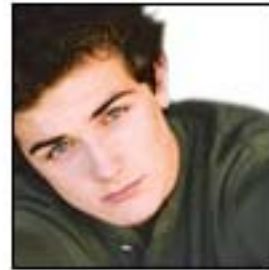


the Family spell



"Love You 'til the End"
Screenplay by
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Based on Charmed
created by
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#013
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TEASER

FADE IN:

INT. DAVIDSON HOUSE - KITCHEN

It's breakfast time. However, the whole room has been enveloped by what is seemingly a bubble of silence.

MICHAEL and EMILY sit at opposite ends of table, while BRENDAN, JANE and JOHNNY sit in silence, cringing at the awkwardness currently in the air.

MICHAEL

Jane, could you please pass the salt?

Jane gives her father a questioning look.

JANE

Can't mom just pass it to you?

MICHAEL

Well, could you please ask your mother to pass it to me?

Jane rolls her eyes, and turns pointedly to Emily.

JANE

Come on Mom, you heard the man.
Salt!

With a steely glance, Emily gives the salt a push, as it slides down to Michael, who picks it up.

Michael looks briefly towards Emily, and the two find themselves exchanging a brief glance. However, this dispels quickly.

Suddenly, the SCRAPING of a chair is heard, as Johnny stands from the table aggressively.

JOHNNY

Would you two just hurry the hell up and get over whatever this weeks issues is? Cause right now, all this tension, all these...awkward silences, they're driving me insane.

EMILY

Johnny, whatever's going on between your father and I is our business, and we'll work it out in our own time.

Brendan leans forward, talking to Johnny.

BRENDAN

I think "butt out" would be the words they're looking for.

JANE

Dude, so not helping.

Brendan holds his arms out, in a gesture of innocence.

BRENDAN

Don't get angry at me! I'm just trying to cut the kid a break before he meets the wrath of Mom. You know what they say. Hell hath no fury-

Emily cuts him off sharply.

EMILY

Don't even think about finishing that sentence.

Johnny shakes his head, angry.

JOHNNY

See, this is what I mean, everyone is always fighting. All the time! Seriously, I've had enough!

With no further ado, he turns around and storms out of the kitchen. Immediately, Brendan and Jane follow him out of the room.

CUT TO:

INT. DAVIDSON HOUSE - FOYER - CONTINUOUS

Where Johnny storms towards the door. He flings it open and swiftly moves outside, and, just as Brendan and Jane reach it, Johnny slams it shut again, telekinetically.

EXT. OCEAN VIEW AVENUE - DAY

With his family out of sight, Johnny unlocks his bike from the side fence, and rides down the driveway, and along the street. He is forced to swerve when a car pulls up outside the house next door to his own.

Emerging from it is a harried looking REALTOR. He pulls something from the boot of the car, and crosses the lawn to the FOR SALE sign that has been erected out the front. Beaming, he firmly plants a SOLD sticker onto the front of it, and crosses his arms, stepping back to admire his handiwork.

CUT TO:

INT. DAVIDSON HOUSE - KITCHEN - AS BEFORE

Emily and Michael continue to eat, refusing to acknowledge each other. Off the incredibly tense atmosphere:

END OF TEASER

ACT ONE

FADE IN:

EXT. NEWPORT BEACH - DAY

CUE MUSIC: Better Days - Pete Murray

A series of establishing shots carry us from one side of the town to the other:

- 1) A surfer, board in hand, entering the water.
- 2) A very crowded Balboa Pier, teeming with people.
- 3) A WOMAN jogs past Newport Union, the sign out the front reading "SEE YOU SEPTEMBER".

CUT TO:

EXT. WESTWARD ROAD - DAY

A stretch of road overlooking the ocean. On the footpath is Johnny, riding his bike fast, as if trying to escape everything.

He continues riding, cutting a lone figure against the stream of cars speeding down the road beside him, barely a care in the world.

CUT TO:

EXT. DAVIDSON HOUSE - DAY

Michael exits the house, wearing an agitated look, and gets into his car, backing out of the driveway, and down the street.

CUT TO:

INT. DAVIDSON HOUSE - KITCHEN

Where Jane and Emily stand side by side in front of the sink, tag-teaming on the mornings dishes.

JANE

Mom, we really need to get that dishwasher fixed.

EMILY

Aw, come on. Think of this as some good mother/daughter bonding

JANE

Well, it's about the only bonding going on in **this** house at the moment.

EMILY

And what exactly do you mean with that little remark?

JANE

I'm just saying! With everything going on between you and dad at the moment. I mean, it's not exactly happy families around here of late.

Emily puts the washcloth and dish down, turning to face Jane. She's adopted a serious look.

EMILY

I know things have been tough around here lately, but honestly, I'm working on it. Your father and I. We're working on it.

JANE

Mom, come on-

EMILY

No. Jane, just know that things are complicated, alright? I'm doing the best I can!

Jane opens her mouth again.

EMILY (CONT'D)

That's all I'm gonna say on it, so you needn't bother!

Jane nods begrudgingly, and picks up a dish, scraping the remains straight into the garbage disposal. She leans over and flicks the switch.

Suddenly, a giant SHOCK of blue electricity erupts from it, shooting onto the floor where it tumbles around, before it begins rapidly piling on top of itself, building into the shape of a haphazard MAN.

Jane backs away, freaked, as the thing advances on her. She throws her arms into the air, but nothing happens.

JANE

(panicked)

Mom! It's not working! Why is it not working?

Emily groans, and slinks behind the surge of electricity. She reaches over and switches off the garbage disposal. With a great GUSH, the thing retreats back into the power outlet.

Jane whips around to face her mother, who's standing hands on hips, looking extremely pissed off.

EMILY

I **so** do not have time for this
right now!

CUT TO:

EXT. CEMETERY - DAY

The music kicks back in again, as Johnny wheels his bike through the rows of gravestones. Finally, he arrives at a more secluded corner.

Standing his bike against a tree, he kneels down Indian-style to take in the grave before him.

It reads the following:

"FRANK THEODORE ROSWALD"

1934 - 2009

Beloved husband, father and grandfather.

May we walk hand in hand once again, somewhere down the line.

Johnny sighs, taking a deep breath.

JOHNNY

Hey gramps. How's things?

(beat, and then)

Right, I know. Stupid question. I guess I've just been goin' a bit crazy lately. This is the most peace and quiet I've gotten since we moved here!

He leans forward, absent-mindedly pulling a few weeds out from next to the grave.

JOHNNY (CONT'D)

Mom and Dad are fighting. **Again.**

They won't even tell us what's going on! They just leave that part for us to figure out, and I've gotta tell you, of all the possible things going through my head, none of them are good.

Johnny bites his slightly-trembling lip.

JOHNNY (CONT'D)
 Everything's just so messed up. It
 feels like...

He pauses, trying to gain some composure.

JOHNNY (CONT'D)
 It feels like everything's falling
 apart, and y'know what, there's
 something telling me that this is
 only the start. That we're in for
 so much worse.

(beat, and then)
 I don't know. I just don't know
 what's gonna happen now.

Johnny sighs, stretching out.

Suddenly, the ground in front of him begins to rumble. He
 LEAPS back, standing quickly, and keeping his eyes on the
 ground, where he notices a strange etching appearing in the
 grass.

His eyes follow it, and as the etching finally finishes it,
 he looks down upon the words scribed on the ground.

"WINDY POINT".

Off Johnny's puzzled face:

CUT TO:

INT. DAVIDSON HOUSE - ATTIC - DAY

Where Jane and Emily sit side by side on the couch, the Book
 of Shadows stretched across them both.

EMILY
 Shocker demons.

JANE
 Shocker what?

EMILY
 They're called shocker demons. Of
 course, I use the term "demon"
 lightly. They're pests, really. The
 underworlds answer to termites.

JANE
 Then why were you so annoyed
 before?

EMILY

Because, once they get into your house, they course through the electrical currents. As in, no more hair-straightener for you. No computers. No toasters. No nothing. Switch anything electrical on, and it'll come right out and zap you into next September.

JANE

Well then, why can't we just get rid of the thing?

EMILY

That's where we hit our snag - there are only two ways to get rid of them. The first is with a Power of Three spell.

Jane looks around the room, shruggin.

JANE

Well, I don't see any of the Haliwells around, so I'm guessing that we're going with door number two.

(Beat)

Which is?

EMILY

We've got to catch it, contain it, trap it. Something along those lines.

JANE

So, why can't we do that?

EMILY

It's not that we can't. It's just a massive inconvenience at the moment. One I don't exactly have time for.

JANE

Relax mom, Brendan and I will take care of it. You just concentrate on...fixing things with Dad.

Emily flashes her a warm smile. Suddenly, a loud THUMP can be heard downstairs, followed by an audible expression of pain.

EMILY

Okay, that's definitely not good.

The two stand swiftly, racing out of the room.

CUT TO:

INT. DAVIDSON HOUSE - LIVING ROOM - CONTINUOUS

Emily and Jane enter the room at a run to find Brendan, flat on his back, with the shocker demon looming over his shoulder.

Emily picks up a nearby vase and hurls it at the demon. It's makeshift body briefly disperses, and she takes the opportunity to retrieve the remote from the ground, and switch the TV off.

The flying electricity retreats back, and the two girls move to Brendan's side. He rolls over uncomfortably, looking up at the two and groaning.

BRENDAN

(cringing)

Well, that certainly adds a whole new dimension to reality TV.

Jane laughs sympathetically, as Emily helps him to his feet.

CUT TO:

EXT. SMITH AND SMITHERS ADVERTISING - DAY

Establishing shot.

CUT TO:

INT. SMITH AND SMITHERS ADVERTISING - OFFICE

Seated in a very expansive office is the head of the company, MR. SMITH (sixties, foreboding) himself. Michael stands before him, dressed to kill in one of his finest suits.

MR. SMITH

You requested this meeting, Mr. Davidson?

MICHAEL

Yeah, I did.

MR. SMITH

And what, may I ask, is the meaning?

MICHAEL

Sir, it's complicated, but I'm really starting to get the sense that my time with the company has...come to an end, if you catch my drift.

MR. SMITH

You're leaving us?

MICHAEL

In a nutshell, yes. I know it's sudden, and I apologize for that. I just feel like this job, it's cost me too much. If I don't get out of here soon, then the damage it's done, well, it'll be too late.

MR. SMITH

You're sure there's nothing I can do to change your mind?

MICHAEL

Sorry sir, no can do.
(beat, and then)
I'll have my resignation to you within the next week.

Mr. Smith looks directly at Michael, as if examining him. However, he averts his gaze, and begins stacking a heap of papers on his desk. Business as usual.

MR. SMITH

Well then, on behalf of the company, I'd like to thank you for nine months great service.

Smith shoots him a rare smile.

MR. SMITH (CONT'D)

There'll always be a spot here, if ever you wish to return.

Michael nods, and walks toward the door. He turns fleetingly, and opens his mouth to speak. However, he can't find appropriate words. He just nods once again, and exits the room.

CUT TO:

INT. SMITH AND SMITHERS ADVERTISING - HALLWAY

Michael exits the room, walking with a spring in his step. This halts immediately when he runs straight into LAUREN, causing the files she's carrying to scatter all over the floor.

Michael apologizes out of reflex, until he actually identifies the woman. He falls quiet.

LAUREN
(smiling)
Hey, handsome.

MICHAEL
Lauren, please. Did you not get the message loud and clear enough last time?

LAUREN
What message?

She pauses, tapping a finger against her skull.

LAUREN (CONT'D)
That you're perfect for me? That we're gonna be together?

Michael sighs, regretting the words he's forced to say.

MICHAEL
How can I put this?

Beat.

MICHAEL (CONT'D)
(rapid)
There is no me and you. There never will be. You came into my life at a time when things were extremely confused. I turned to you in my time of need, and I shouldn't have. I shouldn't have done that, and it's something I deeply regret.

LAUREN
Regret?

MICHAEL
Exactly. Regret isn't a word that someone who loves you would use, don't ya think?

LAUREN

(confused)

How can you say that? We're meant to be together! Stop denying it!

MICHAEL

(angry)

No, we aren't! You know why? We were never together! It was one kiss!

A few heads start poking out of doors along the corridor, bored workers listening intently.

Michael rolls his eyes, and strolls towards the elevator. Lauren scampers along in his wake.

LAUREN

How can you say that? After everything we went through!

MICHAEL

Listen to me! This is crazy talk! What is it gonna take for you to understand that?

He arrives at the elevator, hitting the button a few times, impatiently.

Lauren shakes her head, incapable of taking any of this. A new, angrier persona begins to surface.

LAUREN

(angry)

Just wait. Just you wait. You'll come crawling back-

She's cut off, when the elevator doors slide open, with Michael entering.

LAUREN (CONT'D)

Where do you think you're going?

MICHAEL

Home.

As the doors begin to close, he sticks his hand out, holding them.

MICHAEL (CONT'D)

I've got a marriage to save.

With that, he lets go. The doors come to a CLOSE, leaving a fuming Lauren outside. She turns, furious, and stomps off down the hall.

CUT TO:

EXT. NEWPORT GENERAL LIBRARY - DAY

A modern looking building, set close to the beach. Johnny approaches on his bike, and pulls into the sidewalk, chaining it to a telegraph pole.

He jogs up the stairs and into the building.

CUT TO:

INT. NEWPORT GENERAL LIBRARY - FIRST FLOOR - CONTINUOUS

The natural quiet, exclusive to all libraries is in place. An ELDERLY WOMAN mans the information counter, as a few WORKERS do the rounds, with trolleys overflowing with books.

Johnny makes a beeline for the computers up the back of the room, and quickly sits himself down at one, inserting a few coins into a slot, before turning to the screen.

It's open to the homepage of the GOOGLE search engine. The cursor begins moving, as **WINDY POINT** is typed into the search engine. Johnny hits enter.

His eyes scan the monitor briefly, until he hits one of the results, named LOCATION MAP. As he's taken to the page, he suddenly JOLTS out of his chair, as if an electric shock has just coursed through him.

Rapidly, we ZOOM towards his face, until his eyes fill the whole screen.

SMASH CUT TO:

EXT. WINDY POINT - NIGHT - PREMONITION

Everything appears in a blurry black & white. Random flashes of each Davidson appear, all high atop the lookout. Their faces are grim, and pained.

SWOOP over the cliff, to the crashing waves at the bottom. A particularly strong one crashes into the rock-wall, sending foamy spray in every direction.

BACK TO:

INT. NEWPORT GENERAL LIBRARY - AS BEFORE

Johnny blinks rapidly, trembling from the impact, as several people look at him with strange looks. Johnny shakes his head, confused. What did he just see?

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

EXT. DAVIDSON HOUSE - DAY

Establishing shot.

CUT TO:

INT. DAVIDSON HOUSE - FOYER

Emily is rifling through a cupboard, searching for something when Michael enters. Emily turns to him.

EMILY
(cold)
Your home early.

MICHAEL
Well, ya better get used to it.
Your gonna be seeing a lot more of
me now.

EMILY
Oh, and what exactly do you mean by
that?

Michael approaches her cautiously.

MICHAEL
I quit my job. Emily. You're
looking at the newly unemployed
Michael Davidson.

Emily gasps.

EMILY
(shocked)
You quit?

MICHAEL
Uh-huh. As of thirty two minutes
ago, I'm jobless.

Emily takes a seat at the table. Putting her head in her hands, she groans quite audibly.

EMILY
What the hell is wrong with you!

Michael looks genuinely taken aback.

MICHAEL

I did this for us! For the family!

Emily shakes her head.

EMILY

Did you even stop and think this through? Or was it just another one of your quick fixes. Your all about the band-aids, the quick fixes, aren't you!

MICHAEL

I can't believe your even doubting the choice I made. You don't think I haven't seen how much this job has cost us?

EMILY

It's a bit late for that isn't it? Last time I checked, the damage had well and truly been done.

Michael sighs.

MICHAEL

I know, trust me, I fully understand that. Work. It's just messed everything up, y'know?

He sits at the table, taking her hand in his.

MICHAEL (CONT'D)

I've been putting money away for awhile now, so I could do precisely this. I need some time to fix things. I'm not asking you to forgive me. I'm just asking that you at least give me another chance.

Emily shakes her head.

EMILY

I don't know. I really just don't know where to go from here! You betrayed my trust. Our marriage! Does 18 years mean nothing?

MICHAEL

Just let me take you out for lunch. We can talk. Sort things out, or at least try to.

EMILY

Whatever! Just give me a few minutes to freshen up.

Michael beams, as Emily turns and stalks up the stairs, still not exactly pleased. Michael makes his way out the door.

EXT. DAVIDSON HOUSE - DAY - CONTINUOUS

Where he takes a seat on the front step, as a car pulls up out the front. Craning his neck slightly to take a look, he watches as Lauren gets out of the car, and makes her way up the driveway. Michael stands.

MICHAEL

Lauren! Not the time!

Undeterred, she continues forward.

MICHAEL (CONT'D)

I'm not kidding. You have to go right now! If Emily sees you...

Suddenly, Emily begins to sob, and not in a subtle way. She cries out in a dramatic fashion. It would almost be comical, if Michael wasn't so freaked out.

LAUREN

(hysterical)

It's all my fault!

Michael backs away, genuinely frightened.

LAUREN (CONT'D)

I didn't mean to-to cause all this stuff with your family!

Michael goes to speak, but is cut off by her.

LAUREN (CONT'D)

You've gotta understand what's been going on.

She shakes her head.

LAUREN (CONT'D)

I don't know why I haven't told you yet.

MICHAEL

What the hell are you on about?

LAUREN

We're, like, the same! Y'know!

MICHAEL

Lauren. We're not the same. I've got a family, who I love.

LAUREN

Really? A family you love? From the way you've been talking the last few months, I don't really think love is an appropriate word. That's all I've heard from you!

Her tone changes quickly, as her lip begins to quiver.

LAUREN (CONT'D)

Not once did you stop to ask about me. About my life. Why did I come here? Why have I been drawn to you so much?

Michael sighs.

MICHAEL

Alright, I'm listening now. What's your story?

Lauren takes a deep breath, launching into things.

LAUREN

(dramatic)

6 months ago, my mom, she was killed. It was a hit and run.

Michael's eyes widen.

LAUREN (CONT'D)

Five months ago, I couldn't bear be in the same city. So, I came here.

(beat, and then)

In case you haven't noticed, I'm 35, and I'm single. I was looking for someone.

She pauses, eyeing Michael wistfully.

LAUREN (CONT'D)

I found you. At least I thought I did.

With that, she breaks down. Michael moves forward, embracing her. PAN IN to a CLOSE-UP of this embrace, before rapidly SPINNING AROUND to find Emily behind the pair, mouth agape at the sight before her. The two break apart quickly.

MICHAEL
 Emily! This isn't what it looks
 like!

Emily stares daggers at him, as, unnoticed, Lauren smirks,
 and sneaks away. Emily strides towards Michael.

MICHAEL (CONT'D)
 Em, ple-

She SLAPS him. Hard.

As Michael reacts painfully, she turns and stalks back up the
 stairs. Michael chases after her.

INT. DAVIDSON HOUSE - FOYER - CONTINUOUS

Inside, Brendan and Jane watch all this, peering out the
 door. As they see their approaching parents, they quickly
 flee into the living room.

The door BURSTS open, as Emily continues upstairs, with
 Michael trailing along.

INT. DAVIDSON HOUSE - UPSTAIRS HALLWAY - CONTINUOUS

Michael finally catches her. As he places a hand on her
 shoulder, she whips around, and brings her hands up. A shield
 SPRINGS into existence, sending Michael hurtling backwards.

Emily turns and enters the master bedroom, the door coming to
 a close with a resounding SLAM.

CUT TO:

INT. DAVIDSON HOUSE - LIVING ROOM - CONTINUOUS

Brendan and Jane cringe at the loud sound above them. They
 exchange a look, before the RINGING of a phone breaks the
 silence. Brendan snatches it up.

BRENDAN
 Davidson residence. Brendan
 speaking.

CUT TO:

INT. NEWPORT GENERAL LIBRARY - CONTINUOUS

Johnny is at a Pay Phone, located in the library.

JOHNNY
 Brendan. It's Johnny.

BRENDAN
(filtered through phone)
Ah, okay. What's up?

JOHNNY
Look, I'm at the library. Something
really weird just happened.

BACK TO:

INT. DAVIDSON HOUSE - LIVING ROOM - CONTINUOUS

BRENDAN
How weird are we talking? Our
weird?

JOHNNY
(filtered through phone)
I saw something. I don't know what
it was, but it was almost like
a...vision.

BRENDAN
Johnny. You don't have visions!
That's not your thing.

BACK TO:

INT. NEWPORT GENERAL LIBRARY - CONTINUOUS

JOHNNY
Exactly!

He pauses, lowering his voice, as the librarian glares at
him.

JOHNNY (CONT'D)
Just get down here when you can,
and bring Jane.

BRENDAN
(filtered through phone)
Alright. See ya soon.

CLICK. Johnny hangs up the phone, leaning against the wall.

BACK TO:

INT. DAVIDSON HOUSE - LIVING ROOM - CONTINUOUS

Brendan quickly moves to collect the car keys from the table.

JANE
 What was that all about? And why
 did I hear the word vision?

BRENDAN
 Johnny reckons he's had one. I
 don't know. He sounded pretty
 confused.

Jane nods, as she follows Brendan out of the room.

CUT TO:

EXT. DAVIDSON HOUSE - CONTINUOUS

From across the road, Lauren is leaning casually against her car, waiting for Michael.

Brendan and Jane leave the house, and as Brendan goes to start the car, Jane suddenly notices her.

JANE
 That absolute bitch!

BRENDAN
 Huh?

JANE
 Lauren. She's over there.

Jane stares her down, and begins walking down the driveway.

JANE (CONT'D)
 Y'know, I think it's about time she
 finds out who she's messing with!

BRENDAN
 Uh oh.

Jane quickly makes her way across the road. Brendan follows. As Lauren spots this, she moves forward.

JANE
 (cold)
 Why are you doing this?

Lauren feigns disbelief.

LAUREN
 (innocent)
 Doing what?

Jane makes a grand gesture with her hands. An explosion.

JANE

Ruining our family! We were going fine before you decided to come in and wreck things!

LAUREN

Oh, sweetie, listen up, and listen good. Your father and I are meant for each other. That's the way it is, and I'm sorry that your precious, perfect family isn't gonna be that way much longer, but the way I see it, he's my soulmate. I've gotta do what it takes to get him.

JANE

Are you really that delusional? Or are you just plain old crazy?

Lauren shrugs.

LAUREN

I'd hardly say crazy is an appropriate word. In case your forgetting, I hold the cards here.

At this, Jane absolutely **LOSES** it. She **LEAPS** forward, attempting to knock Lauren to the ground. Brendan intervenes, pulling his sister away.

BRENDAN

Jane, come one. She's not worth it!

As he pulls her across the street, Lauren smirks.

LAUREN

Don't worry girl, we'll be seeing a lot of each other in the **very** near future.

She gets in her car, and speeds off down the street, waving goodbye as she goes.

LAUREN (CONT'D)

Toodles!

Brendan finally lets Jane go.

JANE

She's absolutely mad! Can you not see it?

BRENDAN

Oh, I see it. I just wish Dad would.

As Jane nods, still reeling from her outburst, we:

FADE TO:

INT. NEWPORT GENERAL LIBRARY - LATER THAT DAY

Johnny is still where he was, and he looks up hopefully as Brendan and Jane enter. He rushes over to them.

JOHNNY

About time!

Brendan silences him.

BRENDAN

Let's not talk about it here.

Johnny nods, as the three move towards an unoccupied aisle.

INT. NEWPORT GENERAL LIBRARY - AISLE - CONTINUOUS

JANE

Alright, so what's this about visions?

JOHNNY

If you can even call it that. It was weird. I was sitting at the computer, and it just hit me. Like I was shocked or something.

BRENDAN

And what did you see? I mean, if it was a vision, I'm guessing it was something that's gonna happen in the not-to-distant future.

JOHNNY

I saw all of us. Mom, dad, you two and me. We were at Windy Point.

JANE

Windy Point? As in, that lookout on the edge of town?

JOHNNY

Look, I'll get to that later. My point is that I have no idea what's going on. It was just random flashes of all of us.

(MORE)

JOHNNY (CONT'D)

I mean, is this a new power? Or do I just need to start getting a little more sleep?

JANE

It could well be a new power. Although I don't really think it makes sense. I mean, what do visions have to do with Telekinesis.

BRENDAN

Well, magic works in mysterious ways.

JANE

Yeah, I know. It just doesn't seem right, either. I mean, we've had our powers for years now, and nothings happened with us.

Johnny shrugs their comments off, and turns, serious.

JOHNNY

Something just doesn't feel right, y'know. I hate to sound cliché, but it feels like there's something big going down soon. This thing I saw, whatever it was, it's thrown me. I just feel off.

Brendan nods.

BRENDAN

Definitely worth looking into bro. How about we hit up the Book of Shadows?

JOHNNY

Can we not? I don't really wanna be at home right now.

JANE

Your right. Mom and dad need some time.

JOHNNY

The way things are going with them, their gonna need a lot more than time!

BRENDAN

Alright, so homes not an option. What about ice cream?

Johnny nods.

JOHNNY

As long as your buying, I'm there!

JANE

Sounds like a plan.

The three siblings EXIT. However, we linger on this empty aisle briefly, before PANNING to a Birds Eye view, where we found Lauren, slumped on the other side, wearing a shocked expression.

CUT TO:

INT. DAVIDSON HOUSE - UPSTAIRS HALLWAY - DAY

We're outside the master bedroom, with a defeated Michael. He KNOCKS sharply on the door.

EMILY

(through door)

Go away!

MICHAEL

Come on Em!

CUT TO:

INT. DAVIDSON HOUSE - MASTER BEDROOM - CONTINUOUS

Emily's sitting with her back to the door. Her face is blank. Empty.

EMILY

No, Michael. Just no. I've given you more than you deserve!

MICHAEL

(through door)

Your completely misinterpreting things!

EMILY

Do you have any idea how many times I've heard that off you lately? It feels like that's all I'm doing! Reading things the wrong way! Put yourself in my shoes for a second!

BACK TO:

INT. DAVIDSON HOUSE - UPSTAIRS HALLWAY - CONTINUOUS

MICHAEL

Come on. Your not even listening to me!

EMILY

(through door)

You just don't get it do you! I'm sick of listening to you! I'm sick of your crap excuses. I'm sick of the fact that, even though you've got no magic in you what so ever, you seem to have mysteriously developed the power of invisibility.

Michael sighs. Defeat is imminent.

MICHAEL

I don't know what I can say, apart from the fact that I can't believe we've ended up here. Emily, this was never us! We're not these type of people!

EMILY

(through door)

Well, times change. So do people.

CUT TO:

INT. DAVIDSON HOUSE - MASTER BEDROOM - CONTINUOUS

MICHAEL

(through door)

So, where does this leave us now?

Emily stands slowly, and cautiously, she opens the door. Michael enters, looking somber.

EMILY

I just think that, if we ever want to fix things, we could use some distance. I'm not saying this is permanent. I just feel like it's all that'll work.

Michael nods.

MICHAEL

I'll go pack.

And off the somber mood:

CUT TO:

EXT. BALBOA PIER - AFTERNOON

The sun is setting over Newport for another day, as we find Brendan, Jane and Johnny, enjoying ice-creams, and leaning against the railings. They're lost in their own thoughts, as they stare towards the distant skyline.

JANE

This is crazy, isn't it?

JOHNNY

What?

JANE

Everything. The last year has just been plain...

BRENDAN

Bizarre? Strange? Terrifying?
Amazing?

JANE

All of the above. It's just, everything's changed so much! Nine months ago, we were standing our ground in Seattle, I owned a dozen umbrella's, Johnny here was still in the dark-

JOHNNY

(quietly)
And we were happy.

Brendan places an arm around his brother.

BRENDAN

Come on bro, don't get so down on your self. Sure, mom and dad aren't exactly on the best terms with each other right now, but in case you haven't noticed, they're resilient. They'll pull through.

JOHNNY

What if they don't?

Nobody knows what to say.

JANE

Let's just promise that we'll stick together. The three of us.

BRENDAN

Yeah. If there's one thing I've learnt this year, it's that we make a pretty good team. Jane, with stopping time. Your kickass telekinesis, and my-

JANE

Ability to float in the air uselessly, while we do all the work?

BRENDAN

Not what I was gonna say, but thanks for the confidence boost sis!

Johnny sniggers at this, as Jane moves in closer to her brothers.

JANE

We're gonna be fine Johnny. Trust me on this.

Johnny nods.

JOHNNY

I guess so.

With that, he turns his attention the sprawling water ahead of him. As a flock of birds SWOOP over the three, we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

CUE MUSIC: Droplets - Colbie Cailat

EXT. DAVIDSON HOUSE - SUNSET

The day is drawing to a close, as an assortment of afternoon activities (cars being washed, dogs being walked, etc) are underway.

CUT TO:

INT. DAVIDSON HOUSE - MASTER BEDROOM

A half-full suitcase is lying open on the bed, as Michael continues to dump clothes into it. He half-heartedly tries to straighten everything up, but just ends up shaking his head, before he zips it shut and hoists it off the bed.

He takes one last sweeping look at the bed he and Emily formerly shared, before he turns and leaves.

CUT TO:

INT. DAVIDSON HOUSE - LIVING ROOM - CONTINUOUS

Emily is sitting quietly, staring intently out the window. Michael approaches behind her, and as he speaks, she jumps lightly.

MICHAEL

I've booked a few nights at the Flamingo.

(beat, and then)

Until things calm down.

Emily nods.

EMILY

Are we gonna tell the kids any of this.

MICHAEL

I don't think it would be wise to, right now. We'll wait until we know ourselves what's actually going on, and then we'll ruin their summer.

EMILY

Well, bye then.

(emotionless)

Take care.

MICHAEL

I'll try.

With no further ado, he turns and leaves.

The door closes, and, as if on cue, Emily seriously breaks down. She curls up on the couch, and lets the tears fall freely, as we slowly PAN UP to the framed family photo, sitting on the wall.

CUT TO:

EXT. DAVIDSON HOUSE - CONTINUOUS

Michael throws the suitcase into the backseat, and then hops into the front. He backs out of the driveway, and slowly drives down the street, the retreating house barely visible in the rearview mirror.

Our music fades out completely, as Michael puts his sunglasses on and speeds off.

We linger on the empty road, until another car comes roaring down it, this one containing Brendan, Jane and Johnny.

CUT TO:

INT. DAVIDSON HOUSE - LIVING ROOM

Emily is still in the fetal position, crying.

BRENDAN (O.S.)

Anyone home?

Emily jumps, hurriedly wiping her tears on her sleeve, as her kids enter the room.

Jane raises her eyebrows, at her moms appearance.

JANE

Mom? Is everything alright?

Emily nods, a little over-enthusiastically.

EMILY

Yeah, yeah. Everything's fine!
There was just this really sad
story. On Oprah.

Johnny glances at the TV, which is currently off, before he shares a knowing look with his brother and sister.

JOHNNY
 (unconvincing)
 Sure.

Emily stands, shaking this comment off.

EMILY
 Guys, it's nothing, really. Now,
 how about we focus on getting rid
 of this demon?

Emily ushers the kids out of the room.

BRENDAN
 Think there'll be anything in the
 book?

JANE
 Let's hope so.

EMILY
 Well, there's no use standing
 around talking about it! Get up
 there, before that thing kills us
 all.

The kids file out of the room.

EMILY (CONT'D)
 (softly)
 Then I really will have something
 to cry about.

She follows them.

CUT TO:

EXT. THE FLAMINGO - SUNSET

Establishing shot of a modest-looking motel, overlooking the ocean. Kids write skateboards down the street before it, as places close shop for the day.

CUT TO:

INT. THE FLAMINGO HOTEL - ROOM - CONTINUOUS

Michael saunters in slowly, dropping his suitcase onto the bed. He sits next to it, and places his head in his hands with a deep sigh.

As he stares at the sunset before him, he opens the suitcase, withdrawing a telltale bagged bottle.

He uncorks it, and takes a long swig, cringing as it burns its way down his throat.

CUT TO:

INT. DAVIDSON HOUSE - ATTIC

Brendan is nestled in a bean bag, eyes fixed on a page of the book, detailing Shocker Demons. Behind him, Johnny is digging through an old chest.

BRENDAN

Well, seeing as though we don't exactly have the Power of Three at our disposal, then I guess we're gonna have to settle for the old-fashioned way.

JOHNNY

Which is?

Brendan clears his throat, reading from the book.

BRENDAN

"In lieu of a spell of great power, these beasts can be trapped within objects of pure metal, and then buried deep, where the earth is pure".

JOHNNY

Pure metal?

Johnny digs around in a box again, before surfacing with an old, metallic urn.

JOHNNY (CONT'D)

Will this do?

He throws it to Brendan, who weighs it in his palm.

BRENDAN

I guess it'll have to.

Brendan rises to leave.

JOHNNY

Brendan, wait.

Brendan turns, shooting Johnny a questioning look.

BRENDAN

Everything alright bro?

JOHNNY

No. Well, not with me. It's just, mom and dad. What's going on?

BRENDAN

I wish I could tell you, but I'm as lost with it as you are.

He sighs.

BRENDAN (CONT'D)

I just know something happened. Something's come and messed everything up, and all we can do is hope it sorts itself out.

JOHNNY

Yeah. Your right.

Brendan places a hand on Johnnys shoulder.

BRENDAN

Dude, don't sweat it. Y'know whatever happens between them, you've still got Jane and me. In case you haven't noticed, we're all kinda in the same boat at the moment.

As Johnny nods:

CUT TO:

INT. DAVIDSON HOUSE - LIVING ROOM - CONTINUOUS

Emily and Jane are both wearing rubber gloves, as they wait in the living room. Emily is looking flustered.

JANE

Come on mom. Tell me. You know you want to.

EMILY

For the last time Jane, no! Your father has gone away on business, and that's all there is to it.

JANE

Do you really think your fooling anyone with that little facade? I know your lieing. I know something happened.

She pauses.

JANE (CONT'D)
I just haven't really figured out
what yet...

She trails off, as Emily shakes her head.

EMILY
Jane, this is neither the time nor
the place. Can we at least wait
until we get this demon off our
backs?

Brendan and Johnny chose this moment to enter the room, and they quickly register the tension in the room.

BRENDAN
Are we interrupting something?

EMILY
No, not at all! Perfect timing,
actually.

JANE
(slightly annoyed)
Yeah. What she said. Anyway, what's
this super plan you've cooked up?

JOHNNY
We trap the Shocker.

Johnny holds up the urn.

JOHNNY (CONT'D)
In here.

BRENDAN
Then we bury him.

JOHNNY
Got it?

The girls nod.

EMILY
Well then, let's do this.

Johnny raises his hand, flicking the light switch telekinetically, and plunging the room into darkness.

Almost immediately, a shower of sparks ERUPT from the outlet, forming into the haphazard shape of the demon, and casting the room into a blueish glow.

From behind, we see Brendan snatch up the metal urn, and as the Shocker dances around the room wildly, Brendan LEAPS into the air, hovering briefly. He then proceeds to drop the urn directly onto the Shocker, and as it falls to the ground, the lid falls off.

We SWOOP down to take in Emily, who brings her hands up sharply, projecting a light blue shield, which moves out to surround the demon, forcing it downwards.

Johnny steps forward, and with a long sweep of his arms, he manages to cram the now flailing demon into the urn. With his last ounce of strength, he brings the lid to a shut, and as it falls to the ground, we:

ANGLE ON URN

As it trembles, it suddenly freezes in it's place. PAN UP to see Jane, standing over it, her hands out. She smirks.

JANE

Gotta love teamwork!

Brendan touches down.

BRENDAN

Yeah. That was ridiculously easy.

EMILY

Don't get to cocky. These things are infamous for the Houdini-esque escapes.

JOHNNY

Well, can we just get this thing in the ground soon? Like soon?

As Emily opens her mouth to speak, Jane interrupts with a loud SNEEZE, and, as if flicking a switch, the demon BURSTS free from the urn, with such a force that Jane is THROWN backwards, where she hits the wall with a loud SMASH.

SMASH CUT TO:

INT. FLAMINGO HOTEL - MICHAEL'S ROOM

Where we find Michael, as we left him before, sitting on the bed, drinking directly from the bottle. As he drains the last of it, he holds it over his eye in a comical fashion, as if searching for more.

Disappointed, he stands and stumbles over to the door, snatching up his car keys without a second thought. As he leaves the room:

BACK TO:

INT. DAVIDSON HOUSE - LIVING ROOM - AS BEFORE

Emily has the Shocker Demon cornered with a forcefield, while Johnny and Brendan help Jane up. Suddenly, the lights in the room begin to flicker, and Brendan looks up towards the light fixtures.

As Johnny helps Jane up, Brendan is hit with an idea.

BRENDAN

Guys, hold down the fort. I just got an idea.

He runs off, leaving Jane and Johnny to help Emily.

JANE

Now there's an unwavering sign of courage, if I've ever seen one!

Johnny shakes his head, moving to help his mother.

CUT TO:

EXT. LIQUOR STORE - SUNSET

The peace of a day at it's end is disturbed by Michael, who leaves the liquor store, with a fresh bottle of Whisky. As he removes the cap, and takes a deep swig, we:

CUT BACK TO:

INT. DAVIDSON HOUSE - LIVING ROOM - AS BEFORE

Brendan still hasn't returned, and Emily stands with Jane and Johnny, as the three put up a united front against the Shocker. However, it soon becomes too much. The demon rears up, and breaks out of it's confine, knocking the three witches to the ground.

From their point-of-view, the Shocker bears down on them with full fury, until suddenly, it backs off. In fact, it begins to retreat rapidly.

Johnny reaches over and gestures sharply, bringing the Urn flying towards him. With some gentle coaxing, it moves smoothly into the urn, with Johnny leaping onto it straight away.

Slowly, everyone rises to stand, surveying the rest of the room.

JANE
(cautious)
Well, that was...lucky?

As Emily nods:

CUT TO:

INT. DAVIDSON HOUSE - BASEMENT

Brendan stands, grinning, before the houses power box. He looks skyward.

BRENDAN
(Yelling)
Luck had nothing to do with it!

He turns, and runs up the stairs.

CUT TO:

INT. DAVIDSON HOUSE - LIVING ROOM - AS BEFORE

Brendan enters from the kitchen, smirking.

EMILY
I can't believe we didn't think of that sooner!

BRENDAN
Well, at least someone did.

Jane rolls her eyes.

JANE
Talk it up, bro. Talk it up.

BRENDAN
Well, I did kinda just save all your lives. So yeah, I think a little gloating is in order!

Johnny holds a hand up, silencing them.

JOHNNY
There'll be plenty of time for your ego-boost lately. Can we just get rid of this thing before it gets out again.

JANE

Don't we have to bury it somewhere that's fully, significant?

EMILY

That we do. And I have the perfect place in mind.

She turns to Johnny.

EMILY (CONT'D)

Wanna come along for the ride?

Johnny nods, and, with his hand still firmly clamped over the urn, he makes his way to the door. Emily follows, but turns briefly to face the twings.

EMILY (CONT'D)

Alright. You two are on clean-up!

Brendan falters, then turns to Jane.

BRENDAN

Ah, funny about that. See, we totally would, but we've got an extremely important engagement to-

Jane cuts her off.

JANE

We're meeting Rachel and Zach at the pier.

Emily sighs.

EMILY

Fine. Just don't be too late.
(beat, and then)
And don't think your getting out of it that easy!

They nod, and as she leaves with Johnny, they follow, pulling the door closed behind them.

CUT TO:

EXT. ROAD - NIGHT

The sun has set now, and as a car manoeuvres it's way up a sloping hill, we PAN towards it.

INT. CAR - CONTINUOUS

Michael is at the wheel, driving very poorly. The headlights illuminate a sign that reads WINDY POINT, and seeing this, he puts his foot on the gas, speeding forward.

CUT TO:

EXT. DAVIDSON HOUSE - NIGHT

Brendan and Jane are outside their car, waving off the departing car containing Emily and Johnny. Jane looks to Brendan.

JANE
So, crisis averted?

BRENDAN
Somehow, I highly doubt it.

He pauses, distracted by a distant siren.

BRENDAN (CONT'D)
As much as it kills me to say this, it feels like there's something bigger going on here. Much bigger. I mean, Dads MIA. Mom's acting weird. Johnny's gone and sprouted a new power. If you ask me, the real crisis is just around the corner.

Jane hangs her head, leaning on the car.

JANE
I was afraid you were gonna say that.
(Beat)
I just don't get it. There's always gotta be something going on. Someone dying. Someone lying. Someone crying. Why can't things ever just be normal?

Brendan can't help but smile.

BRENDAN
Come on sis. Normal? Where's the fun in that?

Jane shakes her head, as the two get into the car.

PAN-UP, as the car takes off down the street, with Brendan at the wheel. As the car disappears from our view, we continue to move upwards into the dark sky.

Linger on total darkness for a moment, before we slowly PAN DOWN to find ourselves in a completely different scene.

EXT. BEACH - NIGHT

By the dim light of a few street lights, we find the twins with RACHEL and ZACH. The respective couples are walking hand in hand, as the soft sounds of the ocean can be heard in the background.

RACHEL
So your saying there was an -
electric thingy?

BRENDAN
Shocker demon.

ZACH
That you got rid of how?

JANE
Shut off the power.

RACHEL
And no one got hurt.

BRENDAN
Nope. We're all fine. Except for
dad, but that's another story in
itself.

ZACH
Yeah, I heard there was some stuff
going on there.

JANE
Well, it would help if we actually
knew what was going on, but yeah,
it's safe to say there's something.

RACHEL
I'm sure they'll work things out. I
mean, my parents have been on the
brink before.

She stops, squinting to recall.

RACHEL (CONT'D)
Actually, scratch that. They've
been beyond the brink, but they
managed to work things out.

ZACH

I think what she's trying to say is that, we've both seen the way your parents work. They'll be fine.

JANE

Here's hoping then, because if not? We're screwed.

CUT TO:

EXT. WINDY POINT - NIGHT

It's the place from Johnny's premonition, brought to life in full color. A fierce wind whips through the surrounding palm-trees, as Michael sits right on the edge, legs over the side and drinking deeply from the bottle.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

EXT. CEMETERY - NIGHT

A smooth, undisturbed patch of grass, under a quiet night sky.

Not for long! A shovel slams into it, as we PAN UP to take in Emily, armed with said shovel, as Johnny stands next to her, clutching the urn.

She brings her arm up again, and slams the shovel into the ground. She continues digging, with Johnny watching on, until she steps back, admiring her handiwork.

EMILY

Alright, I think that'll do.

JOHNNY

You sure it's deep enough?

EMILY

Johnny, it's a pile of electricity, not a corpse. Just hurry up and hand it over, before the thing bursts out and kills us all.

JOHNNY

If you say so...

Johnny hands the urn over.

EMILY

Okay, get ready.

She gestures towards the pile of upturned dirt.

EMILY (CONT'D)

When I say so, get that dirt into the hole as soon as possible. Got it?

He nods, as she bends over the hole and swiftly pulls off the lid. With a vibrant FLASH, the electricity pours out, and begins to circulate in the ground.

EMILY (CONT'D)

NOW!

Johnny concentrates for a moment, before bringing his arm up in a sweeping motion.

The pile of dirt FLIES into the air, and lands in the hole, quickly squashing the rapidly emerging shocker demon.

Sighing in relief, Emily picks up the shovel to pat down the soil. Better safe than sorry.

EMILY (CONT'D)

Well, now that that's out of the way-

Johnny interrupts her.

JOHNNY

It's time to actually fix things up with Dad?

Emily shakes her head.

EMILY

Let's just get home-

She's interrupted by the RING of her cellphone.

EMILY (CONT'D)

Hello?

CUT TO:

EXT. WINDY POINT - NIGHT

We find Michael as we left him, sitting on the edge of this high look-out, staring at the crashing waves far below him.

MICHAEL

(slurring)

Emily! Emily it's me.

EMILY

(filtered through phone)

Michael? What's going on?

MICHAEL

I'm just...chilling. I'm just chilling up here.

BACK TO:

EXT. CEMETERY - CONTINUOUS

EMILY

(worried)

Up where? Where are you.

MICHAEL

Windy place. Or Point. Whatever the kids are calling it these days.

Emily gasps, clutching the phone tightly.

EMILY

I'm coming to get you. Just stay put.

BACK TO:

EXT. WINDY POINT - CONTINUOUS

MICHAEL

No need to hurry. I have company!

He clutches the bottle of whisky to his chest, before he stops, closes his eyes, and breathes.

MICHAEL (CONT'D)

I've messed up real bad Em. I've ruined everything.

BACK TO:

EXT. CEMETERY - CONTINUOUS

EMILY

Alright, stay where you are. I'm on my way.

She ends the call and looks to Johnny, her eyes doing the talking. Johnny puts two and two together.

JOHNNY

Dad?

She nods, and turns, taking off at a run towards the car. Johnny follows.

CUE MUSIC: Rebellion (Lies) - Arcade Fire

The two arrive at the car, parked near a tree, and get in. As they pull out of the cemetery, and onto the nearby road.

An audible wind rustles the trees, as the serene voice of a much more peaceful Michael picks up in the background.

MICHAEL (V.O.)

This road we travel. This journey we're on. The good times we have. They're fleeting.

We follow the car, as Emily and Johnny make a speedy exit down the narrow road leading away.

FADE TO:

EXT. BALBOA BEACH - NIGHT

A bonfire CRACKLES merrily, as Brendan sits arm in arm with Rachel, while Jane and Zach share a similar position.

MICHAEL (V.O.)
It's only the lucky ones that
manage to grab hold of these
perfect moments, and capture them
forever.

FADE TO:

EXT. WESTWARD ROAD - NIGHT

From a HIGH SHOT, Emily's car speeds along the road.

MICHAEL (V.O.)
But what happens to those of us who
simply let go?

PAN DOWN slowly towards the car, as we pass through the roof.

MICHAEL (V.O.) (CONT'D)
There's no simple answer. Only a
number of half-truths. Half-lies.

CUT TO:

EXT. DAVIDSON HOUSE - NIGHT

Where Lauren's car pulls up.

MICHAEL (V.O.)
Unanswered questions.

She smiles as the windows slide down, before she pulls out a video camera, training it on the house. She settles back, and stares intently at the house.

CUT TO:

INT. CAR - CONTINUOUS

Emily is focused on the road.

EMILY

Call your brother and sister. Tell them to meet us up at Windy Point pronto.

Johnny nods, pulling out his cell, and dialling.

Emily returns her gaze to the road in front of her, taking a sharp corner with great speed.

FADE TO:

EXT. BALBOA BEACH - NIGHT - CONTINUOUS

The four teens are relaxing, enjoying each others company. Suddenly, the sound of Janes cell can be heard. She picks it up, glances at the caller ID, and rolls her eyes.

JANE

It's mom.
(to Brendan)
Can she ever give it a rest.

BRENDAN

Just answer it!

Jane answers the phone, and steps out of earshot.

RACHEL

So, anyway, I was standing in the queue today, and this totally random chick just came up to me, and she was all-

He's cut off when Jane re-enters the frame, clutching the phone against her chest. She looks directly at Brendan.

JANE

It's dad. He's in trouble.

Brendan leaps up quickly, and the two turn to Rachel and Zach, who simply nod.

RACHEL

Go. They need you.

With that, the twins turn and sprint up the beach, leaving Rachel and Zach by the fire, staring deeply into it.

MICHAEL (V.O.)
 It's those like us, the ones that
 let go, who end up paying the
 ultimate price.

FADE TO:

EXT. WINDY POINT - NIGHT

The music fades into the background. As before, Michael remains motionless, and extremely downcast.

Behind him, a car pulls up. Emily and Johnny emerge from it, as Michael looks up, depression etched into his face.

EMILY
 (softly)
 Michael...

She trails off, unable to find the words, as Michael stands unsteadily, stumbling.

MICHAEL
 (slurred)
 Emmy, honey, I'm sorry. I'm so
 sorry. I've messed up everything!
 I've blown it.

EMILY
 Michael, just get away from the
 edge. Come here, and we can talk
 about it!

He shakes his head, dropping the bottle to the ground. ANGLE ON as it shatters.

MICHAEL
 You don't understand. This is all
 messed up! I ruined it.
 Just like I've ruined everything.
 Since day one!

Emily approaches, tentatively.

EMILY
 (soft)
 That isn't true. You know that
 isn't true.

MICHAEL
 I'm just...in way over my head
 here. I have been for the last
 twenty years, yet I've put up with
 it.

(MORE)

MICHAEL (CONT'D)

I thought I was okay, I really did.
I mean, I had Johnny, but then **BAM!**
He got his powers, and I'm left
alone!

He walks backwards, closer to the cliff edge.

MICHAEL (CONT'D)

You want to know why I took this
job here? I knew that sooner rather
than later, Johnny **would** be joining
you guys on the other side of this
life. I knew it, and I knew that
things were gonna be getting pretty
tough. I needed a distraction.

(softly, to himself)

Looks like I got that in spades.

Johnny speaks up, visibly affected by these words.

JOHNNY

(upset)

Dad. Come on.

MICHAEL

(hysterical)

No! Not come on! I know it, you
know it. WE ALL KNOW IT!. I'm an
outsider! An extra. I don't belong
with this family, I never have, and
as long as there's demons, and
warlocks, and witches out there, I
never will!

EMILY

That isn't true, and you know it.

She walks forward cautiously, as if approaching a bomb.

Behind her, Brendan and Jane pull up, emerging from the car.
However, upon finding the scene before them, they're stopped
in their tracks.

Michael turns away, unable to face the kids. Emily puts a
comforting arm on his shoulder.

EMILY (CONT'D)

You are just as much a part of this
family as I am. As Brendan, Jane
and Johnny are, as Frank was, as
Great Grandma Brianna and Great
Uncle Jonathon.

Brendan, Jane and Johnny walk forward tentatively. They approach their father, as the family form a tight bunch.

JANE
She's right Dad.

BRENDAN
Your the one that's always there,
no matter what.

JOHNNY
You kept me company my whole life!

BRENDAN
Whether you want to face it or not.

JANE
We'd pretty much be screwed without
you.

Michael shoots her a look of great disbelief.

MICHAEL
What about everything with Lauren?
I messed up big time, and I don't
care how many lines you guys can
pull from a lifetime movie. It aint
gonna fix anything!

EMILY
Michael. It's okay.

She pauses, weighing things up, before shaking her head.

EMILY (CONT'D)
Well, it's not, but we can sort
that out later! As a family. It's
time we started putting everything
out in the open. Keeping secrets,
sneaking around. It doesn't work.

Michael shakes his head, confused.

EMILY (CONT'D)
I know, you've made a mistake. I
made a mistake. We all make
mistakes. It's part of life.
(beat, and then)
Yes, things are gonna be a little
different from now on. I'm not
saying there not, but it's nothing
we can't work through.

BRENDAN

We just need to make sure we work things out, before they boil over.

JANE

So this type of thing doesn't happen again.

Michael, still a little dizzy, simply nods, giving a slight smile. He makes to walk forward, stumbling, as Brendan and Johnny rush up to help him.

As the family move together, our music cue picks up again, quickly gaining momentum.

Slowly PAN-UP away from the scene.

MICHAEL (V.O.)

You see, even for those who reach out to take back what is rightfully there's...

An unseen force SLAMS through the five, scattering them as if a bowling ball through pins.

MICHAEL (V.O.) (CONT'D)

It's these people who must learn their lesson the hardest way of all.

Brendan tries to stand, but he is horrified to find something is pinning him to the ground!

He struggles aimlessly, looking over towards the rest of his family. They're all trapped under this invisible enemy...

...All except for Michael. The force has LIFTED him several feet above the ground, where he hovers, almost majestically, an extremely frightened look plastered to his face.

MICHAEL (V.O.) (CONT'D)

Once you let go, there's no turning back. No chance for goodbye.

Michael is THROWN rapidly through the air, as he is sent hurtling over the edge. He disappears from view, as the spell breaks on the rest of the family.

It's Johnny who fights his way through the now gale-force winds, to the very edge. He peers over it, as follow his gaze, and SHOOT down towards the CHURNING waters:

Where the limp body of Michael Davidson is swept under the rough surf.

FADE TO BLACK.

We linger on the empty, black screen for a moment more, the only noise being that of a distant, roaring ocean.

MICHAEL (V.O.) (CONT'D)
No happy ending.

END OF SHOW.