

TITLE: NOBLEZA

Written by

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SUPER: REMEDIOS, CUBA - 1840

INT. CLASSROOM - MORNING

Large Victorian carpets cover the stone walls. The wooden floor shines clean.

In the empty room, there is a large table with neoclassical plates, silver cutlery and luxurious glasses, all piled up.

A pile of thick tomes complement a corner of the room, next to a large antique cuckoo clock that marks 8:59am.

CUCKOO CUCKOO

The clock strikes 9:00am.

MADAME LEONORA (50s), dressed in a fine high neck blouse and a long floral skirt, enters the room-

Followed by a dozen of YOUNG WOMEN (20s), all dressed in Victorian casual dresses.

The young women surround the table and wait in position. The teacher checks every girl and blows a WHISTLE.

At the sound, the women set the table. All the women work promptly and without hesitation, all except one--

CELIA MONTOYA (20), a clumsy brunette and noblewoman-to-be, constantly switches the positions of the cutlery, confused and tired.

ANASTASIA MONTOYA (20), Celia's identical twin, but more effortlessly elegant and patient, helps her with the arrangement.

They smile at each other, as the teacher stops behind them and clears her throat.

MADAME LEONORA

Miss Celia can take care of her own
business. Am I wrong, Miss
Anastasia?

Anastasia goes back to her own work. Celia glares at the teacher.

LATER

The young women practice walking while balancing a book on their heads. They walk with extreme concentration.

Anastasia carries out her task gracefully. Celia... not so much.

In the back of the room, a line of MIDDLE AGED WOMEN sit and watch the girls.

TERESA MONTOYA (45), a glamorous woman with an extravagant Victorian dress, stares at the twins; proudly at Anastasia, disappointed at Celia.

Anastasia checks on Celia, distracting her, which makes Celia lose balance and drop the book.

Anastasia laughs at her silliness, but is caught by the teacher, who gives them a severe look.

They exchange a look of complicity, and continue walking.

LATER

The girls clap, announcing the end of the class and head to their mothers. The twins walk toward Teresa when LADY ROSAURA (50s), a fellow parent, stands in their way.

LADY ROSAURA

Well ladies, I have to admit you
look wonderful.

CELIA

Thank you, ma'am.

ANASTASIA

Thank you, ma'am.

LADY ROSAURA

May I know who is the master tailor
of these delightful pieces?

Celia stares at Anastasia, but Anastasia looks away, shyly.

ANASTASIA

Well Lady Rosaura--

CELIA

--You are right in front of her. My
sister Anastasia has an eye for
haute couture.

Anastasia gapes at her sister, unable to talk.

LADY ROSAURA

(Surprised)

Oh... The Montoyas really hide
their talent.

CELIA

Well, if my sister were not a woman, she most definitely would share her talent with the world, she would even-

TERESA (O.S.)

Celia!

The twins turn around and face their Mother. They bow at the same time and stand next to her.

TERESA (CONT'D)

How do you do, Lady Rosaura?

LADY ROSAURA

Perfectly fine, Lady Teresa. I was just appreciating your daughters' dresses. And speaking of dresses, did you receive your invitation for the Nobility dance yet?

TERESA

(Anxious)

Of course we did! Now, if you could excuse us.

Teresa bows at Lady Rosaura, and the twins do the same.

INT. MONTOYA'S CARRIAGE - MOMENTS LATER

Celia takes off her shoes, while Anastasia checks herself on a pocket mirror. Teresa closes the curtain and scowls at the twins.

TERESA

May it be the last time that you are talking about hand-making dresses in front of the nobility, is that clear?

CELIA

She was the one that asked. It would have been very *maleducado* if we did not--

TERESA

--I did not ask for your opinion, Celia. I asked if I was clear.

A beat.

TERESA (CONT'D)

Our priority right now is getting a hold of an invitation for the Nobility Dance. You are not missing it... *así como que me llamo Teresa Montoya.*

Celia looks at her sister, but Anastasia gives all her attention to her Mother. Celia frowns with disappointment.

EXT. REMEDIOS STREET - CONTINUOUS

The carriage drives on the streets of San Remedios (Cuba), a city with a Spanish colonial architecture.

EXT. MONTOYA'S PROPERTY - LATER

The carriage enters a two acre farm, and behind it stands a COLONIAL WHITE HOUSE.

The carriage parks in front of the porch.

Celia glances at the farm longingly.

EXORCISM 101
PILOT: I, DEMON

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TEASER

EXT. SAN JUAN STREETS - ST. HERMES ACADEMY - ENTRANCE - NIGHT

The fog covers a castle-like building. It's like Hogwarts but less magnificent.

A large metal fence surrounds the building. On the gate, a sign reads "St. Hermes Exorcism Academy".

The fog continues growing when the school's main door opens. Light shines through.

A figure steps out of the school and opens the gate. This is:

An unknown PRIEST. His face is not visible, but his priest's collar is.

He closes the gates and lights a cigarette, while he hums "Blessed be your name".

PRIEST

(Singing)

"Blessed be your name
in the land that is plentiful--

He stops singing when he hears SOBBING coming from a shrub.

BOY

(Sobbing)

Father, please. Help me.

PRIEST

Are you okay?

He approaches the shrub. The SOBBING continues. He searches and finds a BOY (8), kneeling.

The priest touches his shoulder.

Suddenly, the SOBBING changes to LAUGHTER, and quickly turns into a sinister laugh.

BOY

(Dark tone, singing)

Where your streams of abundance
flow. Blessed... be your... hell.

The boy stands up and turns around, revealing his RED EYES.

The priest steps back, taking out his crucifix.

The kid twitches his head continuously, as a tic, staring at the priest.

The priest points his crucifix at the boy.

BOY (CONT'D)
None of that--

PRIEST
--In the Name of the Father,
the Son and the Holy Spirit.

BOY
Oh, we're actually doing this.

The boy cracks his fingers and neck.

PRIEST
In the Name of Jesus Christ,
our God and Lord--

The boy TWITCHES his head.

The crucifix flies away, as if some force threw it.

The boy twitches his head again, and the priest is pushed down, kneeling.

BOY
Go on. I'll let you finish.

PRIEST
(Struggling)
His enemies are scattered...

BOY
(Dark tone)
Uh huh... Keep going.

PRIEST
And those who hate Him flee before
Him--

BOY
(Dark tone)
--Oh, here comes my favorite part!

PRIEST
As smoke is driven away.

Suddenly, he grabs the priest from his neck and pushes him up.

BOY

So you want to see the smoke, huh?

The boy opens his mouth as RED SMOKE comes out, moving toward the priest.

The smoke surrounds the priest and filters into his mouth, ears, and eyes.

The priest tries to fight it, but it's too late. His eyes turn red.

The boy's body collapses as the priest stands over the crucifix, breaking it.

He twitches his head, making the gates of the school open by themselves. He makes his way inside.

PRIEST

(Dark tone)

This is going to be fun.

He steps into the school area as the gates close behind.

END OF TEASER

JIANGHU

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INT. TEMPLE - NIGHT

Two GUARDIANS, students of the Kungfu Masters, surround an unknown GOLDEN TREASURE, protecting it from *something*.

VOICE OVER

In an ancient China, a Kung-Fu Master gave his students the task to protect a treasure, from any evil power that would try to possess it.

The Guardians saves the treasure on a TREASURE CHEST, and locks it with a GREEN KEY (that looks like a giant ring).

VOICE OVER

As they knew the dangers that would seek for the treasure, the lock was separated into two keys.

The Guardians stand up and walk toward opposite directions.

VOICE OVER

The keys were taken away and the treasure was kept hidden, for centuries.

EXT. STREET - NIGHT

Someone checks on a paper that tells the story of the Two Guardians.

The person wraps up the piece of paper and it's revealed to wear one of the pieces of the key as a necklace.

This is IVY (20s), with two head-buns and a jacket that show her badass attitude, while she stands next to her Motorcycle.

She throws away the piece of paper as she chews a gum.

Suddenly-

She jumps over her motorcycle, engines it and heads toward

A TEMPLE

INT. FAN VENT - SAME TIME

Inside the tight vent, a PANDA lights a candle: NU (100 years old)

He pulls up a DRAWING of the treasure chest.

He mimicked explains to XAVIER (20s) how they're going to access to the treasure chest.

Xavier stares at him, when--

XAVIER

Huh?

Nu shakes his head in disappointment.

NU

Just go down there and get me the treasure.

XAVIER

Why didn't you say that before...?

Xavier opens the air vent access, and they stare down where a group of MEN play MahJong.

Nu and Xavier spot the treasure chest in one side of the room.

INT. TEMPLE - CONTINUOUS

Xavier starts moving down as he's hold by a wire.

XAVIER

(Whispers)

Slower... slo--

Suddenly, Xavier accidentally swims on the wire an gets stuck on it.

Xavier struggles, trying to hold his yelling, when

Nu jumps on his back.

NU

(Whispers)

There's no time for bullshit, kid.
Keep going!

The men don't notice Xavier and Nu, and continue with their game when--

Someone KNOCKS the door.

The men stare at it, waiting, and then--

Ivy opens the doors, knocking down the two SECURITY GUARDS next to the doors.

The men take their multiple knives out and approach her while she pops the gum.

IVY
Can I join the game?

She takes out her hockey stick as she runs toward them and fights against them (This is like a John Wick's scene).

She fights them without effort, but at the same time kicking their ass.

Meanwhile, Xavier and Nu stay suspended from the wire, trying to reach the chest.

NU
Closer!

Ivy notices them.

IVY
(Confused)
What's that...?

Then, a man runs toward her with a knife.

She hits him with her hockey stick and his knife flies away, reaching the wire, and cutting it.

Xavier SCREAMS as they fall into the floor. The men surround Xavier and Nu.

Nu stands up and stares at the men.

The men prepare to attack them when--

Nu hypnotizes them with his "cute shinny eyes".

They stop moving and only contemplates him.

Nu grims as--

NU
Boo.

Suddenly--

Xavier stands up, and shoots DOZENS of bullets to the men.

Ivy hits the last surviving man with his stick and marches toward Xavier and Nu.

IVY
Hey! Who the hell are you?

But they are distracted by something in the roof when--

A HUGE FIGURE lands on the floor. He's the BOSS.

He groans as he holds Xavier and Ivy from their necks and starts suffocating them.

They fight but he is stronger than them. He pushes them back and stares at Nu, who stands in front of the boss, calmly.

He intends to hit Nu, when Nu holds his fist.

NU
(Arrogant tone)
So you just love to mess around
with dangerous people.

The boss intends to hit Nu when Nu HOLDS his fist.

Ivy and Xavier stare at them, mesmerized.

They run toward Nu and the Boss, and start fighting them.

Nu does the final hit, sending the boss away, when the piece of the key falls from the sky and hits Nu on his head.

Nu holds it and stares at it.

NU
The key. But where is the--

Ivy looks at her necklace, hiding on her top. She notices the similarities.

Nu notices her necklace and intends to do his "Cute shiny face" on her, but

IVY
Here you go!

She quickly gives him the necklace.

He attaches them together and puts it on the chest, opening it and revealing--

The golden treasure: a buddhist statue. Ivy and Xavier stare at it, when--

Nu BREAKS it and takes the plate that held the statue, putting it as a hat, and throwing the statue away.

He walks out, while Ivy and Xavier only stare at him, confused.

NU
Let's get out of here.

Ivy and Xavier finally move forward, following Nu to the next adventure.

"POSE MOMMA, POSE"

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1

EXT. HOUSE - MORNING

1

A young girl steps over a garden, approaching a family house: this is NORMA (early 20s), with the physicality of a model but an awkward walking.

As she approaches the house, she talks on the phone with JESS (early 20s) another model and Norma's bestfriend.

NORMA

I think they really liked me
because they told me to come back
tomorrow.

(Pause)

I know! I know!

(Pause)

I'll try to practice tonight after
work.

(Pause)

Well yeah... it's my first day, but
how bad can it be?

She walks into the house's entrance and knocks when-- she's started by some YELLING inside the house.

The yelling intensifies as ELEONOR (40s), the bossy housewife, opens the door.

ELEONOR

Oh great, you're here.

Eleonor comes back inside and leaves the door opened for Norma to walk in.

Norma peeks inside, scared for her own good. She takes a deep breath and at the same time, steps forward.

2

INT. HOUSE - ENTRANCE - HALLWAY - CONTINUOUS

2

The house is a CHAOS: toys everywhere, a KID yelling, the TV in the highest volume, a TEENAGE complaining while she talks on the phone, the dining room with the breakfast plates.

As Norma walks in, she feels the need to step back but a young kid ALEXANDER (6) closes the door behind and stares at her.

Norma faces him.

NORMA

Oh, hi--

ALEXANDER

Are you here to take care of the
ugly witch?

Norma gapes at him, stunned.

ELEONOR

Alexander! Pick up your toys right
now!

He runs away and starts picking up his toys.

Norma stares at him and eyes Eleonor, fearful. She looks
around as she approaches towards the dining room, and catches
someone on a wheelchair, but doesn't see her clearly.

3

INT. HOUSE - DINING ROOM - CONTINUOUS

3

As soon as Norma walks into the room.

Eleonor finishes organizing the kids lunch, not even looking
at Norma.

ELEONOR

Okay, this is her diet and her
medicine times. The only thing
she'll ask for will be "go to the
bathroom", and if you don't take
her fast, you'll have to change
her. Clean gowns on her drawer.

She turns around, but only to do something different in the
kitchen, not to face Norma.

ELEONOR (CONT'D)

I supposed you brought clothes to
stay for the weekend.

Norma gapes, confused.

ELEONOR (CONT'D)

As you'll be staying... while we're
out of town.

NORMA

Nobody told me--

ELEONOR

Well, you're staying for the
weekend. Here's your check.

Norma hesitates and finally holds the envelope.

ELEONOR (CONT'D)
 (Re: Kids)
 Let's go!

Eleonor steps out, taking the kids' lunch with her.

Norma stares at the envelope as the kids RUN outside the house, SLAMMING the door.

The house is QUIET, except for the TV that is still on in the living room.

4 INT. HOUSE - LIVING ROOM - CONTINUOUS 4

Norma steps in, and finally looks at--

LUZ (86), an old lady on a wheel chair, clearly bored and a bit angry.

Luz notices Norma and scans her, studying her.

Norma takes another big breath as she steps toward Luz and grabs her wheel chair from the handles.

NORMA
 Come on, Luz.

Luz glares at the TV; not that she's watching it, just that she doesn't want to leave with Norma.

5 INT. HOUSE - DINING ROOM - MOMENTS LATER 5

Norma tries to feed Luz, but Luz doesn't open her mouth.

Norma holds Luz's face and approaches the spoon full of oatmeal but Luz fights it and moves back.

Norma drops the spoon, making a mess over her FASHION MAGAZINES.

Norma is exasperated. She takes a napkin and cleans one of the magazines.

Luz notices the magazine and stares at it.

Norma's phone BUZZES.

In the phone: Jess is calling.

Norma takes the phone and goes toward a different room.

6 INT. HOUSE - HALLWAY - CONTINUOUS

6

Norma picks up the phone and starts facetiming with Jess.

JESS

Girl--

NORMA

Save me!

JESS

Is that bad?

NORMA

It's awful. I hate this job.

JESS

Just think this is temporary.

NORMA

But it's not just that. I have to stay here during the weekend.

JESS

Wait what...

NORMA

And I have my callback tomorrow for the fashion show.

JESS

Did you explain to your boss...

NORMA

My boss didn't even face me for more than 20 seconds! But this callback is so important to my career. It's the summer fashion show!

CUT TO:

7 INT. HOUSE - DINING ROOM - CONTINUOUS

7

Meanwhile, Luz listens to Norma's conversation.

NORMA (O.S.)

I don't know what to do because I really can't miss the opportunity to model in that show.

Suddenly, Luz looks down toward her panties, and eyes the hallway.

NORMA (O.S.) (CONT'D)
I gotta go. I'll call you later.

Norma steps into the dining room and walks toward Luz.

NORMA (CONT'D)
Okay... where were we?

She looks at Luz and quickly notices--

Her wet gown.

8 INT. BATHROOM - MOMENTS LATER

8

Luz GROANS, holding the wheelchair, while Norma tries to take the gown off.

NORMA
Come on, Luz. I need to change you.

LUZ
No...!

NORMA
I can't help you if you don't let me.

LUZ
Don't... touch... me!

NORMA
I just wanna help you--

LUZ
No!

Luz pushes Norma to the floor and crosses her arms.

Norma stands up.

NORMA
Luz... just tell me what you need.

Luz keeps her arms crossed while she avoids to look at Norma.

Norma takes her phone and texts Jess.

In the screen: "I need you to take care of this old woman for tomorrow! I'll give you part of my check".

Norma notices the opportunity that Luz is distracted with something outside and takes her gown off.

Luz SCREAMS as if she were hurt.

NORMA (CONT'D)

That's it! I'm just going to put
you another gown... and panties.

Norma's phone buzzes with a new message from Jess.

In the screen: "I got you, girl! Don't worry."

She sighs relieved, and puts the phone on her pocket.

9

INT. HOUSE - DINING TABLE - LATER

9

Norma cleans the kitchen while Luz sits on her chair, in front of a plate with mashed potatoes and meat.

The kids run into the house and Luz exhales, apparently annoyed about other people in the house.

Norma notices this action and stares at her, sadly. Then, she catches Luz staring at Norma's makeup bag.

Luz eyes Norma back and looks away.

Norma walks toward Luz while she takes out a lipstick.

Luz eyes the lipstick, then at Norma, still not trusting her.

NORMA

Do you wanna try this lipstick?

Luz checks the lipstick's color, (red scarlet lipstick-type); she clearly likes it, but doesn't say anything.

NORMA (CONT'D)

This one is my favorite. It would
look cute on you.

Norma approaches Luz, holding the lipstick, positioned to put it on her.

Luz stares at it and--

Lets Norma to put her lipstick on.

Luz eyes Norma, while Norma does final touches on her.

Norma holds her mirror in front of Luz, so she can see herself.

NORMA (CONT'D)

See? You look gorgeous.

Luz looks at Norma, and smiles.

10 INT. HOUSE - LUZ'S BEDROOM - MORNING

10

Norma steps into the room quietly, while Luz wakes up.

NORMA
(Sighs)
Good morning Luz.

Luz sits on her bed while she scans Norma.

Norma's phone buzzes and she quickly checks it.

IN THE PHONE, a text message from Jess: "Sorry girl. I'm stuck at work. I won't be able to cover you :("

Norma is exasperated, sad, and starts organizing Luz's drawer.

Norma takes a clean gown from Luz's drawer and walks toward Luz.

NORMA (CONT'D)
Okay, let's do this.

Luz puts her arms up, letting her take out the sleeping gown.

Norma gapes, not expecting this. She takes out the sleeping gown and puts her the clean one.

NORMA (CONT'D)
Do you wanna watch TV in here or the living room?

LUZ
Here.

NORMA
Alright. Let me bring your breakfast. I'll be right back.

Norma turns the TV on and it plays a fashion runway. Norma stops walking and stares at the TV, contemplating the models.

As a model cat-walks and exhibits the design, Norma imitates her, posing to both sides. She looks so... awkward.

Luz stares at her and shakes her head in disappointment.

Norma continues practicing the catwalk when--

Something SMASHES in the room.

Norma turns around and finds a photo-frame in the floor.

She picks it up and quickly notices the picture: a MODEL showing a swimsuit in a fashion runway.

The picture has something written in a corner: "Luz Owens, summer 1949".

She quickly looks back at Luz and is stunned--

Luz puts her feet on the floor and slowly stands up from her bed, struggling.

Luz does small steps toward her drawer. She opens one cabinet and takes out a photo album.

She sits back on the bed, and Norma sits right next to her.

Luz opens the photo album, and notices the SEVERAL PICTURES of young Luz MODELING for fashion shows, magazines, important designers. She was clearly a big model in those times.

She looks at Luz.

NORMA (CONT'D)

You looked amazing.

Luz nods, approving this.

Suddenly, Luz stands up again and starts cat-walking, at the same time as a model in TV cat-walks.

Luz looks way better than Norma.

Norma contemplates her, impressed.

Luz finishes with a final pose and sits on her wheelchair, as Norma claps for her.

They smile at each other.

LUZ

You know, darling? I haven't left this house in days. I'd like to spend the day outside. How does... the audition for the fashion show sounds to you?

Norma gazes with happiness. She holds the wheelchair and pulls it out of the room, closing the door behind.

EPISODE 21:
FORBIDDEN OF ED'S LIFE

Written by

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ONE MINUTE TO LOVE (OR NOT)

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INT. HALLWAY - AFTERNOON

Will knocks Mary's door impatiently, non-stop, when--

Katie opens the door, annoyed already.

WILL
Where's Mary?

KATIE
Excuse you... did you leave your
good manners at home?

He peeks inside the house.

WILL
Mary!

Katie pushes him outside.

WILL (CONT'D)
This is not your problem, okay?

Mary approaches, scanning Will.

MARY
What is happening--

WILL
You need to stop harassing my
friend.

MARY
Huh?

WILL
He doesn't need a counselor or
extra friends. He's fine, okay?

KATIE
(Re: Will)
Hey!

WILL
(Re: Mary)
She told him to text Claire.

KATIE
(Re:)
You did not! I told you to not
meddle!

Mary stares at Katie, not expecting this.

WILL
You should listen to your friend.

KATIE
Oh, apparently she's allergic to my
advices.

Will and Katie laugh about this, while Mary glares at both.

MARY
Excuse me...

They both look at her, still laughing.

MARY (CONT'D)
(sighs)
Okay, I won't... meddle.

KATIE
Perfect.

WILL
Thank you.

Mary walks away, leaving Katie and Will by themselves.

KATIE
Sorry about earlier.

WILL
You're fine.

They smile at each other, in a flirty way.