
 (to cow herder)
 My daughter won the perfect attendance
 award in her 6th grade Spanish class.
 Tell him, sweetheart.

CLARA
 I don't know how to say that.

The cow herder points down the road.

COW HERDER
 (in Spanish; subtitled)
 My brother works on cars just down the
 road. I'll go get him.

CLARA
 I think he wants to help us.

DANE
 Oh! Gracias, gracias!

EXT. SIDE OF THE DIRT ROAD - DAY

The COW HERDER'S BROTHER changes the flat tire. Dane stands over him, nodding approvingly.

DANE
(overly enunciating)
Do you need any help?

The cow herder's brother shoots Dane an annoyed look.

COW HERDER'S BROTHER
(in a heavy Mexican accent)
Please. Just go away.

Off to the side, Penelope, Jackson, and Clara stand with the cow herder.

COW HERDER
De donde van?

PENELOPE
Clara?

CLARA
He wants to know where we're going.

PENELOPE
Ah! We're headed to The Bay of Dreams Resort. You know it?

The cow herder's expression darkens.

COW HERDER
(in Spanish; subtitled)
For the love of God, don't go there.

CLARA
He says we shouldn't go there.

PENELOPE
Why?

CLARA
Por que?

COW HERDER
(in Spanish; subtitled)
Nobody who goes there ever comes back.

CLARA

He says no one who goes there ever
wants to leave.

PENELOPE

Oh! Well, that doesn't surprise me. I
hear it's stunning.

The cow herder signs the cross.

COW HERDER

Que Dios te bendiga.

CUT TO

EXT/INT. CAR- DAY

Dane slams his door shut.

DANE

Everybody say bye-bye to the nice
Mexicans.

Dane drives off as the family members wave goodbye to the cow
herder and his brother.

EXT. SIDE OF THE DIRT ROAD- DAY

The cow herder and his brother watch as the family drives
away.

COW HERDER'S BROTHER

(in Spanish; subtitled)
They're not coming back.

COW HERDER

No.

EXT. THE BAY OF DREAMS- EVENING

The Parkers' car approaches a large sign that reads: **WELCOME
TO THE BAY OF DREAMS, LAS SIRENAS, MEXICO.**

Dane takes a right at the sign, and drives down a magnificent
stone pathway lined with palm trees and colorful flowers.

Penelope stares at the beautiful landscape lining the
driveway.

PENELOPE

Now this is more like it.

Dane parks at the front of the hotel.

RESORT WAITSTAFF dressed in white approach the car, and help the family unload their luggage

INT. LOBBY- EVENING

The family members check in at the front desk. The hotel manager, PIERRE (early 50s) smiles at them warmly.

PIERRE

Ah! You must be the Parkers. Welcome to The Bay of Dreams. We're so excited you finally made it. How was the drive?

PENELOPE

Long.

DANE

(upbeat)
But beautiful!

PENELOPE

And we got a flat tire.

PIERRE

Dios mio! What happened?

DANE

We sort of had an accident with some cows...

PIERRE

Oh! Those damn cows! I told them to look both ways before they cross the road but they are so stubborn!

Penelope smiles politely.

PENELOPE

Hm.

PIERRE

Just kidding, we like to joke around here.

DANE

Well, we're very excited to be here.

PIERRE

And we are very excited to have you, Mr. Parker. This hotel is the oldest in all of Las Sirenas, and is held in the highest regard. As you look around, you will find many historical paintings and furnishings from when this place was a hospice for mariners and pirates.

DANE

Wow. Do you hear that son? Pirates used to stay here.

PIERRE

(to Jackson)

Oh yes. This sea was once home to many dangerous sea farers. Some of whom walked through these very halls. Legend has it that the spirit of the Mexican pirate Fermin Mundaca wanders through the resort at night, still searching for the treasure he buried here years ago.

(beat)

Now. You guys will be staying in one of my personal favorite suites. *Se llamada El Marinero Borracho*. The Drunken Sailor suite.

PENELOPE

Lovely.

Pierre signals to a bell-boy, EDUARDO standing off to the side.

PIERRE

(in Spanish; subtitled)

Eduardo come! Please help the Parkers with their luggage and take them to their room.

Eduardo begins loading the family's luggage onto a luggage cart.

PIERRE (CONT'D)

Oh! And try not to hit any cows on the way! Hahaha! Just kidding. We joke around here. Right Eduardo?

Eduardo smiles.

EDUARDO
You guys can follow me.

INT. DRUNKEN SAILOR SUITE- EVENING

Dane and Penelope stare at a gigantic painting that hangs above their bed. The painting depicts a creature with the body of a sexy, voluptuous woman and the head of a skeletal bird.

DANE
I can't tell if I'm disturbed or
turned on...

PENELOPE
It's definitely... unique.

Dane sifts through his luggage. He pulls out the novel THE ODYSSEY and places it on his night stand.

PENELOPE (CONT'D)
Brought some light reading with you?

DANE
Yeah, I'm making the kids read Homer
in the fall, so I figured I should
brush up on my classical mythology.

Dane digs further through his luggage and pulls out a stun-gun. He opens the hotel room safe and places the stun-gun inside.

DANE (CONT'D)
Ok, now what should the code be this
time?

PENELOPE
I still don't understand why you bring
that thing with us everywhere we go.

DANE
For emergencies honey. If something
happens I want to be able to protect
my family.

PENELOPE
So why not just buy a real gun?

DANE
Trust me, nobody would feel safer if
they knew I was carrying a real gun.

PENELOPE

Oh, but everybody feels safer knowing you carry a stun-gun?

DANE

Look- can we not do this now? We agreed not to fight here. You said this trip is supposed to be part of the emotional healing process.

PENELOPE

You're right. I'm sorry. I'm just tired from the drive.

Dane pulls Penelope in for a hug.

DANE

Don't worry, Pen. This vacation is gonna be good for us, I can already feel it. The Bay of Dreams is exactly what we need right now.

PENELOPE

I hope so.

Dane kisses Penelope's forehead.

PENELOPE (CONT'D)

05/05.

DANE

Hm?

PENELOPE

Our anniversary. For the safe.

DANE

Oh. Okay, honey.

Dane smiles.

INT. DRUNKEN SAILOR SUITE- EVENING

Eduardo, Clara, and Jackson enter the smaller room connected to their parent's suite.

Jackson flings himself onto the only bed in the room. He puts on his headphones and plays a YouTube video on his phone.

CLARA
 (frowning)
 You gotta be kidding me.

Eduardo helps Clara get settled in. He hands her her backpack, but it's slightly open and a journal falls onto the floor.

Both Eduardo and Clara bend over to pick up the journal, and they bump their heads together.

CLARA (CONT.)
 Sorry!

Eduardo grabs the journal and skims the first page.

Clara yanks the journal away from Eduardo, embarrassed.

CLARA
 Sorry- it's just. Private.

EDUARDO
 So you write songs?

CLARA
 What? How did you know that?

Eduardo points to the front cover of Clara's journal. It reads: **SONG JOURNAL**.

CLARA (CONT'D)
 Oh. Um. Yeah, kind of.

EDUARDO
 You sing?

CLARA
 I mean, I try to. I'm not very good.
 I'm taking lessons at home.

EDUARDO
 I bet you are better than you think.

Clara blushes.

EDUARDO (CONT'D)
 Okay. Well, I'll see you around-

CLARA
 Clara! My name's Clara.

EDUARDO

Clara. *Que linda*. You can call me Ed.

Eduardo extends a hand to Clara. She shakes it hesitantly.

EDUARDO (CONT'D)

Oh- and Clara?

CLARA

Yes?

EDUARDO

I would love to hear you sing
sometime.

Eduardo exits. Clara smiles. Jackson farts loudly.

CLARA

Can you not be disgusting for like two
seconds?

INT. DINING ROOM- NIGHT

The sweet sounds of a classical guitar fill the dining room
as the Parkers eat dinner.

Dane and Jackson scarf down jumbo shrimp cocktails.

Penelope stares at her grilled fish with a slightly green
face.

Clara picks at her small portion of salad.

PENELOPE

Sweetheart, aren't you going to get
any shrimp?

CLARA

Are you kidding?

PENELOPE

What? You used to love shrimp!
Remember when Grandma and Grandpa used
to bring them when they visited and
you would dip them in ketchup?

CLARA

Yeah, that was when I was like 5. I'm
a vegetarian now, remember?

PENELOPE

I thought you ate fish though?

CLARA

And I thought you knew me better.

Penelope sips her water, exasperated.

DANE

Pen- what about you? You've hardly touched your cod.

PENELOPE

Um, I think I'm just feeling a little nauseous from the trip. I'll eat later.

DANE

Alrighty. So, how do you guys like your room?

JACKSON

(mouth full of shrimp)
There's only one bed.

DANE

So?

CLARA

So? Aren't we a little old to be sharing a bed?

PENELOPE

My sister and I shared a bed on family vacations till we were in our early twenties.

CLARA

Yeah, well I bet Aunt Deena didn't have night terrors and wet the bed all the time.

JACKSON

That happened like two times!

DANE

Clara, cut your brother some slack. He hasn't had a night terror in years. Besides, me and Uncle Troy were having sleepovers not too long ago.

CLARA

That's just cause mom kicked you out
of the house.

PENELOPE

Clara!

CLARA

What? You did!

PENELOPE

That's enough.

Dane takes in his surroundings trying to remain upbeat.

DANE

Man, isn't this place great?

Jackson and Clara pick at their food.

DANE (CONT.)

We got live music, the ocean breeze,
shrimp cocktails... You guys better be
thanking your lucky stars you get to
stay somewhere this nice. When I was a
kid we were lucky if we stayed at the
Holiday Inn.

Penelope checks out of the conversation and looks around the room. She notices that a majority of the other guests are eating in silence. She zones in on a table of four adults who are completely devoid of emotion. They eat their food like robots- taking a bite of food, then a sip of water, then a bite of food, and then another sip of water- on and on, in a mechanical pattern.

PENELOPE

Is it just me or does everyone here
look a little bit... odd?

CLARA

Don't be racist mom.

PENELOPE

Oh, that's not what I meant.

(lowering her voice)

I mean just look around. We seem to be
the only table... speaking to one
another.

DANE
(stuffing his face)
I think you're just tired honey.

Penelope watches as the table of robots break out of their pattern and converse with a waiter.

She visibly shakes off her strange feeling.

PENELOPE
Yeah, maybe... You know what guys, I'm not really feeling very well.

Penelope stands.

DANE
Oh no, honey- do you need more water?

PENELOPE
No... I think I'm just jet-lagged. I'm gonna go lie down.

DANE
Are you sure? Do you want me to bring you some dessert?

PENELOPE
Sure. That'd be nice. You guys have fun. I'll see you in the room.

Penelope smiles re-assuringly and then exits.

JACKSON
Dad, what's wrong with mom?

DANE
Well, we've had a long day, she's probably very tired. You know she doesn't do too well with long car rides.

JACKSON
I don't just mean today. She's been acting weird for like, a year. Do you think she's going through the *metapose* thingy?

Clara rolls her eyes and pulls out her phone.

DANE
That's a good question buddy... I
(MORE)

DANE (CONT'D)
really hope not, cause that would suck
for all of us.

PENELOPE (O.S.)
(groaning)
Oh God.

INT. BATHROOM- NIGHT

Penelope kneels with her head hunched over a toilet bowl,
vomiting.

She wipes her mouth and leans against the bathtub. Her eyes
drift to the POSITIVE pregnancy test that rests on the edge
of the sink.

Penelope slowly shuts her eyes.

MUSIC QUEUE: DULCE MAL- ACUSTICO BY THE CHAMANAS.

INT. DINING ROOM- NIGHT

Dane, Jackson, and Clara eat their dessert- a traditional
Mexican cake called *flan*- as Eduardo plays the classical
guitar at the front of the room.

Clara forgets her flan and stares at Eduardo until everything
else in her peripheral vision fades away. It's just the two
of them alone in the room.

DANE (O.S.)
Clara! Clara!

Clara snaps out of her vision.

CLARA
What?

JACKSON
What are you doing?

We see that Clara has been recording a video of Eduardo on
Snapchat.

She quickly shuts off her phone.

CLARA
Don't look at my phone, narc.

DANE
I was saying that I'm going to get a
piece of cake for your mom. Do you
want anything while I'm up?

CLARA
(agitated)
No.

DANE
(mimicking Clara's tone)
Okay.

Dane wipes his face with a napkin, and stands. He walks to the back of the room toward a table topped with plates of flan. As he prepares a plate, he notices a pretty, dark haired WOMAN out of the corner of his eye. A look of recognition flashes across his face.

DANE (CONT'D)
(muttering to himself)
Anna?

The woman locks eyes with Dane briefly, before walking briskly out of the dining room.

Dane puts down his plate and impulsively follows her.

INT. CORRIDOR- NIGHT

Dane follows the woman down a corridor.

The woman notices Dane, and begins walking faster. Dane speeds up his pace as well.

The woman turns a corner and Dane watches as she enters a room marked "MUJERES."

Dane takes a deep breath, contemplating whether or not he should follow her.

DANE
(muttering to himself)
It's not her. What am I doing?

Dane begins to turn away, but then impulsively barges into the room. He stops short when he witnesses a MORBIDLY OBESE WOMAN using a hand dryer to dry her armpit sweat.

Dane locks eyes with her.

DANE (CONT'D)
Oh my god- so sorry!

Dane slams the door closed, an unsettled look on his face.

DISSOLVE TO

INT. DRUNKEN SAILOR SUITE- LATER THAT NIGHT

Penelope is sound asleep. Dane lays awake in bed staring up at the ceiling. He grabs his cell phone and skims through his contacts until he lands on a name: ANNA. He clicks on Anna's contact information, and zooms in on her contact photo.

A beautiful brunette smiles back at the camera. She looks eerily similar to the woman from earlier. A little bit paler, a pixie haircut, and no makeup, but there's definitely an uncanny resemblance.

Dane stares at the photo for a long time before ultimately texting the woman.

ON DANE'S I-PHONE SCREEN

Dane texts Anna: "Where are you?"

Dane shuts his phone off and sets it back on his nightstand. He tries to go to sleep.

FADE TO BLACK

INT. DRUNKEN SAILOR SUITE- EARLY MORNING

Penelope awakens to Dane's phone VIBRATING. She looks at Dane, who is fast asleep. She rolls out of bed and reaches for Dane's phone to turn it off. Her expression darkens when she sees the call is from Anna. She sets the phone down and changes into real clothes.

She exits the room.

EXT. BEACH- EARLY MORNING (MOMENTS LATER)

Penelope walks along the beach barefoot. She stares out at the ocean waves as they crash against the rocky shore. Suddenly she notices a YOUNG MAN out of the corner of her eye. He is sketching just a few yards ahead of her. She squints into the sun, fixating on his face.

The young man waves at her.

Curious, Penelope approaches him. The closer she gets, the more puzzled her expression becomes.

The young man smiles at Penelope and sets down his sketch book.

YOUNG MAN

I'm glad to see there's another early bird staying at this hotel.

PENELOPE

Oh. I don't usually wake up this early, I just had a- it was just a long night.

YOUNG MAN

Ah. First night here? Yeah, it's a lot to take in.

(beat)

Take a picture. It'll last longer.

Penelope realizes she's staring at the young man, and pulls herself together.

PENELOPE

I'm sorry for staring, back there I thought- you just look a lot like my husband.

YOUNG MAN

Oh. I didn't peg you for the cougar type.

PENELOPE

Oh no! I mean, you look like a much, much younger version of him... like college- aged... Strangely enough.

YOUNG MAN

Believe it or not, this is not the first time I've been mistaken for someone else's husband. It must be the weak jawline... don't you think?

Penelope laughs.

PENELOPE

Yes. That must be it.

YOUNG MAN

So, what brings you to The Bay of
(MORE)

YOUNG MAN (CONT'D)

Dreams?

PENELOPE

Well... let's just say my husband and I were in dire need of a vacation.

YOUNG MAN

Ah, I see. Well, trouble in paradise seems better in paradise, I suppose.

Penelope looks amused.

PENELOPE

How old are you, exactly?

YOUNG MAN

Well, let's just say... You, Mrs. Cougar, are required to wish me a happy-belated birthday, because as of yesterday, I am 23 years old.

PENELOPE

And does the belated birthday boy have a name?

The young man extends a hand to Penelope.

BENNETT

Name's Bennett. Bennett Augustin.

Penelope shakes Bennett's hand.

PENELOPE

Well happy belated birthday, Bennett. I'm Penelope.

BENNETT

Ah. The weaver. Ever faithful to her husband, despite his infidelities.

PENELOPE

Excuse me?

BENNETT

Homer? Ever read *The Odyssey*?

PENELOPE

No... but funny you mention it. My husband's reading it now.

BENNETT

Well, Homer describes Penelope as beautiful, cunning, and pragmatic. She stays true to Odysseus, when all the while he's out banging any lady he crosses paths with.

Penelope grimaces.

BENNETT (CONT'D)

Sorry. I'm a big Greek Mythology nerd.

PENELOPE

So, what brings you to The Bay of Dreams?

BENNETT

Well, I graduated college with honors, was on track to become a doctor, and then realized I absolutely, positively hated my life. So here I am. I've made it my mission to travel the world. This year alone I've been to seven different countries.

PENELOPE

Wow, that's very impressive. May I?

Penelope gestures to the sand next to Bennett.

BENNETT

I'd be honored.

Penelope sits down.

PENELOPE

So, what are you going to do once you've traveled the world?

BENNETT

Well. You're looking at it.

Bennett hands Penelope his sketch book.

BENNETT (CONT'D)

I want to illustrate children's books.

Penelope flips through some of Bennett's drawings. Many are landscapes.

PENELOPE

Wow. These are amazing. You're very talented.

BENNETT

Thank you. And what about you Mrs. Cougar? What are you going to do once you leave Las Sirenas?

PENELOPE

Oh, you know. Take care of my family. Fall back into the old routine I guess.

BENNETT

Do you work?

PENELOPE

No. I actually- I never finished school. I got pregnant with my daughter when I was a senior in college and dropped out. I got married, and now- 16 years later, we have two kids, and the budget for one vacation every three years.

BENNETT

Have you ever thought about going back to school?

PENELOPE

Not really. I wanted to be a writer, that's what I went to college for. When my kids were young I actually got a novel published.

BENNETT

Would I know it?

PENELOPE

Oh, I doubt it.

BENNETT

What's it about?

PENELOPE

You know those sappy romance novels you always see at the front entrance of Barnes and Noble? The ones where the guy is shirtless and ridiculously ripped, and the girl's hair is

(MORE)

PENELOPE (CONT'D)
billowing in the wind?

BENNETT
Yeah.

PENELOPE
Well it was just another one of those.

BENNETT
And have you written anything since?

PENELOPE
No.

BENNETT
Why not?

PENELOPE
Well, my first one wasn't very well received, I'm afraid. Plus I had a family to take care of. I guess I just felt a lack of inspiration.

BENNETT
Well, Penelope, you know what I think?

PENELOPE
No, but I figure you're going to tell me.

BENNETT
I think you're due for a timely idea. And I think you're in the perfect place for it. Just look around you.

Bennett gestures to the resort.

BENNETT (CONT.)
There's inspiration everywhere.

Bennett stands.

BENNETT
I'll see you around, Mrs. Cougar.

Bennett walks away.

Penelope smiles after him.

INT. DINING ROOM- MORNING

The Parkers eat breakfast in silence. Their plates are full of tropical fruit and scrambled eggs.

DANE

Where did you go this morning, Penny?

PENELOPE

Oh... just for a walk.

DANE

Oh. Well let me know next time you go, that way you don't have to walk alone.

Penelope grimaces.

PENELOPE

Alright.

Pierre approaches the family.

PIERRE

And how is my favorite American family doing this morning?

DANE

We're great, thanks.

PIERRE

Did you enjoy dinner last night?

DANE

It was great!

PIERRE

And you, Mrs. Parker? What did you think?

PENELOPE

Oh, I'm afraid I wasn't feeling too well last night.

PIERRE

Oh no! It wasn't the flan I hope?

PENELOPE

Oh, no. I just think the trek out here left me a bit fatigued.

PIERRE

Ah, yes. It's quite the journey.
However, part of the magic of The Bay
of Dreams is how far away it is from
everything... It's the remoteness that
makes it so... *tranquilo*.

DANE

Well it is very relaxing here.

PIERRE

Oh yes, around here, time is like
nothing. Here our motto is: *Todo es
tranquilo*. Say it with me Parkers...
T-R-A-N-Q-U-I-L-O.

The Parkers repeat after Pierre, struggling with the
translation.

Pierre does a chef's kiss.

PIERRE (CONT'D)

Que bonita. Okay, so what's on the
agenda for today?

PENELOPE

We don't have anything big planned.
Maybe hang out on the beach. Right
hon?

Penelope smiles at Clara.

Clara is too busy taking a snapchat selfie to notice.

PIERRE

Ah. Of course. Well, feel free to
explore. I must advise you not to go
beyond the grounds of the resort
however, as we have no control if
anything should happen to you.

PENELOPE

What would happen to us?

PIERRE

Oh, I don't mean to scare you, but not
everyone here is as friendly as you
and I.

DANE

Where does the boundary lie?

PIERRE

Do you see that cove?

Pierre gestures to a cove situated far down the shore.

DANE

Yes.

PIERRE

(serious)

Don't ever go there. If you are near that cove you will know you have gone too far. Now. If you need anything at all, don't hesitate to ask...

We focus in on Pierre's over friendly shark smile.

FADE TO BLACK

ACT II

EXT. BEACH- AFTERNOON

Jackson snorkels in the ocean. Clara and Dane watch him from the shore.

DANE

You sure you don't want to try it?

CLARA

I've seen Animal Planet, I think I'm good.

DANE

I bet your brother would like it if you joined him. It could be a fun bonding moment for the two of you.

CLARA

I think having to share a bed is providing us with enough bonding experiences for the whole trip.

DANE

Oh. I get it. Still scared of the ocean, huh?

CLARA

No! I just don't want to get my hair wet.

DANE

You know it's okay to be scared, Clare-bear. You went through a pretty traumatic experience. It's perfectly normal to be a little apprehensive about swimming-

CLARA

I'm not scared.

DANE

Okay, okay. Fine. Well I'm gonna go to the bathroom. Keep an eye on your brother for me.

CLARA

Whatever.

INT. BATHROOM- AFTERNOON

Dane sits on the toilet. He grabs his phone from the counter and checks his phone. He sees that he has two missed calls from Anna, and a text message from her as well. Dane checks the message.

ON DANE'S I-PHONE SCREEN

ANNA'S TEXT: "I'm staying with my sister for awhile. Why, what's wrong?"

Dane looks puzzled, but he doesn't text Anna back. Instead he pulls up the app CANDY CRUSH and begins to play.

INT. OCEAN- DAY

Jackson continues to snorkel. He watches little fish swim in and out of coral reefs.

In the distance, Jackson can see a SMALL GIRL floating just ahead of him. She wears a long, white dress. The small girl beckons him, and he begins swimming toward her.

CUT TO

EXT. BEACH- DAY

Clara listens to Lana Del Rey and reads 17 Magazine, oblivious to Jackson.

CUT TO

INT. OCEAN- DAY

Jackson tries to catch up to the small girl. He swims deeper and deeper into the ocean, until she disappears from his view entirely.

Jackson swims up to the surface for a breath, and realizes he can't see the shoreline anymore. He panics, and begins swimming to the only landmark in sight: the cove.

As he reaches the entrance to the cove, Jackson hears the distant sound of a SHIP HORN. He turns around and sees a wooden vessel with EMILY TOO sprawled across the side, sailing toward him.

An ELDERLY MAN stands at the wheel.

ELDERLY MAN

Ahoy there!

EXT. BEACH- DAY

Clara notices Eduardo taking a lady's drink order nearby and perks up. She follows Eduardo into the restaurant.

INT. DRUNKEN SAILOR SUITE - DAY

Dane reads in bed while Penelope cleans out her ears with Q-tips.

DANE

You know The Bay of Dreams kinda reminds me of Calypso's island.

PENELOPE

(unamused)

Does it?

DANE

(teasing)

You better save up some of that wax in case we need to escape.

PENELOPE

What?

DANE

You know. Odysseus makes his crew mates stuff their ears with beeswax to escape the sirens.

(beat)

Ooh that would make a good quiz question.

PENELOPE

I've never read it.

Dane puts down The Odyssey.

DANE

Would you like to have a drink with me?

PENELOPE

I think I'm going to take a nap.

Penelope crawls under the covers. She shuts her eyes.

DANE

Ok, um. Have a good nap. I'll just go
alone then.

Dane waits for Penelope to acknowledge him, which she does
not.

INT. HALLWAY- DAY

Dane wanders through the hotel, looking for a bar.

INT. BEACH BAR- DAY

Clara scopes out the restaurant, looking for Ed. She spies
him across the room waiting on a table. She sits at the bar,
pulls out her song journal, and pretends to be lost in
thought.

A bartender appears behind the counter. Clara doesn't notice
him.

BARTENDER

Señora.
(beat)
Señora.

Clara looks up.

CLARA

What?

BARTENDER

(in a heavy Mexican accent)
If you are going to sit here, you must
order something, okay?

CLARA

Oh. Um. Can I have a... beer?

BARTENDER

What kind?

CLARA

What kind do you have?

BARTENDER

(dead pan)
A lotta kinds.

Clara notices an ELDERLY COUPLE drinking beer nearby. She
points to them.

CLARA
I'll have that.

BARTENDER
Wonderful choice. What room?

CLARA
What?

BARTENDER
(annoyed)
What. Room. Are. You. In. So I can
charge it.

CLARA
Ohh. It's the drunken sailor suite.

BARTENDER
(sarcastic)
Thank you.

Clara pretends to song write. The bartender brings her a
beer.

Eduardo taps on Clara's shoulder. She acts surprised to see
him.

EDUARDO
A little thirsty?

CLARA
Oh. No. I just- I love to drink when
I'm on vacation.

Clara takes a swig of beer, and can hardly mask her disgust.

EDUARDO
Uh huh...

Eduardo sits next to Clara, eyeing her journal.

EDUARDO (CONT'D)
Feeling inspired?

CLARA
Mm hm.

EDUARDO
Can I see what you're writing about?

CLARA

Oh. No. It's not ready yet.

EDUARDO

Hmm. Well how does this idea sound?
How about you take the rest of the day
to finish that song, and then tonight,
you sing it to me?

CLARA

Me? Sing to you?

EDUARDO

Yeah, it'll be fun. Sometimes me and
my buddy Juan Pablo go down to the
beach and play music, fuck around.
It's chill. You should come.

CLARA

Oh! Um, I'd love to! I mean- I'll have
to ask my parents, but-

EDUARDO

What? Your parents scared you'll drown
or something?

CLARA

What? No, they're cool, or they can be
cool, sometimes. I'll just sneak out
or something.

EDUARDO

Yeah? Come down around midnight.

CLARA

How will I find you?

EDUARDO

Just look for Juan Pablo's boat.

Eduardo waves to JUAN PABLO who stands further down the beach
next to a small motor boat. Juan Pablo waves back.

CLARA

Okay, yeah. I'll be there.

Eduardo grabs Clara's beer and takes a huge swig of it.

EDUARDO

Oh, and if your parents ask, tell them
I'm CPR certified.

CLARA
 (awkwardly)
 Okay, yeah! Will do.

Eduardo walks away.

CLARA (CONT'D)
 (shouting after Ed)
 I'll see you at midnight!

INT. BAR- DAY

Dane enters a small room with an empty bar. Not seeing a bartender anywhere, Dane passes behind the counter and begins to whip up a cocktail for himself. When he turns around, he is surprised to find the woman from the night before sitting at the bar.

WOMAN
 Make me a drink?

INT. CAPTAIN'S CABIN (EMILY TOO)- DAY

Jackson sits in a chair across from the elderly man. The elderly man grabs a flask out of his pocket and takes a swig.

JACKSON
 What is that stuff?

ELDERLY MAN
 Ambrosia.

JACKSON
 What's that?

ELDERLY MAN
 Nectar of the Gods.

The elderly man takes another swig from the flask.

ELDERLY MAN (CONT'D)
 What were you doing swimming all the way out by the cove all alone for any how? Dangerous place for a little boy like you.

JACKSON
 (sullen)
 I'm not little. Besides. No one would notice if I were in danger anyway.

ELDERLY MAN

I don't catch your meaning.

JACKSON

No one in my family ever notices me. All my parents care about is my dumb sister. And all my dumb sister cares about is herself.

ELDERLY MAN

I don't believe that for a second. Parents love their children like nothing else in this world.

JACKSON

You don't even know them. All they do is fight. I doubt they even care where I am right now. I could probably leave this island and they wouldn't even notice.

(beat)

What's your name anyway?

ELDERLY MAN

Amos. And you?

JACKSON

Jackson.

Amos extends his hand to Jackson.

AMOS

Pleased to meet ya, Jackson.

Jackson looks around the room and notices lots of sailing paraphernalia.

JACKSON

Are you a pirate?

AMOS

Don't insult me! I never stole nothing in me whole life.

JACKSON

Why do you have a ship then?

AMOS

Because for years I was in the business of maritime trade. Got any more questions?

Jackson's eyes dart about the room, taking in his surroundings. He spies a SHIP-IN-A-BOTTLE sitting on Amos' desk.

Amos catches him staring.

 AMOS (CONT'D)
Her name was Emily.

 JACKSON
What?

 AMOS
The ship in that bottle.

 JACKSON
Was it real?

 AMOS
Oh yes. Real as this here fake eye.

Amos lifts up his eye patch and reveals he has a GLASS EYE.

 AMOS (CONT'D)
She's long gone now, been replaced by
"EMILY TOO."

Amos gestures to the surrounding ship.

 AMOS (CONT'D)
But before the second Emily, there was
a first. The original. I was her
captain once upon a time... In my sea
fairing days. We sailed for many years
together, her and I. Many, many years.

 JACKSON
What happened to her?

 AMOS
There was a fire. Killed everyone
aboard except for me. That's how I
lost me eye you know.

 JACKSON
Who started the fire?

Amos looks at Jackson very seriously.

 AMOS
Why, I did.

JACKSON

You? But why?

AMOS

The ship- she was cursed. Any man, woman, or child who'd ever sailed upon Emily was fated to die at sea, one way or another. When I first came aboard, I was a plucky young man, and I didn't believe in no curses or black magic.

JACKSON

So what made you believe?

Amos' gaze becomes distant, lost in memory.

AMOS

Well... Like I said, I sailed with Emily for many years, and though we lost a few men, it was due to natural causes. Scurvy, wounds, pneumonia. Nothing unusual. And so I sailed on. Took a good while, but I worked my way up to captain. And that's when things began to get a little bit... barbaric. You see, a plague began to spread among the crew members. A plague unlike any disease I'd ever seen. It turned some of the bravest men I'd ever known into cowardly sheep. Theories began to circulate that it had come from some bad beef, some thought it was carried aboard by weevils in the bread. But a small group of men believed it was Emily, taking her revenge.

JACKSON

Emily was a person?

AMOS

You see, boy, Emily was the daughter of the ship's original captain, a notorious pirate. He was obsessed with finding the hidden treasure of Fermin Mundaca. When Emily was young, she fell very ill. Instead of sailing inland, and getting her medical help, her father thought it better to continue on with their expedition. So as not to infect anyone else on the

(MORE)

AMOS (CONT'D)
ship- well, can you guess what Emily's
dear father did to her, boy?

JACKSON
What?

AMOS
He fed her to the sharks.

Jackson shifts uncomfortably in his chair.

AMOS (CONT'D)
So. There's the curse for you. Emily,
the poor girl, she never quite found
her peace, I suppose. Lost at sea,
fated to wander the depths of the
ocean all alone. So as the story goes,
her restless spirit latched on to the
ship, and she made it her mission to
kill every man who came aboard.

JACKSON
Why so many people?

AMOS
Tis only when every man who stepped
aboard died a death as dreadful as her
own, that she could finally find her
peace... And she started with her no
good, son-of-a-bitch, thieving, greedy
father. Legend has it that after he
threw Emily overboard, he became
haunted by his daughter's spirit. She
tormented him day and night until he
became a raging alcoholic. One night,
after a day of heavy drinking, he
heard the loveliest voice that ever
was... singing of dandy lions in
distant meadows and sea shells
glistening under the light of the
harvest moon...

Amos begins HUMMING an eerie tune, lost in thought.

JACKSON
And??

AMOS
And he wandered out of his cabin
hoping to find the source of the
(MORE)

AMOS (CONT'D)

beautiful song. It was on the bowsprit of the ship that he saw his long lost daughter. Drawn to her voice, he wandered out after her, and the poor, drunken bastard lost his balance.

JACKSON

Woah. Did you ever see, her? Emily's ghost?

AMOS

Now, that my boy, is a story for another day. It's time for me afternoon nap.

JACKSON

What? But what about the plague? What about the fire? You never told me how you survived!

AMOS

All in good time my boy.

Amos stands up and hobbles to the cabin door. He pushes it open. Light leaks into the room.

AMOS (CONT)

Follow me.

EXT. DECK (EMILY TOO)- DAY

Amos leans over the railing of the ship, staring down at Jackson, who stands on the beach. Amos points down the shore.

AMOS

Resort's that way! Try not to get lost!

JACKSON

Wait! How will I find you? To hear the rest of the story?

AMOS

(laughing)

Don't you worry boy, I'll find you.

INT. BAR- DAY

Dane stares at Esperanza in surprise.

ESPERANZA

Well? Are you just going to stand there with your mouth hanging open like that or are you going to make me a drink?

DANE

What will you have?

ESPERANZA

Mm... I don't know... Why don't you surprise me?

DANE

Okay...

Dane gets busy fixing a TEQUILA SUNRISE for Esperanza.

ESPERANZA

So Dane, tell me. Why do you come here to The Bay of Dreams?

Dane freezes.

DANE

How do you know my name?

ESPERANZA

I've been singing here for as long as I can remember. I know the names of all the guests.

DANE

Is that part of your job description or something?

ESPERANZA

Mi amor, when you've been here as long as I have, it becomes your job to know things.

DANE

And how long have you worked here exactly?

ESPERANZA

Too long.

Dane hands Esperanza her drink.

ESPERANZA (CONT'D)

And what do you do Dane?

DANE

Me? I teach highschool English.

ESPERANZA

Is that a fulfilling job?

DANE

It has its ups and downs.

Esperanza gives Dane a once over.

ESPERANZA

So why were you following me
yesterday?

DANE

Oh. You noticed that?

ESPERANZA

Well how could I not? You were so
obvious about it.

DANE

I'm sorry about that- for a moment I
just thought you were...

Dane's voice trails off.

ESPERANZA

I was what?

DANE

I thought you were someone I used to
know.

ESPERANZA

Used to?

DANE

Yeah.

ESPERANZA

Is she dead?

DANE

No, but... she might as well be.

ESPERANZA

And why is that?

DANE

She's just... she was an old friend.

ESPERANZA

And why do you say it like that?

DANE

Like what?

ESPERANZA

You say it like she's anything but.

DANE

But?

ESPERANZA

An old friend.

DANE

Well that's what she was.

ESPERANZA

She was an old friend... You say it like something became of her.

DANE

Uh huh. Well. Something did become of her.

ESPERANZA

And what was that?

DANE

You're a very curious woman, aren't you?

ESPERANZA

You could say that. But only about things that interest me.

DANE

And why, may I ask, are you interested in my old friend and what became of her?

ESPERANZA

Because you say she might as well be dead, but your eyes say something

(MORE)

ESPERANZA (CONT'D)
else, señor.

DANE
How profound. So tell me, what do my eyes say Esperanza?.

ESPERANZA
Oh, so you know my name?

DANE
When you've been a guest at the resort as long as I have, it becomes your job to know things.

Esperanza realizes she is wearing a name tag.

ESPERANZA
Ah I see. You're a funny man.

DANE
Well, I doubt my kids or my wife would say so. But I like to think so.

ESPERANZA
So you have a wife?

DANE
Yep. Been married 14 years.

ESPERANZA
Happily?

DANE
Some years are happier than others I suppose.

ESPERANZA
And your wife, does she know about your old friend?

DANE
Only too well. We actually all went to college together.

ESPERANZA
And so tell me, señor. Is this old friend from college the reason why some years are happier than others?

DANE

Okay, look. I really am flattered by your interest in my personal life, but it's really not something I like to discuss with strangers.

ESPERANZA

But how can we be strangers? Do you not know my name?

DANE

Well, yes-

ESPERANZA

And don't I know yours?

DANE

Yes, but I think-

ESPERANZA

Oh, I know what you think. That one day you will be going about your day, and you will think of me and you will say, "she was just an old stranger, she might as well be dead."

DANE

Very cute.

ESPERANZA

See I could be funny too. Now Dane, look me in the eyes, and tell me- did you love this old friend?

Esperanza leans closer to Dane, starring into his eyes.

Dane's eyes glaze over as if he is being hypnotized.

DANE

Yes.

ESPERANZA

Do you still love her?

DANE

I don't know.

ESPERANZA

Why not?

DANE
It's complicated.

ESPERANZA
Love... Love, mi amor, is always
complicated.

Esperanza stands.

Dane snaps back to reality.

ESPERANZA (CONT'D)
But, you know, take what I say with a
grain of salt. I am only a stranger
after all.

Esperanza exits.

Dane stares after her in wonder. He notices she hardly
touched her drink. He picks up her glass and downs the whole
thing.

EXT. BEACH- NIGHT

Clara creeps quietly along the beach in search of Eduardo.
She spies the motor boat and walks toward it. Eduardo and
Juan Pablo are nearby, sitting by a small fire. She walks
toward them.

EDUARDO
Clara! You made it! Take a seat,
anywhere you like. Would you like a
beer?

Clara sits down.

CLARA
Uh, sure.

Eduardo throws Clara a beer. She barely catches it.

EDUARDO
Juan Pablo, Clara. Clara, Juan Pablo.

CLARA
(to Juan Pablo)
Hi.

Juan Pablo raises his beer in greeting.

EDUARDO

Juan Pablo here is a fisherman. Pierre pays him a pretty penny for his catches.

CLARA

That's cool. I'm a vegetarian.

Juan Pablo stares at Clara in silence.

EDUARDO

Oh, he doesn't speak English.

CLARA

Oh, um yo no como pescado.

Juan Pablo once again stares at Clara in silence. He burps.

EDUARDO

Oh no- he, he doesn't speak Spanish either. He's a... how do you say... a mute?

CLARA

Oh! Okay.

EDUARDO

I have never once heard him speak.

Juan Pablo mimes zipping his mouth closed.

CLARA

Can he understand anything we're saying?

EDUARDO

Who knows. What I do know is that he likes my music.

Eduardo strums on his guitar.

CLARA

What song is that?

EDUARDO

I just made it up.

CLARA

Right now?

EDUARDO

Right now.

Eduardo strums his guitar, and HUMS a melody.

EDUARDO (CONT'D)

(to Juan Pablo)

Clara, here, is a very talented song
writer.

Eduardo continues strumming.

Juan Pablo smiles and nods his head.

EDUARDO (CONT'D)

You see? Music is how we communicate.

Juan Pablo stands and smiles. He finishes the rest of his
beer, and then he takes two bows, one directed at Eduardo and
one at Clara. He exits.

EDUARDO (CONT'D)

And then there were two.

CLARA

Haha. Yeah.

Clara awkwardly takes a sip of her drink.

EDUARDO

You know, you really don't have to
drink that if you don't want to.

CLARA

(un-convincing)

No, I like it!

EDUARDO

So. Your song.

CLARA

My song. Yes.

Eduardo waits expectantly.

EDUARDO

Are you going to sing it?

CLARA

Oh! Yeah, um. Let me find my notebook,
I don't have it memorized yet.

Clara searches her backpack, purposefully skimming over her journal.

CLARA (CONT'D)

Where is it?

EDUARDO

Need help?

CLARA

Oh my god! I'm such an idiot. I completely forgot to grab it from my nightstand.

EDUARDO

Oh no. I was really looking forward to hearing it.

CLARA

Ugh I know. I'm sorry.

EDUARDO

Well, can you sing it from memory?

CLARA

Um... yeah. Like, the melody is like-

Clara HUMS.

CLARA (CONT'D)

And then the chorus is like- na na na na... wish you were here...

EDUARDO

Wow. It sounds like you're making a lot of progress.

CLARA

Yeah, it's like- It's okay, I've written better ones.

EDUARDO

And what's the song called?

CLARA

It's called... The Bay of Dreams. Yep.

EDUARDO

I like it. It sounds familiar for some reason, but I don't know why.

CLARA

You're very talented at guitar.

EDUARDO

My grandfather taught me to play when I was very little. He was in a mariachi band.

CLARA

Wow. My grandpa was a plumber.

EDUARDO

Cool. The world needs more plumbers. I'll tell you what. How about this. Why don't you sing me your favorite song?

CLARA

Oh. I don't know. I can't even begin to think of what my favorite song is.

EDUARDO

Who is your favorite singer?

CLARA

Oh that's easy. Lana Del Rey.

EDUARDO

So. This Lana Del Rey. I'm assuming she writes songs, yes?

CLARA

Yeah...

EDUARDO

So sing me one of them. Your favorite.

CLARA

Uh...

EDUARDO

Come on, don't be shy. I'll play along with you.

CLARA

Okay...

Clara takes a deep breath, and softly sings the lyrics to WEST COAST BY LANA DEL REY.

CLARA (CONT'D)

(singing)

Down on the West Coast they got a
sayin. If you're not drinking, then
you're not playing, but you've got the
music, you've got the music in you,
don't you? Down on the West Coast, I
get this feeling like, it all could
happen, that's why I'm leaving you for
the moment, you for the moment, boy
blue, yeah you....

Eduardo begins to strum along to the song as best he can.

Clara grows more confident in her voice.

CLARA (CONT'D)

(singing)

You're falling hard, I push away, I'm
feeling hot to the touch. You say you
miss me and I wanna say I miss you so
much, but something keeps me really
quiet, I'm alive, I'm a lush. Your
love, your love, my love...

(beat)

I can see my baby swinging... His
parliament's on fire and his hands are
up. On the balcony and I'm singing
Ooh, baby, ooh, baby, I'm in love.
I can see my sweet boy swaying. He's
crazy y Cubano como yo, la-la. On the
balcony and I'm saying: Move, baby,
move, baby, I'm in love. I'm in love
I'm in love. I'm in love. I'm in
love....

Eduardo smiles as they eventually sink rhythms and their
respective sounds become music.

Their music is eventually drowned out by the sound of waves
crashing against the shore.

INT. DRUNKEN SAILOR SUITE- NIGHT

Jackson sleeps soundly. His eyes flutter open as he hears a
female voice speaking his name.

FEMALE VOICE (O.S.)

Jackson...

Jackson sits up and looks around. Clara is asleep next to

him. He hears the voice again. He gets out of bed and looks out the window.

INT. CORRIDOR- NIGHT

Jackson walks down the hotel corridor, following the voice.

EXT. BEACH- NIGHT

Jackson walks along the beach. The voice grows louder and louder, until Jackson finds the source of the sound: the small girl with the long white dress. Her gown is soaked as if she's just come from a swim.

The small girl signals for Jackson to follow her. He does.

EXT. COVE- NIGHT

The small girl leads Jackson to the mouth of the rocky cove he sought shelter at earlier in the day. She beckons for Jackson to follow her inside. She holds out her hand.

Jackson is hesitant, but takes her hand. They step into the darkness.

CUT TO

INT. DRUNKEN SAILOR SUITE - EARLY MORNING

Jackson wakes up screaming. He is drenched in sweat. He glances down and realizes he has wet the bed.

Dane and Penelope rush in.

PENELOPE

Jackson?

DANE

What's wrong?

JACKSON

The cove! I was in the cove!

DANE

The cove? Buddy, you were having a nightmare.

JACKSON

It was so dark I couldn't see.

PENELOPE

It's okay! You're okay!

Penelope cradles her son. Dane notices that Clara isn't in bed.

DANE

Wait, where's Clara?

Suddenly, the suite door CREAKS open.

Clara stands at the entrance wearing only her swim suit.

CLARA

Fuck.

PENELOPE

Where were you?

CLARA

Ugh, did Jackson seriously wet the bed again?

PENELOPE

Young lady, I asked you a question.

CLARA

Chill, mom. I was just at the beach.

DANE

Alone?

CLARA

No, I was with Ed, jeez.

DANE

Who the hell is Ed?

CLARA

He's my friend!

PENELOPE

Your friend? You've been here two days.

CLARA

(becoming hysterical)

He's my friend and he's really cool, and he's like, so talented- and you guys are just jealous of my social life cause you're old and boring!

DANE
Have you been drinking?

Clara falls to her knees and begins to sob.

PENELOPE
Clara, did that boy give you alcohol?
You are forbidden from seeing him
again!

CLARA
Fuuuuuckkk! I hate you people!

Clara projectile vomits, and the room grows silent.

After a moment, Clara gazes longingly out the window.

CLARA (CONT'D)
(dreamily)
I just wanna sing...

Dane and Penelope exchange a concerned look.

EXT. POOL- DAY

The Parkers relax by the pool.

Dane is fast asleep in a lounge chair.

Penelope sits at the edge of the pool with her feet in the water. She scans the area, once again noticing how manic the other guests look. She fidgets with her cover up.

Bennett appears by her feet.

BENNETT
(chanting)
Take it off! Take it off!

Penelope straightens.

PENELOPE
Are you following me?

BENNETT
Yep! I've decided you are the only
interesting woman on the whole island,
and I have no desire to do anything
else but follow you around all day for
as long as I'm a guest here.

Penelope laughs.

BENNETT (CONT'D)

I don't know why you're laughing. I'm dead serious.

PENELOPE

Well, that's very flattering of you to say, but I'm sure if you actually followed me around all day you'd be bored to tears.

BENNETT

And why's that?

PENELOPE

Because nothing interesting ever happens to me.

BENNETT

Well, I'll tell you what. Why don't you follow *me* around for a day? I *guarantee* something interesting will happen to you.

PENELOPE

Ha. Yeah, right. I wish.

BENNETT

I'm serious. I want to help you.

PENELOPE

Help me what?

BENNETT

Get cracking on your second book! Be my companion for the day, and we'll come up with some ideas together. I was gonna go explore a new hiking trail.

PENELOPE

Oh, I would love to, really, but-

BENNETT

But what? Afraid you can't keep up with a young stallion such as myself?

PENELOPE

It's not that, it's just my family...

Penelope glances at her sleeping husband. Drool slides down the side of Dane's mouth.

Nearby, Clara texts furiously on her phone, and Jackson has his headphones on, oblivious to everything.

PENELOPE (CONT'D)

Okay, fine. Why not?

EXT. BEACHY HILL- EVENING

Bennett leads Penelope up a steep hill that overlooks the resort.

Bennett reaches the top of the hill. He is full of energy. He looks back at Penelope, who is evidently exhausted.

BENNETT

Come on! You can do it! Just five more steps.

Penelope reaches the top of the hill, and collapses.

PENELOPE

Oh my god, I'm so out of shape.

BENNETT

I know it's a tough climb, but just look at this view. Isn't it amazing?

Penelope and Bennett admire the amazing view that overlooks the resort, the beach, the water, and the mountains.

PENELOPE

It really is beautiful up here. How did you find this place?

BENNETT

Well I wish I could take credit, but Pierre suggested I come up here one of my first days at the resort. I've been meaning to but- I just never found the time for a hike.

PENELOPE

Oh, so you've never been hiking up here before?

BENNETT

Nope. I'm a hill-top virgin. And you, Penelope, are bearing witness to my

(MORE)

BENNETT (CONT'D)
seduction.

Penelope gives Bennett a curious smile.

BENNETT (CONT'D)
What?

PENELOPE
Nothing. Just the way you say things.

BENNETT
Reminds you of how your husband used
to say things?

PENELOPE
No. I just meant... You have a way
with words. You make things sound more
interesting than they are.

BENNETT
Or, maybe things are interesting, and
you just choose not to view them that
way.

PENELOPE
Maybe. My husband has always said I
lacked imagination.

BENNETT
Oh I don't believe in that. In my
experience, if a person ever tells you
'you lack imagination,' that just
means they're no good at coaxing it
out of you.

Penelope looks at the ground, thinking over Bennett's words.

BENNETT (CONT'D)
Right. Well. Shall we begin?

PENELOPE
To head down? But we just got here.

BENNETT
No, Mrs. Cougar. To begin coaxing it
out of you.

Bennett pulls out a joint, and two sketch pads.

PENELOPE
What are those for?

BENNETT
These? They're imagination
kickstarters!

PENELOPE
Oh- I don't, I haven't touched pot
since my daughter was born.

BENNETT
Well, all the more reason to touch it
now. No time like the present. Who
knows, maybe you'll get some
inspiration for your second book.

PENELOPE
Oh no- I can't, really. I'll have to
get back to my family after this and-

BENNETT
Ok, so smoke a little and we'll sober
up on the walk down.

PENELOPE
And the sketch book?

BENNETT
Nothing like the devil's lettuce to
get the creative juices flowing. I
want to sketch the view, and I want
you to sketch it with me.

PENELOPE
But I can't draw.

BENNETT
Yes you can. I bet you just choose not
to. Come on.

Bennett hands Penelope the sketch pad, lights the joint, and
hands it to Penelope.

Penelope hesitates and then accepts it.

PENELOPE
Alright, but just one hit.

INT. DINING ROOM - EVENING

Dane, Clara, and Jackson eat dinner in the dining room.

Dane looks at his texts from Penelope.

ON DANE'S I-PHONE SCREEN

Penelope: "Went hiking with a new friend. Be back later."

Dane tries calling Penelope and her cell phone goes straight to voicemail.

JACKSON

Where's mom?

DANE

I don't know buddy, she's not answering her cell.

CLARA

Oh my god, is she okay?

DANE

Yeah, I'm sure she's fine.

CLARA

Should we be worried?

DANE

No honey- I'm sure she's just-

CLARA

Why don't you look worried?

DANE

Because she texted me a couple hours ago that she was going hiking with a friend.

JACKSON

Mom has friends?

DANE

I'm sure by the time we get back to the room, she'll be there waiting for us. Let's not get get worried over nothing.

JACKSON

If mom dies will we get to go home or
(MORE)

JACKSON (CONT'D)
will we have to stay here for longer?

DANE
Jackson!

CLARA
Mom's not gonna die you fucking loser!

DANE
Clara! Watch your language.
(lowering his voice)
We're in a fancy place. Mom's not
gonna die, okay? Ever. She's gonna
outlive all of us, and when we all
die, she's gonna get re-married and
have a new, better family. So let's
just chillax and enjoy our shrimp
cocktails.

The family continues eating in silence.

EXT. BEACHY HILL- EVENING

The sun begins to set over the horizon, and Bennett and Penelope finish their sketches.

BENNETT
What about mermaids?

PENELOPE
What about them?

BENNETT
For your second book!

PENELOPE
Oh. You know Bennett, I'm afraid that
ship has sailed.

BENNETT
Come one! Think about it. A fantasy
romance between a human and a merman.
One is condemned to the ocean and one
is condemned to the land. Real
forbidden love.

PENELOPE
Isn't that the plot of The Little
Mermaid?

BENNETT

Hm. Good point. Ok, let's show each other our work on three alright? Are you ready?

PENELOPE

I'm ready.

BENNETT

Okay. I hope you know I have very high expectations.

PENELOPE

I'm ready.

BENNETT

Alright. You go first. One, two, three.

Penelope flips her sketch book around for Bennett to see. Her sketch is of the beach and looks like a five-year-old drew it.

Bennett nods very seriously.

BENNETT (CONT'D)

Mhm. Mhm. Okay. Wow. You weren't kidding. You really can't draw.

Penelope laughs, embarrassed.

PENELOPE

I told you I was bad! Don't make fun of me. I tried my best. Now show me what you drew, Van Gogh.

BENNETT

Alright, but be warned. I think it's my best work yet...

Bennett slowly reveals his sketch: It's Penelope, admiring the view. It is incredibly detailed, and sensual.

Penelope is taken aback.

PENELOPE

I can't... It's- Is that me?

BENNETT

I told you I wanted to draw the view.

Penelope gawks at Bennett.

PENELOPE

No one's ever drawn me before.

BENNETT

What do you think? Did I capture your imaginative spirit?

Penelope takes the drawing and studies it. She traces the etchings on the paper with her fingers.

She looks at Bennett, then back at the sketch, then back at Bennett again. She suddenly leans in to kiss him.

Bennett kisses her back, surprised but pleased.

Penelope pulls away.

PENELOPE

Oh my god, I'm so sorry. I've never done that before, I'm not- I'm not like that.

BENNETT

Like what?

PENELOPE

Like a person who does that. A married person who kisses children.

BENNETT

Ok, that's cool. I didn't assume you to be that. You know, a married person who kisses children.

Penelope begins to cry.

BENNETT (CONT'D)

Oh no! Oh god no, I'm sorry! I thought you would like it, I didn't mean to upset you!

PENELOPE

No, no, it's not you. I'm sorry. I'm sorry. It's him.

Penelope pulls herself together.

BENNETT

What do you mean it's him? Who?

PENELOPE

My husband. He- he's the reason for everything. The reason we're here. The reason I'm, I'm...

BENNETT

What?

PENELOPE

I'm broken.

(beat)

Last winter, my husband Dane, I- I caught him with another woman. We both knew her, she was an old friend from college. They dated before we got together, and I didn't realize they still you know, kept in touch all these years. That's why we came here. We've been going to couple's counseling for months, and our therapist suggested a nice vacation to get away from all the bullshit.

BENNETT

Oh my god, I'm so sorry. Penelope, I had no idea.

PENELOPE

No it's fine, you didn't do anything wrong. I think I just- deep down I thought- maybe this vacation would remind us of how happy we could be, but it's not working. He's still... he's still talking to her.

BENNETT

I'm sorry.

PENELOPE

That kiss- that was just me feeling for a moment like I deserved to do something bad too.

BENNETT

Well, if it makes you feel any better, I really enjoyed it.

Penelope smiles at Bennett.

BENNETT (CONT'D)

Hey. Have dinner with me tomorrow
(MORE)

BENNETT (CONT'D)
night.

PENELOPE
Bennett...

BENNETT
Come on, it'll be fun.

PENELOPE
I don't know. I think I just need some
time...

BENNETT
Alright, well. Just think about it.

Bennett stands and extends a hand to Penelope.

BENNETT (CONT'D)
We better get going before it gets too
dark.

Penelope stands and hands the sketch back to Bennett.

BENNETT (CONT'D)
No, you keep it. It's a gift.

Penelope accepts the drawing.

PENELOPE
Thank you.

Bennett reaches into his pocket and pulls out a joint. He
hands it to Penelope.

BENNETT
Here, you take this too. I think you
need it more than I do.

Penelope takes the joint, and smiles.

INT. DRUNKEN SAILOR SUITE - NIGHT

Penelope returns to the room and finds a worried Dane pacing
around.

DANE
Where the hell have you been? I've
been worried sick.

PENELOPE

I told you... I went hiking with a friend.

DANE

Hiking? Where'd you hike to? America? You've been gone nearly 5 hours. I had to lie to the kids and say you went into town to get dinner.

PENELOPE

I'm sorry.

DANE

And why wouldn't you answer my calls or texts?

PENELOPE

I didn't have service, Dane. We are on an island in Mexico.

DANE

Jackson thought you *died*.

PENELOPE

He did not.

DANE

Yeah. He did. Nearly scared Clara to death.

PENELOPE

Well if they were so worried about me, where are they now Dane? I don't exactly see them rushing in to greet me!

DANE

Lower your voice. They're asleep, Penelope.

PENELOPE

(skeptical)

They're asleep?

DANE

Yeah, they had a pretty late night last night if you can recall. And maybe they'd be happier to see you if you would spend a little time with us.

PENELOPE

What are you talking about? I've been with you guys every day.

DANE

Yeah, physically maybe, but mentally? It seems to me like this whole trip you've been somewhere else entirely. And I feel like today you were deliberately avoiding us.

PENELOPE

(harsh whispering)

Avoiding you?! Sorry if this is the first time in fifteen years that I've taken some time for myself! No one in this family can do *anything* without me. I am *always* the one to take care of *everything*! Mom, drive me here. Mom, drive me there. Mom, I need money. Mom, I need clothes. Mom, bake some cookies for the basketball team. Mom, clean the entire house because I can't be bothered to pick up one goddamn thing! And that's just one day. And where is my wonderful husband, you ask? Well, he's in the back of a Prius, screwing his childhood sweetheart.

DANE

Keep your voice down. Jesus.

(beat)

I'm sorry. I didn't mean to- I didn't want to get into all *that* stuff.

PENELOPE

All that stuff? You mean the affair that nearly tore apart our marriage?

DANE

(quietly)

Yeah... That stuff.

Penelope throws her bag on the floor, and collapses onto the bed.

PENELOPE

Dane. I just. Sometimes I feel like... what's the point?

DANE

What do you mean?

PENELOPE

Why do we keep trying to fix something that's barely even worked in the first place?

DANE

What are you talking about?

PENELOPE

Don't play dumb Dane, we've been playing this game for years now.

DANE

What the fuck has gotten into you? Why are you talking like this?

Penelope massages her temples.

PENELOPE

I don't know. I'm just... I'm really high.

DANE

Like, with emotion?

PENELOPE

No.

Penelope reaches into her bag, and pulls out the joint Bennett gave her.

PENELOPE (CONT'D)

Like with Marijuana.

Dane's eyes widen in surprise.

DANE

Where on *Earth* did you get that?

PENELOPE

Wanna smoke it with me?

DANE

Uh? Yeah?

Dane and Penelope begin to exit the room.

DANE (CONT.)

Who are you, and what have you done
with my wife?

EXT. BEACH- NIGHT

Penelope and Dane relax in lounge chairs, taking turns
hitting the joint.

DANE

This is nice, isn't it? This is like-
a real vacation. You and me, this
joint, the beach, no kids.

PENELOPE

How did we get to be like this?

DANE

Like what?

PENELOPE

Like... adult people.

Dane takes a puff.

DANE

Oh.

Dane passes the joint to Penelope.

PENELOPE

I feel like I blinked and now I'm
almost 40.

DANE

I don't know Pen. I guess time
compresses a little when you have
kids.

PENELOPE

I guess. Do you ever wonder what life
would be like, if all those years
ago... you know... we hadn't... done
what we did?

DANE

You mean... fucked in a frat house
bathroom?

Penelope takes a long drag and begins coughing.

PENELOPE
(through coughs)
Yeah. That.

DANE
No. Never. Do you?

PENELOPE
Well, yeah. I mean, it's hard not to wonder what would've happened if Clara hadn't come along. Do you think we'd even be together?

DANE
Do you?

PENELOPE
I don't know... I mean you probably would've married Anna and become a professor by now- not teaching 11th grade English. And I probably would've had a real writing career.

DANE
You really think that?

PENELOPE
Sometimes... I mean you obviously never got over her.

DANE
Did the marriage counselor help you come to that conclusion?

PENELOPE
I mean- Dane, come on. You dated her for forever and then boom. One drunken mistake and she's ripped out of your life and replaced by boring, nagging, pipe-dream Penelope.

Dane reaches for the joint.

DANE
Gimme that.

Dane inhales smoke and blows it out in little rings.

DANE (CONT'D)
I wasn't really that drunk.

PENELOPE

What?

DANE

At the party.

PENELOPE

What party?

DANE

The infamous... toga party.

Dane takes another hit.

DANE (CONT.)

I wanted what happened to happen. I had wanted it for a very long time. It wasn't just some drunken mistake for me.

PENELOPE

I didn't mean-

DANE

You wanna know what I think?

Dane flicks the joint turned roach into the sand.

DANE (CONT'D)

I'm glad everything happened the way it did. I love our life together, and I don't regret anything. I think our marriage counselor is scamming us.

PENELOPE

I thought you said you liked going to marriage therapy.

DANE

Oh God, honey. I hate it.

PENELOPE

Why did you tell me you liked it then?

DANE

Because I knew it was important to you. And I thought if listening to some know-it-all leach drone on about my shortcomings two hours a week would make you happier, then it was worth it.

PENELOPE

Dane...

DANE

And quite frankly, I don't need some bitchy bull dyke telling me that the reason I cheated was because my high school girlfriend was ripped out of my life. I know why I did it.

PENELOPE

(exasperated)

Why? Please enlighten me.

DANE

I didn't cheat because Anna was ripped out from under me, I cheated because my youth was. And I know you know what that feels like.

Penelope stares at Dane, her expression unreadable.

PENELOPE

Dane... I kissed somebody today.

DANE

It wasn't Pierre was it?

PENELOPE

God, no. Just some college kid who took me hiking.

Dane smiles and extends his arms.

DANE

Come here.

Penelope plops down in Dane's lap.

DANE (CONT'D)

I want to show you something.

Dane reaches into his pocket and pulls out his wallet. He riffles through the folds, pulling out an OLD PHOTOGRAPH.

The photo is a SNAPSHOT of a COLLEGE-AGED Penelope and Dane holding Clara the day she was born.

DANE (CONT'D)

Not a day goes by that I don't look at this photo. Good or bad, this right

(MORE)

DANE (CONT'D)

here is a reminder of the best day of my life. The day our life together began.

Penelope caresses the photo.

DANE (CONT'D)

I love you more than anything in the whole world. And I think I knew it back then too.

Penelope gives Dane a long, hard look.

PENELOPE

I'm keeping this.

Penelope puts the photo in her bag.

DANE

Woah there! Careful with that, it's my favorite relic.

Penelope leans her head on Dane's shoulder.

DANE (CONT'D)

You know you can still have a writing career if you want one, right?

PENELOPE

Yeah right. The critics hated my first book.

DANE

So fuck the critics! I thought it was good. Doesn't that count for anything?

Penelope begins to tear up.

PENELOPE

Oh, Dane. I love you. I'm sorry I've been so crazy. I'm just- I'm- I'm-

Penelope struggles with what to say.

DANE

I'm sorry too. I love you Penny.

Dane and Penelope share a tender kiss.

MUSIC CUE: SUN KING By The Beatles

We zoom out as the sun begins to rise over the ocean.

Further down the beach from Dane and Penelope, dark figures emerge from the ocean like zombies, one by one. They stroll casually up the beach toward the resort.

FADE TO BLACK

INT. DRUNKEN SAILOR SUITE- EARLY AFTERNOON

An exhausted Dane awakens. The alarm clock on his bedside table reads 2:15 PM.

DANE

Jesus.

Dane groggily gets out of bed.

INT. BATHROOM- AFTERNOON

Dane checks out his reflection in the mirror and frowns.

DANE

God, I am getting old.

Dane glances at Penelope's hair brush and smiles. He picks up the brush and unravels a strand of hair from the bristles. He admires the hair strand before accidentally dropping the brush in the trash bin. He bends over to dig out the brush and widens his eyes in shock.

Inside the bin is a POSITIVE PREGNANCY TEST.

DANE (CONT'D)

Fuck. My. Life.

Dane pulls the pregnancy test out of the trash and pockets it. He exits.

INT. LIBRARY- AFTERNOON

An upbeat Penelope enters a small library in high spirits. She HUMS as she sorts through the shelves of books that line the room.

Penelope scans book titles, and finding a book that interests her, she settles into a chair and begins to read.

EXT. BEACH- AFTERNOON

Clara watches as Eduardo finishes giving a surfing lesson to a YOUNG TOURIST.

Eduardo smiles and waves at Clara. She smiles back.

Eduardo says goodbye to the young tourist and jogs toward Clara.

EDUARDO

Ok, your turn.

CLARA

My turn? Oh no, no. I'm perfectly happy just watching you!

EDUARDO

Oh, come on! It'll be fun! It's easier than it looks.

CLARA

I'm not really very athletic...

EDUARDO

No need to be! All you need to know is a couple steps. It's all in the *pop!*

Eduardo mimics jumping up on a surfboard.

CLARA

I don't know... what if I fall?

EDUARDO

If you fall, no big deal. The water will catch you. And I'll be right there with you too! There's nothing to worry about.

Clara looks nervous.

EDUARDO (CONT'D)

Come on, Clara... don't tell me you are *scared* of the ocean.

CLARA

Ha! Yeah right... I love the ocean.

EDUARDO

So what's the problem?

CLARA

I just, my parents might get mad if I didn't ask their permission first.

EDUARDO

Alright, suit yourself. I have another lesson soon anyway.

Eduardo begins to walk away from Clara toward a SEXY GIRL in a BIKINI.

CLARA

(calling out)

Wait! Fine! It'll be fun. Let's do it.

Eduardo turns around, and smiles mischievously.

EDUARDO

That's the spirit!

INT. LIBRARY- AFTERNOON

Penelope flips through the pages of a random book, enjoying some peace and quiet. She puts the book down, and begins searching for another book.

PENELOPE

(whispering)

I wonder if they have it... They wouldn't have it.

Penelope skims all the books on the shelves, and not finding what she's looking for, she looks defeated.

PENELOPE (CONT'D)

Yeah, why would they. I wouldn't either.

Penelope sits back in the chair. She notices a couple of books propping up a lamp on a nearby table.

PENELOPE (CONT'D)

No way.

She removes a book from under the lamp. It is a beat up paper copy of a sappy romance novel. She turns it over in her hands.

The title reads: RAPID PULSE: A FORBIDDEN ROMANCE BY PENELOPE PARKER.

PENELOPE (CONT'D)
 You've got to be fucking kidding me.

She sits down and turns to the first page.

PENELOPE (CONT'D)
 "Alanna stepped out of the shower and glanced at her reflection in the mirror. She always felt she looked the best in the nude, dripping wet."

Penelope cringes.

EXT. BEACH- AFTERNOON

Eduardo teaches Clara how to hop on a surf board.

EDUARDO
 Now, just like me. Okay? 1,2, 3.

Clara copies Eduardo's every move.

EDUARDO (CONT'D)
 Perfect! You're a natural! I think you're ready for the water now.

CLARA
 Already? Are you sure there's not anything else you need to teach me on land?

EDUARDO
 Nope. You're good. Let's go!

Eduardo props up his surfboard and instructs Clara to follow him.

They enter the water together, and swim out on their boards. They wait for a wave.

EDUARDO (CONT'D)
 Watch me first ok?

Eduardo successfully pops up onto his board, and rides a small wave.

Clara waits for a wave, and then does what Eduardo taught her. She pops up, and rides the wave.

EDUARDO (CONT'D)
 See, easy as pie!!

INT. LOBBY- AFTERNOON

Dane searches the lobby for his wife. He runs into Pierre.

PIERRE

Why, good morning Mr. Parker, how are you this afternoon?

DANE

Oh, fine, fine. I'm looking for my wife, you haven't seen her today have you?

PIERRE

Oh no, I haven't. Esperanza, ven aquí.

Esperanza approaches them.

PIERRE (CONT'D)

(to Esperanza)

Escucha. Mr. Parker here cannot find his lovely wife. I want you to help him look for her.

DANE

Oh, it's really no trouble-

PIERRE

Mr. Parker, I am afraid I must insist. I will have no guest of mine feeling anything but *tranquilidad*. Now. Esperanza knows the whole island like the back of her hand. She will take you to wherever you want to go.

DANE

Um. Alright. Thank you.

PIERRE

Perfecto. Now. I am needed in the kitchen. Excuse me.

Esperanza smiles at Dane.

ESPERANZA

So... we meet again Mr. Parker. Shall we?

INT. LIBRARY- AFTERNOON

Penelope shuts her book and sighs. She grimaces at the cover.

She begins to exit. She stops short when she notices Dane speaking with a familiar looking woman in the lobby. She quickly hides behind the door.

PENELOPE
 (muttering to herself)
 Anna?

Penelope watches in despair as Dane and the woman exit the lobby together.

Penelope braces herself against the door, holding back tears.

EXT. BEACH- AFTERNOON

Esperanza and Dane walk toward the beach together.

DANE
 You know, I really appreciate your help but I think I can find her on my own.

ESPERANZA
 Oh, I'm sure you can. I wanted to come.

DANE
 You did?

ESPERANZA
 Yes. I quite enjoyed our talk the other day. I was hoping I'd run into you again.

DANE
 Funny, I got the impression I might have offended you.

ESPERANZA
 Really? How so?

DANE
 Oh, you know, for not giving in to your little game.

ESPERANZA
 My little game? There is no game.

DANE
 Oh, come on. You asking me all about my past, trying to get me to air my
 (MORE)

DANE (CONT'D)

dirty laundry. I assume it's not the first time you've shown such personal interest in a male guest. And you know- I get it. You work here, there's not much to do, why not mess around with the pathetic American tourists?

ESPERANZA

Dane, you speak so ill of me. Is that really what you thought I was doing? Using you for my own entertainment?

DANE

Possibly.

ESPERANZA

For your information, I happen to like speaking with guests of all kinds, from all different places, with all different problems. Not just pathetic American tourists.

DANE

Look, let's just forget about it. Forget I said anything, I'm sorry.

ESPERANZA

But how can I forget it now? How can I let you go on thinking I am such a user?

DANE

Look, I don't think that, I'm just- I'm sorry. I just don't want your pity. I don't want you to flirt with me just because I look like a sorry schmuck on the verge of a mid-life crisis.

ESPERANZA

Dane. Do you even hear the words you say? That's what you think about *yourself*. I never said that's what I think.

DANE

Well, that may be true. It doesn't change the fact you're you and I'm me.

ESPERANZA

You really are a pathetic American
tourist.

They arrive at the beach together, and Dane is immediately
alarmed at the site of Clara on the surf board.

DANE

Oh my god.

ESPERANZA

What? You see your wife?

DANE

My daughter. She's surfing.

ESPERANZA

That's great!

DANE

No it's not. She can barely swim.

Dane runs toward the water just as Clara prepares to ride her
biggest wave yet.

DANE (CONT'D)

Clara!

Clara cannot hear her father over the sound of the incoming
wave. She pops up on her board, and wobbles back and forth,
struggling to gain her balance.

Just as she finds stability, she enters a large barrel. For a
moment, time slows and she loses herself in the beauty of the
wave. However, time quickly catches up with her and she loses
her balance. A large wave rips into her, pushing her down
toward the ocean floor. She flips and tumbles under the
water, straining to get to the surface.

FADE TO BLACK

EXT. BEACH- AFTERNOON

Clara lays on her back in the sand, eyes closed.

Dane, dripping wet, hovers over her.

Esperanza and Eduardo stand off to the side.

DANE

Clara! Honey! Wake up! You're safe
(MORE)

DANE (CONT'D)
now. You're out of the water. Wake up!

EDUARDO
She's not responding. Sir please. I
know CPR.

Dane hesitates, but moves out of the way.

Eduardo begins performing CPR on Clara.

Moments later, Clara coughs up some water. She opens her
eyes.

CLARA
Ed?

Eduardo moves aside. Dane rushes to Clara's aid.

CLARA (CONT'D)
Dad? What happened?

DANE
It's okay honey, just relax, and
breath. Everything's gonna be okay.

INT. DRUNKEN SAILOR SUITE - LATE AFTERNOON

Penelope packs her bags frantically.

Dane enters holding a limp Clara.

PENELOPE
Oh my god! What happened?

DANE
Clara fell off a surfboard.

PENELOPE
A surfboard? She can barely swim!

DANE
Yeah, I'm well aware of that Pen.

Dane lays Clara down gently on the bed.

Penelope rushes to Clara's side.

PENELOPE
Sweetie, are you alright?

CLARA

I'm fine, mom.

Dane notices Penelope's half-packed bags.

DANE

Going somewhere?

Penelope disregards Dane's question.

DANE (CONT'D)

Seriously Pen, what are you doing?

Penelope whips around in anger.

PENELOPE

What am I doing? What are you doing, Dane? I left you alone for three hours! How is it that you managed to let our daughter nearly drown for the second time?

CLARA

Mom, just drop it. I'm fine.

PENELOPE

No Clara, I won't just drop it. Your father is evidently incapable of taking care of you.

DANE

I'm incapable? I'm the one who saved her!

PENELOPE

Yeah, I'm sure. Just like you saved her last time.

DANE

What the hell does that mean?

PENELOPE

It means I wouldn't exactly call it *saving* if you're the reason she needs saving in the first place.

DANE

Yeah? And where the hell were you? Hiking with your special friend again? And by the way, when were you planning to tell me about this?

Dane whips out the pregnancy test.

Penelope grabs the test, angrily.

PENELOPE

As far as I care this doesn't concern you. Besides, you want to talk about special friends Dane? How long did you think your little charade was gonna last?

DANE

What?

PENELOPE

Did you really think I wasn't going to find out? How stupid can you be!

DANE

What the hell are you talking about?

PENELOPE

I saw her.

DANE

Who?

PENELOPE

Anna!

Dane is speechless.

DANE

Anna? What? When?

PENELOPE

Wow. Do I feel like a fool.

DANE

Pen, I- I know you saw us. Wait- what are you talking about?

PENELOPE

You really had me believing all that lovey-dovey bullshit last night.

DANE

Pen, I don't understand.

PENELOPE

Well, I understand perfectly. You've
(MORE)

PENELOPE (CONT'D)
gone ahead and ruined everything once
again. Like you always do.

DANE
Me? How is everything always my fault?

PENELOPE
Because it *is* always your fault!

DANE
I shouldn't keep getting blamed for
everything bad that happens in this
family because I cheated one fucking
time!

JACKSON
What?

Penelope and Dane whip around and find Jackson standing
behind them, his head phones around his neck.

DANE
Buddy. I-

CLARA
I hate this family!

Clara runs into her room and slams the door.

DANE
Clara!

JACKSON
You cheated on mom?

DANE
Jackson...

Jackson runs out the door.

PENELOPE
Great. Wow. Dad of the year.

DANE
I- what is happening right now?

PENELOPE
Just leave.

DANE

Pen...

PENELOPE

I said leave!!

Penelope hurls Rapid Pulse at Dane. He dodges the book.

Penelope looks about the room for something else to throw at Dane. She grabs The Odyssey and throws it at him. He catches it.

DANE

Fine.

Dane exits.

Penelope takes a deep breath. She goes to pick up Rapid Pulse, and notices a bookmark on the floor. Written on the bookmark is: PROPERTY OF BENNETT AUGUSTIN.

An unsettled expression grows on Penelope's face. She exits the room.

DISSOLVE

EXT. BAR- EVENING (MONTAGE)

Dane sits alone at the bar, drinking heavily. He skims the pages of The Odyssey.

EXT. BEACH - EVENING (MONTAGE)

Jackson walks along the beach listening to rap music. He wipes away tears. A shadow engulfs him, and he looks up to find EMILY TOO sailing by.

INT. DRUNKEN SAILOR SUITE - EVENING (MONTAGE)

Clara sits in her room, writing in her song journal. She hears a knock on the door and answers it. Eduardo stands in the doorway smiling.

EXT. RESTAURANT- EVENING (MONTAGE)

Penelope enters the hotel dining room. She looks around until she spies Bennett sitting alone at a table set for two.

END MONTAGE

EXT. BAR- EVENING

Dane puts *The Odyssey* down and watches as Juan Pablo the fisherman parks his motorboat and unloads a huge net of fish onto the shore.

Dane pays for his drinks and leaves.

INT. CORRIDOR- EVENING

Dane walks to his hotel room. He stops short when he notices Clara's *SONG JOURNAL* lying haphazardly on the floor. He picks up the journal and reads the inscription.

DANE
(concerned)
Property of Clara Parker. Mom and Dad,
do not touch.

Dane pockets the journal and jogs back to the room hurriedly.

INT. DRUNKEN SAILOR SUITE- EVENING

Dane re-enters their suite, obviously worried. He places Clara's journal and *The Odyssey* down on Penelope's night stand. He notices Penelope's half zipped suit case.

DANE
Pen? I'm sorry! Ok? I was a jerk
earlier! Pen?

Dane scopes out the suite.

DANE (CONT'D)
Kids? Anybody? Hellooooo?

Dane searches the kids' room, finding no one. He calls Penelope, and is sent to voicemail.

Dane texts Penelope: Are the kids with you??

He waits for a response, and receives none. He begins pacing around the room.

DANE (CONT'D)
(to himself)
They're fine. They're fine.

Dane tries calling Penelope once more, but is sent to voicemail again. He leaves a message.

DANE (CONT'D)
(leaving a message)
Hey Pen, I'm sorry about earlier. I'm
worried about the kids, I found
Clara's journal. Please call me back.

Dane stops pacing when he notices the safe. He deliberates whether to unlock it. He does. He grabs the taser and starts to exit.

DANE (CONT'D)
Daddy's coming.

Dane changes his mind at the last minute, and places the taser under his pillow.

DANE (CONT'D)
(to himself)
I'm being crazy.

Dane exits.

INT. RESTAURANT- EVENING

Bennett notices Penelope and waves her over. Penelope walks toward him and takes a seat at his table.

BENNETT
Penelope! I'm so glad you changed your
mind! I had them set the table for two
just in case you-

PENELOPE
Cut the crap.

BENNETT
I'm sorry?

Penelope whips out Rapid Pulse and plops it on the table.

PENELOPE
Look familiar?

Bennett picks up the book and examines the cover.

BENNETT
Rapid Pulse by Penelope Parker... Holy
shit is this it? Wow, you really
weren't kidding about the sappy
romance stuff.

PENELOPE

Yeah, I thought you might say that.

Penelope pulls out the bookmark. She places it in front of Bennett and waits for his reaction.

BENNETT

Oh. That. I can explain.

PENELOPE

So explain it. Because what it looks like to me, is that you knew exactly who I was from the very beginning.

BENNETT

Well, yes and no.

PENELOPE

Well which is it? Are you some obsessive Rapid Pulse fan who's stalking me, because I've met creeps like you before.

BENNETT

No! Of course not.

PENELOPE

So you're just a liar then.

BENNETT

Penny...

PENELOPE

Don't call me that.

BENNETT

Look, I like to read, alright? I'm an intellectual. I saw your book in the library, it looked interesting, so I read it. What's the problem?

PENELOPE

Did you know I had written it when you met me?

BENNETT

No! Honestly. But when you mentioned what type of book it was, I kind of got curious, and eventually I put two and two together.

PENELOPE

So you expect me to believe, that of all the books in that library, you, an intellectual, who reads Homer, saw Rapid Pulse- a sex novel by a failed writer, and thought, hey, *this* is the it.

BENNETT

Yes.

PENELOPE

Bullshit.

BENNETT

Why do you say that?

PENELOPE

There's no way you happened to read my book, and then immediately happened to meet my acquaintance.

BENNETT

Well it's true.

PENELOPE

Why wouldn't you just tell me you'd read it then?

BENNETT

You want the truth?

PENELOPE

No. Lie to me some more.

BENNETT

It's terrible. Penelope, it's one of the worst books I've ever read. So there. Is that what you wanted? There's your answer.

A waiter approaches the couple.

WAITER

Hola, señores. May I take your drink order?

BENNETT

Uh, yes. I'll have a glass of Sauvignon Blanc. And Penelope? How about you?

PENELOPE

Um. I have to go to the bathroom.
Excuse me.

Penelope grabs the book, and exits the dining room.

INT. BATHROOM STALL- NIGHT

Penelope sits on the toilet reading her book. She turns to the first page and reads the inscription.

PENELOPE

For my husband, Dane. Who encouraged
me to write this book.

Penelope then riffles through her bag and pulls out Dane's old photograph. She focuses on the young Dane. He looks exactly like Bennett.

Penelope pulls out her cell phone and sees missed calls from Dane, and a bunch of text messages. She listens to Dane's message.

Alarmed, Penelope tries calling Dane. No answer.

PENELOPE (CONT'D)

Shit.

INT. LOBBY - NIGHT

Dane searches the hotel for his family.

DANE

Pen? Kids?

Pierre appears behind him.

PIERRE

Ah Mr. Parker, just the man I wanted
to see. Did you find your wife?

DANE

Uh yes- sort of. But then I lost her
again. Have you seen my family
anywhere? I can't seem to locate any
of them.

PIERRE

Why no, I haven't. Have you checked
the auditorium?

DANE
No, not yet.

PIERRE
Ah. Well I would suggest looking there, my friend. Esperanza is putting on a *special* performance tonight. They probably went to watch.

DANE
Oh, thanks. I'll go check.

PIERRE
Why don't you let me escort you? I was just going there myself.

DANE
Sure. Thanks.

Pierre smiles.

EXT. AUDITORIUM ENTRANCE- NIGHT

Dane and Pierre make their way to the auditorium.

PIERRE
You know I have really enjoyed having you here, Mr. Parker. You and your family have been exquisite guests.

DANE
Uh, thanks.

PIERRE
(ominous)
It will be such a shame when you go.

Pierre opens the door to the auditorium and shoves Dane inside.

The room is pitch black. Dane can't see anything.

DANE
Hey, Pierre?

Dane tries to exit, but the door is locked.

DANE (CONT'D)
What the hell? Hey! Pierre! I'm locked in!

Suddenly, a spotlight at center stage illuminates the auditorium. Dane can finally make out his surroundings, and realizes he is the only person in the large room.

Esperanza emerges from behind red velvet curtains on stage. She wears a glittering red dress à la Jessica Rabbit.

ESPERANZA

Hello Dane. I've been waiting for you.

INT. CAPTAIN'S CABIN- NIGHT

Amos and Jackson sit in tense silence. It's obvious that Jackson has been crying.

JACKSON

All they care about is themselves.

AMOS

And you boy? What do you care about?

Jackson shrugs.

JACKSON

I don't know.

Jackson shifts his focus to a painting that depicts a mermaid devouring a sailor aboard a ship. Amos gestures to the painting.

AMOS

Tell me boy. Do you believe in sirens?

JACKSON

Like, mermaids?

AMOS

(angry)

No. They're completely different.

Jackson gulps. He shakes his head no.

AMOS (CONT'D)

No?

JACKSON

Do you?

AMOS

When you've sailed as long as I have,
you believe in all sorts of things.

(MORE)

AMOS (CONT'D)

You know, in myths, they're portrayed as beautiful creatures, with voices so irresistible, they lured seamen to their deaths. They sunk ships deemed unsinkable. Some even say they could charm the winds if they chose to... I've yet to meet one who could though.

JACKSON

Yet to?

AMOS

Do you want to know the real reason I survived the fire that night?

Jackson is silent.

AMOS (CONT'D)

It was because of Emily. I was drowning in the ocean, half blind. I had accepted that I was fated to die at sea, and this creature- this twisted, beautiful, freak of nature- she took pity on me. And she changed my fate. She rescued me, swam me to shore, patched me up. She taught me the ways of her kind. So naturally, I feel I owe her a certain... debt.

Amos looks out a small window, revealing a FULL MOON.

AMOS (CONT'D)

Thar she is. The harvest moon. Right on time. Do you know why I brought you aboard boy?

JACKSON

No sir.

AMOS

I want to show you something. Why don't you follow me?

Jackson gulps nervously.

Amos swings open the cabin door, and begins climbing the stairs to the upper deck. Jackson follows hesitantly.

EXT. UPPER DECK (EMILY TOO)- NIGHT

The waves rock the ship violently. The wind howls. Amos takes his place behind the wheel. Jackson clings onto the railing for dear life.

AMOS (CONT)

Did you know that the sea has a soul boy? Well, not just one soul, but many, many, souls. That's why it's so deep. To make room for all of them. You see, what most people don't know is that souls can't swim. Whenever someone drowns in the ocean, their soul drowns with them. Now, don't get it confused, souls cannot die- they just can't float up to the surface is all. They become bogged down by the currents, forced to wander the depths of the ocean floor forever.

JACKSON

(yelling over the wind)
Why are you telling me this? Is this part of the story?

AMOS

The story! There ain't no story, boy! There's only truth. The truth of life and death and everything in between.

Jackson is silent.

AMOS (CONT'D)

Emily here tells me she's been spying on you.

Jackson hears GIGGLING and searches for the source. He sees the small girl from his dream walking along the bowsprit of the ship, as if it were a tightrope.

JACKSON

(amazed)
You're her.

AMOS

Ah! So she has been following ye around. Naughty girl. Emily! Come down here and introduce yourself to our little friend.

Emily makes her way down from the bowsprit onto the deck with ease. She walks toward Jackson.

Jackson clings tighter to the railing. His eyes widen with terror as Emily's face distorts from that of a pretty young girl to a DECAYING CORPSE. She opens her mouth, revealing a set of jagged, shark-like teeth. She begins to sing some sort of incantation.

Jackson's eyes glaze over. His pupils turn white with the light of the full moon.

Emily continues to sing. She extends a hand to Jackson and he accepts. She leads him up a flight of steps that connect to the ship's plank.

Still in a daze, Jackson follows Emily to the edge of the plank.

AMOS (CONT'D)

Take a look, boy! Your fate awaits ya!

Emily stops singing abruptly. Jackson seems to snap back to reality. A look of terror fills his eyes, as his white pupils dissolve to black.

Emily smiles reassuringly, before she shoves him, hard. Jackson falls off the plank backwards into the black ocean.

CUT TO

INT. CANDLE LIT DINNER- NIGHT

Penelope returns from the bathroom and finds Bennett calmly sipping his wine.

BENNETT

Oh good, you're back. I took the liberty of ordering you a glass of Chardonnay, I hope you don't mind.

PENELOPE

Actually, I'm sorry, it's been lovely but I really can't stay.

Penelope begins to walk away.

Bennett jumps out of his seat.

BENNETT

Wait!! Where are you going?

Bennett follows Penelope out of the restaurant.

BENNETT (CONT'D)
Penelope! Wait!

Penelope ignores Bennett's calls. She dials Dane's number. No answer.

BENNETT (CONT'D)
Penelope! I'm sorry ok? I spoke out of turn. You're book wasn't really that bad! I enjoyed certain parts of it, really!

All of the sudden, Penelope hears a familiar voice emanating from the beach below.

Penelope silences Bennett.

PENELOPE
Shh, shh, shh. Do you hear that?

BENNETT
(whispering)
Hear what?

PENELOPE
That voice, I know that voice.

The familiar voice grows louder.

PENELOPE (CONT'D)
I think that's- that's Clara!

Penelope begins running down the cobble stone path that leads to the beach. Bennett tails behind her.

BENNETT
Wait, Penelope, would you just slow down!

INT. AUDITORIUM- NIGHT

A confused Dane marches down the aisle of the auditorium.

DANE
Esperanza! What's going on here?
Pierre said you were giving a special performance.

ESPERANZA

I am. Very special. Why don't you take a seat?

DANE

No. I don't think I will actually. I need to find my family.

Dane begins to turn around, when two JACKED resort staff members with white pupils grab him and force him to sit.

DANE (CONT'D)

What the hell is going on here?

ESPERANZA

(purring)

Dane, *tranquilo mi amor*. Don't you see? I am in love with you. I have been from the first time we met. And now is the time for me to serenade you with my love. Just enjoy the music.

Esperanza gestures to her right. The curtains begin to part, revealing a fully decked out MARIACHI BAND.

Dane tries to stand, but realizes he is paralyzed from the waist down.

DANE

Esperanza!?

ESPERANZA

Don't struggle, Dane. Just relax. I'm gonna sing you a song I think you will like very much...

The band begins to play, and Esperanza sings a Spanish cover of "YOSHIMI BATTLES THE PINK ROBOTS, PT 1" by The Flaming Lips.

Dane's eyes glaze over, his pupils turning white. He settles into his seat to watch the performance.

EXT. BEACH- NIGHT

From the balcony, Penelope can see Eduardo holding Clara's hand, guiding her into the water. Clara continues to sing, not words, but sounds that resemble an incantation. Eduardo sings along with her.

PENELOPE

Oh my god.

Penelope runs toward them as fast as she can.

PENELOPE (CONT'D)

Clara!! Honey!! Clara!!

Bennett, still following Penelope, looks concerned as well.

BENNETT

Clara!!

Clara ignores their calls and continues walking, following Eduardo deeper and deeper into the water, until they disappear altogether.

Penelope and Bennett wade into the ocean, searching for Clara.

PENELOPE

Clara! Clara! If you can hear me, call out!

BENNETT

Clara! Ed! Can you hear us?! Clara!!

Penelope dives under rolling waves, searching as hard as she can for anything beneath the surface. Bennett does the same.

PENELOPE

Clara!! Please!!

Penelope begins to sob. Bennett treks toward her. He places his hands on Penelope's shoulders, pulling her in for a hug.

BENNETT

It's okay, we'll find them. I promise.

Penelope looks into Bennett's eyes. His expression changes from that of compassion to hatred. He smiles an evil grin.

BENNETT (CONT'D)

In fact, I'll take you to them now.

Suddenly, Bennett grabs tightly to Penelope, shoving her under the water and holding her there until she ceases to struggle.

Moments later, the old photograph from Dane's wallet re-surfaces in the black water where Penelope was swallowed up.

ACT III

INT. AUDITORIUM- NIGHT

Esperanza continues singing to Dane. Her music morphs from The Flaming Lips cover song to a strange incantation. She steps off the stage and walks toward Dane, moving her body in a tantalizing fashion.

Dane is mesmerized.

Esperanza reaches Dane, and gives him a seductive lap dance. She runs her hands through his hair and down his chest.

Suddenly, the mariachi music shuts off abruptly and the amplifier emits a deafening CRACKLE throughout the auditorium.

Dane is temporarily deafened, and watches as Esperanza's face transforms from that of Anna's look-alike, to a GROTESQUE, SCALY, MONSTER.

He momentarily awakens from his trance upon watching this horrifying transformation. On impulse, he kicks Esperanza in the stomach, hard. She flies backwards, landing flat on her ass.

ESPERANZA

PIERRE!!!

Realizing he's no longer stuck to his chair, Dane jumps up and runs down the aisle toward the exit doors. Right as he reaches them, they swing wide open.

Pierre stands waiting with a pistol pointed right at Dane.

PIERRE

I think you better come with me, Mr. Parker.

CUT TO

INT. DRUNKEN SAILOR SUITE- NIGHT- MOMENTS LATER

Pierre sits calmly in a chair facing Dane.

Dane is strapped to his bed wearing nothing but underwear.

Esperanza guards the door.

PIERRE

So, Mr. Parker... May I call you Dane?

Dane meets Pierre's question with a scowl.

PIERRE (CONT'D)

Dane, my man. I know how you are feeling right now. Angry, lost, confused, scared... Maybe a little excited? Maybe not. I was once in your exact position years ago. So trust me, I get it. Now, let me explain why you are here. You see Dane, you have been chosen.

Dane struggles to break free from the straps that bind him. He kicks his legs wildly.

DANE

Chosen for what!? Where's my family?
Why the fuck am I naked?!

Pierre rolls his eyes at Esperanza in annoyance.

PIERRE

You tourists. You're all the same. So many questions. I'll tell you what. I'll make you a deal. I'm going to tell you a little story, and then you're gonna give us what we want-

DANE

WHERE'S MY DAMN FAMILY?

PIERRE

Eh, eh, eh- let me finish. After you help us, then we'll take you to your family. Ok? You guys can all be together again. We got a deal?

Dane scowls.

PIERRE (CONT'D)

I'm gonna take that as a yes... Okay, so you may have noticed that The Bay of Dreams is not your typical hotel. And not just because it is so *tranquilo*. No no no. The Bay of Dreams is special because on this island, time does not really exist. You can be young forever. Esperanza here is 400-

(MORE)

PIERRE (CONT'D)
years-old. Isn't that crazy?

Dane looks at Esperanza, who still sports her scaly monster look. She smiles, revealing a mouth full of fangs, and then quickly transforms back into Anna's look-alike.

DANE
What are you people? Who is she?

PIERRE
Well me? I am a human. But Esperanza? She is something else. You may have noticed she looks awfully familiar to you.

DANE
Why does she look like Anna?

PIERRE
Well, Dane. Only you know the answer to that question. You see Esperanza is what we humans call a siren. In fact many of my staff members are. And the thing about sirens is- they have this uncanny ability to take on the appearance of whoever you, Dane, desire them to look like.

DANE
What are you saying?

PIERRE
I'm saying that Esperanza looks different to everybody. To you she looks like this Anna person, to me, she looks like my old babysitter Angelica. Sirens exist to control people, luring them through fantasy and desire. I'm assuming this Anna is someone you once desired very much, maybe you still do. The point is, it's all part of the illusion- part of the game.

DANE
(pleading)
Please! Just let us go. My wife is pregnant!

PIERRE (CONT.)

You see Dane, this hotel is like a safe house for sirens. They come, they work, they relax, and they prey on tourists like yourself. What most people wrongly assume about sirens is that they are immortal. They are not. And like any mortal creature, they need an energy source to maintain their youth and vitality. That's where our tourists come in. Every guest arrives at The Bay of Dreams with a deep-seated yearning for something. A friend, a mentor, or in some cases a sexual fantasy. For you it was an old flame. For your daughter, a musical partner, for your son... a mystery.

DANE

What did my wife see?

PIERRE

You're wife- well, she saw you Dane. A younger, happier version of yourself. Our sirens fulfill our guests' needs by materializing as whatever our guests' *think* they desire, and then developing a special sort of connection with them. Then in return, the guests- well, they give into the siren's compulsions.

DANE

And what happens when the guests disappear? Don't people come looking for them?

PIERRE

Well, if for any reason someone comes looking for a friend or family member, well- obviously we have our own unique extermination process. But that rarely ever happens. You see, when a siren consumes a person, they're not only consuming their flesh, they're also consuming their soul. And once a siren consumes a soul, that soul ceases to exist. That person becomes forgotten in time, erased from the minds and hearts of all who knew them.

DANE

That's not possible.

PIERRE

Oh yes it is, and it's a very simple ritual. You may have noticed that tonight Esperanza is finding it increasingly difficult to maintain her facade. That's because every harvest moon, such as tonight, the sirens must feed. If they don't, their power to compel will grow weak, and they will dwindle away. So I sacrifice some of my dear guests, and in exchange, the sirens bless the island with eternal beauty. The flowers never die, the people never age... you get the point.

DANE

(disgusted)

And what do you get? Immortality?

PIERRE

Immortality! You say it as if it weren't the most tantalizing leverage in the world. Are you telling me that if you were offered the chance to live forever in paradise you wouldn't accept?

DANE

Not if it meant I was killing innocent people.

PIERRE

Oh, Dane, don't be naive. You tourists are all the same. You come here with such strong convictions about right and wrong yet you crumble at the slightest temptation. You're no more innocent than my sirens.

DANE

What does any of this have to do with me and my family?

PIERRE

Well, as I said Dane. Esperanza has chosen you.

DANE

Chosen me for what?

PIERRE

To make love! You see sirens don't hypnotize people for their own amusement. Much like humans, they are driven by two innate urges: To eat, and to procreate. If they don't, their species will die off. Esperanza must become impregnated tonight, or she will die.

DANE

(to himself)

What the fuck is happening right now?

PIERRE

I know it sounds strange, but it's very natural.

DANTE

Why would I help a monster like you?

PIERRE

Simple. Because I have something you desperately want back.

Pierre nods at the guards and they bring in a person with a bag on their head. The guards rip off the bag and Penelope is revealed to be gagged and bound.

DANE

Pen!

(beat)

Where are my kids?

PIERRE

They're with some friends of mine. I say the word and they're goners. So what's it gonna be Dane? Help us complete this sacred ritual, and we'll reunite you with your family.

Dane clenches his jaw. He looks at Esperanza who sports Anna's look. He looks at Penelope with desperation.

DANE

You promise I'll see my kids?

PIERRE
You have my word.

DANE
Fine. Let's get this over with.

PIERRE
Wonderful!

Pierre claps his hands in excitement. Esperanza rushes over to the bed eagerly.

DANE
I won't be able to finish with all of you watching.

PIERRE
(rolling his eyes)
Fine. Make it quick.

Pierre nods at the guards and they exit the room with Penelope. He follows them, leaving Dane and Esperanza alone.

Esperanza mounts Dane and begins to kiss him.

DANE
Please, untie my hands. I want to touch you.

Esperanza thinks this over.

ESPERANZA
Alright, my lover.

Esperanza unties Dane's hands. He grips her waist.

Esperanza begins to move her hips rhythmically, her face contorting back and forth between the scaly monster and Anna. She throws her head back in ecstasy.

Dane quickly reaches under his pillow. He pulls out the stun-gun and electrocutes Esperanza. She collapses on top of him.

Pierre runs into the room and shoots at Dane, but he uses Esperanza as a shield.

Dane bravely barrels into Pierre, tazing him as well. The pistol falls to the floor and Dane grabs it and shoots Pierre in the head. He shoots at Esperanza as well.

Blood spatters all over the copy of The Odyssey.

The body guards barge in and try to over power Dane. He shoots them both in the face. He rips the bag off of Penelope's head and unties her wrists.

DANE

Come on! We gotta find the kids!

Dane grabs Penelope's arm and drags her out of the room.

EXT. BEACH- NIGHT

Penelope follows Dane to the beach. Dozens of guests are in a trance, trudging into the ocean, disappearing into the dark water. Dane is horrified.

DANE

They're out here somewhere, I know it!

Dane begins running in and out of the choppy waves, desperately searching for his kids. He stops short when he notices Penelope sobbing on her knees. He runs toward her.

DANE (CONT'D)

Pen?

Penelope limply holds up Jackson's HEADPHONES and I-PHONE.

Despair washes over Dane's face.

PENELOPE

It's no use Dane. They're not here.

Dane hangs his head.

PENELOPE (CONT'D)

(in Bennett's voice)

They're already at the cove.

Dane looks up and watches in horror as Penelope's face contorts into Bennett's.

DANE

You look... just like me.

Bennett smiles and then his face contorts into the scaly monster. He bares his fangs and lunges at Dane. Dane falls backwards in the sand, his gun sliding just out of reach.

Bennett gets Dane in a chokehold, and Dane struggles to take back possession of the gun. He finally does, and he attempts to shoot Bennett, but there are no more bullets.

Bennett smiles, and Dane slams the butt of the gun into Bennett's eye. Bennett jerks back in pain and Dane runs toward Juan Pablo's motor boat that is parked nearby. He jumps inside and revs the engine. Bennett attacks him from behind.

BENNETT

(gloating)

You're never going to make it! These waters are filled with sirens.

Dane struggles to over power Bennett. He manages to shove Bennett's face under water and into the boat's propeller. Blood sprays everywhere and Bennett's body goes limp. Dane throws it in the ocean.

Dane prepares to set off, but pauses when he hears the INCANTATIONS of the sirens emanating from beneath the water. He can feel himself growing dazed. He shakes the feeling off and his eyes dart to Jackson's iPhone and Headphones glistening in the sand nearby.

CUT TO

MUSIC CUE: "MAN OF THE YEAR" By ScHoolboy Q

Dane grips Jackson's iPhone and wears his headphones. He listens to ScHoolboy Q loudly as he soars through the choppy ocean waves, escaping the siren's song.

Dane arrives at the cove and haphazardly parks the boat on the shore. He runs to the entrance and hesitates for a moment, scared to enter the darkness. He takes a deep breath and runs inside.

INT. COVE- NIGHT

Dane enters the cove's threshold and lets his eyes adjust to the dark. He is shocked to find a collection of rotting corpses and skeletons strewn about the rocky cave. He takes it all in, when suddenly, he blacks out.

Amos stands behind him holding a huge rock.

FADE TO BLACK

INT. COVE- NIGHT- MOMENTS LATER

Dane awakens. He's tied up yet again. Amos stands nearby staring at him.

AMOS
Oh good. You're awake.

DANE
Who are you? Where are my kids? Where
is my wife?

AMOS
Oh don't worry about them. They're
alright.

DANE
They're alive?

AMOS
Well... sort of.

DANE
What the hell does that mean? Where
are they?

Amos steps aside.

Behind Amos lay the limp bodies of Penelope, Jackson, and
Clara.

AMOS
Just fished em' out of the ocean.

DANE
Oh my god! Are they dead?

AMOS
Let's not get into the technicalities
of it, let's just say they're in the
in-between. They've drowned, but they
haven't quite passed on yet.

DANE
Please. Just kill me now. I don't want
to live without my family.

AMOS
Well Dane, that is precisely why I
know you will not be able to refuse
the deal I'm about to make you. You
see, we're in need of a new manager.
I've been told you killed Pierre. Not
much of a loss if you ask me, but he
was necessary to our operation all the
same.

DANE

He said if I cooperated he'd spare me
and my family.

AMOS

Course he did! Pierre would've said
anything to save his beloved
Esperanza. Truth is sirens kill their
mates during climax. He sought you out
for a purpose and then planned to
dispose of you afterwards. But luckily
now, you might actually be useful to
us.

DANE

What do you want from me?

AMOS

You replace Pierre as the manager of
the hotel, making sure there's always
a steady influx of guests to satisfy
our appetites. In exchange for your
sacrifices, you'll be granted
immortality, and my friends here will
help turn your family into sirens. The
four of you can live happily ever
after at The Bay of Dreams.

DANE

How is that possible?

AMOS

Well, like I said, your family hasn't
quite passed on yet. They haven't been
feasted on, so the soul's still in
tact. There's a window of time still
where a siren can transfer some of
their powers. Just rarely ever
happens, because we never meet anybody
we fancy enough to make one of us.

DANE

I just- I can't believe it.

AMOS

Who do you think made us this way?
God?

Dane glances behind Amos at the center of the cove where
gruesome looking sirens feast on decaying corpses.

AMOS (CONT)
So? What'll it be?

Dane looks up at Amos with a defeated expression.

FADE TO BLACK

INT. LOBBY- EVENING

Dane stands at the front desk in Pierre's old uniform, checking a family of four into the hotel.

DANE
Alright and that should do it! I trust you'll have a wonderful time at The Bay of Dreams. I think you'll find your stay here quite memorable... Eduardo here will help you with your bags and show you to your room.

Eduardo smiles at the family.

DANE (CONT'D)
Oh! And before I forget, I'd like to invite you all to join us tonight for a serenade by our lovely lounge singer. She's quite the performer...

FADE INTO

INT. AUDITORIUM- NIGHT

Eduardo sits on stage, tuning his guitar.

The auditorium is filled with hotel guests waiting in anticipation for the special performance. Penelope, Dane, and Jackson sit in the front row.

Clara emerges from behind the red curtains. She approaches the microphone at the center of the stage.

Penelope squeezes Dane's hand lovingly.

Clara nods at Eduardo. Eduardo plays the opening chords to "Cola" by Lana Del Rey.

CLARA
(singing)
My pussy tastes like Pepsi cola, my eyes are wide like cherry pies...

FADE TO BLACK

THE END

