

CHARMED

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ACT ONE

OVER BLACK, a woman's voice...

MARISOL (O.C.)  
This is not a witch-hunt.

1 INT. VERA MANOR - HALLWAY - NIGHT (N1)

1

We make out a girl's frightened eyes, darting back and forth in the dark. She's moving slowly; she doesn't want to be detected. It's as though her life depends on it.

The voice continues from another room:

MARISOL (O.C.)  
And I don't want you to use that term again.

The girl creeps along the wall. We see her black combat boots. Hear her low, jagged breath, her eyes, darting. When suddenly -- the door opens. She reacts, terrified. A scare!

REVERSE ON her sister, MELANIE "MEL" VERA, 25 (a crusader, a firebrand, intense and passionate and intellectual) in the doorway, staring at her. Seriously?

MADISON VERA (our creeper) is 18. She's always been told she was pretty, so if she doesn't hear it, she panics.

MEL  
Take my boots off --

MADISON  
Please, it's a military themed party and I don't have anything this ugly.

MEL  
I said no, and why are those Greek parties always themed, have you thought about that, psychologically? That they're always pretending to be other people?

MADISON  
Ugh, no, because I actually like to have fun.

Mel smiles a little, fair enough. Until they hear their mother's voice--

MARISOL (O.C.)  
Don't you threaten me.

MARISOL VERA (50s) is on the phone, her voice steely--

MARISOL

Again. This is not a witch-hunt.  
It's a reckoning. I want him out.

She hangs up, turns, startled to find her daughters there.

MEL

What was that about?

MARISOL

Professor Thaine's protesting his  
suspension. And since Allison Wu  
can't testify now...

She looks down. Feeling the weight of so much...

MEL

Are you okay, Mom?

MARISOL

Yes.

But Mel's not buying it. These two are close. Really close.

MARISOL (CONT'D)

I'm fine. Honestly.

She looks at Madison. Just on the outside. Then, overcome:

MARISOL (CONT'D)

Look at the two of you. My  
beautiful daughters.

Her eyes are suddenly watering, she's emotional. Madison  
glances at Mel then --

MADISON

Okay. Did you have a glass of wine  
or something?

MARISOL

No.

(beat, then)

Fine. One. But come here.

As Marisol sits, Mel and Madison exchange amused looks. Mel  
holds up two fingers. Madison smiles. As the girls sit  
down:

2 CONTINUED:

2

MARISOL (CONT'D)

I feel so lucky to be the mother of two girls who are so special, in such different ways. Always remember that.

(then, launches in)

You're better together.

This is a speech they've heard a thousand times; Madison is mouthing the words along with her, good-natured...

MARISOL (CONT'D)

Your differences are your strengths. And nothing's as strong as your sisterhood. So nurture that.

But now the sisters are smiling.

MEL

Don't worry, mom. We are so on it.

MADISON

I'm gonna nurture it so hard.

(then)

But later. Can we go? It's bad enough I'm the only freshman with a curfew --

MARISOL

Yes. Go, go --

3 EXT. VERA MANOR - NIGHT (N1)

3

The house is ramshackle. Historic. The door SWINGS OPEN. The girls exit together, and descend the stairs. At the bottom, they reflexively touch hands, goodbye -- then split. Madison goes left and Mel goes right...

4 EXT. RESIDENTIAL STREET - NIGHT (N1)

4

Now, we're with Mel, a car approaches, slowly, tracking her? She looks over, gets in the car as she texts, "Get naked. I'm in my Lyft." As the car takes off, the text hangs in the air, then dissolves, leaving the street empty --

5 EXT. RESIDENTIAL STREET - FURTHER UP - NIGHT (N1)

5

-- But for Madison, walking. A beat. She hears footsteps behind her. Another beat. Then she stops. Turns.

MADISON

Why are you following me?

But she doesn't look nervous. It's BRIAN, 19. He's cute so he gets away with things. That might be his downfall.

(CONTINUED)

5 CONTINUED:

BRIAN

I was leaving my house at the same time. And you were going to go through the woods --

MADISON

It's safe. All the rape groups put up those lights. It's like Christmas in there.

(off him)

Fine. I'll go around.

BRIAN

Sure you don't want a ride?

(off her)

As a friend.

MADISON

(hesitates, then)

I'm good. See you later.

He nods. Then, he gets into his beat up car. She watches him for a beat. Then turns and continues walking.

**A SERIES of THREE QUICK CUTS. (Note: we will repeat this device throughout as transitions -- small slices of each of our women's stories.) SLAM TO:**

6 **EXT. APARTMENT OVER A STORE - NIGHT (N1)**

6

Mel, texting as she approaches: "Are you naked?" She knocks on the door. It opens -- we don't see who's inside.

MEL

Oh. You definitely are.

She smiles and as she enters we SLAM TO:

7 **INT. PHI DELT FRATERNITY HOUSE - UPSTAIRS ROOM - SAME TIME - NIGHT (N1)**

7

Into a tequila shot. Slammed! Right, that would be Madison. Ah! She is feeling better already. And yes, she's still wearing the boots, which she stomps, as she feels the effect of the shot, slamming us into --

8 **INT. VERA MANOR - KITCHEN - NIGHT (N1)**

8

Marisol slams the window shut! She then continues to clean up the kitchen. It's old, or "loaded with character" as they say. Suddenly, something catches her eyes, flying past the window. A shadow. What was it? WE JUMP FORWARD TO:

9            INT./EXT. VERA MANOR - KITCHEN - MOMENTS LATER - NIGHT (N1)            9

Marisol's back at the window. She opens it. Sticks her head out. Nothing -- stillness --

We see Marisol's head, out the window, in the darkness. We are holding our breath --

She puts her head back in, safe. And that's when it flies in. A crow. She jumps. Oh no! Not that. She closes the window. But it's inside.

10           INT. VERA MANOR - HALLWAY - MOMENTS LATER - NIGHT (N1)            10

Marisol is walking through the hallway quickly -- trying not to panic. She takes out her phone, her hands are shaking.

11           INT. ND BEDROOM - NIGHT (N1)            11

TIGHT ON: Mel, in bed with a woman (we don't see her face), reading a text: "Girls. Come home. Right now. Both of you." Mel reacts, what the hell? She gets up, worried.

MEL

Listen, I have to go, something's wrong --

SNAP!

12           INT. VERA MANOR - ATTIC - NIGHT (N1)            12

That's a match. Marisol's hand shakes as she lights a candle, murmurs an incantation. Off the dormer window, rattling in the wind. Marisol's breath is visible; the window rattles louder, then -- shatters! Fog seeps in.

Now there are crows, a murder of crows, flying in. And more fog. Marisol stays calm, eyes closed, chanting in Nahuatl (an Uto-Aztecan language). She stops. Then she says:

MARISOL

*Hear this. I have three!*

And suddenly, the wind stops. The fog starts to recede. She takes a deep breath. Then chants again in the unfamiliar tongue.

13           INT. PHI DELT FRATERNITY HOUSE - BACK ROOM - NIGHT (N1)            13

On perfect sorority girl, LUZ, talking to Madison.

LUZ

Esse quam vidieri --  
(then)

(MORE)

(CONTINUED)

LUZ (CONT'D)

It means: "to be rather than seem to be." That's the Kappa motto, which means we strive to be authentic, smile --

She smiles instantly with Madison, snaps a selfie, then snaps her head to the left --

LUZ (CONT'D)

Lower the volume please! Need I remind you that since the Allison Wu coma *sitch* we are quote unquote dry and are not looking to attract attention!

(then)

You're going to rush, right?

MEL (O.C.)

No, she's definitely not.

As Madison turns, horrified, then hurries over, Mel takes in the sorority party scene. People in "cute" military fatigue looks, lots of guns, people who are way too drunk...

MEL (CONT'D)

Wow. Everyone has their own version of hell. This might be mine.

MADISON

What are you doing here?

MEL

You weren't answering mom's texts. She needs us at home--

MADISON

(shocked)

What do you mean she *needs* us?

MEL

You obviously got the message, you check your phone every five seconds.

A beat. Madison looks at her. Then:

MEL (CONT'D)

Fine. I'll just hang out here until you're ready. Engage these young men in discussions about rape culture... Talk to these nice young ladies about how the fashion industry rejects body diversity --

(CONTINUED)

13 CONTINUED: (2)

MADISON  
Stop, stop! I'm coming --

Mel turns and heads out --

14 INT. PHI DELT FRATERNITY HOUSE - HALLWAY - MOMENTS LATER - 14  
NIGHT (N1)

Mel heads out, hears a girl giggling from behind a door.

GUY (O.C.)  
Come on, don't stop...

MEL  
(calling through the door)  
Everything all right in there?

GIRL  
(calling out)  
What?

MEL (CONT'D)  
Just remember, when it comes  
to consent you can change  
your mind at any time!

Just then Madison appears behind her, drags her off.

MADISON  
Sorry, we're leaving...

15 EXT. VERA MANOR - SHORTLY LATER - NIGHT (N1) 15

As Mel takes out her keys.

MEL  
Is there vomit on my boots?

MADISON  
No. That's mud. I think. I'll  
clean them.

But the door swings open.

MEL  
That's weird. It's unlocked.

And suddenly two crows FLY OUT from inside! Madison and Mel  
react, terrified.

16 INT. VERA MANOR - FOYER - CONTINUOUS - NIGHT (N1) 16

Madison and Mel step into the house, nervous. Mel calls:

MEL  
Mom?



16 CONTINUED:

MADISON

How the hell did freaking birds get  
in here?! And why's it so cold?

Indeed -- we can see their breath. Panic rising --

MEL

Mom!

No answer. They exchange a look, scared. Then, they hear a  
BANGING from upstairs.

17 INT. VERA MANOR - ATTIC - NIGHT (N1)

17

The attic door BANGS in the wind as the sisters enter, every  
exhalation visible in the strange chill. The girls look to  
the source of the wind -- the attic window. Shattered. Ice  
droplets on it. And no sign of Marisol. Mel hurries to the  
window. Madison follows, terrified --

MADISON

Where is she?

Mel looks down, SCREAMS. And the camera takes us out the  
window; from above, we see: a body. We PLUNGE down until we  
reach: Marisol, crumpled, lifeless eyes staring.

MEL

No!

MADISON (CONT'D)

Mom!

The camera pushes in on the two of them, as they rush out of  
frame towards their mom, leaving our MAIN TITLES, "Charmed",  
etched into the remaining shards of window.

18 EXT. HILLTOWNE/INT. CAR - THREE MONTHS LATER - DAY (D2)

18

The same town on a late winter day. A chyron reads "THREE  
MONTHS LATER." An old Prius, groceries in the back, heads  
through the grim downtown ("Out of business" signs, vacant  
lots, abandoned factories). The car is driven by MACY  
VAUGHN, 28, a witty, intense science nerd.

MACY

Which street do we turn down again?

No answer. She glances over to -- her boyfriend GALVIN (28,  
artistic, mellow, funny), busy filming through a video camera  
out his window, ignoring "Google maps" open on his phone.  
Macy whacks his shoulder.

MACY (CONT'D)

Hey! Navigator, get it together.

(CONTINUED)

GALVIN

Sorry, just these are some good horror film exteriors, right? I can see why the students call this place Helltowne.

MACY

Look at you, working the lingo --

GALVIN

I gotta show the people I know what's up.

She smiles, then, not making eye contact.

MACY

Last chance to back out?

GALVIN

After we drove 25 hours? No way. So long subways, so long hipsters, so long Oscar --

MACY

(flinches)

Why would you say his name?

GALVIN

Sorry. I shouldn't have.

They drive in silence. Much unspoken. As they pass a "Hilltowne University" sign, the streets are nicer, the houses well-kept.

GALVIN (CONT'D)

Now *this* is a neighborhood for our picket fence and two point two.

(off her silence)

Look, I said I was sorry...

No, she's distracted, slowing the car, staring at -- the Vera house (the window now repaired). Her heart is beating. We can hear it.

GALVIN (O.C.) (CONT'D)

Why are we stopping?

She snaps back. Then:

MACY

That house just looks so familiar.

And we see her registering the address...

19 INT. CAMPUS SCIENCE BUILDING - GENETICS LAB - LATER - NIGHT 19  
(N2)

On Macy, staring, at a computer screen; a headline ONSCREEN: "Popular Women's Studies Professor Killed in Fall." REVEAL she is in a sleek lab, one of many PhDs. The others hover over high-tech equipment. But all Macy can see is the photo onscreen -- of the Vera house, and a smaller one, of Marisol. She enlarges it, and reacts, shocked. She breathes heavily, oh god, is she going to hyperventilate? We aren't sure why. But we're PUSHING in on her when suddenly a hand touches her arm. She turns, startled, to find a man in a wheelchair. He's easily in his 70s, looks kind and gentle. Harmless.

TUCKER THAINE

First day jitters? I'm --

MACY

Professor Thaine. Yes. Hi.

Meet PROFESSOR TUCKER THAINE. Renowned geneticist. Rumored harasser.

TUCKER THAINE

Just welcoming you. I am on leave, of course, but that "investigation" will be wrapped up by the end of the week. And after... I look forward to working with you.

Macy watches him wheel back to a private office. Then she turns back to the photo, reads the caption "Marisol Vera"...

20 INT. PROFESSOR HARRY COSGRAVE'S OFFICE - DAY (D3) 20

HARRY

Ms. Vera....

On PROFESSOR HARRY COSGRAVE. Sort of a young Roger Sterling. \* With all the ego, swagger, and good-humour that comes with it. He's holding a paper entitled "Whore and Peace: The Female Body as Battleground."

HARRY (CONT'D)

This is needlessly hostile. And not worthy of the "A" you gave it. Reading it made me feel as if my penis was being torn from my body.

REVEAL Mel. She wears her mother's death heavily. She's trying to keep it together, but it's life on the edge.

MEL

Well, cis men are not the intended audience.

(CONTINUED)

HARRY

*This* cis man has been published twelve times by respected feminist journals and re-Tweeted by Roxane Gay.

(off Mel)

Check Twitter. You'll have to scroll back a few months, she's quite prolific. Cherrie Moraga and I were just taking about that.

MEL

I gave her an A. Are you overriding that?

He looks at her. Then, shakes his head. She stands.

HARRY

Melanie.

(she looks at him)

I know you've been through a lot. So I just want you to know I'm here if you need to talk. About anything.

Melanie looks at him for a beat, weirded out. Then:

MEL

Cool.

And with that, she heads out. Once she leaves, Harry's friendly demeanor drops. He watches her leave...

On Mel, now sitting by a hospital bed holding the hand of a 19-year-old girl hooked up to ventilators; her chart reads "Allison Wu." Flowers and cards from well-wishers surround her. We hear giggles in the hallway. Mel turns. Sees three sorority girls. She gets up as they enter.

SORORITY GIRL

Any change?

Mel shakes her head no.

SORORITY GIRL #2

Oh, poor Allison...

Off Mel, looking at the girl, the machine, the beeps...

On Mel, exiting, full of emotion. And then she sees it. A poster with Professor Thaine's image.

(CONTINUED)

It reads "STOP THE WITCHHUNT." Then a list of his accolades ("Fulbright Scholar, winner of 2006 Gruber Foundation Prize"). Mel can't help it. She tears it down. Then she sees another one. Tears it down. Then she spots another another -- a male voice --

CAM (O.C.)

So, what, you're just gonna follow me around doing that all day?

Meet CAM SASSO, 22, (weasely, receding hairline). Indeed, the wall is covered in posters. And he's got more.

MEL

He's a sexual predator --

CAM

A lot of people don't believe that. And they're tired of all this accusing stuff --

MEL

Accusing stuff?

CAM (CONT'D)

It's gone too far. And we're not letting you ruin his life because of some he said/she said--

MEL

Three she said's --

CAM

Two of them are from thirty years ago. And Allison was clearly unstable. If your mother hadn't started this witch-hunt --

Huh, there's that term again -- witch-hunt. Mel takes a beat. Repeats her mother's words.

MEL

It's not a witch-hunt. It's a reckoning.

He looks at her, all smug privilege.

CAM

Seems like your mom is the one who had the reckoning.

And Mel doesn't even think! Just rears back and punches him! As he grabs his face, Mel reacts -- HOLY SHIT! Did she just do that?

REVEAL Harry. Watching in the distance.

Mel is with two detectives, TRIP BUSEY (30s) and SOO JIN PARK (30s, suspicious by trade, and suited to her trade).

SOO JIN

You punched an undergraduate. In broad daylight. Which is assault.

MEL

And I regret that. Completely my bad.

They look at her. This is a small town. They know each other.

MEL (CONT'D)

Look, Trip. *Detective Busey*, if you heard him... the things he was saying about my mom. I just think he knows more than he's letting on--  
(off their looks)  
Don't do that.

SOO JIN

What?

MEL

Look at each other, like this is crazy, it's not. Tucker Thaine was a *known* sexual predator. My mom supported Allison Wu when she came forward. Suddenly Allison ODs even though she's a straight-A scholarship student, then my mom died --

SOO JIN

And in both cases, there's no evidence of foul play --

MEL

Because you're not looking!

A beat. When Soo Jin speaks, she's gentle, but firm.

SOO JIN

Mel. Your mother's death was a horrible accident. But your sister said she was always trying to fix that window. And she'd been drinking.

MEL

Yeah, I know what's on the report.

(CONTINUED)

23 CONTINUED:

TRIP

We're going to try to talk Cam out  
of pressing charges. Given  
everything that's happened in your  
life.

MEL

(beat, then)

Thank you. Great.

24 INT. VERA MANOR - FOYER - MOMENTS LATER - NIGHT (N3)

24

Mel closes the door. We're looking at her framed in the  
doorway. And then in the b.g. a shadow. RACK TO: Madison.

MADISON

You hit someone?

MEL

Don't worry about it --

She heads past her --

MADISON

Are you serious? You could lose  
your job.

(getting upset)

See, this is why I don't come home.  
You're out of control.

MEL

Then why are you here --

MADISON

I needed clothes. For rush!

This stops Mel.

MEL

You're rushing that sorority?

MADISON

I have been. All month.

(rips off band-aid)

And if I get in... I move into the  
Kappa house.

Mel looks at her. She wasn't expecting that. A beat.

MADISON (CONT'D)

I just can't live here anymore.  
you're so angry. All the time.  
And obsessed with mom's death --

(CONTINUED)

MEL

Obsessed?!

MADISON

Yes! Obsessed! She's gone! It's  
just us! Deal with it!

Before Mel can reply, a KNOCK on the door. Madison opens it.  
REVERSE ON: Macy -- looking anxious.

MACY

Hi. Um. I'm Macy Vaughn, I just  
moved to Hilltowne....

MADISON

(chipper, game face)  
Hey, hi welcome! But this isn't  
actually a great time --

Mel starts to close the door, but Macy stops her.

MACY

Wait. Please.

Macy holds out a picture -- of a younger Marisol, holding an  
infant Macy on the steps of the house!

MACY (CONT'D)

I think I'm your sister.

And as she steps over the threshold to hand them the photo,  
LIGHTNING FLASHES, THUNDER RUMBLES, and the lights go out!

END OF ACT ONE



ACT TWO25 INT. VERA MANOR - FOYER - NIGHT (N3)

25

Total darkness but for: a spotlight on the picture. Find Madison, staring at it as Macy watches. Mel flips the circuit breaker. Nothing happens.

MEL

Well, it's not the circuit...

She's approaching, heads towards Madison.

MACY

Could be a voltage fluctuation.

(to Madison)

It's her, right? Your mother?

MADISON

Definitely. And it's our house.

MEL

Where'd you get that picture?

MACY

I found it after my dad died. He never talked about my mom, just said she was long gone. On the back, you can see...

Madison turns it over, reads.

MADISON

"Macy and mom."

A beat as this lands, then:

MACY

I got a job here, at the university. And I was driving by and I passed your house and I recognized it...

MEL

So our mom gets murdered and three months later you just happen to drive by--

\*

MACY

Murdered?

MADISON

She wasn't murdered. Stop it!

(CONTINUED)



GALVIN

I did say rolling up to their house  
without an email or call first was  
gonna backfire...

(off her glare)

Sorry. Look, you'll try again.

MACY

No way. Not going back there.

GALVIN

You have to. You've always wanted  
to know about your mom. That whole  
Ouija board story --

MACY

I was ten years old --

GALVIN

You cried because you thought she  
was there. And you've cried twice  
in your life --

MACY

Even if she is my mom, she's still  
dead --

GALVIN

But your sisters --

MACY

Didn't you hear me? They don't  
want to know me!

Suddenly, a plate on the table flies across the room, just  
missing Galvin! It shatters against the wall; he jumps up.

GALVIN

The hell?! Did you just throw that  
at me?!

Macy stares. She didn't, did she? No, of course she didn't.

MACY

No...

GALVIN

So it threw itself?

MACY

I... I don't know. I mean... I  
must have done it...

(he stares at her)

I'm so sorry.

(CONTINUED)

29 CONTINUED: (2)

29

He's staring at her, what the fuck? She's breathing hard --

30 INT. KAPPA SORORITY HOUSE - LIVING ROOM - DAY (D4)

30

CLOSE ON an Instagram of Macy and Galvin, the caption: "Moving day, check it! #wehaveadishwasher. #adulting. #couplegoals." WIDEN TO REVEAL Madison, and other rushees, trailing Luz into the living room. Cater-waiters pass apps.

LUZ

...we have maid service every week and trust me we need it, girls are just as gross as boys. Madison?

MADISON

(looks up from her phone)  
I'm so sorry.

LUZ

No problem. Anyway! Living here isn't just about the perks. We also give back. That's right, Kappa is woke! We volunteer at Hilltowne Memorial. Some sisters have been sitting vigil with poor Allison Wu, even though she's not Greek.

ANOTHER RUSHEE

So sad. Is she going to regain brain function?

LUZ

No. But not for lack of effort on our part! Sorry Mads, I know your mom was close to her. Anyway. You all should be *sososo* proud to have made it to this final round. Go enjoy some apps, and good luck!

The group disperses. Luz catches up to Madison.

LUZ (CONT'D)

Sorry again. But listen, between you and me? You're a shoo-in.

MADISON

Really?

LUZ

Unless you like poop in a vase. Or zone out on your phone again. Kidding! Just, you know, stay on your game.

(stopping two girls)

(MORE)

(CONTINUED)



30 CONTINUED: (2)

30

Madison reacts, then turns, trying to find an exit --

31 INT. COFFEE SHOP - DAY (D4)

31

On Mel at a coffee shop, fired up.

MEL

I mean if someone just showed up  
claiming to be a long lost  
relative, would you believe them?

Now REVEAL... Soo Jin, across from her. She takes her hand.

SOO JIN

Mel... you need to breathe...

Mel looks down. Half-joking, half-hoping --

MEL

Oh, it's *that* kind of coffee date?

SOO JIN

No. It's an "I'm-worried-about-  
you" coffee date. You seem like  
you're unravelling.

MEL

(pulls hand away)  
Well, good thing I'm not your  
problem anymore.

SOO JIN

I still care about you...

MEL

Then dumping me after my mom died  
was an interesting choice.

This is a low blow. Soo Jin feels it.

SOO JIN

That's not fair.

Mel knows. She looks away, just as -- the BARISTA stumbles.  
HOT COFFEE is about to spill! But then, TIME FREEZES.  
Everyone, except Mel, goes still; Mel grabs the carafe from  
mid-air. TIME UNFREEZES--

BARISTA

I am so, so sorry about that!

SOO JIN

No harm done.

He leaves. Soo Jin turns back to Mel.

(CONTINUED)

31 CONTINUED:

MEL

Did you... see that? The coffee --

But Soo Jin doesn't answer because she's frozen again! Mel looks around. Everyone in the restaurant is frozen.

MEL (CONT'D)

Ohmygod, what is happening --

SOO JIN

Mel? What about the coffee?

Mel looks up! What? People are moving again. Then TIME FREEZES AGAIN. Everywhere?

MEL

Please, stop. What's going on?

TIME UNFREEZES. Mel is scrambling up, pushing her chair in.

MEL (CONT'D)

I have to go. You were right. I'm not okay. I'm not.

32 EXT. COFFEE SHOP - DAY (D4)

32

Mel, hurrying off, turns a corner and is yanked out of frame!

33 INT. VERA MANOR - ATTIC - DAY (D4)

33

Darkness. Then Mel's eyes focus -- she's in her own attic. REVEAL Madison and Macy, all three tied to chairs!

MEL

What... the...?

Then she GASPS! As she sees -- Harry, perched on a table.

HARRY

Hello, ladies.

The girls scream. Macy eyes a globe which flies across the room at Harry! He holds a hand up to deflect it! HOLY SHIT.

HARRY (CONT'D)

Don't worry, there's a reasonable explanation. You're witches. Witches who are destined to save the world from impending doom.

Oh, okay. Off this!!!

END OF ACT TWO

ACT THREE

34

INT. VERA MANOR - ATTIC - DAY (D4)

34

The girls stare at Harry. Macy to herself, as she tries to get out of the ropes...

MACY

This isn't happening, there must be an explanation...

MEL

(reeling, working it out...)  
It's crazy. But *I'm* not crazy...

MADISON

(hysterical)  
All of this is crazy! I can't be a witch, I don't even like to wear witch costumes on Halloween!

HARRY

Girls, girls --

MADISON (CONT'D)

Not even slutty ones!

HARRY

Girls!  
(off Mel)  
Sorry. Ladies. Don't tell me any of you are having a normal day. We all saw what Macy did with the globe.  
(spins globe on his finger)  
Looks like we've got telekenisis --

MACY

Telekinesis is not a thing.

HARRY

Then again, this did fly across the room --

MACY

And there has to be a scientific explanation --

HARRY

Oh yes, sorry! There is. It's called "molecular witch-etics."

MACY

You're not funny.

(CONTINUED)



HARRY

Particle witch-ology?  
 (to Mel without missing beat)  
 What are you doing?

She waves her arms at him.

MEL

(beat, then)  
 Trying to freeze time.

HARRY

Ah! Is that your power? Makes sense! Very common with control freaks.

(as Mel scowls)

See, your mind, exhausted by its obsessive need to exert control *demands* a pause --

MEL

(annoyed)  
 I get it, why isn't it working?

HARRY

It's a craft. Witch *craft*. Which means you have to figure out how to access and control it --

A lamp flies at him. He catches it, turns to Macy.

HARRY (CONT'D)

Wowzers! Looks like you've already mastered your power. Bravo! Must be that crazy high IQ!

Macy's eyes grow huge. She's clearly done this. And yet she can't wrap her mind around it. Meanwhile...

MADISON

So this means I actually *was* reading minds...

HARRY

Empathy! Of course. Don't worry. I'll help you cancel out the noise.  
 (then, starting a speech)  
 See, I am an adviser to witches. They call me a Whitelighter. Physically, I died in 1957 --

MEL

That explains your condescending attitude and tendency to mansplain.

(CONTINUED)

HARRY

Indulge me, because there's quite a bit to mansplain --

MEL

(suddenly realizing)  
Wait. Was mom a witch?

HARRY

Bingo. And part of my speech.  
(tries to get back into it)  
Your mother was a witch. A very powerful one. She bound your powers when you were born, to protect you and let you live normal lives. But she started the process of bringing you three together, the night she was murdered.

This settles in the room.

MEL

I knew it. I knew she didn't fall.

Madison looks at her. Mel won't make eye contact. Madison looks down. Macy clocks this.

HARRY

Yes. It was a particularly egregious act after a period of calm. Which means... the new front of Evil that's long been prophesied has finally arrived.

He starts looking around --

MEL

What are you looking for?

HARRY

Your mother's book. She was killed in a supernatural attack. Clearly she was doing a spell. A ha!

He holds the book up. It's weighty. Parchment paper. Leather bound.

HARRY (CONT'D)

So where was I? Oh yes! The Ancient Oracles predicted three signs of apocalypse. Common belief is we've already seen two. The first!

(opening the book)

(MORE)

(CONTINUED)

HARRY (CONT'D)

"When the weakest of men reaches ill-gotten glory," this goes on and on, the language is too flowery for my taste but suffice to say it's our current president.

MADISON

Can we go back to the part where you said "apocalypse"?

HARRY

Not really, I'm in a rhythm here.

(clears throat)

The second sign, "the movement's great sages fall, whenceforth--" Really this thing could use an editor. But that refers to your mother's death, and the senior witches who've been killed since --

MEL

Other witches? How many are there?

HARRY

Really, this works much better as a monologue, if you don't mind. The final sign hasn't happened yet. And hopefully never will, with you three in power. "With the blossoming of death comes the awakening of the Source of All Evil. And then, we fall."

He stops. They all stare. Harry looks at Macy.

HARRY (CONT'D)

So you can see why we finished what your mother started that night. And brought you here.

MACY

You're how I got the job?

HARRY

Not that you're not a qualified geneticist! But yes, there was a little magical intervention to move your application to the top of the pile. Sorry Emma Wong, that cancer cure sounded promising but we have bigger fish to fry!

He holds up the book.

(CONTINUED)

HARRY (CONT'D)

"The Book of Shadows." See, you three are not just sisters. You are Charmed Ones. Together you possess the Power of Three, passed down through your maternal bloodline gaining strength blah blah blah...

MEL

Blah blah blah? That's not the "blah blah blah" part!

HARRY

It's all in the book. Your guide to protecting the innocent and vanquishing demons--

MADISON

Demons? There are demons?

HARRY

Oh tons. Take a look.

He lays the book down and we see a page. It's Melinda Warren. One of the original Charmed Ones' ancestors.

MADISON

Who's that?

HARRY

Long story, great reading. Lots of twists and turns. My point. You three have twenty-four hours to decide whether you want to accept your witchly fate.

As Madison flips through the page.

HARRY (CONT'D)

Per the Elders, being a witch is a pro choice enterprise, and the decision must be unanimous.

MADISON

Ew! This demon harvests witches' organs for freaking smoothies!

HARRY

Don't worry. The Underworld doesn't know your powers have been awakened.



MACY

A shared psychosis transmitted from one person to another. He induced it somehow...

MEL

You did just see the guy disappear into thin air?

MACY

You think us *actually* being witches makes more sense?

MEL

Yeah, I do.

(holds up book)

Throughout history strong women were called witches. And they are! We are! Things are making sense, clicking into place. This is our moment.

(she's building, a rallying cry)

We have to unite. Change the power dynamics! Right the ship! Change the course of humanity!

Madison and Macy stare at her. Then: BUZZ! Madison's phone.

MADISON

Luz just texted. She wants me to come to the Kappa house...

MACY

Yeah, I have to get home to my boyfriend.

MEL

Seriously? Boys and sororities?

But they are already leaving...

37

**EXT. HOLLOW TREE ROAD - NIGHT (N4)**

37

Brian is outside working on his car when he sees Madison walk out of the front door and head off toward the woods.

She texts Luz: "Heading over now! Again, so sorry for today. PSYCHO CRAMPS." And heads into the woods...

38

**INT. MACY & GALVIN'S APT - LIVING ROOM - NIGHT (N4)**

38

Macy is researching -- telekinesis. Scientific explanations. Quantum physics. Particle theory. She's startled by a hand. It's Galvin. He reacts, she gets up, closing the computer with a SNAP!

39

INT. VERA MANOR - LIVING ROOM - NIGHT (N4)

39

To a TV on -- Tucker on the street, being interviewed:

TUCKER THAINE

I may have said something  
inappropriate decades ago, but  
frankly this has turned into a  
witch-hunt...

Mel reacts. A LOUD KNOCK! Mel jumps! JUMPING FORWARD--

40

INT. VERA MANOR - FOYER - NIGHT (N4)

40

She looks out, on guard... but sees Soo Jin. Oh! She opens  
the door, surprised.

MEL

What are you doing here?

SOO JIN

I was worried. You ran out.

MEL

Oh right. I'm sorry.

SOO JIN

Are you okay?

MEL

(thinks, then realizes)  
You know what? I feel good.

Soo Jin is staring.

SOO JIN

So you ran out of the restaurant  
but now you're perfectly okay?

MEL

Well, perfect is a stretch. But  
better. Yes.

Soo Jin looks at her. Still concerned. A beat, then --

MEL (CONT'D)

(means this)

And I'm sorry about what I said.  
About you ending things after my  
mom died. I know, I shut you out.

SOO JIN

You're just so angry.

A beat as this lands on Mel.

(CONTINUED)

MEL

Yeah. That's what my sister says  
too.

She gets briefly emotional, doesn't want to look at Soo Jin.

SOO JIN

Are you really --

A beat. Nothing further. Mel looks up. Soo Jin's not  
moving.

MEL

Soo Jin? Are you frozen?

Nothing. Mel reacts! She looks at Soo Jin -- concentrates --

SOO JIN

-- okay?

Soo Jin is moving. Mel smiles...

MEL

Yes. Yes I am okay.

SOO JIN

I wanted --

Mel does it again. Soo Jin FREEZES. Mel gives a squeal!  
She did it! She tests.

MEL

Soo Jin? Soo Jin?

A weird little dance. Nothing! Ah! So fun! She calms  
herself...

MEL (CONT'D)

Okay, cool. I got this --

She relaxes and looks at Soo Jin who UNFREEZES --

SOO JIN

-- to be there for you. But the  
anger just got in the way.

And now things are clicking into place for Mel, who does  
indeed look more relaxed.

MEL

Exactly. The anger got in the way.

And now she's smiling. Soo Jin looks at her. Taken.

(CONTINUED)



40 CONTINUED: (2)

SOO JIN

Wow. You really do seem... better.

MEL

I feel better. Like... I've come out of a fog.

Soo Jin looks at her. Takes her hand.

SOO JIN

I've missed you.

MEL

Yeah. You too.

And now, they are kissing... Soo Jin separates briefly.

SOO JIN

Is your sister home?

She shakes her head no as they enter the house. Mel kicks the door closed which goes to BLACK.

We stay for a beat in black. Then we hear breathing. Panting.

41 EXT. WOODS - NIGHT (N4)

41

A strange POV: tracking Madison. She hurries through the woods. The music from the sorority house in the distance.

Now we're with Madison. Suddenly, she stops. Sees eyes in the woods.

We are with the eyes briefly again. That was the POV.

Madison looks panicked. Then the animal walks forward. She relaxes. It's a sweet black lab.

MADISON

Hi there. Are you lost?

But the dog's eyes look at her -- and turn demonic! And he bares impossibly sharp teeth, growls and then lunges for Madison. Off Madison running for her life!

He gives chase -- but catches her quickly, violently, we see him grab at her, he seems to have her head, hair. She is dragged back, out of frame! And off her violent scream!

END OF ACT THREE

ACT FOUR42 EXT. WOODS - NIGHT (N4)

42

We find the dog, with long brown hair in its mouth! Find Madison, staring at him. He lunges for her, scratches her cheek, she kicks as hard as she can, but he lunges again when -- WHACK.

The dog stumbles. Madison sees Brian, wielding a branch. The dog/demon growls at Brian. A standoff.

BRIAN

Are you okay?

MADISON

Yes, I think so --

But when she touches her face, she sees green pus!

LUZ (O.C.)

Mads! Oh my God!

The dog finally runs away, passing Luz as Madison covers her cheek, tries to regroup --

LUZ (CONT'D)

I heard you screaming! Are you okay.

MADISON

Oh. Yeah. Just spooked.

Brian is looking at her, concerned. She assures him.

MADISON (CONT'D)

Don't worry! I'm fine.

43 INT. VERA MANOR - HALLWAY/MEL'S ROOM - NIGHT (N4)

43

Mel and Soo Jin are post coital. Soo Jin looks at her and smiles. Mel does too. Then they hear:

MADISON (O.C.)

Mel! Where are you? A freaking demon dog just tried to eat my hair extensions!

MEL

(off Soo Jin's look)

Um, sorority initiation thing!

Mel jumps up, hurries to dress.



MEL

Well, there are about a thousand kinds of demon dogs in this book -- or canen daemonium I guess they're officially called. It could take hours to find a spell --

MADISON

And then what? You think I'm interested in hunting this thing down --

MEL

What choice do we have?!

MADISON

Um. We avoid demon dogs until tomorrow, choose not to be witches, and everything goes back to normal! We don't have super strength by the way, if you were wondering. I learned that the hard way.

MACY

Baking soda, I need baking soda.

Before Mel can respond, a shimmering orb deposits Harry! She jumps.

HARRY

Why didn't you summon me? I had to hear about the attack from the Elders, which was incredibly embarrassing --

MADISON

Stop talking! I have a question!  
(re: her cheek)  
Is this thing going to scar?

Harry puts a hand on her cheek. A light. And when he moves his hand -- the gash is gone. Madison is amazed.

HARRY

I know, right? Good news: I'm a healer. No scar. Bad news: looks like someone in the Underworld already knew you three had your powers activated. I was wrong.

Macy is opening cabinets, looking for baking soda --

MEL

If you're wrong, what's the point of calling you?

(CONTINUED)

HARRY

A paradox for another day. Here's what I can tell you. A demon dog always comes with a demon owner. A lower-level demon temporarily in human form.

(to Madison)

Did anyone know where you were going before you were attacked?

Macy finds the baking soda. Hurries back to her microscope.

MADISON

Just Luz, the president of Kappa.

(realizing)

And I heard her thoughts say she had to get rid of me. I thought she meant cut me from rush --

MEL

Oh my god, of course it's her! So what now? Is there a spell to defeat her?

HARRY

Yes of course! Somewhere in that 1,000 page book. Or tome, I should say. So get reading.

MACY

Or use sodium bicarbonate. Look.

They look over. She pours the baking soda on the green goo. Poof! It dissolves!

MACY (CONT'D)

Like I said, it's some kind of hydrochloric acid, so sodium bicarbonate neutralizes it.

HARRY

Oh wow. That saves a lot of time. Should work out.

MEL

Right on. So let's go get rid of Luz.

MADISON

Wait. Stop. You can't just get rid of the president of Kappa!

MEL

We can if she's a demon.

(CONTINUED)

MADISON

What if she's not? And you make  
some crazy scene...

MEL

(incredulous)  
Are you seriously scared about  
ruining rush?!

MADISON

(explodes)  
Yes! I am!

MEL

I can't believe this --

MADISON (CONT'D)

I'm sorry that I want a life  
when this is over --

MEL

With them?

MADISON

Yes, with them!

MEL

Why?

MADISON

--Because they don't blame me for  
mom's death.

This lands like a gut punch. Mel takes it in, overwhelmed.

MADISON (CONT'D)

I get it. You think if I'd  
answered my phone you would've  
gotten here in time...

(fights getting emotional)

I can assure you, I blame myself  
enough. I can't take it from you  
too. Every day.

And with that, she leaves, emotional. Harry clears his  
throat. Mel is reeling a little. Trying not to break down.

HARRY

For the record, Mel, it's highly  
unlikely you could have saved --

MEL

Stay out of it.

MACY

I'll go check on her...



51        **INT. VERA MANOR - LAUNDRY ROOM - SAME TIME - NIGHT (N4)**        51

To drawers flinging open! Macy finally finds what she's looking for! Grabs a box of laundry detergent! SLAM:

52        **INT. PHI DELT FRATERNITY HOUSE - BATHROOM - NIGHT (N4)**        52

Madison, in the bathroom. Someone pounds on the door.

MADISON

One second. So sorry.

A text comes in from Mel: "We're one minute away." Another knock! Madison starts!

FRAT GUY (O.C.)

Come on, I gotta piss!

WE JUMP FORWARD TO:

53        **INT. PHI DELT FRATERNITY HOUSE - BATHROOM - NIGHT (N4)**        53

Madison opens the door slowly; the frat guy barrels in. She exhales. And then -- Luz appears! Madison jumps!

LUZ

What took you so long?!

On Madison, panicked when --

BRIAN (O.C.)

Mads?

MADISON

Hey. Hi.

(to Luz)

I'll be back --

She beelines over to him. Relieved.

MADISON (CONT'D)

What are you doing here?

BRIAN

Working. Dry Greek Row means huge demand for weed.

As she heads off with Brian, Luz watches them go for a beat. Not liking it. A breath, then she turns and heads up the stairs. At the bottom of the stairs, Mel and Macy arrive, see her. They hurry up towards her. Macy has baking soda and we see Mel has the box of laundry detergent!

MEL

She's going upstairs. Come on.

(CONTINUED)



CONTINUED:

Mel makes a beeline for Luz, Macy behind. But then, a HAND grabs her! REVEAL it's Galvin! She gasps.

MACY

Galvin! What are you doing here?

GALVIN

Find My Friends.

MACY

You're *spying* on me --

GALVIN

I went to the lab to surprise you.  
Brought dinner. You weren't there.  
You lied to me--

MACY

I didn't --

GALVIN

It's just like what happened  
with Oscar--

MACY (CONT'D)

I keep telling you, nothing  
happened with Oscar!

GALVIN

I know something did.

Macy sees Mel at the top of the stairs, heading out of view!

MACY

You need to leave.  
(off mounting terror)  
Now!

Galvin, furious, leaves. But Macy has no time to be upset,  
she looks around. Tension builds as --

INT. PHI DELT FRATERNITY HOUSE - BEDROOM/HALLWAY - NIGHT (N4)54

Mel trails Luz into a bedroom. She looks up. As Mel closes  
the door.

LUZ

Um, hey Mel. I'm waiting for your  
sister, but since you're here...  
I'll get you first.

Mel's eyes widen as Luz goes to the other side of the bed and  
bends down. When she stands up; Mel throws the powder  
detergent at her!

MEL

Begone, demon!

(CONTINUED)

54 CONTINUED:

Luz (holding a red Solo cup), stares, covered in powder.

LUZ  
What the hell?

MEL  
You're not a demon?

LUZ  
Excuse me?

MEL  
Uh. I mean theoretically. Just, I think you're kind of bitchy?

LUZ  
Um, I was offering you a *drank* from the secret stash because all Greek parties are dry since coma girl. You're the bitch here. So get the hell out!

On Mel, realizing it's not her --

55 INT. PHI DELT FRATERNITY HOUSE - BEDROOM - NIGHT (N4)

55

Brian pulls Madison inside, closes the door.

BRIAN  
Madison. Are you okay?

MADISON  
Yeah. And so glad to see you.

Just then, his LOUD RINGTONE goes off. Madison jumps.

MADISON (CONT'D)  
Brian, that ringtone is the *worst*.

BRIAN  
You seem so stressed. Is it rush?

MADISON  
(vamping)  
Yeah. You know. Mostly.

Now Brian moves closer to her. He's eerily calm.

BRIAN  
You care so much what people think.

She looks at him. And suddenly, his eyes are dead black.

BRIAN (CONT'D)  
Know that I think you're perfect.

(CONTINUED)

55 CONTINUED:

Brian moves closer. And now -- his eyes glint, demonically! But he still sounds like Brian... And she seems to be drawn in... hypnotized, staring.

BRIAN (CONT'D)

Can I kiss you? One last time.

She nods, in a trance. Brian pulls her close. Before their lips touch, she suddenly hears:

BRIAN'S THOUGHTS

Prepare yourself for the end.

Madison gasps and pulls away.

MADISON

You know, I'll pass on the kiss.

BRIAN

Unfortunately, you already said yes.

His face goes fully demonic! Demon Brian lunges at her, she girds herself as --

MADISON

When it comes to consent, I can change my mind at any time!

And Madison SHOVES him off. He flies back.

MADISON (CONT'D)

Oh my god, Pilates...

She rushes out as Brian gets up and runs after her!

END OF ACT FOUR

ACT FIVE

56 INT. PHI DELT FRATERNITY HOUSE - HALLWAY/LIVING ROOM - NIGHT 56  
(N4)

Demon Brian chases Madison. A DRUNK BRO stops him.

DRUNK BRO  
Sweet mask, bruh.

Brian shoves him aside. He spots Madison, who finds Macy.

57 INT. PHI DELT FRATERNITY HOUSE - STAIRWAY/BASEMENT - NIGHT 57  
(N4)

Madison and Macy run down to the deserted basement.

MADISON  
Brian is the mother freaking demon!

As they reach the bottom of the stairs, they RUN RIGHT INTO Demon Brian who somehow materialized! As Madison screams --

BRIAN  
Miss me?

Bam! He grabs Madison, who gives him another hard kick as Macy levitates a keg and smashes him over the head. He staggers, briefly letting go of Madison, as Macy throws the baking soda on him. Holy shit. He immediately starts to shake violently. White sputum coming out of his mouth. Madison is horrified, terrified. They both are:

MADISON  
Is he dying? What did you do?

MACY  
I don't know.

He seizes violently! He's turning blue! Madison is emotional, it looks like he's done, one last seizure and then -- with a jolt -- a SHADOW leaps from his body and evaporates. A beat. Madison goes over. Is he alive? An excruciatingly long beat and then...

His eyes open. And she exhales, overcome with relief.

MADISON  
Thank God...

BRIAN  
What happened?

MADISON  
You fell. But you're okay.

(CONTINUED)

57 CONTINUED:

Meanwhile, Mel enters, approaches Macy --

MEL  
What did I miss?

MACY  
I mean... everything?

And indeed, in the background: Madison is kissing Brian...

58 EXT. WOODS - NIGHT (N4)

58

As the three women walk back to the Vera house--

MACY  
I'm just saying, that was a *kiss*.

MADISON  
It was all the endorphins. He's  
just not who I see myself with,  
long term.

Macy doesn't buy it. She looks to Mel, then --

MACY  
Are you for real pouting because  
you missed out on the fight?

MEL  
I'm not pouting. I don't pout.

MADISON  
Epic pouter. World class.

MEL  
(smiles, then admits)  
It's just I finally figured out how  
to freeze things and I was excited  
to try!

MACY  
So what was the key?

A beat as Mel considers. Then --

MEL  
Whatever. It's not important.

MADISON  
Not important?

MACY  
That's what people say when it is  
important.

(CONTINUED)

MADISON

Obviously.

MACY

So what was it.

Mel mumbles something.

MACY (CONT'D)

Excuse me? We can't hear you.

MEL

(beat, then)

It works when I'm not angry.

A beat. Then, Macy and Madison burst out laughing.

MADISON

Oh my god, your powers are judging you--

MACY

They're like, take it down a notch, then we'll show up.

MEL

Yeah, yeah, it's hilarious.

But she's smiling. A moment of camaraderie. They walk a few steps. Then:

MEL (CONT'D)

But I did want to say...

She stops. Madison stops. Unaware, Macy keeps walking.

MEL (CONT'D)

I'm sorry. I don't blame you.

Up ahead, Macy stops, realizes:

MACY

(to herself)

Oh. We stopped walking. I'm an only child, I don't know how any of this works.

As she heads back, Mel is telling Madison:

MEL

I blame myself. I knew something wasn't right that night, I *knew*. But I wanted to get out of the house and...

(CONTINUED)

58 CONTINUED: (2)

MADISON

Stop. It's not your fault either.

MEL

I shouldn't have shut you out.

(then, emotional)

I'm your big sister, I should have nurtured you so hard, you know?

Madison looks at her, emotional and laughing...

MACY

Hey now see? This is good. You guys are so much better together.

They look at her.

MADISON

Mom said that.

Macy takes this in. A beat then:

MACY

So what was she like?

MADISON

Mom?

(whips out phone)

Lucky for you I'm a firm believer that if it's not on camera it didn't happen....

**SLAM TO: THREE QUICK CUTS:**

\*

59 INT. VERA MANOR - KITCHEN - NIGHT (N4)

59

ON VIDEO: The Vera kitchen. Madison, 17, in cap and gown. Marisol cuts a cake. Mel is (presumably) filming. Pull back to find our girls watching in the kitchen. When the video stops --

60 INT. VERA MANOR - LIVING ROOM - NIGHT (N4)

60

ON VIDEO: Mel and mom going to work together, both waving to Madison, taking the video.

The girls watch on a computer screen now.

On the screen -- Mel and Marisol leave and the door shuts --

61 INT. VERA MANOR - MARISOL'S BEDROOM DOOR - NIGHT (N4)

61

A DOOR SWINGS OPEN. The three girls are framed in the doorway. Looking nervous. They walk inside and we JUMP AHEAD TO:

INT. VERA MANOR - MARISOL'S BEDROOM - MOMENTS LATER - NIGHT 62  
(N4)

Mel and Madison and Macy are sitting on the bed, leaning against the headboard.

MACY

I wish I'd met her. Just once.

MADISON

I wish she met you.

Macy's touched. Meanwhile --

MEL

Lately it feels like I didn't know her. She had another daughter. She was a witch.

MADISON

How often do you think she cast spells?

MEL

I have no idea.  
(then, taking advantage)  
Which is cool, actually. The way she could be a witch, and still lead a pretty normal life.

A beat. Then, super "casual."

MEL (CONT'D)

Anyway. I'm leaning towards yes tomorrow. But whatever you both choose, I'll respect.

MACY

Thank you.

MEL

But I mean, you both had mad endorphin rushes, right? Getting the demon out of Brian! That was next level. And clearly it was mom's dying wish --

MACY

Is she for real?

MADISON

Oh yeah. This is really her.

(CONTINUED)



62 CONTINUED:

MACY

Go back to "whatever we do, you're cool."

MEL

Okay, okay.

(then)

And I am cool.

(then)

I want to be cool. I'm trying.

But they're all smiling. And we're PULLING out, on our three girls, bonded...

63 INT. VERA MANOR - MARISOL'S BEDROOM - NIGHT (N4) 63

Macy is the only one still awake. The other two have fallen asleep. A draft. She's cold. Goes over to shut the window. And as she closes it, we push in on her, wheels turning.

64 INT. VERA MANOR - ATTIC - NIGHT (N4) 64

Macy is taking out The Book of Shadows, flipping to a section. She scrolls down, starts flipping, trying to find something. We pan around the room. From one window, nighttime, finding another and...

65 INT. VERA MANOR - ATTIC - MORNING - DAY (D5) 65

...now the sun is coming up. Macy is in a different position. She stops. Stares.

66 INT. VERA MANOR - HALLWAY - MOMENTS LATER - DAY (D5) 66

Macy is coming down with the book when --

MACY

Whoa. Madison.

We REVERSE: there's Madison, with the combat boots back on. Just like in the beginning.

MADISON

Do I look righteously angry? Like I'd fit in at a rally? Mel said I could wear her boots, don't worry.

MACY

You look good, listen, there wasn't cold, right? But there was a funny ringtone?

MADISON

What?

(CONTINUED)

MACY

Sorry, I haven't slept. I'm a scientist. Evidence is repeatable. When you were with Demon Brian it wasn't cold right? So if it wasn't cold, it wasn't the same demon that killed your... our... mother. And then I started looking into demons that operate through cellular waves, ringtones -- because you heard one --

(then)

Where's Mel?

MADISON

Already at the rally.

MACY

What, sorry, what rally?

MADISON

To remove Professor Thaine.

Macy reacts -- shit.

MACY

Oh no! Did she already leave?

MADISON

Yes. Why?

MACY

Because look. The demon!

She shows her the book. Madison reacts! But we don't see what it is! And we PRELAP:

TUCKER SUPPORTERS (PRELAP)

Not all men! Not all men!

Throngs of people wave protest signs (from Tucker supporters: "What Ever Happened to Due Process?"/"Not All Men;" from anti-Tuckerites: "Me Too," "Believe Women") and shout insults while campus cops keep them separate.

ANTI-TUCKER PROTESTORS

We believe the women!

TUCKER SUPPORTERS

Not all men!

Mel is with them, when she suddenly feels... the cold. She reacts. Where did that come from? She turns. Finds smarmy Cam. He smiles. But not really.

(CONTINUED)

67 CONTINUED:

67

CAM

Justice will be served today.

Mel hardly looks at him. She slips away, she's following the cold -- he looks suspicious.

Cam follows her. He starts losing her in the sea of people, he picks up his pace --

68 EXT. VERA MANOR - DAY (D5)

68

The girls are running.

MADISON

My text won't go through --

MACY

Just hurry.

69 INT. CAMPUS SCIENCE BUILDING - HALLWAY - DAY (D5)

69

Subtle ice crystals, visible on the water fountain... Mel's breath is visible as she heads further inside.

70 INT. CAMPUS SCIENCE BUILDING - GENETICS LAB - DAY (D5)

70

Mel follows the cold, into the lab -- the door is open. As she enters, it closes, *REVEALING Tucker Thaine behind it*, in his wheelchair. Holy shit. And Mel's unaware!

END OF ACT FIVE

ACT SIX

71

INT. CAMPUS SCIENCE BUILDING - GENETICS LAB - DAY (D5)

71

Mel turns. Sees Tucker.

MEL

What are you doing here?

TUCKER THAINE

Oh just finishing what I started.  
With your mother.

And suddenly, he STANDS UP. His eyes GO DEAD BLACK. And his face begins to change into a terrifying demon. Mel reacts, holy fucking shit!

Just then -- Macy and Madison bust in with Cam trailing --

CAM

You can't go in there you, I told  
you, you aren't allowed...

Thaine turns towards him. Cam reacts, terrified. In a squeaky voice --

CAM (CONT'D)

Sir? Are you... wearing a mask?

TUCKER THAINE

(demon voice)

No, Cameron. I'm not wearing a  
mask.

With that Thaine HURLS an ice pick through Cam's heart, impaling him against the wall! Just like that, he's dead. Blood starts gurgling out of his mouth. The sisters react. Holy shit.

MADISON

You just killed someone! I mean,  
he was annoying but you actually  
killed him!

TUCKER THAINE

What did you think we were doing,  
Madison?

He throws his pick -- Mel FREEZES it. And him. Madison stares at Mel in awe.

MADISON

Whoa...

(CONTINUED)

MEL

Right?

(re: Tucker)

What *is* that thing?

MACY

According to The Book of Shadows his name is Taydeus. He's an upper-level demon who has lived for centuries, feeding off of strong women, draining their strength...

MADISON

(calling)

Harry! I just remembered we're supposed to call him.

Harry appears. She points to Cam --

MADISON (CONT'D)

Go! Heal him.

HARRY

How about a hello, how are you?

MADISON

How about hurry!

Harry touches him -- he's wide awake! Meanwhile Mel is struggling. Macy takes out a piece of paper --

MACY

Okay, so to defeat him, we use this spell --

HARRY

Exactly! Only problem? It won't work unless you activate the Power of Three. Other choice: run and hide. In an hour, time will run out and you won't be targets anymore--

MADISON

That sounds good, let's do that.

HARRY

--Unfortunately, you will also no longer know each other.

They react. What?

HARRY (CONT'D)

Your mother unbound your powers the night she died.

(MORE)

(CONTINUED)

CONTINUED: (2)

HARRY (CONT'D)

If you refuse them, everything since made possible by magical intervention, will be undone.

(then)

Your lives will have taken very different paths, and you won't remember any of this. Including meeting each other.

Beat, then Mel says:

MEL

You know what I think. I'm in.

MACY

(beat, then looks at Madison)

I'm... in.

MADISON

Oh god. I don't want to, I really don't want to.

(to Macy)

But I want to know you. So... If we only do this like once a month. And never on Saturday nights and--

MEL

Madison!

MADISON

I'm in, I'm in!

And as she says it, a jolt of electricity runs through the room, through the screen, and all three feel it. Whoa. But no time to marvel, time UNFREEZES, Taydeus throws an ice pick at Madison as --

MACY

"Timor tuus fortitude tua feminae ultimum exitium."

It disintegrates as Taydeus screams in agony.

MACY/MEL/MADISON

"Timor tuus fortitude tua feminae ultimum exitium."

He's melting --

MADISON

That's for killing our mother.

TAYDEUS

You think I killed her? You poor stupid girl.

(MORE)

(CONTINUED)

CONTINUED: (3)

TAYDEUS (CONT'D)  
 (one last evil smile)  
 Now it's awakened.

And then, he collapses to the floor, in full demon form.  
 Dead. They look at him. Cautious.

MACY  
 Is he --

HARRY  
 Dead... yes.

MADISON  
 Why didn't he disappear then?

HARRY  
 Oh no.  
 (off their looks)  
 This must be the kind of demon  
 where you have to do one last thing  
 to get him to disappear! Crack the  
 neck. Remove the eyeballs. Eat an  
 intestine.

They react. WTF? And then poof -- Taydeus disappears into  
 glittering particles, which drift up.

HARRY (CONT'D)  
 Just kidding. Sometimes it just  
 takes a minute.

Holy shit. They react, emotional, laughing even when...

CAM (O.C.)  
 What... was... that?!

They look over. Oops. Forgot about him.

HARRY  
 Don't worry, I'll wipe his memory,  
 he won't know anything --

MEL  
 No! Don't.

HARRY  
 We have to.

MEL  
 Why?

HARRY  
 That's how it's done!  
 (she's staring)  
 No one can know.  
 (MORE)

(CONTINUED)

71 CONTINUED: (4)

HARRY (CONT'D)  
 (she doesn't get it)  
 Haven't you ever seen a superhero  
 movie?!

MEL  
 (shrugs, then)  
 Let him tell people. No one would  
 believe another hysterical man.

MACY  
 True. It's a he said, she said  
 situation.

MADISON  
 Three shes, in fact.

All three of them turn to Cam, who flinches, scared shitless.

MEL  
 So don't mess with us, Cam. Go  
 home and change your khakis.

Indeed, they need to be changed. Mel turns to Harry --

MEL (CONT'D)  
 We'll call you if we need anything.

72 EXT. CAMPUS SCIENCE BUILDING - DAY (D5)

72

Our three ladies, arms linked, walk in SLO-MO away from the  
 rally, which is in the distance, feeling fully badass...

MADISON  
 Guys, witch-life hack: I'm already  
 seeing more muscle definition from  
 the fighting!

MACY  
 That's unlikely based on human  
 physiology. Not that those rules  
 apply to any of this.

73 EXT. VERA MANOR - DAY (D5)

73

The sisters are heading towards the house when they stop,  
 seeing a cop car.

MACY  
 What's with the cop?

Madison sees as Mel does --

(CONTINUED)



73 CONTINUED:

MADISON

It's her cop.

(off Mel)

Yes. Say that to her.

MEL

(pulls her arm away)

I hate your power.

But she's smiling.

74 EXT. VERA MANOR - MOMENTS LATER - DAY (D5)

74

Mel approaches -- Soo Jin is eager to see her --

MEL

How'd you know you were exactly who  
I wanted to see right now?

SOO JIN

I have to tell you something.

MEL

Okay...

SOO JIN

I wanted to give you peace of mind.  
So I opened up the evidence logs  
for your mother. And Allison Wu.

MEL

What? No, I was--

SOO JIN

You were right. Both scenes  
contained microscopic quantities of  
a sulfuric acid. It's a tenuous  
connection but enough to get the  
cases reopened--

MEL

No! You can't!

SOO JIN

What? Why?

MEL

Because I want to put it behind me.

SOO JIN

All of a sudden? What's going on?

MEL

Nothing.

(CONTINUED)

74 CONTINUED:

SOO JIN  
Don't shut me out, Mel --

Mel looks at her and TIME FREEZES.

MEL  
I don't want to shut you out. I  
love you. But this is dangerous  
and I don't know what I'm doing and  
I can't let you get hurt.

Mel breathes, TIME UNFREEZES. She says what she has to.

MEL (CONT'D)  
I'm not in the right space for a  
relationship. And please, forget  
the case. Leave it alone.

Soo Jin watches, in shock, and suspicion. Mel goes inside.

75 EXT. BRIAN'S HOUSE - BACK STOOP - DAY (D5)

75

Madison knocks, then sits on the stoop, like she's done a  
hundred times. She hears the door open. He looks guarded.

MADISON  
Yeah. I wanted to talk about last  
night --

BRIAN  
It's fine --

LUZ (O.C.)  
Is that Madison?

Luz, in a robe, comes to the door, to Madison's shock.

LUZ (CONT'D)  
What are you looking at, pledge?

But she's smiling; it's sister-pledge talk.

MADISON  
(to Brian)  
Right. Well, I'll leave you to it.

And off her turning, her heart breaking a little...

76 INT. MACY AND GALVIN'S APT - LIVING ROOM - DAY (D5)

76

On Galvin, packing, as Macy pleads with him.

(CONTINUED)

MACY

I'm sorry. For how I've acted since we got here. I freaked out because of my sisters --

GALVIN

No, that's not what's happening --

MACY

Please don't go --

GALVIN

Then tell me what's going on!

She takes a breath. Wait, she's going to tell him?!

MACY

I did cheat on you. With Oscar. That feeling you had... you were right.

He looks at her, absorbing it. Macy's eyes fill with tears. And for the third time in her life... she's crying.

MACY (CONT'D)

I'm sorry, it was the biggest mistake I ever made. But I love you. All I want is the life we planned, our picket fence, our two point two. Please.

GALVIN

I should never have come out here, I should have listened --

MACY

To who, to your friends? They don't know what we have --

GALVIN

To that instinct I had! Which you made me feel so stupid about. You know, because I'm not a science genius, because you're the smart one. You feel smart now?

She looks away. A beat, then --

GALVIN (CONT'D)

You should go.

Off Macy, hoping she hasn't lost him forever...

77            INT. VERA MANOR - FOYER/HALLWAY - NIGHT (N5)            77

Madison leads Macy in. Macy has an overnight bag --

MADISON

It all makes crazy sense now. Why  
Mom never had long relationships.

MACY

That's not comforting.

MADISON

Oh. I'm the youngest, I mostly get  
comfort, I rarely give it --

As they enter the living room.

MACY

Good to know.

78            INT. VERA MANOR - LIVING ROOM - CONTINUOUS - NIGHT (N5)            78

Mel has a Ouija board out. As they enter --

MEL

Found it.  
(off Macy's surprise)  
You said she talked to you once,  
right? We thought we could try...

On Macy, taking this in...

79            INT. UNIVERSITY HOSPITAL ROOM - NIGHT (N5)            79

We are back with Allison Wu in her coma, unchanged. The  
glittering particles of light swirl around her, emitting a  
low hum. Then -- her eyes flutter.

80            INT. VERA MANOR - ATTIC - NIGHT (N5)            80

CLOSE on a Ouija board on the table. The sisters put their  
hands on the planchette. Macy takes a breath.

MACY

Mom? Are you there?

The planchette moves to "YES." They reacts. Shocked. It  
starts moving rapidly. It's start to spell... "D-O-N-T--"

MEL

"Don't..." Don't what?

It's still moving fast...

