

PEN15

203

"Vendy Wiccany"

Written by:
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Directed by:
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EPISODE 203: Vendy Wiccany
Double White Production Draft – 10.23.19

REVISION HISTORY

DATE	REVISION	REVISED PAGES
8/25/19	Production WHITE	FULL
9/19/19	Production BLUE	FULL
9/25/19	Production PINK	FULL
10/3/19	Production YELLOW	FULL
10/9/19	Production GREEN	1-2, 14, 18-19, 21, 28-29, APPENDIX
10/15/19	Production GOLDENROD	2, 5, 12, 28
10/23/19	Production DOUBLE WHITE	12, 19, 21, APPENDIX

Notes:

- OMITTED SCENE: 203.34, APPENDIX attached to 203.34

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CAST LIST

ANNA.....ANNA KONKLE
MAYA.....MAYA ERSKINE

KIDS

ALEX.....LINCOLN JOLLY
BRANDT.....JONAH BERES
HEATHER.....ANNA PNIOWSKY
HECTOR.....HAGOP PILAVIAN
JESSICA.....JESSICA PRESSLEY
NEWTON.....TBD
SHUJI.....DALLAS LIU
SPENCER.....KEYON SPINKS
TERRA.....MARION VAN CUYCK

ADULTS

CURTIS.....TAYLOR NICHOLS
FRED.....RICHARD KARN
KATHY.....MELORA WALTERS
PRINCIPAL RAVAGE.....ALBERT HOWELL
YUKI.....MUTSUKO ERSKINE

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LOCATIONS

EXTERIORS

EXT. ANNA'S HOUSE - BACKYARD
EXT. MAYA'S HOUSE - BACKYARD
EXT. PORTAL TO THE WOODS
EXT. TMS - ABANDONED GREENHOUSE
EXT. TMS - FRONT LAWN
EXT. WOODS

INTERIORS

INT. ANNA'S HOUSE - ANNA'S BEDROOM
INT. ANNA'S HOUSE - DINING ROOM
INT. ANNA'S HOUSE - HALLWAY
INT. ANNA'S HOUSE - LIVING ROOM
INT. ANNA'S HOUSE - DEN
INT. MAYA'S HOUSE - DINING ROOM
INT. MAYA'S HOUSE - HALLWAY
INT. MAYA'S HOUSE - KITCHEN
INT. MAYA'S HOUSE - LIVING ROOM
INT. MAYA'S HOUSE - MAYA'S BEDROOM
INT. MAYA'S HOUSE - PARENTS' ROOM
INT. TMS - ABANDONED GREENHOUSE
INT. TMS - ENGLISH CLASS
INT. TMS - HALLWAY
INT. TMS - HALLWAY - BRANDT'S LOCKER
INT. TMS - HOMEROOM
INT. TMS - OUTSIDE PRINCIPAL'S OFFICE

COLD OPEN

203.1 INT. ANNA'S HOUSE - DEN - AFTERNOON (D1)

203.1

ANNA and MAYA sit inches from a TV watching "Are You Afraid of the Dark?" (Ep. 305, The Tale of the Dollmaker). It plays LOUDLY. Anna draws a spiral inside a shell and paints it with clear nail polish. Maya paints a crystal with red polish.

They sing along to the title sequence. Behind them, Curtis' pull-out bed is in couch form, sheets come out the side.

The sound of Curtis and Kathy's arguing creeps in. This is why the volume is up so loud. It's not all audible.

KATHY (O.S.)
...So you are jealous.

CURTIS (O.S.)
You're not going to characterize me
that way. It's not going to happen--

As Kathy and Curtis' argument continues (SEE APPENDIX), Maya sneaks glances at Anna to see if she should acknowledge the fight. Anna doesn't and turns the TV volume up again.

ANNA
Sorry. They do this sometimes.

MAYA
It's okay. I love this show. I'm
just listening to that.

CURTIS (O.S.)
I'm saying I don't care you
massage random men. Simple
words.

KATHY (O.S.)
There you go! YOU see.
"Random men." Talk to me like
you're not a jealous dick.

Anna watches the TV intently, fronting full attention while
Maya is obviously distracted by the fighting.

CURTIS (O.S.)
My point is you don't bring
in the paycheck from
"reikay." We know people are
getting laid off from my job
and you *said* you wanted to
help out but it doesn't help.

KATHY (O.S.) (CONT'D)
It's REIKI. You're an
asshole. I married a-- Please
stop. Please-- I'm going to
break something and it's
going to be your fault--

MAYA
Um. Do you ever check on them?

Just then, they hear a smash. Maya and Anna freeze and gaze
at each other, thinking maybe they *should* check. Anna starts
first, and inches towards the living room door. Maya follows.

203.2 INT. ANNA'S HOUSE - LIVING ROOM - AFTERNOON - CONT.(D1) 203.2

Anna and Maya crawl through the living room towards the
closed door of the dining room where the fight intensifies.

CURTIS (O.S.)
You wanted the divorce--

KATHY (O.S.)
We decided to not be together--

CURTIS (O.S.)
No, no. I thought it was only a
separation. You made it impossible
for me to be with you--

203.3 INT. ANNA'S HOUSE - HALLWAY - AFTERNOON - CONT. (D1) 203.3

Anna and Maya peek through to the kitchen. Through their POV
we see: a broken porcelain teacup on the ground and bits of
KATHY and CURTIS' bodies as the fight continues.

KATHY
You're not gonna put that on
me. You're not. You're not. I
can't do this anymore. Leave
me alone now!

CURTIS
Anyway, I'm still talking.
I'm still talking-- if you
want to help me. Get a real
job.

Kathy slumps to the floor. Maya flinches to hide but Anna is staring off, almost comatose. Maya's never seen Anna like this. Maya pulls Anna to leave but her best friend doesn't budge. Curtis goes to leave, but--

KATHY
You're an asshole!

CURTIS
I am? You just broke my dead mother's tea cup. What is wrong with you Kathy? Seriously.

KATHY
Stop it.

Kathy bangs on the floor for him to stop. Hard. He bangs the wall back, mocking her. Maya takes her friend's hand.

MAYA
(whispering)
Na. Na. Na.

Anna's not responding, staring at her parents, falling apart.

CURTIS
Don't bang on things! There are kids here. What is wrong with you?

KATHY
(screaming)
LEAVE ME ALONE.

This time, Maya pulls Anna away successfully. Holding hands, they fling the front door open, led by Maya, running.

203.4 EXT. PORTAL TO THE WOODS - AFTERNOON - CONTINUOUS (D1) 203.4

Maya keeps holding Anna's hand. The best friends SPRINT--

203.5 EXT. WOODS - AFTERNOON - CONTINUOUS (D1) 203.5

--No looking back.

MAYA
I got you.

Running. CLOSE UP on their feet and then hand holding. Back to their feet which feel like they're flying. When they stop, they're in a clearing. Light peeks through trees. They fall back, floating down. Hard breathing. So much running through their heads. A moment. Then, Maya tries to distract Anna.

MAYA (CONT'D)

Look at these leaves. There were just like five leaves here a second ago and now there's only three.

ANNA

Maya, you did that, you hid them!

MAYA

Nuh uh. A leprechaun literally came and took these two leaves.

ANNA

A leprechaun? Maya, stop.

MAYA

Did you not see the little green man come in here and take two leaves away?

ANNA

(laughing)
Stop!

MAYA

I swear on my life. I'm not doing anything. Let's just try it with twigs this time. Look, it's just five twigs, not doing anything.

ANNA

Where is he?

MAYA

He only comes when we look away. Not doing anything. Close your eyes. Close 'em.

Anna does. Maya grabs the twigs and hides them behind her.

ANNA

Maya, I heard you take them!

MAYA

What, those little pitter patters? Those are his feet!

ANNA

It's magic...

Anna smiles. Maya has won her over.

END COLD OPEN

ACT ONE

203.6 EXT. WOODS - AFTERNOON - LATER (D1)

203.6

On the ground are little holes in the dirt, piles of rocks and sticks and some found trash; evidence of a couple hours of play. REVEAL: the girls are climbing a tree, unskilled.

Anna climbs into a tree crook, and pretends her pants got caught. They die laughing. They are in this together now--

ANNA

Wait, wait, wait. I'm stuck, I'm stuck, I'm stuck--

MAYA

I'm sending you powers so your jeans that trap your ass, fly off.

Anna slips a little.

ANNA

AHHHH. Stop. Hahah. Stop.

MAYA (CONT'D)

HOLY SHIT. Stop stop stop.

MAYA (CONT'D)

I just surged extra powers into your ass. Sorry, sorry, sorry.

ANNA

Don't do that without telling me. I could get killed by this tree.

They can't help but laugh, but then get scared.

ANNA (CONT'D)

Seriously.

MAYA

I know.

MAYA (CONT'D)

You think your parents are gonna keep splitting the house in half?

ANNA

Probably. We're still a family.

(then)

AHHHHHHH.

Anna puts her hand into a tree hole and pretends the hole is eating her hand. Maya gets scared.

ANNA (CONT'D)

JK JK. Wait. Holy shit. Seriously. There's something in here.

MAYA
NO. ANNA. NO.

Anna takes a bent and dirty BUSINESS CARD out of a crack in the tree. But the wind picks up and it flies out of her hand. Anna and Maya watch it twirl in the air to the ground.

ANNA
Did you see that?! MAYA MAYA MAYA.

MAYA
Don't let it get away. Okay. OKAY!

They jump down. They look insane. Anna picks it up--

MAYA (CONT'D)
What is it? Why is there paper in the tree?

ANNA
Paper comes from trees you nut!

They stare at the card: A woman's picture in black and white is on it. Her name is "Wendy Rochelle Viccany" for "Mortimo Real Estate." In Anna's POV the letters start rearranging. The V and W switch to spell VENDY ROCHELLE WICCANY.

MAYA
Or... What if this is...

ANNA
Ohhh. Yeah, what if this is...
Wendy. Rochelle. Viccany. As in...
WICCAN-Y?! Hello? Knock knock.
Anybody home. It's Mother Witch!

ANNA (CONT'D)
She left us a sign.

MAYA
(feigning ESP, matching)
Eft us ooo synnne.

MAYA (CONT'D)
(dropping character)
Lemme see. No. That's a V, not a W.

ANNA
In Germany-- are you serious Mai?
In Germany you pronounce the V as
"W." Viccany is an alias for
Wiccany. She has to protect herself
with signs and codes, hence this
wee card she left for us to know
that all of this... is real.

MAYA
(getting it, hushed)
...Our Mother Witch, Wiccany! With
her guidance, and her magic card we
can have the most powerful shite in
all the world. Whatever we want.

Maya and Anna chant holding her card. Then, a branch falls.

AHHHH. ANNA MAYA (CONT'D)
You did that.

ANNA
No way. You did. It's mother witch?
She's powerful and she's here for
us. For anything we want.

ANNA / MAYA
(chanting)
What do we wish for, rah rah rah.
What do we wish for, rah rah ree.
Go Maya go! Go Anna go!

They chant louder and more magical until--

MAYA
I wish for blonde hair.

ANNA
I wish for more money.

MAYA
I wish for my dad to be home.

ANNA
I wish I wasn't a problem.

MAYA
A bigger house and no body hair.

ANNA
Only one at a time. White jeans.
(then)
For people to not know about the
closet.

MAYA
You just said one at a time.
(wishing)
For our *omikochan* to smell better.

An English subtitle comes up: little sacred female wonder.

ANNA

I wish for my period.

MAYA

For a group of friends that loves us.

ANNA

For peace. Everywhere.

They stare at each other with hope and a new purpose.

203.7 OMITTED 203.7

203.8 INT. MAYA'S HOUSE - DINING ROOM - NIGHT (N1) 203.8

SHUJI, YUKI and Maya all eat dinner.

MAYA

Mom, if you were in Sophie's
Choice, who would you pick to die,
me or Shuji? And you have to pick.

YUKI

Maya, I would pick myself.

MAYA

You can't. You have to pick a kid.

SHUJI

She'd obviously pick you to die.
'Cause she loves me more. She's
loved me for a year longer 'cause
I'm a year older, dill-hole.

MAYA

Mom, is that true?

YUKI

(in Japanese to Shuji)
Did you try the pickles?

SHUJI

(in Japanese)
I love the umeboshi the most.

MAYA

What are you guys saying?
(feeling ignored)
I knew it, you do love Shuji more
than me. You'd pick me to die.

YUKI
(in Japanese to Shuji)
Let's not engage. How was your day?

MAYA
It's okay, I have magic powers, I
can reverse that easily. Stop it!
Stop ignoring me! You guys!

The SOUND of KEYS at the front door. Maya screams in terror.

YUKI
(scolding Maya)
Don't scare me. HELLO?

FRED (O.S.)
Hello, family?

	YUKI		MAYA
Fred?		Daddy!	

203.9 INT. MAYA'S HOUSE - LIVING ROOM - NIGHT - CONT. (N1) 203.9

Maya runs up to FRED, the rest follow.

MAYA
They were ignoring me!

Maya grabs onto Fred's leg, not letting go.

FRED
My tour ended early.

YUKI
(playful smack)
You didn't even tell me!

FRED
(whispers to Yuki)
I'll tell you later.
(to Shuji)
Come here, big boy.

YUKI
Maya stop, let your dad rest.

FRED
I should leave home more often.

Surrounded by her family's legs, Maya holds on tighter to Fred's leg. She looks up reveling in the result of her magic.

MAYA
(whispers to self)
...My powers...

203.10 INT. ANNA'S HOUSE - DINING ROOM - NIGHT - SAME (N1) 203.10

Anna's plate is half scrambled eggs and half green beans and macaroni. Anna pulls an egg shell out of her mouth. Curtis' side of the food is not touching Kathy's side. Candles are lit. They eat in silence. It's uncomfortable.

ANNA
Great eggs, Dad.
(then)
I like your beans too, Mom.

KATHY
Thank you, honey. But please don't
leave without asking again.

CURTIS
And you definitely can't ever paint
your nails in my room.

ANNA
Got it.

On Anna, this sucks. The phone rings. Anna grabs it.

ANNA (CONT'D)
Hello, you've reached the Kone's.
Who am I speaking with please?

MAYA (O.S.)
Anna. It worked. My dad is home--

ANNA
Wait, what?!

MAYA (O.S.)
And my hair is a little blonder on
the left side. Has anything you
wished for happened?

Anna looks around and then to her jeans that are not white. Everything seems unchanged. Unfortunately.

ANNA
(No)
Um...

MAYA (O.S.)
Swear to God, wish again.

Anna's eyes land on Kathy and Curtis who still sit in icy silence and look... broken. Anna closes her eyes to wish.

ANNA (V.O.)
(wishing in her mind) I wish my parents were back together.

ANNA
(mumbling cryptically) Ish my par backgether.

MAYA (O.S.)
(to Anna)
Huh? Sorry, what? Say it again.

When Anna opens her eyes, she's back to reality: icy silence. Anna stares at her parents, willing it to happen. Too focused to hear Maya. Watching if her new spell made a difference...

CURTIS
Pass the salt Kathy.

KATHY
It's right next to you.

It didn't work. Still broken. Anna, thoughtless, lets her arm hang down, disappointed. The phone dangles from her hand. Suddenly, Kathy gets up, leaving the table abruptly.

MAYA (O.S.)
Anna? Hello? Hello? Cooooool.
(does a spell)
Inamitu-portabello-anna-no-ignorME
(yelling)
ANNA!

ANNA
Opes. Sorry. It-- um didn't work.

MAYA
Yet. I just did a spell for you to hear me, so. On my end it's working. You probably need to just strengthen your powers. Then we can get anything we want...
(echoing, V.O.)
Anything we want.

Anna is frozen, enchanted, left wanting that.

ACT TWO

203.12 INT. TMS - HOMEROOM - MORNING (D2)

203.12

Anna flips through a binder next to Maya. It's a HOMEMADE SPELL BOOK with GeoCities print outs and cut up book pages.

ANNA

Look what I made last night. Spell book. We can get anything we want.

MAYA

Holy-- With this book, your wisdom and my power we shall cast upon to--

Anna and Maya look at who to cast a spell on. SPENCER passes.

SPENCER

Big smelly bush.

*

ANNA

Weakling.

MAYA

(hexing Spencer)
--Vendy wiccany, doodoo upon--

Maya flicks her wrists. But Anna catches the invisible spell in her hand, stopping it.

ANNA

Wait, wait, wait. Our magic may be limited. Choose carefully.

MAYA

Wait, you just caught that in your bare hands?! What are you thinking?

ANNA

I had an invisible energy glove that repelled it. I can also pull out your farts with them.

MAYA

Oh, right. Glad you stopped me. Honestly. Let's just think about this. If we got a limited amount of magic, what would we do?

Anna and Maya think, excited, looking around the room. And then... ALEX and BRANDT walk in. Maya looks down.

MAYA (CONT'D)

Don't look up.

(Anna looks up at the
boys)

Na! You always do that! I'm being
chill around Brandt now. Please
listen next time.

As always, when Anna looks up, Alex's theme music plays (no
dolly), betraying her. Anna wants to be over him. Anna looks
away quick, interrupting the music--

ANNA

I almost wish... I never liked
Alex. Think about it.

(off Maya's confusion)

After I asked him to dance and he
said no, I was just really
vulnerable and I did something out
of my character. But if I never
liked Alex, I would have never had
a threesome with you. And let's put
a hex on Brandt. I'm done with both
of them.

MAYA

Yeah yeah yeah. Or. I could wish
Brandt loved me.

(off Anna's deep dismay)

Na. Think about it. This actually
makes sense. Yes he's an asshole
and we're in a weird place right
now. But if he had loved me all
along, no UGIS--

(looking in the book for a
spell)

I wouldn't have been scared about
going alone with him in the closet
and I wouldn't have brought you
with me -- so the threesome would
have never happened, Brandt and I
would be "going out" and everything
would be different.

(finding spell)

So I need to do a love spell.

Maya stares at Brandt. He sees, disturbed. Alex laughs.

ANNA

You just love assholes and I guess
I can't change that about you. Now
find me an "I never loved him"
spell for you know who.

MAYA

Alex.

203.13 EXT. MAYA'S HOUSE - BACKYARD - DAY - LATER - 203.13
MONTAGE (D2)

Anna, in a wolf shirt, grabs herbs. Maya takes a bowl and draws in it with SHARPIE. This is fun. Maya wears a beaded scarf.

ANNA (V.O.)

We'll need lovage, rosemary, rose petal, violet, yarrow.

MAYA (V.O.)

Draw a pentagram and fill the bowl with liquid. Combine at high noon.

203.14 INT. TMS - HALLWAY - BRANDT'S LOCKER - DAY - 203.14
MONTAGE (D3)

Maya, now in a boho handkerchief skirt and black eyeliner, puts her hair into Brandt's locker and some in her pocket.

MAYA (V.O.)

Pluck hairs from your head and hairs from your lover. Twist them together.

203.15 INT. TMS - ENGLISH CLASS - DAY - LATER - MONTAGE (D3) 203.15

Maya sits behind Brandt in class and takes a few hairs from his shoulder. She sucks on the hair. Maya sucks on her own hair and twists them together. (Note: Layering costumes)

203.16 INT. TMS - HALLWAY - DAY - LATER - MONTAGE (D3) 203.16

Anna stops a kid, NEWTON. Anna is wearing a black bell-sleeved shirt with a lace-up front and cargo shorts. And a tiny bell tied to her braid. She wears red eyeliner.

ANNA (V.O.)

Eye of Newt.

ANNA

Newton? I have to talk to you. FDA called for contacts to be returned because they are causing blindness and death. Take them out now.

Newton is more scared of Anna than the FDA and takes them out. He hurries away, tripping a bit with blurry vision.

203.17 INT. TMS - HALLWAY - DAY - MONTAGE (D4) 203.17

Maya, sitting in front of a locker, is wearing even more Wiccan clothing, crystals dangle from her neck with a hair choker.

MAYA (V.O.)
A lover's lace tied in a devil's
knot.

Maya holds a shoe, unlacing it. Two KIDS look at her critically. Maya HISSES BACK.

203.18 INT. TMS - ENGLISH CLASS - DAY - LATER - MONTAGE (D4) 203.18

Anna's hair is dirty and she is wearing a hair choker with a crystal. Over a low-rider skirt, she wears a chain belt.

ANNA (V.O.)
Melt your ex-lover's cloth.

Alex gets up to use the bathroom. Anna takes Alex's sweatshirt from his seat. KIDS notice.

203.19 INT. TMS - ENGLISH CLASS - DAY - LATER - MONTAGE (D4) 203.19

TERRA sits next to Anna.

ANNA (V.O.)
The fingernails of a weak virgin.

ANNA
Can I clip your nails? For a
science project.

Terra shakes her head no. Anna clips her own nails under a desk, carefully saving them. KIDS around notice the sound.

203.20 INT. MAYA'S HOUSE - MAYA'S BEDROOM - NIGHT -
MONTAGE (N4) 203.20

Maya calls Anna as she sews a piece of her hair on the head of a Brandt doll. She plucks one more to reveal a bald spot.

MAYA
Does Vendy Wiccany say anything
about needing a Brandt doll?

ANNA (O.S.)
No. Not at all.

END MONTAGE.

203.21 INT. MAYA'S HOUSE - KITCHEN / DINING ROOM - NIGHT - 203.21
LATER(N4)

There's a fort set up in the kitchen. Maya wears a robe and lipstick as she holds a dinner party with DOLLS and her Brandt doll under the sheet. He's tied up with the shoelace she stole from the hallway. She sings to him.

MAYA
(singing)
*You're a wriggly boy, just trying
to wriggle away, can't wriggle out
of these shoelaces. Nobody loves
you, like I love you. Stay put, so
I can wriggle into your heart.*
(talking)
I know we'll always be together.
Always, always, always. Pass the
milk, Marty. Goddamnit we're out of
milk. Well if you don't shop,
Brandt, then we won't have milk for
my coffee. Stay right there, you
wriggly boy.

Maya gets out of the fort, leaving Brandt, to get some milk.

FRED (O.S.)
We played a great show, people were
really moved, and then what? They
pay us nothing and cancel the tour.

She stops short at her dad's info. She spies on her parents:

YUKI
Maybe I'll do interpreting again.

FRED
Who's gonna watch the kids? We
can't afford sitters.

Maya listens, concerned.

203.22 OMITTED

203.22

203.23 INT. ANNA'S HOUSE - ANNA'S BEDROOM - NIGHT (N4) 203.23

Anna hears footsteps and a door close. She uses a glass against her wall to listen. It doesn't work. Spell time!

ANNA

Vichaliani Potaroachi louder-o--

EXAGGERATED MOMENT: Her parents voices are louder, clearer.

KATHY (O.S.)

--I don't know. Is this crazy?

CURTIS (O.S.)

Probably. It's not like I've fallen out of love with you in a few weeks. We fight. We are fiery...

KATHY (O.S.)

Get in this bed.

203.24 INT. ANNA'S HOUSE - ANNA'S ROOM - NIGHT - MOMENTS LATER (N4) 203.24

Anna, silhouetted, her naked butt, celebrating by howling out the window by the light of the full moon outside her window. She howls, soundless as dogs howl in the distance.

203.25 INT. TMS - ABANDONED GREENHOUSE - DAY/LUNCH (D5) 203.25

Maya and Anna stand in an old, abandoned greenhouse on school property. The circles under their eyes are darker, but they remain focused and excited for their spells.

ANNA

The sun is 176 degrees above us.

MAYA

It's almost high noon, it won't work after. Hurry.

203.26 EXT. TMS - ABANDONED GREENHOUSE - DAY - SAME (D5) 203.26

A ball rolls by the outside wall of the greenhouse.

203.27 INT. TMS - ABANDONED GREENHOUSE - DAY - SAME (D5) 203.27

Anna and Maya are sweaty from the magnified heat of the sun. Maya pours OJ in the bowl with the pentagon.

They add the ingredients, and pull out a lighter. NOTE: we never see them burn anything.

ANNA / MAYA
*Vendy Rochele Wiccany, Vendy
Rochele Wiccany--*

203.28 EXT. TMS - ABANDONED GREENHOUSE - DAY - SAME (D5) 203.28

The ball is sitting, undisturbed. HECTOR walks into frame and gets it. But through the glass, he sees Maya and Anna being... strange. He grabs his ball and runs off, scared.

203.29 INT. TMS - ABANDONED GREENHOUSE - DAY - SAME (D5) 203.29

Unaware of the outside world, Maya and Anna get deeper into their spell. Their words change to chanting and singing.

ANNA / MAYA
*Brethren of all energy... Heaven
and Hellions... Mother Witch. Bring
us Moritimo in reality which all of
us revel in. Anti-love-o-Alexo.*

Maya and Anna are REALLY into it now. They sway, dance and go crazy. They go between laughter and terrorizing each other.

ANNA / MAYA (CONT'D)
*BEDICULAR-ANO. BING MACHO NACHO
WILACHO. FREAKANO table-dora, bring
my love Brandt and his fedora. For
the lover who betrayed you, his
cloth--*

From outside the greenhouse they hear "shh's" and voices. They freeze.

MAYA
(shouting)
Stay out, weaklings.

ANNA
Keep going. We are almost done.

203.30 EXT. TMS - ABANDONED GREENHOUSE - DAY - SAME (D5) 203.30

A few more KIDS (Terra, Newton and JESSICA) are outside the greenhouse shushing each other, spying on the girls. Terra looks scared.

ANNA / MAYA (O.S.)
BEDICULAR-ANO. BING MACHO NACHO
WILACHO. FREAKANO Table-dora, bring-

TERRA
You guys need to stop. Seriously.
You are SCARING ME!

NEWTON
WHAT ARE YOU DOING.

JESSICA
You aren't allowed in there.

TERRA
Someone's getting the Principal.

ANNA / MAYA
Tattletale bitch.

203.31 INT. TMS - ABANDONED GREENHOUSE - DAY - SAME (D5) 203.31

Maya and Anna are shaking their bodies and yelling hexes.
Kids are yelling back. It's pure chaos.

MAYA
Don't. If you do we hex you.
(starting to hex them)
GO BALD SHILAYAYAY PUMPANO.

ANNA
PUMPANO PUMPANO. BE BALD AND
DESTROY.OY.OY.

203.32 EXT. TMS - ABANDONED GREENHOUSE - DAY - SAME (D5) 203.32

A KID joins the other students as they peek through a crack.
They see convulsing torsos. Terra whimpers 'til she screams.

ANNA / MAYA (O.S.)
(screaming back)
SHILAYAYAY PUMPANO, SHILAYAYAY
PUMPANO, SHILAYAYAY PUMPANO.

Hector reenters with his ball. Hector moves away and
PRINCIPAL RAVAGE appears in his place, looking stern. He
holds up a clump of Brandt's hair.

*
*
*

203.33 INT. TMS - ABANDONED GREENHOUSE - DAY - SAME (D5) 203.33

Hearing an adult voice, Anna and Maya freeze and run around like mice in a cage. Trapped.

END ACT TWO

ACT THREE

203.34 OMITTED 203.34 *

203.35 EXT. TMS - FRONT LAWN - AFTER SCHOOL (D5) 203.35

Anna and Maya sit, humiliated. Most kids have been picked up already. It's pretty empty out here. Maya elbows Anna--

MAYA

Oh my God, Na. Don't look up. But
look at him. Did the anti-love
spell work?

Anna sees Alex on the sidewalk from afar. She studies him. The Alex love song is lower volume. Anna's liking of Alex has lessened but is still present.

ANNA

A little I think.

HEATHER sits down with him too (SEE APPENDIX for lines) and touches his arm.

ANNA (CONT'D)

Ouch. That still hurts though.

Maya's in her own world and looks around and the only other person there is Brandt. He sits on a curb. She gets up--

MAYA

Oh my God-- Brandt. It's a sign.
He's following me. It worked.

ANNA

Maya--

MAYA

I gotta go.

Maya approaches Brandt, hopeful.

MAYA (CONT'D)

Wazzup. I like your hair--

BRANDT

Are you-- serious? Oh my God. Just.
Get away from me.

(MORE)

BRANDT (CONT'D)

(Maya doesn't move)

Stop putting your hair in my locker
stop fucking talking to me. I think
you're ugly. I. DON'T. LIKE. YOU.
YOU'RE CRAZY. YOU. SCARE ME.

She goes to respond, but the wind has been knocked out of her. He leaves. Maya turns to Anna from afar, helpless. Alex watches with Heather. This isn't what they planned. At all.

203.36 INT. ANNA'S HOUSE - ANNA'S BEDROOM - NIGHT (N5) 203.36

Kathy and Curtis are mid-talk with Anna. She's defensive--

ANNA

...Nothing. I'm sorry. We were just
playing pretend.

KATHY

But your Principal said Maya was
leaving her hair in Brandt's locker
and you knew about it. That doesn't
sound like pretend.

CURTIS

Was it doll hair?
(no answer, disturbed)
What's going on with you, Nole?

KATHY

I think sharing our house is making
it worse? Is it? We were trying to
be a family still. Tell us. We want
to know what you think?

ANNA

To be honest, I don't want it to
happen. I want you to stay married.

KATHY

See, she's confused. What we are
doing now is too hard on her.
Someone should move out. I told
you.

ANNA

What!?! You just slept with him!

KATHY

Excuse me?

CURTIS

Anna.

ANNA

In your room. He stayed in your room last night. I know he did. Are you in love? Or do you sleep with just anyone. Like a Monica Lew--?

KATHY

(horrified)

It isn't okay to spy. This isn't working.

ANNA

I'm SORRY!

Kathy walks out. Curtis has his head in hands.

ANNA (CONT'D)

Dad--

CURTIS

She's right. This isn't working.

ANNA

No. No. No. I'm sorry.

Anna is destroyed. What if she ruined her family?

203.37 INT. MAYA'S HOUSE - MAYA'S BEDROOM - NIGHT - LATER(N5) 203.37

Maya slams the door, tear stained.

FRED (O.S.)

NO SLAMMING DOORS IN THIS HOUSE!

MAYA

I'M SORRY!

A moment later, Shuji opens the door. Maya wants a hug.

SHUJI

The fuck is your problem?

MAYA

Shuji! Everyone's ruining my life. Like even Brandt doesn't love--

SHUJI

I don't wanna hear about Brandt. You can't blame everyone else for your problems. You're such a brat. You know how hard shit is for Mom and Dad right now?

(MORE)

SHUJI (CONT'D)

And you do weird shit at school,
fucking burning hair and you expect
Mom and Dad not to be pissed.
You're crazy--

MAYA

It's hard for me too.

SHUJI

Shut up, Mom does so much she's so
stressed out right now. I've never
seen her yell at Dad.

MAYA

Are they gonna get a divorce?

SHUJI

No you idiot, you're just making
everyone's lives miserable with
your drama. You should just go
away.

Shuji leaves as his words really hit Maya. Maya picks up the
cordless phone and dials Anna. Anna picks up.

ANNA (O.S.)

Maya. I can sense it's you--

MAYA

Na. Everyone hates me right now.

ANNA (O.S.)

And I hate everyone. I think I
wanna do a disappearing spell.

MAYA

What do you mean disappear?

ANNA (O.S.)

I know it's crazy but the moon is a
sliver, about to disappear in
itself. It's the perfect time. Meet
me at our spot.

Anna hangs up.

MAYA

Anna?

203.38 INT. MAYA'S HOUSE - HALLWAY - NIGHT - HOURS LATER (N5) 203.38

It's dark, Maya has a packed bag. She stops in front of the
bedroom, debating if she should leave without saying goodbye.

203.39 INT. MAYA'S HOUSE - PARENTS' ROOM - NIGHT - LATER (N5) 203.39

Maya tip toes up to Fred and Yuki who are fast asleep.

MAYA
Bye. I love you.

YUKI
Hmm?

Maya goes up to her and hugs her hard.

MAYA
(in Japanese)
I'm sorry.

FRED
When I'm home you sleep in your own
bed.

Maya watches them, helpless, silent tears running down her
face. Only wanting comfort. She won't get it here.

MAYA
(whispers)
Bye, I said.

END ACT THREE

ACT FOUR

203.40 EXT. WOODS - MIDNIGHT (N5) 203.40

Maya runs as though something is chasing her. An owl hoots.

203.41 EXT. WOODS - MIDNIGHT (N5) 203.41

Anna has everything set up with their spell book open. A camping lantern lights her work. There is a cut near Anna's elbow and she is pinching blood into a bowl. Maya runs in--

MAYA

Oh my God. Na. I think someone was following me.

ANNA

I sent an owl to make sure you got here safely.

MAYA

Oh. Okay. Thanks. Are you okay?

ANNA

(focused)

Mhm. Just in the middle of it and spelling in my head. Join me.

Anna is mouthing a spell. Maya takes the knife and tries to cut her own arm but stalls.

MAYA

Should I do it here? Or here? Here or here?

Anna's somewhere else mentally and doesn't respond. Maya tries again but can't do it; it'll hurt. So she *pretends* to add her blood but doesn't. She throws the Brandt doll in.

ANNA

I'm ready, are you?

Maya, a bit unsure, nods. The girls read quietly, in the tone of a prayer, out of their homemade book, together.

ANNA / MAYA

Iniamintatu. Presence is too much to those around or those around too much. Regardless witches we be and souls inside all us, surely pretend we are gone and never did exist.

Long moment of silence. Wind whistles. A bird. Cracking branches. Anna suddenly breathes heavily. Maya looks scared.

ANNA

It's starting to... Oh my God...
it's starting to... work.

MAYA

ANNA.

Anna is feeling herself disappear. First her hands.

ANNA

It's happening. It's happening. Oh
my God. I feel it in my arms now
too. Can you see my fingers? They
are leaving me.

Maya blinks: Anna's fingers seem to be fading. She blinks again: they are back. It's hard to tell in the light of the lantern. Anna is breathing hard and staring at her body as though it's fading piece by piece. It's very real and scary.

ANNA (CONT'D)

Maya. My heart. My heart is
floating away. My brain too. But
the pain is going away. Maya. Maya.
I love you.

MAYA

Anna. Anna. Stop it please.
(Anna is silent)
Stop it. STOP IT. STOP IT.

ANNA

(getting scared)
I'm sorry.

Maya hugs her as Anna freaks out. Maya rocks her, desperate.

MAYA

I don't want you to disappear. I
love you. Please, I love you.

ANNA

(quiet)
How? My parents don't even.

MAYA

We all do.

This cracks Anna who starts crying.

MAYA (CONT'D)

Come back, come back, come back.
This isn't real.

ANNA

Yes it is. It is. Don't say that.

MAYA

I'm here. I'm your family. Come
back.

Maya rocks her. Anna's arm fades out and then fades back.

MAYA (CONT'D)

Let's be together forever. Please.

Anna's in fetal position in Maya's cross-legged-lap. Anna is there. She hasn't disappeared. They were so scared. They are there together. Calming down. A lot of time passes. Until:

ANNA

I'm sorry.

MAYA

You need me and I'm here. Swear to
god, that feels the most real I've
felt in a long time.

203.42 EXT. ANNA'S HOUSE - BACKYARD - NIGHT - CONTINUOUS (N5) 203.42

WIDEN OUT to REVEAL: Anna and Maya are still in the same position, sitting in Anna's backyard, not thick woods, where they've been the whole time. Knick knacks and a tiny fire. They hold each other.

KATHY (O.S.)

(muffled through a window)
Anna, get inside, it's late.

A tiny light from the house turns on.

The witches look up, now just kids, in Anna's dinky backyard. In this moment, we see that some of this was their imagination but through life's difficult minutiae, one thing is very real: they always have each other. And that allows them to survive. They don't jump up, but sit there for another moment, with each other.

CUT TO BLACK.

END ACT FOUR

TAG

203.43 EXT. ANNA'S HOUSE - BACKYARD - NIGHT - CONTINUOUS (N5) 203.43

CLOSE UP on FIRE burning the spell book and the Brandt doll.
It's all been tossed in the fire (and perhaps whatever Anna
and Maya brought in the previous scene).

BRANDT DOLL (V.O.)
(warped)
Suuuuuppp.

THE END.

APPENDIX

203.1-3 INT. ANNA'S HOUSE - DEN/LIVING ROOM/HALLWAY -
AFTERNOON

203.1-3

****Below is the full content of Kathy and Curtis' fight that plays in the background of Scenes 1 - 3****

(Note: Kathy always tends to be louder)

KATHY (O.S.)

-So you are jealous.

CURTIS (O.S.)

You're not going to characterize me that way. It's not going to happen-

KATHY (O.S.)

Go ahead. Use big words to make me feel like I don't have the vocabulary to defend myself but --

CURTIS (O.S.)

Vocabulary? I'm sorry but what the fuck are you talking about? We are talking about your "job" Kathy.

CURTIS (O.S.) (CONT'D)

I'm saying I don't care you massage random men. Simple words. My point is you don't bring in the paycheck from "reikay." We know people are getting laid off from my job and you *said* you wanted to help out but it doesn't help.

KATHY (O.S.)

There you go! YOU see. "Random men." Talk to me like you're not a jealous dick. It's REIKI. You're an asshole. I married a-- Please stop. Please-- I'm going to break something and it's going to be your fault--

Just then, we hear a smash.

CURTIS (O.S.)

You wanted the divorce--

KATHY (O.S.)

We decided to not be together--

CURTIS (O.S.)

No, no. I thought it was only a separation. You made it impossible for me to be with you--

Broken porcelain teacup on the ground.

APPENDIX

KATHY You're not gonna put that on me. You're not. You're not. I can't do this anymore. Leave me alone now!	CURTIS (CONT'D) Anyway, I'm still talking. I'm still talking-- if you want to help me. Get a real job.
---	--

Kathy slugs onto the floor in the corner of the dining room.
Curtis goes to leave. Curtis almost leaves, but--

KATHY
You're an asshole!

CURTIS
I am? You just broke my dead
mother's tea cup. What is wrong
with you Kathy? Seriously.

KATHY
Stop it.

Kathy bangs on the floor for him to stop. Hard. He bangs the
wall back, mocking her. Curtis turns and stays in the fight--

CURTIS
Don't bang on things! There are
kids here. What is wrong with you?

KATHY
(screaming)
LEAVE ME ALONE.

APPENDIX

203.35 EXT. TMS - FRONT LAWN - AFTER SCHOOL

203.35

****Below is the dialogue for the conversation Anna sees of Heather and Alex in Scene 35.****

ALEX

Sup?

HEATHER

My uncle is so annoying. He's staying with my mom right now.

ALEX

My uncle is an amateur race car driver in Texas.

HEATHER

(pushing Alex)

Are you lying?

ALEX

I wish. It's a dangerous thing.

HEATHER

(pushing him again)

I so don't believe you.

Alex and Heather are back together. This is middle school love.