

PAGE ONE (5 panels)

Panel 1 There are two newscasters sitting behind a desk. They're really just typical looking newscasters, though it may be fun to play it up a bit: big, perfectly quaffed hair, dramatically raised eyebrows, etc. An image of a map of the United States is situated behind them as if this is being seen on a television, though the scene is zoomed in enough that the television is not seen. The map of the United States looks normal except for the fact that California is an island, no longer attached to the continent. The title of the news story at the bottom of the screen says, "THE GREAT EARTHQUAKE... 10 YEAR ANNIVERSARY." One of the newscasters, JOHN, is introducing the story.

NEWSCASTER 1 (JOHN): Today marks the tenth anniversary of the Earthquake that broke the state of California off from the rest of our great country.

Panel 2 Zoom out a bit from the last frame. It is now clear that this is being viewed from T.V. which is mounted on a wall. The second newscaster, KAREN, has turned to look at her coworker, though JOHN is still staring straight ahead at the camera, a big, blinding, white smile on his face.

NEWSCASTER 2 (KAREN): And we definitely haven't missed it, have we John?
JOHN: We sure haven't, Karen.

Panel 3 Again, zoom out from the last frame. This time, the view is from behind the couch where VIVIANNE has been watching the T.V. Her bleach blonde hair is up in a messy bun, her dark roots showing through. Her arms are raised, exasperated, and she's pulling an annoyed face. She's talking to her roommate, PENELOPE, who is currently out of frame. The two of them are distracted enough to not hear the start of the next story.

VIVIANNE: UGH!
VIVIANNE: Do you hear how they talk about us?
KAREN (small): And now for our next story: We've gotten word that a new brand of menstrual cup, the MOONCUP, is being recalled...

Panel 4 PENELOPE joins her roommate on the couch, though she is not quite sitting yet, instead reaching for the remote that's situated on the couch between them. She's carrying a to-go box of food. The T.V. is no longer being shown and the roommates can now be seen from the front. They're both in loungewear, but VIVIANNE should be wearing shorts, showing her unshaven legs. VIVIANNE is sitting with her knees up, arms folded on top. She's pouting in her roommate's direction. Behind them, there's the hint of their kitchen.

PENELOPE:

Well, what do you expect, Vi?

KAREN (small):

... we still don't know the extent of the side effects though rapid hair growth has been reported after use.

PAGE TWO (6 panels)

Panel 1 PENELOPE is now sitting, posture straight, her legs crossed, the box of food, a salad, resting on top. She changes the channel away from the news. VIVIANNE doesn't seem too bothered by this. It doesn't necessarily matter what they're watching, but one of the only things these two probably have in common is a love of trashy reality television (let's reference *The Kardashians*).

SFX: CLICK!
TELEVISION PERSONALITY (Off-Panel): *Is that a chicken?!*

Panel 2 The remote is now back between the two of them. PENELOPE picks up her fork.

Panel 3 PENELOPE takes a bite of the salad, tearing VIVIANNE'S attention away from the T.V. in front of them. She is now looking intently at her roommate's food.

Panel 4 Cut to a panel showing the salad. There's chicken on it, something that wouldn't have caught VIVIANNE'S attention two days ago, but she had suddenly been craving meat and still wasn't quite sure why. This panel is dramatic in a goofy way, the salad is glowing or surrounded by sun rays.

Panel 5 Without asking, VIVIANNE reaches over and plucks a piece of chicken off of PENELOPE's salad. PENELOPE looks down at her food in shock.

Panel 6 VIVIANNE is now chewing on the stolen piece of meat, her attention back on the T.V. PENELOPE'S shocked expression is now aimed at her roommate.

PAGE THREE (4 panels)

Panel 1 Feeling eyes on her, VIVIANNE turns to PENELOPE, an eyebrow raised. This can be from the shoulders up, showing this as a bit of a staredown between the two of them. The background has disappeared, bringing a little drama to this panel.

VIVIANNE: Can I help you?

Panel 2 PENELOPE narrows her eyebrows, shifting her position so her food is now out of VIVIANNE'S reach. Her legs are now folded under her and she leans against the arm of the couch, using it as a table.

PENELOPE: Get your hands off my food!

PENELOPE: What happened to you being vegan?

Panel 3 VIVIANNE looks thoughtful at the question, like she was just now thinking about what tearing into pounds of Walmart steak actually meant for the vegan title she had taken great pride in.

VIVIANNE: I guess that would mean I'm not anymore, huh?

PENELOPE: Good. That means I can stop hearing about it.

Panel 4 VIVIANNE is shooting some side at her roommate, who has gone back to eating and watching T.V. VIVIANNE'S arms are back to being crossed and she's slinked a little lower on the couch.

VIVIANNE (small): Rude...

PAGE FOUR (4 panels)

Panel 1 Use these next panels to show some of VIVIANNE'S new physical dog-like/wolf-like traits. PENELOPE is still eating her food, doing her best to ignore VIVIANNE, who is longingly looking at her roommate's food, almost as if she's begging.

Panel 2 PENELOPE sighs, but she is still pointedly not looking at the woman next to her. She extends her fork towards VIVIANNE. There's a piece of chicken on it. VIVIANNE'S eyes widened in excitement.

Panel 3 Rather than pluck it off of the fork like PENELOPE was expecting her to, VIVIANNE bites down onto PENELOPE'S fork. PENELOPE is shocked by this.

SFX: CHOMP!

Panel 4 PENELOPE'S shock has turned to disgust. Too turned off by this display to continue eating, she hands her food over to VIVIANNE, whose face has broken out into pure glee.

VIVIANNE (muffled): Thanks, Penelope!

PAGE FIVE (6 panels)

- Panel 1** The to-go box of food is now empty and sitting on the coffee table in front of them. PENELOPE looks a little irked. She's still leaning against the arm of the couch, her elbow propped up on it, her hand holding her head up as she continues to watch T.V. Meanwhile on the opposite side of the couch, VIVIANNE looks content, stretching her arms and her legs.
- Panel 2** Close up on VIVIANNE. She's letting out a big yawn.
- Panel 3** Stick with the close up on VIVIANNE as her eyes begin to droop with exhaustion.
- Panel 4** VIVIANNE has now layed down on the couch, curling up so she doesn't disturb PENELOPE. She's laying on her side, her arms crossed on top of the arm of the couch, her head resting on top of them.
- Panel 5** Inset panel. VIVIANNE suddenly pulls a bothered face though, her eyes are still closed.
- Panel 6** Just VIVIANNE is shown in this wide panel, PENELOPE is out of frame. She identifies what had been bothering her and gives a quick scratching to the itch that's behind her ear.

SFX (small):

scratch scratch

PAGE SIX (7 panels)

Panel 1 Some time has passed from the previous page. It's darker in the apartment as the sun has gone down, the only light in the room is the glow of the T.V. left on by PENELOPE before she went to work. VIVIANNE is sitting up on the couch, rubbing the sleep out of her eyes. She's halfway covered up by a blanket that wasn't there before. PENELOPE must have left it. Her stomach grumbles out of hunger. As she continues on through these next few panels it should be shown that her body hair is growing rapidly. Here, her leg hair has grown a noticeable amount from before.

SFX: GRRRRRR

Panel 2 VIVIANNE has padded off into the kitchen. She's holding the refrigerator door open with one arm while the other reaches for something inside. The digital clock over the stove reads 11:57 p.m.

Panel 3 There's an unopened package of ground beef sitting on the kitchen counter next to her as she places a pan on the stove, ready to cook up some midnight meat. Her sleeves are rolled up, but she hasn't noticed the length of her arm hair yet as she's still relatively groggy.

Panel 4 VIVIANNE's attention is now on the package of ground beef. Her lips are pursed and an eyebrow is raised in contemplation.

Panel 5 Inset panel of VIVIANNE ripping the plastic wrap off of the ground beef.

Panel 6 Zoom out to see that VIVIANNE is neglecting to follow her original plan and is now eating a handful of raw meat. Though, while doing so, her furish arm hair has finally caught her attention and her eyes are wide in surprise,

Panel 7 VIVIANNE falls to the kitchen floor in surprise, the ground beef slipping from her hands in the process.

VIVIANNE: AAHHH!
SFX: THUMP

PAGE SEVEN (5 panels)

Panel 1 VIVIANNE is back up against one of the kitchen counters, her arms held out in front of her as she stares at them in horror.

Panel 2 This panel is from VIVIANNE'S point of view. Her arms are still out in front of her, her palms facing up. Her fingers are sort of bent, though not all of them bent the same. Her acrylic nails have grown in length and sharpened to a point. Her legs are covered in fur at this point as well, though they're out of focus.

Panel 3 She's gripping her face in this panel, the beginnings of a snout starting to appear. Her eyebrows are furrowed in pain. VIVIANNE lets out a final shout of pain.

VIVIANNE: AARRRRRGHHHHH!

Panel 4 Inset panel of a close up of her eye which has turned a bright yellow in color.

Panel 5 Cut to the full moon outside of the apartment. The Los Angeles skyline is in silhouette at the bottom of the frame.

PAGE EIGHT (1 panel)

Panel 1 Splash page of the reveal of VIVIANNE'S final werewolf form! There's a hulking, heaving form back in the kitchen where VIVIANNE previously was. She's sort of muscly, but not too muscly since I want her werewolf form to reflect VIVIANNE'S human form. Most of her fur is dark in color except for the fur directly on top of her head which is bleach blonde almost making it look like she has frosted tips. The skin that isn't completely covered in fur, like on her chest and her face, is a little paler than her skin when she's human (fake tan doesn't translate to her werewolf form I guess). Her claws are still painted the same color her acrylics were. She's definitely taller, maybe around six foot five. She's hunched over her own form, her arms extended out in front of her like they were in the previous panels, though this time the gesture looks more powerful than scary. Her clothes are now in pieces on the floor around her. Among the clothing scraps lies the raw ground beef. The light of the moon is reflected in the kitchen around her.

PAGE NINE (7 panels)

- Panel 1** WEREWOLF VIVIANNE has fallen forward onto her hands, now on all fours as she eats the ground beef up off of the kitchen floor.
- Panel 2** The pile of meat is gone now, but WEREWOLF VIVIANNE continues to lick up the leftover meat juices.
- Panel 3** Small panel. Close up on WEREWOLF VIVIANNE'S head. Her eyes are open, looking up, a furry eyebrow raised. but her tongue is frozen mid floor lick.
- Panel 4** WEREWOLF VIVIANNE sits up and back on her hind legs. Somehow, she has a questioning look on her face. She's caught a scent.
- Panel 5** WEREWOLF VIVIANNE crouches low on all fours, nose to the ground as she follows the scent *Scooby-Doo* style. She knocks one of her potted plants over in the process. She's headed towards the sliding glass door.
- Panel 6** Inset panel showing the fact that she at least has the decency to open the sliding glass door.
- Panel 7** Here, WEREWOLF VIVIANNE leaps off of the balcony, on her way to follow whatever the scent was that she caught. The full moon is somewhere above her in the sky while the silhouette of the city is beneath.

PAGE TEN (5 panels)

Panel 1 It's the next morning. Let's open up with a similar scene as to what the previous page closed with. It's a wide shot of the city from VIVIANNE and PENELOPE'S balcony. The sun is out and it's probably around 8:00 a.m. The light smog that always veils the city is back. In the distance, smoke stacks litter the skyline.

Panel 2 Cut to the front door of the apartment. The lock clicks as PENELOPE returns home from work.

SFX: CLICK!

Panel 3 PENELOPE is shutting the door behind her as she kicks off her shoes. She's in her scrubs and visibly tired from her shift. Her hospital identification card is hanging from her scrub shirt pocket, a duffle bag slung over her shoulder.

Panel 4 Inset panel of PENELOPE'S legs as they carry her out of the foyer.

Panel 5 PENELOPE is stopped in her tracks on her way to the kitchen, recoiled. Her jaw is open in shock, her eyes wide. One of her hands is over her heart and the duffle bag goes slack over her shoulder, startled. From this angle, it is not clear what she is looking at.

PENELOPE (burst): wwWOAAHHMYGOD!

PAGE ELEVEN (7 panels)

Panel 1 Wide panel, but cut in close to HUMAN VIVIANNE who is laying face first on the kitchen floor. She looks just as she had before the transformation except now she's in the nude. She's in frame from about halfway up her bare back. Let's use specific cropping when necessary to hide her naked bits, but if there's a chance for it it might be fun to add some comedic censorship with the objects in the room. VIVIANNE's hair is out of it's bun and knotted, fanned out around her head. A small, muffled groan escapes her at PENELOPE'S exclamation.

VIVIANNE (muffled): ughhh...

Panel 2 Small, close up panel on PENELOPE from about her shoulders up. She's pulling an uncomfortable face.

Panel 3 Cut back down to VIVIANNE, still laying face first. PENELOPE'S lower limbs can be seen in the frame. PENELOPE is poking VIVIANNE with a socked toe, hoping that she'll respond.

PENELOPE (Off-Panel) Vi!
VIVIANNE: Hmm?

Panel 4 Small panel. Still on her stomach, VIVIANNE turns her head to face the voice. She's squinting up at her roommate.

Panel 5 Another small one. Recognizing PENELOPE as her roommate, VIVIANNE'S eyes are suddenly more awake, a lazy smile on her face.

VIVIANNE: Hey!

VIVIANNE: How was work?

Panel 6 From VIVIANNE'S perspective from the floor. Now that she knows her roommate isn't dead, PENELOPE is fuming. One hand is resting on her hip, the other is out, gesturing to the room around them. PENELOPE is posing in a way much like how a mother would pose if she was scolding her child.

PENELOPE: What the hell happened here?!

Panel 7 Cut back to VIVIANNE, utter confusion written all over her face.

PAGES TWELVE and THIRTEEN (1 panel)

Panel 1 Double page spread! The apartment and the mess that fills it is illustrated here. The layout of the apartment is small and simple: the living space is off to the left, the T.V. mounted on the wall being the thing furthest to that side. In between the couch and the television wall is the sliding glass door, which is usually flanked by VIVIANNE'S potted plants. Now, the plants are knocked over, some are missing from their pots. The dirt that filled them is all over the apartment floor. The couch that faces the T.V. is what separates the living area from the kitchen. The once spotless couch was now littered in claw marks, stuffing sticking out of some of the deeper cuts. The kitchen is where the real mess was: the refrigerator's wide open. If it's possible to show that some of the contents of the fridge are knocked over from this angle, do so. There's open containers and bags of food all over the floor surrounding VIVIANNE, who as it turns out, is butt naked (let's show her naked bum). She's propped up on her hands, looking over her shoulder at the mess, her expression just as shocked as PENELOPE'S had been. Rather than pay anymore attention to the mess, PENELOPE is glaring daggers at her roommate as she waits for a response.

VIVIANNE:

Whaaaaaat...?

PAGE FOURTEEN (6 panels)

Panel 1 VIVIANNE lets her arms go slack and she's now once again flat on her stomach. The framing here is similar to that of PAGE 11, PANEL 3 though now, PENELOPE'S foot is tapping impatiently.

PENELOPE (Off-panel): Well?

Panel 2 Repeat the previous panel to show that action of PENELOPE'S tapping foot.

VIVIANNE: Would you believe me if I told you that I'm PMSing?

Panel 3 Clearly it's the wrong answer because PENELOPE closes her eyes and rests her forehead on her hand. She looks more tired than annoyed at this point, but definitely still fed up with her roommate.

VIVIANNE (Off-panel): Is that... a no?
PENELOPE: I can't be here right now.

Panel 4 PENELOPE is backing up in the direction of the foyer. Her duffle bag is still over her shoulder as she holds her arms out, motioning to the mess surrounding them. This panel is framed a little over the two of them, showing that PENELOPE is retreating from a distraught VIVIANNE and her mess.

PENELOPE (growling): Clean this up...
PENELOPE (growling): ...and call me when you finally get it together.

Panel 5 With PENELOPE now gone, VIVIANNE turns over on her back and sits up finally fully facing her mess. Rather than a panel of full-frontal, the view is from behind VIVIANNE as she takes in the disaster that is her apartment. The front door slams shut after PENELOPE gets in the last word.

PENELOPE (Off-panel): AND PUT SOME CLOTHES ON!
SFX: SLAM!

Panel 6 Inset panel. Exasperated, VIVIANNE falls back onto the floor, her face riddled with concern as she tries to recall the events of the previous night.

PAGE FIFTEEN (5 panels)

Panel 1 VIVIANNE is standing in front of the bathroom mirror, adjusting the clothes she had put on. She's wearing a different oversized crewneck and yoga pants with long, fuzzy socks and birkenstocks on her feet. Her hair is back up in it's scrunchy and bun combo. There's a menstrual cup standing on a piece of folded up toilet paper that is seen in the reflection of the mirror.

Panel 2 Small panel from her front. VIVIANNE has emerged from the bathroom and is now standing outside the bathroom door. She sighs as she looks at the destruction she apparently left.

Panel 3 Here, VIVIANNE starts to bend over to begin what she can only imagine is about to be a *very* tedious chore. Before she can start there's a string of loud knocks behind her shoulder at the front door.

SFX: BANG, BANG, BANG

Panel 4 Small panel. Startled, VIVIANNE pops back up. Her back is still facing the door.

Panel 5 Panicked, VIVIANNE begins kicking some of the trash under the couch, the empty wrappers crinkling at the assault, merely trying to hide her mess.

SFX: CRINKLE, CRINKLE

PAGE SIXTEEN (5 panels)

Panel 1 Small panel of VIVIANNE as she peeks around the corner of the foyer, cautious, not remembering whether or not she was expecting company and hoping that maybe PENELOPE had decided to come back and apologize for her outburst. The knocking continues off panel.

SFX: BANG BANG

Panel 2 VIVIANNE approaches the front door now, a little annoyed by the continued knocking.

VIVIANNE (small): Alright, I'm coming.

VIVIANNE (small): Jeez...

Panel 3 Inset panel of VIVIANNE'S lower legs, still very hairy. She's on her tiptoes as she checks the peephole.

Panel 4 This is a larger panel. The frame is once again in VIVIANNE'S perspective, but since she's looking through a peephole, the perspective is warped, fish-eyed. There's two women standing next to each other. One has hair that's cut unevenly and short, probably an amatuer cut job. She's wearing black, ripped jeans and a hoodie. Later, this one introduces herself as MARCY. Her companion has her brunette hair in a stubby ponytail. She's also wearing a jean jacket. It's later found out that her name is JULIA. They are conversing quietly, but their conversation can be heard by VIVIANNE, though muffled.

JULIA: Are you sure this is the right room?

MARCY: It has to be!

MARCY: We saw her leave last night.

Panel 5 Small panel. Just a shot of VIVIANNE'S eye, which is now wide in surprise.

PAGE SEVENTEEN (6 panels)

Panel 1 For some reason VIVIANNE opens the door. She's not sure if it's because she's less intimidated by the fact that they're women or the fact that they might have had a clue as to what had happened to her the previous night.

VIVIANNE: Can I help you?

Panel 2 From over VIVIANNE'S shoulder, MARCY'S eyes narrow. Her expression, the all black wardrobe, and choppy hair makes VIVIANNE almost regret opening the door. Next to MARCY, JULIA gives VIVIANNE a smile, her hands shoved in the pockets of her jean jacket.

MARCY: Vivianne Morris?

Panel 3 VIVIANNE raises an eyebrow, thrown off by the fact that they know her name.

VIVIANNE: Uh... yes? Yup. That's me.

Panel 4 Inset panel. JULIA'S hand is retracting from her pocket, a cellphone in hand.

Panel 5 This panel is a profile view of the characters. JULIA has shoved the phone in VIVIANNE's face, who looks more nervous than anything.

JULIA: And would this happen to you as well?

Panel 6 A view of the phone screen. Maybe a little zoomed out so it's clear that that's what the panel is showing, like JULIA's hand can be seen wrapped around the phone. It's a picture of WEREWOLF VIVIANNE. It's a bit of a blurred image as she had been mid-run when the picture was taken, but the bleached fur on the top of her head gives her away.

PAGE EIGHTEEN (3 panels)

Panel 1 Before VIVIANNE has the chance to respond, MARCY pulls the phone out of JULIA's hand. The expression on her face is enough of a threat.

MARCY: You should probably come with us.

Panel 2 The next two panels are small, quick moment-to-moment panels. In this one VIVIANNE swallows nervously.

Panel 3 Here, VIVIANNE's expression transforms into a nervous, but accepting smile.

VIVIANNE: That's probably for the best.

Panel 4 VIVIANNE, MARCY, and JULIA are outside the apartment building nearing the curb where a car is parked. VIVIANNE is flanked by her kidnappers? companions? Maybe she was too trusting. The angle in this panel is from over the car framing the three women.

Panel 5 Here, VIVIANNE is in the middle of entering the car to sit in the back seat.

Panel 6 VIVIANNE is framed by MARCY and JULIA in the front seat. She's sitting in the middle seat of the back row of the car. VIVIANNE'S sitting with her hands folded in her lap. JULIA, in the passenger seat, is glancing at VIVIANNE from over her shoulder.

PAGE NINETEEN (4 panels)

Panel 1 Another establishing shot of LA to give a bit of a transition as some time has passed. It's probably around early afternoon so the sun is out and bright and it's definitely hot outside, so VIVIANNE is not dressed accordingly.

Panel 2 Inset panel of the car door closing, signaling that they have arrived at their destination.

Panel 3 Small panel where VIVIANNE is squinting past MARCY and JULIA, though the frame is cut in close to VIVIANNE'S face. The squint is due to her trying to take in the setting she is in.

VIVIANNE: Wait...

Panel 4 Establishing shot of the setting, GRIFFITH PARK. It's lush with plant life and mostly green, although since this is California, there are definitely patches of dead grass, trees, etc. Might be helpful to make it look less lush and alive than it does in the present day to reflect the effects that industry has had on the environment, but here in California, a period of regrowth has happened. If it's possible to show the GRIFFITH OBSERVATORY do so. Get creative with new, interesting looking plant life to signal this. VIVIANNE recognizes this park as it's only about ten minutes away from her apartment.

VIVIANNE: ...this is just Griffith Park.

PAGE TWENTY (5 panels)

Panel 1 Here, only MARCY and JULIA are shown. They are smiling at VIVIANNE who is off panel.

Panel 2 Small panel, JULIA is gesturing for VIVIANNE to follow them. She looks friendly enough.

JULIA: Come on.

Panel 3 Zoom out so the frame is from a bird's eye view. VIVIANNE is being led by MARCY and JULIA through the park. They're gesturing as they reassure VIVIANNE, who is walking with her arms hugging her body, nervous, as she should be.

MARCY: Listen, we didn't mean to freak you out, but we're aware of your...

JULIA: ...*situation*.

VIVIANNE: Right...

Panel 4 From over VIVIANNE'S shoulder, JULIA pulls a menstrual cup out of her jacket pocket. She's holding it up in front of her face with her thumb and forefinger, pointing at it with her other hand. She's looking around it at VIVIANNE as she explains.

JULIA: Recognize this?

Panel 5 Inset panel of VIVIANNE who catches the menstrual cup that JULIA has thrown. Her eyes are wide and her eyebrows are high on her forehead at MARCY'S admission.

MARCY: Yeah, well, you can blame that for your little wolf problem last night.

PAGE TWENTY-ONE (5 panels)

Panel 1 Small panel. JULIA plucks the cup from VIVIANNE. The shock is still present on VIVIANNE'S face.

VIVIANNE: How do you know all this?

Panel 2 MARCY shrugs, her arms out, palms up. JULIA smiles in her direction, looking amused, her head tilted and her arms crossed.

MARCY: We can relate.

Panel 3 MARCY and JULIA are walking away, deeper into the park, leaving VIVIANNE behind, the information sinking in. Either framed over VIVIANNE'S shoulder to see the other two retreating, or framed so VIVIANNE'S small form is seen between MARCY and JULIA who are sharing a knowing smile.

VIVIANNE: Wait!

Panel 4 This panel will be in profile. VIVIANNE catches up to MARCY and JULIA, the latter has turned around to face her, while MARCY stays turned the other way, though she's looking over her shoulder at VIVIANNE.

VIVIANNE: Really?!

Panel 5 A close up on her two companions. JULIA is gesturing behind her with her head, so her head is half turned. MARCY is still turned in the opposite direction, looking at VIVIANNE over her shoulder.

JULIA: And so can they.

PAGE TWENTY-TWO (1 panel)

Panel 1 Another splash page! In a clearing of GRIFFITH PARK sits a group of people. There's around ten of them. Some are sitting on blankets, others are sitting in those fold out bagged camping chairs. They look like they were all in various states of mingling with each other and it's overall very casual looking. The members of the group look friendly. Go ahead and have fun with their designs, but keep them grounded in reality. Make sure to diversify the group: different races, religions, and genders (note: periods aren't exclusively a female-identified experience). They're all turned in VIVIANNE, MARCY, and JULIA's direction, which is where the perspective of the frame is. JULIA's hand is out, presenting the group to VIVIANNE. Some of the group members are waving in her direction. MARCY and JULIA are smiling.

MARCY and JULIA:

WELCOME TO THE PACK.