

THE HALLOWEEN BALL  
BY  
DOMINIC TURNBULL

FIRST DRAFT  
25/05/2021

FADE INTO:

A clock. It's an old grandfather clock that ticks loudly, like a train whistle. It spins round till we are on the clock face.

It turns to FIVE O'CLOCK. The story has begun.

The sound of a song begins to play as the scene changes into...

EXT. OUTSIDE WORLD. HUMAN WORLD. SUNSET

The world is preparing itself for the night. As the song tells us about the world and story we will be as we see:

- A pumpkin being screwed into. It's soon replaced with a candle, now a jack o' lantern.
- A candler turns to the day it is on. "OCT 31ST". A very old fashioned tear away calendar.
- Snow floats in the land landing on the country road.
- A TRAIN TRACK is where we end.

An old steam train chugs down the tracks and into the tunnel. FOLLOW that train into it. Everything turns BLACK.

TITLE CARD: THE HALLOWEEN BALL.

(note: the title is like the nightmare before christmas title. Very holiday-like. A red colouring to it.)

FADE INTO

INT. TRAIN . EMILY ROOM

EMILY BEGINS TO WAKE UP. Her eye to the ceiling as she begins to sit up.

Revealing a 16 yer old knockout with short brown hair. Her whole look screams tomboy.

EMILY

Ow, my head. What did I do last night?

EMILY looks around at the room. Her jaw drops the second seeing how beautiful it is.

EMILY

Wow.

The room is made look like a 1920's overnight train room. With beautiful drapes and bedding that EMILY is sleeping in. The poster of the ball itself is on the wall next to her.

Confused EMILY gets out of her bed, revealing her in her silk pyjamas and starts to look around, curious.

EMILY

What is this place? It's some kind of 1920's sleeper place. Maybe with those weird pearls and furs that the woman had to wear.  
(noticing the poster)  
What's this?

EMILY eyes turn to the poster with wonder. The poster depicts a great ball. A prince dances with his bride. Very romantic. Even with a huge disney like ball gown.

This does not move EMILY at all.

EMILY

Looks interesting... If it was one of those love movies? Blah.

Emily looks around, noticing the room's door. She wanders over, not understanding what she's in. Each step echoing across the wooden floor.

With nothing holding her back, she opens the door into...

INT. TRAIN. HALLWAY

An empty hallway stands before EMILY. She closes the door and begins to look around.

EMILY

Hello? Is there anyone there?

No answer. She tries again, this time turning in a full circle.

EMILY

(repeating)

Hello? Can anyone hear me? Hello?

As if, on cue, the sound of jazz music softly plays out to her right. EMILY turns around to see a dining cart door before her.

Wondering where the people are, she starts making her way towards it. No idea of what is about to happen.

Everything about the walk towards the door feels like it takes forever. With the bright light getting brighter as EMILY makes it, at last.

With a quick turn, EMILY opens the door and wanders into the dining cart.

INT. TRAIN - DINING ROOM

She steps into the cart to find that it is full of monsters all dressed up. They are all invested in their meals and conversation, oblivious.

A jazz band plays a deep tune that is on par with "the friends on the other side" but similar to Ken Page oogie boogies number.

EMILY wanders through, soon hearing every conversation. All about one thing, oen mysterious talk that is different.

The Halloween ball's mysterious owner.

MONSTERS (VARIOUS)

Another year, old chap/ A time  
for us monsters to dress up as  
something else/ for the goddess  
of course, everyone knows  
this./So she can forever bless

that prince chap that always  
comes to the ball. Eh, what's his  
name?/ Malcolm, I believe./ That  
poor boy always has to deal with  
rejection this year./ I wonder  
who the new girl is?

Reaching the door EMILY is jolted forward as the train  
comes to a stop. Landing on the door before her.

Hitting the door as the train shuddered to a stop. They  
have arrived at where they were meant to be.

ANNOYED, EMILY starts rubbing her head as she starts  
getting up. A small bruise that will be covered up by  
makeup.

EMILY

(Realising what  
happened)

OW, that's going to leave a mark.

The room grows quiet, as if a wild animal had wandered in,  
Turning slowly to face the monsters, EMILY eyes grow wide  
as fear.

All eyes are on EMILY, all frozen in the moment they were  
before she spoke. All they can do is finish the thing that  
they were doing.

EMILY begins to step back, her hand trying to open the  
door. Startled and struggling heavily to do so.

VOICES

(Various)

Is that?/ It could be her?/ The  
human?/ Of course she is human.  
Why else would she be standing  
there, back to the door?

The chatter sparks up to the point where the monsters are  
walking towards her, all shadowed by Burtonised through the  
shape. Their moment is slow, not really out of fear,  
curiosity.

With a quick yank of the handle, EMILY tries her best to open the door.

EMILY

This is bad, this is bad... Why won't you budge? Come on, I'm not becoming monster chow. Not when I have a life to live.

The door finally opens. EMILY bolts for it.

INT. TRAIN STATION - NIGHT

EMILY starts moving down into the station around her. Her feet echoing around the building as she runs. With every step, the sound pricks up a set of ears behind a trash can. Black, scarred, wolf like.

A SMALL SHADOW LIKE WOLF CREATURE, known as DEMON, watches EMILY run past the trash can. It's ears prick up as it begins to slowly wander after her.

EMILY makes a run through the train station, leaping down every step as she begins heading towards the exit. She bumps a sign that reads Main entrance on it.

The DEMON follows after EMILY, knocking down the sign. The poor thing is broken on the floor.

INT. TRAIN STATION. MAIN ENTRANCE - NIGHT.

As EMILY runs past, the camera pans towards a cool Morphis mixed with Bloodworth looking man. He turns revealing his badge called REP. He is looking at his newspaper.

With his eyes rolling he soon spots a look at the demon running after her. His hand grasping a flashlight from below the table.

REP

Well, looks like my job is back on.

Grabbing a flashlight, Rep rushes after the shadow.

Emily makes her way towards the huge double doors, ready to escape the fear she is in. But as she reaches the doors something appears in front of her.

The shadow which is busy forming before her begins barking at Emily with his fangs bare. The sound causes Emily to fall to the floor as the shadow wolf begins to bark on.

Trapped and frozen in fear, Emily begins to look up at the wolf. It takes its first paw forward into the real world, in an impossible feat. This is a bad time.

The wolf keeps doing the impossible, towering over Emily, ready for the kill. Emily's eyes widened in fear.

She puts her hands up and begins screaming..

EMILY

Don't eat me!

The wolf begins bringing its snout downwards, going for the kill. But notices something else nearby.

A flash of white light. The wolf stumbles back slowly deforming from the light. Wining heavily like a wounded dog.

REP (O.S.)

BACK! BACK, YOU DEMON!

Emily removes her hands and begins to look up. She starts to see what is going on. The wolf deforming down to his last bit of shadow by an african american man. Rep takes a step towards Emily trapping the beast until all of it vanishes into nothing.

Silence fills the room. Emily looks shocked to see Rep turn off his flashlight at this.

Taking notice of Emily, Rep begins to look down at her.

REP

You're human, right?

Emily, though quiet, nods her head. Rep lets out a sigh of relief.

REP

That's good to hear. Thank god you pasted me on my work break or you would have been dog food.

EMILY

Dog food?

REP

It's a joke, miss Emily.

(LENDS HIS HAND)

Come on. We better get you a carriage.

Emily is helped up by the rep who opens the door once she one her feet. The two walk outside towards a...

EXT. TRAIN STATION. NIGHT.

... Beautiful horse drawn carriage. Emily takes no notice of this. Her mind is on other things.

EMILY

How do you know my name?

REP

That's a long story. Come on, better head to the manor. A lot of people will be waiting for you.

The two enter with the door closing behind them. The carriage rides off into the night, leaving the events of the night a moment ago lost.

INT. INSIDE CARRIAGE - CONTINUE

The rep sits on the other side, gazing Emily with interested eyes. Emily looks back at him, not sure about the man who saved her.

Rep is the first to make the talking work.

REP

So? How are you finding the land of twilight?

EMILY

Twilight? As in the place that we somehow stopped at is named after the book series?

REP

No. Nothing like that. In fact, it is named after the moon when it begins to fall asleep. Not this weird book series you just said.

EMILY

Ok, in a weird place named after the moon setting, check. One question, how did you know my name?

Rep finds a cigare on the floor and picks it up. He rolls down the window and throws it out.

REP

We all do, it's in our nature to know who the next human is coming. Whenever they do we know what there was, who they are and what they seem to become, if given a chance. Even the embarrassing stuff that you think that you kept well hidden from your parents.

EMILY

As in, you know my whole life? Even my private thoughts?

Emily fist clenches. Rep takes notice of this.

REP

Well, judging from your fist then we know a little too much. And, oh, by the way I have to say, that guy you like is a real jerk. A real mean one that doesn't care about you at all.

EMILY

Oh. How do you know I like him?

REP

How do any of us know who we are? Because we chose to be. See, I know you're scared because you witnessed that demon back there. And please, don't talk about it to me, I have no idea what they are, or where they come from. Just by your own fist along. But I also know that your predicament is a whole new one for you. A chance to put it fairly. For this world, and maybe even to you.

EMILY

What makes you sure that I'm right now scared? I could be jealous over the fact that you're wearing an italian suit that is similar to the pumpkin king.

Rep sits back and begins to smile. He knows the suit is good, but is pretending to be nice.

REP

Well, if I may add, I will accept those comments. It's a fine suit I'm wearing. Not like the ones that they had me wear years ago at the manor I was in. Man, that sugar plantation was worse than it seemed.

EMILY

A sugar plantation?

REP

Yeah, sugar plantation. See, before here I had no rights as you have. I was a slave that had escaped before people like me got the rights. One out of seventeen slaves to make it out and be finally free.

EMILY

Oh, I didn't realise that. Which Plantation are you from?

Rep grows silent. He begins to pull out a lollipop from his pocket and puts it in his mouth.

REP

Best not to talk about that kind of thing. Since, well, the world we're both in is a much better place than the human world. Perfect and easy to understand once you get use to it snowing some of the nights

EMILY

There Snow? But this world from what I can see has now snow on the ground at all.

REP

Not unless there is a full moon in the sky. Never snows because the moon goddess made those damn werewolves hate the snow.

Emily turns to the window and notices a full moon. It seems to be high in the sky, stuck in its place. As she does this it seems to chapitre the world outside for her. A beautiful snow landscaped world that everything the human mind has

built. Basically this is Christmas for everyone wanting snow.

Emily leans back, now realising something she didn't notice.

EMILY

That moon has been up there for what seems like an hour now, why hasn't it begun to set?

REP

The moon never sets until everyone begins to sleep for the day. Not something us folks like to question outside the castle.

EMILY

You haven't even questioned how on earth this world works? Why is that?

REP

Why? Well, because I was someone who was born to slavery, I was told not ask questions. When I got here I started asking a bunch of questions as I learned but not here. This place gave me something and I felt like it wasn't right to question why I had been given this option.

EMILY

I see. I didn't mean to make you feel...

REP

Stupid? You didn't even offend me in the slightest lass. I'm just glad you're curious about this place. It could be your future home

EMILY

I am, for the time being. But I'm still... How would you put it?

REP

Scared?

EMILY

Exactly.

REP

Well, to be honest with you one thing, we all are. And that is the darn truth. Since it is an event that lasts for seven days, keep tight and see what happens.

The carriage grows silent as the sound of horse clopping is heard. EMily turns her attention back to the moon in the sky, wondering how this world works. And if so, why the heck she is here.

TIME CUT TO

EXT/INT/EST. CASTLE - NIGHT - LATER

Emily gazes upon a huge beautiful looking castle that is over the side of the river. As she does so, her face lights up.

In one of the windows is a dark figure who stares back at Emily. This is the COUNT, a very sinister figure for the story.

Emily waves at the figure. But the figure doesn't wave back. He shuts the curtains and heads off back into his room.

A little surprised Emily takes a seat back. The rep chuckles a little.

REP

Do mind the man in the window.  
He's just an old fart.

EMILY

An old fart?

REP

A bore.

(BEAT, REALISING)

Ah, here we are. Home sweet home.

The carriage comes to a stop at the front of the castle.  
Rep opens the door and takes a step out.

He breathes in the fine filled, fresh air.

Emily follows after him, a little skeptical about what she is seeing but also a little curious about it. Everything before her is calling to her.

REP (CONT'D)

Ain't nothing better than that  
old sweet pine air they have in  
this place. Smells like home.

EMILY

Really? I don't really...

(sniffing)

Oh. Yeah, I do smell it now. It  
stinks.

REP

You'll get used to it when the  
events begin to kick off. But  
before we do, you might need to  
check yourself in.

The two head towards the doorway, unaware of what is behind them. A black shadow of the carriage with a tail wagging behind it.

CUT TO

INT. CASTLE - MAIN ENTRANCE

Emily wanders into the beautiful entrance hall of the castle which sparkles in full colour. A crystal sharded chandelier hangs as a lonely desk sits in the center of the room. With a pair of floating glasses in mid air.

Rep wanders over towards the desk. Emily trails behind him, seeing everything around her as it is.

REP

Beautiful, ain't it.

EMILY

Yeah it is.

Rep reaches the front of the desk, and rings the bell.

EMILY

How did any of you manage to make something like this? This castle must have been modernised in the 19th century.

REP

Maybe it was earlier than that. It still had a few hooks and nooks to be patched.

(to emily)

Please, excuse me. I have to do this one thing.

The rep turns to the floating glasses which are facing the ceiling. With both hands he clasps the air as loud as he can. Waking up the pair of glasses.

This is BUNTY, a female rep invisible woman working at the desk. A kind natured but ill tempered kind of person.

BUNTY

Ah... It was nothing. I swear.

REP

It's just me Bunty.

BUNTY

Rep? Don't do that. I could have had a knife in my pocket and started sweeping you a lot left right and centre.

REP

It's just me and the girl. Had to get her out early after she was chased.

As rep speaks Bunty turns her head towards Emily who notices. She leans over and begins tapping her body, seeing if she is sold.

REP (CONT'D)

Those darn little demons are getting worse. Somehow they managed to know that Emily was on the train before I...

(noticing)

Are you even listening?

BUNTY

Oh. sorry. Just looking at that human.

EMILY

You're invisible.

REP

Yep. Been like that since she moved here. No one knows why but we have a few theories on that.

Bunty turns her glare at Rep and throws a pot of ink at him. Emily and Rep duck as the jar smashes on the floor.

REP

What did you do that for?

BUNTY

Because, I've told you the reason. And don't expect me to

give you back the covers after  
what you just said.

REP

Bunty, I was only just joking.

BUNTY

No, take backsies.

(BEAT)

Is the human checking in or not?

Emily speaks up at this.

EMILY

Checking in?

BUNTY

Good. What's your name?

EMILY

Hold on? What do you mean by  
checking in?

Bunty sighs and begins to move a sign above her. Emily  
looks up to see what the sign reads.

BUNTY

Checking into any room or water  
tank, please check here.

EMILY

Oh. Ok. I didn't realise it was a  
hotel.

BUNTY

Not a hotel, and not really a  
ballroom. It's more like a family  
event.

EMILY

A family event. Know fine well  
what that all means.

Bunty smiles and brings out a huge brown book from below. She opens it at the first page.

BUNTY

Your name?

EMILY

If I even have a choice. Emily Rosewood.

Bunty starts to flip through the pages, going from the a's to the B's, and so on. As she does this she mutters every name as Emily and Rep watch her do this. Unsure about what this really means.

Above, however, one of the doors opens and a shadow is seen in the view. Looking at the check in desk.

The eye glows from its light green color to a poisonous sort of colour.

Leading to Bunty stopping when she gets the r's and puts her finger down on the page.

BUNTY

There you are. Miss Emily Rosewood. Aged 17. And your dressing as...

(beat)

Oh.

REP

(CONCERNED)

What is it?

Rep leans over the desk and Bunty sees. He is a little concerned by this.

REP

I thought she gave up on making another human that.

BUNTY

Apparently not.

EMILY

What is it?

The two turn their heads to Emily as she makes her way to the desk. There next to her age is the one thing that concerns them. Written in pink ink the words ``princess" is written.

Emily looks distorted by this.

EMILY

Princess? Why does it say princess?

REP

Because that's what you're going as for with the ball.

EMILY

But I'm not a princess. I don't even like girly stuff.

BUNTY

But in this case you'll have to. Probary have to go through some lessons on how to be a princess as well.

EMILY

I don't want to become a princess. It feels like it's some social thing that people need to look up on. With the tiaras and jewelry they were with those gowns.

Emily notices Rep giving her a strange look. She looks at him offended.

EMILY

Please, don't start with me.

REP

Wouldn't dream of it, your  
highness.

Emily scows at Rep as Bunty starts pulling out a room key  
card. She hands it over to Emily who takes it gingerly.

BUNTY

Enjoy your stay with us and may  
your dreams come true.

EMILY

Thanks. How many nights I'm I  
staying here?

BUNTY

Seven.

And with that Bunty moves on.

CUT TO

INT. CASTLE - STEPS TO ROOM - A FEW MINUTES LATER

Emily is looking at her key as she takes the step with the  
rep in the lead. She begins ranting about the situation.

EMILY

How is this happening to me?

REP

What do you say?

EMILY

I said, how could this be  
happening to me? I'm not some  
kind of princess. I'm a tomboy  
who happens to have her own life.  
I love rock music. I love my  
friends.

REP

Even the one who treats you like  
a jerk.

ELSEWHERE, a door of the room enters. Revealing MALCOLM, a slick, handsome person with an annoyed look on his face. He shuts the door behind him.

EMILY (O.S.)

Even him. He's kind, funny and always knows cool tricks.

Malcolm turns to face Emily. FOCUS on Emily's face as she smiles at that last comment. The smile fades as she continues her rant.

Blushing deep red, Malcolm locks his eyes on Emily. He can't take his eyes away for some reason.

EMILY (O.S.)

Anyway, this isn't fair.

EMILY

Don't I get a choice in the say?

REP

You do. It's just how you deal with this is your choice.

Emily gets in front of Rep, now even more annoyed by this.

EMILY

This is against my rights. All of them. I hate how this ball does this to my right.

MALCOM (O.S.)

Well, that is not true.

Emily turns. Malcolm is walking over, trying his best to say some stuff.

MALCOM

You see, you're under new laws. The twilight laws which gave women the rights before your world did. So, in a way, you still have those rights.

EMILY

What? But how did you...

MALCOM

You talk very loud... To be honest,

Malcom stretches out his hand.

MALCOM

Malcom Singer. At your service.

Emily takes Malcolm's hand.

EMILY

Emily rosewood.

(BEAT)

Listen, I am not trying to sound  
rude by what the hand gesture  
thing is?

MALCOM

You mean the handshake was in?

EMILY

Yes.

Emily retracks her arms. Malcolm does the same, awkwardly.

EMILY

That's... It's just unusual. Why  
did you do that?

MALCOM

To be friendly. Since shaking a  
hand is a friendly gesture. Or so  
to speak.

EMILY

I see.

(ignoring MALCOLM remark)

So, you are one of the many  
humans drawn into this situation.

Malcolm raises an eyebrow, unsure by what Emily is saying. Unaware of him, the COUNT is making his way out of the door. He turns and notices the two.

MALCOM

Excuse me? I'm not really human?

EMILY

Come on. You are. You look human.

MALCOM

Yeah because I happen to be a demigod. A child of some person.

EMILY

A demigod? Like they really exist.

The count appears between the two, drawing them like an older big brother. His shadow falls over Emily.

COUNT

That is true. Not like the filth you are?

EMILY

What did you just call me?

COUNT

Oh, nothing really important to you. Just the truth.

MALCOM

Sighs. Do excuse Mr high and mighty here. He believes that humans are all pitchforks and torches.

The count gives Malcom an off stare. Something that he did both.

EMILY

Oh. I see.

COUNT

Do excuse me but,  
(to Malcolm)  
...Your highness. You need to get  
ready for the opening event.

Malcolm checked the clock in the main entrance and looked annoyed with himself. He turns his attention back on the conversation.

MALCOM

(Noticing clock)  
I see.  
(back to Emily)  
I do apologize but I must get  
ready. It was nice speaking to  
you.

The two walk off, one scrolling at the other while the other looking back at Emily. The Count hits Malcolm in the head and forces him in the door.

Emily watches, confused by the situation she has just seen. Rep smiles and taps her on the shoulder. Emily turns to face Rep.

REP

I think it best we do the same as  
well.

And with that they wander over to the room.

As they do, something else comes into interest. The room that Malcom and the count came out of is the same room from earlier. But who was looking outside?

CUT TO

Emily reaches the room she is staying in. "221191" is on the door.

Rep takes a step back and watches Emily go up to the door. She looks back at it.

REP

What's wrong?

EMILY

It's nothing. Just a little weird that I have a room that is the exact number of the release date of beauty and the beast.

REP

Say what now?

Emily points to the numbers.

EMILY

The room number. It is exactly like the film I said. 22/11/1991.

REP

Oh. I didn't realise that.

(BEAT)

And how do you know about that?

EMILY

My dad. He worked on the film. Even took my mother to see it.

REP

I see.

(BEAT)

Well go on then. Enter the room and get ready for the grand event.

Emily heads over to the door before walking over to rep he gives her the key.

EMILY

But you have the key.

REP

So I do. Here you go.

Emily heads back over to the door, key in hand and opens the door. Pushing into her room.

INT. CASTLE - EMILY ROOM.

Emily steps into the most disney princess looking bedroom in the world. A huge bed sits in the far corner with a huge cupboard filled with Giselle wedding dress (in different colours). On the table, Emily spots some manikin heads with Silver tiaras on them and some jeweled earrings and necklaces there.

Closing the door, Emily begins to look embarrassed.

EMILY

Looks like the room that they  
have me in is a five year old's  
imagination. Great.

Coming, somehow on que, is the first maid LACEY. A maid that happens to have four arms and is carrying over a pile of towels. She stops and sees Emily once she puts down the pile.

LACEY's accent is british, London based.

LACEY

Oh. Do excuse me, your highness.

Lacey bows. Emily wanders over towards her.

EMILY

You have four arms.

LACEY

Thank you, your highness. It is  
something I'm proud of having. It  
might even help you out with  
getting you into your outfit.

Lacey begins to put away the towels on the bed as Emily starts looking around. She was nervous about the situation.

EMILY

Listen. I don't know why I am here. All I know is that I woke...

LACEY

Up on a train and happened to be scared out of your mind. I know.

(to the door)

WINNEY, MACEY. Come out here, we have a princess to dress.

EMILY

I'm not a princess. I'm a...

Lacey turns to Emily as two other maids begin to appear. WINNY who is the girl with what seems to be telekinetic powers comes in, with a sewing kit. MACEY, a small little girl who comes with hair brushes and that is behind Winny.

LACEY

You're a princess for a week. I know plenty of girls who would be in your situation.

EMILY

Yes. But I'm not one of those girls. I'm a tomboy, for pete's sake.

LACEY

Well, you're just going to have to accept the situation you're in. This way to the chair.

Emily begins to back up but Lacey rolls her eyes. She takes Emily's arm and drags her over to the dressing stand.

Emily starts to protest about this.

EMILY

Hey, what are you doing? This is against...

Emily is placed by the stand and begins to be undressed. This is blocked by Lacey as she and her maids begin to rush about. Some of which, the clothes, are thrown to the floor.

LACEY

Against what? It's not against anything.

(to Winny)

Can you go get the corset from the closet?

WINNY

Yes, lacey.

Winny wanders over to the closet and begins pulling out a corset. Lacey turns to Macey who happens to be setting up her tools for the hair.

EMILY

I am not being dressed in a corset.

LACEY

(IGNORING)

Macey, did you happen to remember the thing we need?

MACEY

What thing?

(realising)

Oh this.

Macey shows Lacey a small bottle that happens to have a picture of long hair. Lacey smiles and nods her head.

LACEY

That's the one. Come on, we better get Miss I'm not a princess here, dressed.

EMILY

But I'm...

Lacey puts one of her free hands on Emily's mouth. Shutting her up.

MONTAGE of EMILY GETTING DRESSED:

- Emily corset is tightened making Emily wince as it gets tighter. She looks at Lacey as she begins to tighten it some more.
- A huge skirt is placed round Emily's waist as shoes start being placed to her fits. Tights, white as snow, are on her legs.
- The top half of the dress is put on with Winny using her powers to hold Emily still as they do this. She will be like that even after some velvet gloves are put on.
- Then Macey begins to brush Emily's hair which makes it longer. Soon doing her hair up similar to Giselle hair do.

MONTAGE ENDED with Emily being given a silver tiara. She has her eyes closed, shocked and horrified by the whole deal. Some earrings and necklaces are placed soon afterwards.

Winny moves her hands to her side and smiles at Lacey. All the girls are looking proud of their handy work.

LACEY

You can look, your highness.  
We're finished.

Emily opens her eyes to see herself in the mirror. She looks shocked by this.

All she can say, despite taking some of this in, is...

EMILY

What on earth did you do to me?

The maids look at one another, confused. They turn their heads back to Emily.

LACEY

What do you mean miss?

EMILY

I mean this?

Emily gets up from the chair she is on and almost falls over. The maids rush over to help her balance.

LACEY

Wow.

MACEY

(Disappearing behind)

Timber.

LACEY

Easy there, miss. It's almost as if you've never even walked in one of these dresses.

Once Emily is balanced she begins to turn herself to her maids. Anger has filled her face.

EMILY

What do you think I said when I told you these exact words? "I'm not a princess"

LACEY

Well to be honest...

Lacey looks over at the maids for help. The chined in as well with Macey sorting herself after being hidden by the dress. She is seen through at this point.

WINNY

We thought you were an actual princess. Something that knew how to wear these kinds of dresses. Like giselle.

MACEY

I love giselle. I still think she should have stayed in the world below.

Emily, surprised, realises something. Oh no.

EMILY

What do you mean by Giselle?

MACEY

Oh this one. It's the only thing that the humans, the first one, ever brought to us. Here, give a look.

Macey pulls out a copy of Disney Enchanted, making Emily's fears seem even worse. She looks at it, seeing that the dress she is wearing is the same thing.

EMILY

Oh no.

CUT TO...

INT. HALLWAY OUTSIDE EMILY ROOM - SAME TIME

Malcom, walking out dressed in his royal outfit, closes the door behind him. The count is standing over him, breathing down his neck, which annoys Malcolm.

MALCOM

Why are you breathing down my neck like that?

COUNT

I'm not. I just want to be with you when you get your date?

MALCOM

You don't have to be like this. Go to the dance floor or be with the crowd even. I just want to do it by myself tonight.

The count bows his head, knowing all too well.

COUNT

Very well. I will leave you to  
collect your friend.

The count wanders off with the last word, somehow, sounding sinister. Malcolm ignores this, not seeming puzzled, and begins heading over towards Emily's room.

He stops to check the mirror and begins doing his head. It is only when he hears Emily's voice he stops.

EMILY (v.o.)  
Princess, don't wear those sort  
of dresses.

Malcolm turns to the doorway. It opened a jar, odd.

LACEY (V.O.)  
They don't?

EMILY (O.S.)  
No, well... maybe. It's been a  
while since I've seen a Disney  
movie. Goddess knows how long  
it's been when I see princess.

MALCOM  
(NOTICING/REALISING)  
You just contradicted yourself?

EMILY  
Did I?  
(ignores the comment)  
What are you doing here?

Malcom smiles and starts stretching out his hand. Emily looks at him, concerned by this.

MALCOM  
I came to take you to the ball.  
As I usually do at these events.

A few squeels are let out in the room. Emily turns to see that the maids are the ones doing the squealing. They go quiet when they notice Emily's eyes are on them.

Emily turns her head back to Malcolm.

EMILY

How long have you been to these events?

MALCOM

Ever since I was twelve years old. So, five years now?

EMILY

Really? Don't you ever get bored?

MALCOM

Not when I'm around someone new. Shall we?

Emily looks back at the hand and sighs. She takes it in and lets it get over and done with motion. Soon, leading Malcom out of the room.

He realises what his mistake was straight away.

MALCOM

Stop. Wait a minute. I'm the one who should be leading the way. Not you.

CUT TO

INT. CASTLE - STAIRWAY

Emily continues to drag Malcom down, him trying his best to catch up to her. As she does, the sound of clapping is heard making Emily turn to see the room. Her face begins to turn frightened.

Below, all dressed in their Sunday bests, are the monsters that were seen earlier. But they are no longer burtonized. They're more like Hiro Mioshaki monsters, balanced and all loveable.

On a stage, with a microphone, is a skeleton which is a mix between a presenter and the jazz loving monster from Corpse bride. His voice rings with a thick mexican accent.

His name is PRESENTER. He will be similar to how Gavlin presents the selection through the first three books.

PRESENTER

And here she is, folks. The recent human who has been chosen by the goddess above... Miss EMILY CARTWOOD.

A swing of applause fills the room, now louder. Emily begins to back away, with Malcom now closer to her. He begins leading her to the stage.

EMILY

I don't want to go down there.

MALCOM

What? You have to.

EMILY

But...

Malcolm guides Emily down the steps towards the stage.

INT. CASTLE - STAGE/ENTRANCE TO THE BALL.

Emily and Malcom make their way to the entrance of the stage. People continue to clap, making Emily seem out of place. The presenter is among the clapping.

PRESENTER

And she seems to have already met the prince. Isn't that lovely?

EMILY

What?

PRESENTER

Your highness, what is it like to be here again on the very stage

that you had for the past five years? Waiting to try girl number five?

EMILY

Number five? How many girls have there been?

MALCOM

(IGNORING EMILY)

Can I be nervous? I feel like I should be nervous? Since this is girl number five and boy, she is independent. But you guys all saw that beforehand though right?

EMILY

Hold on a minute. Why on earth have there been five girls here?

The room goes quiet. Malcolm looks at Emily, surprised by this.

MALCOM

Did anyone tell you about the event at all?

EMILY

Nothing bar the things I heard on the train. Something about prince Malcolm always having his heart broken. But I never really thought about why that is?

MALCOM

And you figured out who I was from the clothing I was wearing?

Emily grows silent. Malcolm sighs.

MALCOM

Ok. Looks like I've got a lot of work to do.

(to the crowd)

But before I do, let's make this  
ball official. Al casita Valcor.

Malcolm takes Emily to the side as the doors open behind them. The stage transforms to a stairway as music begins to play. But all attention from before is still hands in the air.

As the monsters slowly make their way in, Malcolm lets go of Emily's hand. He is heavily annoyed as Rep and Bunty make their way towards them.

MALCOM

Question, how much did anyone  
tell you about this?

EMILY

Not a lot. I didn't stop to ask,  
since I was being chased by this  
weird shadow thing.

MALCOM

A demon. Great.

(BEAT)

Listen, the ball is just your  
typical ball, lasting seven  
nights in a place that forever  
night. Ironic, yes, but at the  
same time...

REP

(Continuing from Malcolm)

... Is to get away from the  
monsters who come here. A chance  
to be someone else.

(to Emily)

I should have told you about this  
back during the ride. But that  
demon just...

Bunty puts her hand on Malcolm, now revealing she is wearing a ball gown herself. Gloves and all to reveal where she is.

BUNTY

It is not your fault. You just happened to miss it all.

MALCOM

Agreed.

Malcolm looks at the ball, now realising that the people inside are waltzing. An awkward sort of idea pops inside his own head.

MALCOM

Hey listen, Emily. I know you want to know more about this whole situation you're in. And I can tell you.

EMILY

Great.

MALCOM

But I can only do that...  
(awkward)  
Unless you can... dance with me.

EMILY

Dance with you?

MALCOM

Yes. It's typical for a prince to take his... date to the dance floor. And I thought it would be better if we danced while you learned about the ball itself.

EMILY

Really? Just one dance?

MALCOM

It might be over seven nights, though. Who really knows?

(beat)

So, are you in?

Emily thinks about it before nodding his head. Malcolm's face lights up with a smile.

He gestures his hand out to Emily, ready to take her to the floor.

MALCOM

Well, then, not a princess. Let's head down to the dancefloor and let you be taught. But before you do, you will know that I'm not really a smart dancer by the way.

EMILY

(SHRUGGING IT OFF)

Not my problem.

MALCOM

Ok. That's good to hear then.

The two walk off into the ballroom.

INT. CASTLE - HALLOWEEN BALL

The music picks up as the band plays their tune, monsters sway in their gowns and suits. Emily and Malcom walk in with little fanfare around them. Malcolm's eyes turn to Emily, nervous about the situation.

MALCOM

Shall we?

The two wander into the ballroom and begin to dance, swaying to the beat of the tune. Emily is uncomfortable around Malcom who is blushing a deep red. Both eyes seem to meet while they dance. This is the start of something that was not planned.

In the corner, watching with a drink in his hand, is the COUNT. The corner is dark as something seems to lay further away from him. His shadow, but something is wrong with it.

MALCOM (O.S.)

So, where do we begin?

EMILY

With the ball.

MALCOM

Right the ball. Picture it like every fairy tale a human would ever hear. So the little mermaid and how she attended a ball with a glass slipper. She went on something similar to this event.

Malcolm dancing is seen graceful around Emily stiffness which makes their conversation mainly business. Malcolm moves his hand further down Emily back making her look graceful.

EMILY

It's cinderella.

MALCOM

Sorry.

EMILY

The story with the glass slipper. It cinderella. Not the little mermaid. The story is about the maiden who went to the ball and left only at the stroke at midnight. Unaware of what she did, fall in love with a prince.

MALCOM

I see. Well, anyway.. The ball works like that and has been going on for longer than halloween itself. Starting back when the concept of monsters and witches were first made. It was created to be more along the lines of a place to meet new people and strength troops in this world. But it changed to be more of a celebration than a time

of political agenda. It is only now that it has resulted in it being some kind of selection.

The count takes one cold sip of his glass which empties within seconds. He puts it down revealing his eyes, a deep green looking colour. All through this he will be keeping his eyes trained on Emily. Out of hatred and jealousy rather than discrimination.

Emily is twirled by Malcom which brings her closer to him by mistake. Soon leading to her leading back as the conversation is continuing.

MALCOM (CONT'D)

The only person who does the choosing of this kind of selection are the girls who come here. But that's if they ever stay here.

EMILY

What do you mean?

MALCOM

They always went home. No one ever gave me that kind of chance. Not like the one you're giving me.

EMILY

With what?

MALCOM

With this. What were we doing? I never got the chance to ever really dance with a human to be honest. Even let me guide you like this. Sighs. Thank you.

Emily looks at Malcom who smiles back at her with a lover's gace. She blushes a little bit but that's all there is to it. The music ends and clapping can be heard filling the room minus the count who continues to glare.

The sounds of what's next makes the count seem like a bad person.

COUNT

(SOTTO)

She has to go.

CUT TO

INT. EMILY ROOM. NEXT DAY

Emily is in her bed, a mountain of unbrushed hair across her covers. She groans having had a great time in her life, possibly the first time. The maids are in the background getting ready.

LACEY

(To Emily)

Seems like someone had a great night.

EMILY

(Under her pillow)

Please, don't talk about it to me. I'm still trying to process it.

Lacey smiles and begins to sip her cup of coffee while the maids start looking out the outfits for the day.

MACEY

What about the blue dress with that pearl necklace? It would do great with the interview?

WINNY

I don't think it would work. Maybe the yellow dress with the pearls. You know, because of her hair.

Emily begins to sit up, stretching her arms in time for Lacey to put down a breakfast for her. She smiles before

realising that it is different from her usual breakfast in our world.

LACEY

Here you go.

EMILY

What is it?

LACEY

Princess specialty number two.  
Royal egg friend with the best  
bacon, toast, sausage and egg you  
can ever find. From yours truly.

The plate of what Lacey says stares up at Emily who takes her folk and starts tucking in. Soon, wolfing it down in seconds. Only stopping to find that it horrified the maids.

EMILY

(Mouthful)

What?

LACEY

Well it's just, that is not how a lady eats. They need to eat it more elegantly. Like a tea party. Even slow down and savor the food.

EMILY

(Gulping)

Oh. I forgot about the whole princess thing.

LACEY

Sighs, it's fine. Let's just teach you some stuff while we're getting you dressed. And I think it is the blue dress with pearls that would do her.

Macey smiles and begins to sort out the items they will need. Winny rolls her eyes and walks off, running to the bath.

CUT TO

INT. MALCOLM BEDROOM - SAME TIME

Malcom stands in the mirror sorting his hair out with a comb. The count watches with a groan which alerts Malcom to his friend's situation.

MALCOM

Why are you groaning?

COUNT

No reason. It just, one day has already passed and that girl is still here.

MALCOM

So?

Malcolm starts doing his tie in the mirror.

COUNT

So?! It's not right. A human girl who has stayed with us all night is horrible. They shouldn't have been here in the first place.

MALCOM

You're being xenophobia, count. There is nothing to worry about.

(beat)

It's not like you have any girls after you.

COUNT

I don't need girls. I have you.

This thought sets in as Malcom grabs his coat and puts it on. Heading for the door with a smile across his face. The count doesn't understand why he is acting like this.

MALCOM

As a friend. That's all I am to you. Not a weird pet that you happen to be gaslighting. Have you been gaslighting me?

COUNT

No. I haven't.

MALCOM

That's good. I'm off for my interview. Wish me luck.

The door opens and the count is left alone. His eyes wander to his shadow that looms below him. A tail is seen in his shadow, very off.

INT. CASTLE - HALLWAY

Malcom begins to head towards Emily's door, this time stopping to get some flowers. Red roses which seem to be freshly cut as he wanders over to the door. Knocking on the door before Emily opens it.

Dressed in the same style dress as the night before, now blue and with a pearl necklace, Emily notices the flowers.

EMILY

Wow.

MALCOM

These are for you.

Emily takes the flowers and sniffs their sweetness. She smiles, never expected to be given roses.

EMILY

Thank you.

MALCOM

Your welcome.

(beat)

Are you ready for the interview?

EMILY

Of course. Macey, can you put these in a vase. With water not ice like the last time.

Macey comes to collect the floors. Emily leaves her room as they talk and walk off.

MALCOM

Who else gave you flowers?

EMILY

Eh Bunty. Said it was to congratulate what I have done. So me being the sixth girl here is true?

MALCOM

Well, you're really just the first girl to be honest. Fifth since the girl didn't open the letter. And that's also counting how many people this curse has affected.

EMILY

Curse? Alright, the whole ballroom routine thing. Anything else I need to know about this place?

MALCOM

Are you interested in the ball?

EMILY

Yeah. It is just a little odd that I happen to be in a place that I didn't know much about. Even to the point that I happen to have forgotten... Him?

Emily stops, Malcolm notices and looks concerned about this.

MALCOM

Emily? What's wrong?

EMILY

It's nothing. Just a bad thought about something in my own life. Let's go before they start the interview without us.

Emily walks on ahead of Malcom who is not buying the whole thing, it does nothing. He walks after her now worried about what she went through.

MONTAGE

The montage starts with Emily and Malcom being interviewed in the gardens. A skeleton man is doing the talking and they are doing the answering. Notice that Malcom and Emily are holding each other's hands.

Talk about Emily and Malcolm lessons come through this moment.

EMILY

So how does this world work? Is there a source of magic behind it all?

MALCOM

Complicated to be honest. Not something to talk about. We talk about our lives. We can understand each other then as well as the world.

EMILY

Ok. Let's start with you. How long have you been a prince?

MALCOM

Almost all my life. I won't be king till I'm 25. My question. What is your life like back home?

The scene changes to Emily, now in a belle infused dress than the one she was wearing with Malcom. They are in an opera box, watching a play. The two have gotten a little closer. The count watches from the crowd, unamused.

EMILY

It's complicated. Being a high school tomboy that is. Always being treated like a boy is hard. No sense of fun to it.

MALCOM

Oh, so you like being girly then?

EMILY

Please don't tell anyone about that. It would be embarrassing if they saw me like this.

MALCOM

What, and have all the boys around you? That's them showing an interest. It is natural to do so.

EMILY

Yeah, but not in front of Rick.

MALCOM

You mean the guy you like. Isn't he some jock?

EMILY

Yes. A jock with a harsh output. Pushing people around has always been his thing.

Malcolm and Emily lean in close before bumping into one another. Emily tiara flies off onto the floor.

MALCOM

So he is a cold calculated guy who treats women like cattle?

EMILY

Why would he be that? He is a kind person most of the time.

MALCOM

True but is it always all the time? Does he treat girls like they're human? Not like a toy to be played with?

Malcolm notices the tiara and places it on Emily's head. Her eyes glow as their chemistry sparks more, with Malcom hand soon touching Emily cheek. Emily lets her hand move to his and places it there for some unknown reason.

The count is annoyed with it.

EMILY

Yes. But I think you can change him for the better.

MALCOM

That is highly possible for someone of his style to change. But if it's up to you, then it's up to you. What is your family life like?

EMILY

Complicated. To be honest, I love them but they always seem to be...

MONTAGE ENDS.

INT. EMILY ROOM - NIGHT (DAY FOUR)

Emily is in a beautiful red dress like the one she has always worn with more jeweled necklaces and earring to her style. She sits holding a fork in her hand as she eats the piece of meat. Notice that she is doing it gracefully.

EMILY (CONT'D)

... Distant. How about you?

MALCOM

My parents happen to be gods, so they do come and visit from time to time. So it is more complicated with them and how they always visit one day of the year.

EMILY

One day of the year? You mean the ball?

MALCOM

Yes. The ball has always been that chance to give people hope. Me, it's just a chance to make them proud. Ruling the kingdom has been one side to my job while the other side has never really been able to work. With everything that's going on, I...

Malcom stops, unable to speak any more. A pained expression is across his face. Emily, who notices this sadly, takes his hand and begins to squeeze it.

Malcom turns his eyes towards Emily, who seems to now saying...

EMILY

At least, you got to meet me.  
That's something to be proud of.

Smiling, Malcolm begins squeezing back. His cheeks are now blushing.

CUT TO

INT. CASTLE - HALLWAYS - LATER

Malcom leaves the room with Emily at the door. They stand side by side, glad about the date they had. Malcolm smiles back, trying to figure out what to do next.

MALCOM

Thank you. For the advice. It's hard for me to even accept that I'm doing something like this.

EMILY

Well don't think about it then. Have you ever thought about not worrying about the problem?

MALCOM

I, ... Might have. But that's only if I can just stop being so scared.

EMILY

Of what?

Before Malcom can answer, the sound of the count is heard.

COUNT (O.S.)

Of nothing.

All heads turn round to see the count standing in the hallway, peeling an apple. He stops peeling and begins to slice each piece of apple one by one.

COUNT

That's what a prince should be. Fearless, emotionless. Even have the full force of a raging war hero on his back. You know his father happened to be a war hero himself.

EMILY

No. I didn't. Malcom didn't really tell me that.

MALCOM

Count. What are you...

The count Silence Malcom with one look before continuing his prideful speech.

COUNT

Because he was scared. Scared of pleasing the very parents he always meets in three days time. Why, you should see their looks on their faces whenever they ask him, "Did you meet the girl yet?" or "When are we having kids?"  
HAHAHA!

Emily notices through the count speech that Malcom has gone painfully quiet. For someone she has met in four days, there is a sort of weakness to him. His hands shake and his eyes are wide eyed in fear. This is one shaken up human being.

This furates Emily.

EMILY

Don't, you dare, speak to him like that.

The count stops laughing, not taking in what Emily has said at first which slowly turns into a shocked retaliation.

COUNT

What did you just say?

EMILY

You will not speak to him like that. Malcolm is being picked on by you. The so-called friend. The person who meant to stick up for him.

COUNT

So?

EMILY

So? You're not a good friend if you do something like that.

You're a bully and I hate bullies. Leave him alone or I do something to you that you will regret instantly.

The count takes all this in and begins to realise that he is out numbered. Slowly, he mutters out what seems to be a "you had your final warning".

COUNT

So that's how you're going to play it then. Well, when you witness something and your poor prince charming doesn't come round to save you then we'll see who happens to be the helpless one. Good day.

And with that, the count wanders off. The shadow looming larger as he makes his way to the room and closes it.

Emily stands there, unaware of how surprised and thankful Malcolm really is.

EMILY

Geez, that nerve of that guy. Someone really has to teach him a lesson. Maybe make him learn a manner or two. Since he has no right to...

Emily turns around and is soon kissed by Malcom. It is a slow long kiss, which catches her off guard. When Malcom pulls back he is now shocked and scared of what he has just done.

MALCOM

I, uh...

Not able to finish the sentence, Malcolm makes a run for it. Leaving Emily in a sort of dream like daze.

CUT TO

INT. EMILY ROOM - THE NEXT DAY

LACEY/WINNY/MACEY

He kissed you?

The maids crowd around Emily as they start picking out the next dress for her. Even making the jewelry from the headstand ready for them to use. All while Emily continues to ponder what she has been through.

EMILY

He did. But then he ran off as if he was some scared child. Why did he do that?

LACEY

Might say he likes you, you know. All men do when they get to know the girl for some time.

(to Macey)

Macey, stop pretending to be grossed out and start preparing those brushes of yours.

Macey, who was doing as Lacey had just said, makes a quick run to the box she keeps her brushes. Which is right beside the door which has a weird black silhouette under it.

The other maids, and Emily are oblivious to this as they start dressing her ladyship up. Even getting to as far as getting the top half and the gloves on to reveal a sparkling snow white dress, similar to the ones before.

EMILY (CONT'D)

But why run away like that. It doesn't seem fair on me to not get an answer from him.

LACEY

Some might even say that you have fallen in love with him too.

The room grows silent as Emily begins to have a pair of white heels placed on her feet. This easily distracts

Macey, who has been staring at the shadow. She rushes over towards Emily and begins doing her hair.

The shadow, however, begins to slide it way under the doorframe. Soon forming a familiar shadow that has been seen before.

LACEY

I take it's a yes then?

EMILY

A yes? Heck, I don't really know what I'm feeling right now. It seems so distant to me to even consider.

MACEY

Maybe. Or maybe you just feel happy.

LACEY

Macey. That's not really good to comment on the princess during her time of need.

MACEY

I know, but think about it. When was the last time she stated she was not a princess?

Lacey begins to think about it, walking over to collect the silver tiara. Her answer comes to her within a mere second.

LACEY

She hasn't since she was being put into the dress. That was the only time she was ever really annoying.

EMILY

Hey. That is not true.

LACEY

Ok then. Say it then.

Lacey returns in front of Emily, hoping to get the answer she needs. Emily happily obliged.

EMILY.

Ok then. I'm not a... I'm not...

But Emily can't bring herself to say those words. Lacey smirks and puts the tiara on her head.

LACEY

Princess. That you are.

This startles Emily as the maids begin to finish her up around her. Beautiful and eyes wide with realisation.

A knock at the door is heard. Macey is the first to react to it, confused.

MACEY

Now who could this be?

WINNY

I'll get it.

Winny wanders over to the door, opening it to find something she wasn't expecting.

WINNY

Oh, it is you. Didn't expect you to show your face round here.

But, unexpectedly, Winny is soon sent flying through the room and lands among the three mirrors. Emily and the maids turn round at the door in fear. Slowly realising that at the door...

IS A DEMON. The same one that was seen earlier which is highly impossible. It wanders in, no longer a mere illustration but a fully formed beast.

Lacey stands in front of Emily, turning to Macey.

LACEY

Call Rep and tell him we have a demon problem.

MACEY

On it.

Macey makes a bolt for the phone. The demon, spotting her, makes a quick leap in front of her. Breaking the table that holds the phone to the floor.

It's not long before Macey is lifted by the demon and thrown off of the way. Crashing onto the bed, breaking it into two.

LACEY

Macey.

EMILY

Were trapped.

LACEY

No, we are not. You still have a chance to flee and tell someone. Might work but I don't know how long it would buy you?

EMILY

In this dress? Not a lot.

LACEY

Then go. I'll hold off the beast.

Emily nods and starts making a run for the door, scared, tense. Lacey grabs a gaslight from under a table and starts to light it. The demon is blinded but only for a few moments. Its arm stretches, blocking the doorway in front of Emily.

EMILY

No. How on earth is that demon able to figure out our moments.

LACEY

I don't know. It's...

But as Lacey stops talking, something dawns on her face. A hard realisation that has plagued her very field. But before she could ever reveal her answer the demon eyes grew wide.

With one full sweep The demon sends Emily to the floor. The gaslight, smashed to pieces as it lands.

Shocked, and scared, Emily puts her hands over her mouth. Not able to process what she has just witnessed as the demon makes its way towards her. Revealing a huge black plastic bag that soon sternally swallows Emily inside.

EMILY (O.S.)

NOOOO!

FADE TO BLACK.

FADE INTO...

INT. KIDNAPPERS BASE/INSIDE THE BAG - ABOVE LAIR - HOURS LATER

Emily looks terrified as the bag before her opens up, revealing the inside of the base. Startled, and terrified, she begins to make a run for it, trying to pull herself out. The demon notices this and begins tying rope around her hands behind her back.

EMILY

No, please, leave me alone. I've done nothing wrong.

The demon just stares as he begins to carry Emily towards a huge metal tube system. Emily's eyes grow wide with fear.

EMILY (CONT'D)

This is unfair for someone to go through. Please let me go and don't put me in that tube thing.

Emily is soon pushed inside the tube thing, only half of her goes through. Annoyed, the demon starts pushing the dress down with all it might.

Only then does Emily go through the tube system, screaming in fear. It travels around the tube as we...

EXT./EST. KIDNAPPERS LAIR - TUBE TO LAIR - CONTINUE

Emily journeys through the pipes as her dress starts causing the bolts to pop behind her. Her scream continues into the bottom into the lair.

INT. VILLAINS LAIR - CONTINUE

Emily comes bursting out of the tube and starts falling to the floor. Landing on her back on a huge life size Rosetta spin wheel table.

Startled, Emily starts looking around the room finding some ghastly looking things. All seemly intended to kill someone within seconds. Her eyes turn towards a set of dice that land on the table by bouncing off her.

Looking down, the dice has a symbol of a tiara on it. Followed soon by another which hits Emily in the chest.

VOICE (O.S.)  
Beautiful, isn't it?

Emily looks in the direction of the voice. But there is nothing there. Soon releasing the voice is everywhere.

VOICE (V.O.)  
Knowing your very fate has been sealed within the consent of these very dice. Remarkable. But never really fatal, is it?

EMILY  
Who are you?

VOICE (V.O.)

Who am I? I'm the demon that  
attacked you in the station. I am  
the person who has been trying to  
send you back. That is who I am.  
And like all my kind I happen to  
be easily hated by your  
lifestyle.

EMILY

But why me? I'm not anything  
special. Just a girl in some  
dress.

VOICE (V.O.)

The same girl who happened to have  
won the heart of the prince. The  
same prince who happened to have  
taken my heart away. That makes  
you no ordinary girl. In fact, it  
makes you a worthy prey.

EMILY

But who are you? You can't be a  
nobody.

VOICE

True. But I think some music will  
help quell your understanding.

The room starts turning into darker colours with it having  
a similar colour scheme to the oogie boogie number. The  
sound of music, a cross between "the oogie boogie song" and  
"friend on the other side" begins to play.

A shadow appears in front of Emily revealing that...

... It's the count. Now with a cane and a more disney villain  
outfit.

The count starts singing. Menacing Emily by telling her how  
much of a joke she really is. Picking her up one armed and  
swinging her around as he tells her how much of an honor  
the joke really is. Before dropping her to the floor.

He wanders over to a skeleton whose body is in half, a doll pinned to the wall and a set of bats that fly away. They all sing "Oooh!" after Count sings and pokes them.

Emily, on her back, starts pleading to the count about the whole ideal. Unaware of three cowboys with jackpot slots rolling behind her. Once she stops pleading she is saved by the count as the men fire.

The count meances with her some more, even spins her around. She spins past some voodoo inspired traps before being kicked by the count. She lands on her back as the count tells her that it is real. She asks the count what he is going to do.

COUNT

(SOTTO)

The very best I can do.

A full number as the count starts throwing the dice, the colours in the walls now Voodoo Casino style. The dice bounces off, breaking until a single jewel is left. It bounces off Emily's head before being placed in her necklace.

Emily struggles as the jewel clicks in place. The count behind her brings out a meat hook and starts to hook her up. Revealing it time at last to do the final thing.

Emily starts telling the count as she is lifted into the air but doesn't seem to finish her sentence. She is soon blinded by lights in the air.

The count begins cranking his cane around the wheel telling Emily what he has done. Soon wandering over towards her, pleased with what he has done. Hand under his face, he smiles with Emily realising what he has done to her.

Emily has become truly helpless, like a disney princess.

CUT TO

INT. CASTLE - SAME TIME

The castle is in a state of panic as a body bag is wheeled out of Emily's room. Malcolm is coming out of his room, not realising what has happened.

MALCOM

It's going to be ok, just tell her how you feel. No hardship giving your own parents will come to the palace at night.

Turning his head, Malcolm's facial expression tightens at the sight of the destruction. He rushes over to the room, rep and Bunty have been waiting.

MALCOM

What happened here? Is Emily safe?

REP

I don't know.

MALCOM

What do you mean, you don't know. The room looks like it was trashed by a monster.

REP

That is the only thing I can agree on.

Rep walks into the room and begins inspecting what has happened. Bunty and Malcolm follow with concerned looks. Slowly leading to the center where everything around it has been smashed to pieces.

REP

Everything has been smashed to pieces here. No idea what happened but it looks like it might have been a kidnapping gone wrong. One of the maids was killed in the process.

MALCOM

Which maid?

BUNTY

The head maid, Lacey.

(beat)

But why was she killed in the process? It's not like she figured something out about the killer? And it's almost as if she was aware of what was to be kidnapped?

Malcom begins to take a look, finding a lot of smashed pieces on the floor, including a mirror. Leading Macey who is now starting to wake up.

MALCOM

You ok?

Macey's eyes open to see Malcom standing above her. She begins to bolt about, terrified about what has happened.

MACEY

Your highness. I don't mean to be laid across the bed like this, we just were attacked and...

MALCOM

I can see that Macey, no need to explain to me what happened.

MACEY

Oh. So you knew it was a demon that attacked the room.

Scillince. All eyes turn on Macey, now looking around wondering where the other maids are.

MACEY

Where's Lacey and Winny?

Malcom bows his head, ashamed to be the one to tell her the news. Everyone around him begins taking the news in as he starts telling her what happened.

MALCOM

Macey, I don't know how to tell you this but Lacey was killed during the attack. Winny ok, but her powers won't be much use to her after what happened to her right arm.

MACEY

No, no! It can't be true.

MALCOM

It is.

Macey starts crying out tears, loud, sad and very tragically. Malcolm begins to hold her the way a big brother would when his siblings are dealing with grief.

MALCOM

Shhhh. It's ok. It's ok.

MACEY

Not my sister, not my sister. The only family that ever had left in this endless night world.

Bunty looks at Rep who is feeling the same pain as Macey. He turns to his wife and nods his head. They both walk over to Macey and begin to comfort her.

REP

Well take it from here. Malcolm, can you start looking for Emily while we comfort her.

MALCOM

Oh shoot. I almost... Why?

REP

Why what?

MALCOM

Why would someone kidnap her? It makes no sense for anyone to do. Much less to a demon who is hell bent on causing destruction.

Through his rant, Malcolm begins looking through the destruction. Pulling out pieces of corsets and makeup brushes as he does so.

MALCOM

It's like this was planned. Almost coordinated without anyone taking a second glance. But it makes no sense. Who would let a demon in? And why would they need a demon to scare Emily.

REP

Maybe it was to send a political message.

MACEY

(sobbing)

Not likely. It was carrying a black sack with it.

It fits into place. Malcom turns around unsure about what he heard.

MALCOM

What did you say?

MACEY

It was carrying a black sack. I saw it before I was sent flying into the bed.

Malcolm looks at Rep, both men realising the truth of the situation. They both turn and see the crowd gathering outside the room.

MALCOM

If it was carrying a bag..

REP

... Then it wasn't being used by someone. Someone was really a demon all along.

MALCOM

Yes. But then that means that Emily was being kidnapped by someone close to her. Close to the room but the least likely to be expected in pulling off the crime.

REP

Which means that it has to be the only person that's not here in the castle. I'll get some of the workers to help me figure out who.

Rep begins rushing out with the crowd making a way for him. Malcolm begins to head to the room, feeling like he has a funny feeling about something.

Entering his room, eyes filled with terror.

INT. MALCOM ROOM - CONTINUE

Malcolm closes the door to the room, soon collapsing to his knees. Fear has taken over his whole body, shaking and taking deep breaths.

MALCOM

It's ok. No need to panic. Just focus on what you can do in order to find out where Emily is.

COUNT (O.S.)

Malcolm?

Malcolm turns to see the count, on the side of the bed. He was doing his shoelaces from the looks of it.

COUNT

What's wrong?

MALCOM

What's wrong? Emily has been kidnapped by a demon. What the heck would you think was wrong?

COUNT

Well, maybe it was your parents arriving earlier today. It could happen.

MALCOM

Why would I think that? I'm not worried about my parents meeting Emily, I'm more worried about them not meeting her.

The count looks down at Malcom from where he is, worried about this. But he doesn't move, creating a somewhat interesting conflict for whatever it is.

COUNT

I understand. I just happen to be worried about myself.

MALCOM

You are?

COUNT

Of course I am silly. Why wouldn't I be? It's not like she was trapped somewhere helpless enough for her prince charming to go save her.

Malcolm froze.

MALCOM

What did you say?

The count repeats what he just said, the last line soon turning into the line similar to it earlier. This makes

Malcolm begin calculating what is going on. Even looking over to a velvet box opened on the dresser.

MALCOM

You were the one who kidnapped her, didn't you?

COUNT

I don't understand what your...

MALCOM

Oh shut up. How could I have been so stupid and blind? You were the one who kept fighting with her. You, the guy who warned me to be careful around her.

The count looks down, defeated as Malcom continues to rant off everything he missed.

MALCOM (CONT'D)

You, the one person who started sounding like a jerk to me ever since the events of the first girl I met showed up. You, the one person I have known all my life, is against me having something I always wanted. How could you?

The Count repeats his last line. Malcolm grabs the Closest thing next to him and throws it at him.

It goes right through the count and breaks into a million pieces. Confused, Malcolm wanders over to see that he is a mere distraction. A spirit with hands that disappear behind the bed in a sort of puppet sort of way.

MALCOM

He isn't even in the room to hear me point out how much of a bad person he really is. Well that's just great.

In his haste, Malcolm heads over to the velvet box that is on the dresser. On it are three holes where a set of dice should be. All leading to the princess dice being labeled.

Looking at the row his eyes catch something else in the row. A set of dice with a crown painted on, fresh and detailed. A set of words are labeled underneath it saying "Groom."

This creates a picture to Malcolm that he has been oblivious to his whole life. Eye wide in fear, he starts bolting out of the room.

CUT TO

INT. CASTLE - MOMENT LATER

Malcolm is busy running down the steps, catching the attention of Rep and Bunty. They walk over to him as he finally makes the last step.

MALCOM

I know where Emily is.

REP

You do? Where?

MALCOM

In an old treehouse that I used to play in when I was a child. It was constructed to be a shack for miners after we started having coal shortages.

BUNTY

Those were dark days for the invisible miners.

MALCOM

There's something else. I found out who was the one who kidnapped Emily, it's the count. He has secretly been plotting this even before the event began.

REP

And you're sure about this?

MALCOM

Yes. I'm sure since he just happens to have some kind of velvet box with dice in them left open. I think he was using them on the girls who came here.

BUNTY

And you think he might have used it on Emily to make the kidnapping easier?

Malcom stops, thinking over the facts that he knows.

MALCOM

No. He can't have used it on her during the attack. That wouldn't explain why he bagged her. No, I think he might have done it after he got her to the treehouse we used to play in when we were kids. And that's the best I can figure out from what he could do.

Walking past, the skeleton presenter from earlier is pulled to the side by Malcom. His head almost fell off as he stopped in place.

MALCOM

Excuse me. Can you tell someone to get me a horse at once?

PRESENTER

Sure thing. Why do you need a horse?

MALCOM

Because I'm going to save Emily. I'm not losing the person I care about to a demon. Not again.

EXT. CASTLE - NIGHT

Malcom makes his way out of the door, clipping a flashlight to his belt. Rep is trailing behind with his gaslamp in his hand.

REP

Do you need any help to take him down?

MALCOM

I don't think so, but it's best you come in case it comes to that.

REP

I'll get a carriage so I can follow you. Just remember to shine that light of yours.

MALCOM

I know rep.

Malcolm puts one foot up on the saddle of a beautiful black horse. He turns round to his friend and smiles.

MALCOM

And thank you for doing this. I wouldn't have asked you.

REP

I wouldn't have come with you on this incase the girl didn't matter to me. She is my kind so she deserves to know that there are people like you who look out for her.

MALCOM

Well noted. See you at the treehouse.

Malcolm kicks the side of the horse and rides off into the woods. Rep watches before rushing off to find a carriage.

INT. COUNTS LAIR - ELSEWHERE. SAME TIME.

The count holds a new set of dice in his hand and begins to throw them in the air. Emily watches, eyes wide in fear as they land back in his palms.

COUNT

So? What game are you willing to play just so you can finally go home? How about a game chance? You like that?

Emily doesn't answer. The count starts rubbing his hand with the dice along her torso.

COUNT

How about a perfect twelve for you to go home? If not, then you know what will happen next.

The dice are thrown in the air, revealing another set of crystal dices like before. The count throws them in the air, bouncing off everything in sight. It lands on Emily's necklace again.

The count hollows with laughter as Emily struggles as the jewel clicks in place. She lets out a scream. He continues to laugh on, slapping Emily back in the process.

Going back to being quiet, Emily is now able to say a few words. Now sounding much posher and royal than before.

EMILY

You monster. How could you do this to me?

The count smiles and leans against Emily, bringing his cane under her chin. The hook swings a bit as this happens.

COUNT

Oh, simple. I have wanted to do this to you ever since you first arrived at the station. Pretty, young and seemingly everything that the prince wanted. Giving him what he wanted was everything that made him strong.

INTERCUT WITH

Malcom riding on his horse, the treehouse now in full sight. He wipes the reins to go faster.

COUNT (V.O.)

So, making you like this would be a simple stab in the heart. Perfect enough for him to do anything I wanted him to do.

BACK TO LAIR - the count pulls out another set of dice. All of which makes Emily even more scared as she tries to get away from them. But with a quick grab of his hand she is forced to look at them.

COUNT

All thanks to these little beauties. I have to say that the film with the skeleton and the princess did really inspire me. Why did I work on something like this before?

EMILY

Skeleton and princess?

COUNT

That is not important. What I'm about to do to you is.

The count throws the dice in the air, bouncing it off the walls and rosetta table. It lands on Emily's necklace causing it to click in place. All Emily can do is let out another scream.

COUNT

One fully fleshed princess.  
Worthy to be finally tortured in  
the lair at last.

The count takes Emily off the meat hook and begins taking her to the rosetta wheel. Plopping her on the thing with little effort. All she can do is stare at the ceiling in fear.

EMILY

This isn't fair. Why does  
everyone I know treat me like  
some kind of trophy?

EXT./INT. VILAINS LAIR.

Malcolm is off his horse and begins to climb down to the base of the tree. Finding a small hole that he is able to fit through. Putting one leg in, the sound of Emily's voice distracts him. Revealing where she is in the lair.

COUNT

Mainy reason. All good ones that  
I hope.

EMILY

Being treated like a trophy isn't  
fair. There's nothing special  
about being won. Theres nothing  
easy about keeping something  
beautiful It all just some stupid  
reason for men to fight over  
girls. And that's what it feels  
like I have been doing all my  
life.

COUNT

(BEAT)

So, that's the reason why you  
claimed you were not a princess  
in your room? Because of how men  
viewed you as weak and helpless.

EMILY begins to take this in, bowing her head as she silently accepts her own fear. Malcolm looks away, realising that there is more to what was behind her. A person who was sticking up for herself.

The count chuckles, a mad twisted chuckle that echoes through the room. As he does, he slowly grows and morphs into his demon form, a tall monster with what seems to be wolf-like appearances.

COUNT

Good. That's what all women are in reality. A pretty face to be kept indoors. To tend the children and clean the home. Seems to be that those men are right about your kind. All you ever did care for was... Well, just being kept to the household the man provides for you.

Malcolm turns to face the count, anger swelling up in him. He begins to climb down without anyone seeing him. The count continues to monologue.

COUNT

Which is why my kind are happy as can be. We don't follow those rules and somehow we get what we want. Even getting close to the man you love is destroying everything in your way. Including the girl that is about to meet her fate.

Crawling stealthy past some voodoo contraptions, Malcolm pops his head in time to see Emily be spun around on the wheel. Grabbing his flashlight, he leaps over the wall and rushes over to him.

The count is oblivious to the whole ideal, watching Emily stop on a certain point. Red light flashes below with an alarm bell ringing.

COUNT

And with that a crispy inferno  
for her.

MALCOM

What about a light one?

Confused, the count turns around to see Malcom shine his flashlight. The light burns him causing the beats to back away from it. Malcolm stands edging his way towards Emily.

In the haste, the count looks to find what is going on before him. Eyes blind but somehow aware of the situation.

COUNT

My eyes. My beautiful evil eyes.  
What have you done to me?

MALCOM

What have I done? What have you  
done? You gaslighting prick. You  
lied to me about what you were  
and tried to kidnap Emily from  
the castle. That is not fair.

COUNT

I did it for you, you stupid  
human. A chance for love is all I  
ever wanted.

MALCOM

Love...

Malcolm shines the flashlight at the count who leaps out of the way, just in time. Crashing into one of the voodoo machines.

Emily turns to see the beast go up on its hind legs.

MALCOM

Love is something you earn or  
happens. You can't force someone  
to fall in love with you. That's  
what you've been doing to me.

COUNT

I wanted to keep you safe. I  
wanted to...

MALCOM

Save it. I can't even stand the  
likes of you.

Malcom tries shining the light again. But the count is  
quicker, knocking it out of his hand. It lands on the  
floor.

A fire starts spewing out across the floor. Malcolm  
stumbles back out of the way.

COUNT

No!

The fire travels up after the count. He starts backing away  
like a wounded animal. Wide eyed in fear as the flames  
rise.

Malcolm turns his attention back to Emily. Rushing over and  
pulling out a knife.

EMILY

Malcom? You came to save me?

MALCOM

Of course. Why wouldn't I do  
that? Now hold still.

Malcolm cuts into the ropes freeing Emily from her bonds.  
She is helped up to her feet.

MALCOM

Now come on. There has to be  
another way out of here. One that  
doesn't lead to him getting out.

Malcolm looks around and begins to notice something.

MALCOM

There. Come on.

The two rush off, with the fire now breaking the support beams. The count watches them go, hurtful yet still.

COUNT

Don't leave me here. Please!!

But the two are already out of there. The count is left in a burning down room. His eyes begin to weep red tears, hurt by what has happened.

COUNT

I love you.

The ceiling finally falls to the ground as we...

EXT. OUTSIDE VILLAINS LAIR. NIGHT

Malcom and Emily make it out of the lair as the tree comes crumbling down. Everything seems to sink downwards towards a hole.

The holes continue going as Malcolm and Emily watch it fall.

Once everything is over, Emily lets out a cry, falling to her knees. Malcolm takes a deep breath, realising what he has done.

MALCOM

Why was I so blind headed... Emily  
are you ok?

EMILY

No.

MALCOM

What happened there? What did he  
do to you?

Emily looks up at Malcolm, revealing the necklace. Malcolm bites his lip, realising what has happened.

MALCOM

He cursed you. God, that's so wrong. No one should ever be cursed.

EMILY

But what does that mean?

MALCOM

It means that you're forever stuck with whatever he cursed you with. Maybe for every generation that is after you. I don't know. Maybe longer than that.

EMILY

You didn't answer the question.

MALCOM

Because I don't know. I don't know how this world's works. I was a prince who didn't know who his kingdom worked. I let people like who do it. Does that make me have little confidence? You bet.

Emily takes this in, now seeing a side that she hasn't seen. A person who is fed up with life.

MALCOM (CONT'D)

I even tried to be myself. But god, it's so bad. I wish that people can let me learn to do it myself. That is what I want to do. And geez, my parents are coming over soon.

EMILY

Why did you tell me about this?

MALCOM

Because I wanted to keep that a secret. It is not everyday that you meet someone new. Someone who

makes you act so differently.  
Much kinder. Much more  
interesting. Much more...

(beat)

Why was it so hard to talk to  
you?

EMILY

I don't know. You kissed me. You  
happen to be smiling more. And  
you're confessing more.

MALCOM

Oh. Yikes.

EMILY

Because, maybe it loves your feelings.

MALCOM

What? But that's impossible. You  
know what my life is like. You  
know what it means to be... I...

Emily smirks. She got him.

MALCOM

Fine. I love you. I always had.  
It's just... It's hard to open up  
my feelings. For guy reasons.  
That's all.

EMILY

Why is that?

MALCOM

Because...

(beat)

It's a guy thing. We don't really  
like to admit it, but it is. We  
keep our feelings in, so others  
don't have to. It seems I'm the  
opposite of it now.

MALCOLM bows his head, realising what he is doing. EMILY looks at him, with new eyes. This is not the man he has known all week.

EMILY

Why didn't you tell me you liked me?

MALCOM

Because it might scare you. I have no idea what I'm doing. Heck, I can't tell if it is night or day in this world. And for what, it seems like it's hard and...

EMILY gives him a look to shut him up.

MALCOM

Ok. Shutting up now. Why are you humans all cruel?

EMILY

So can we do this?

EMILY grabs MALCOLM and pulls him in for a kiss. MALCOM kissed back, very intensely. Like the world doesn't matter.

They break apart, both blushing and wide smiles at this.

EMILY

That is to save me. A little thank you for doing that.

MALCOM

It was a great gesture. Can I do it again?

EMILY raises an eyebrow.

MALCOM

Ok fine. It was a one off. But then again, how will we deal with the press? They will want an

answer to the question. If  
you're staying or leaving?

EMILY

Oh. I haven't really thought  
about it. Can you give me a few  
hours when we get back. I need  
time to think about it.

Malcolm smiles and nods his head, understanding the  
situation.

MALCOM

That's fine by me. Take your  
time, you don't need to rush it.  
Make sure it is worth something  
in the end.

CUT TO

MUSIC: HERE WE ARE BY MICHELLE CREBER AND BLACK GRYPHON.

INT. CARRIAGE HEADING BACK. NIGHT (LATER).

EMILY is looking out the window. A lot has changed since  
she sat her on day one. She looks at the castle, wondering  
what to do. Everything feels different to her now.

INT. CASTLE. LATER.

EMILY walks into the castle, now swarmed by people all  
wanting to know. She doesn't speak. She simply remembers a  
memory of her first coming into the room.

INSERT CUT OF: EMILY at the desk. CHatting with BUNTY and  
REP. It is now seen as a clear, friendly memory.

EMILY Smiles at this. Continues to walk on into the castle

She looks at the stage. Behind it is the ballroom.

INSERT CUT OF : EMILY dancing with MALCOM. Their first  
dance. It is romantic now, very cheerful. The chemistry is  
there.

EMILY looks back at the room as she takes the stairs, looking at the room. Still destroyed but being fixed.

INSERT CUT OF: EMILY being dressed for the first time. It is much more fun now. A little girl but special. Like a girl going to prom.

INSERT CUT OF: EMILY talking to the girls about the dance. A very teenage moment in itself. Everything seems perfect. Great friends she has made, being herself.

EMILY looks around and heads towards the garden. Remembering more memories we did see.

MEMORY : EMILY and MALCOM going for a romantic walk. Their hands slowly held each other. Both ignoring the situation that they are doing.

MEMORY: EMILY watching the moon set with the whole world. MALCOLM is nearby, as she rests her head on his shoulder. All he can do is smile, learning about this.

EXT. GARDEN. CONTINUE

EMILY is outside, the moon now setting creating a perfect twilight moment. She wanders towards a pool of water and looks at her reflection.

She touches the necklace, the jewels from earlier still intact. Sighing, everything seeming clear with a smile across her face.

EMILY

I have really changed over a span  
of a week, haven't I?

VOICE (O.S.)

That is true.

EMILY looks up to see a beautiful woman, dressed in the same style gown as hers. She has a pale reflection like the moon itself. This is MALCOLM mother, THE MOON GODDESS.

MOON GODDESS

It seems like I happen to have  
the best pick when it comes to  
you. Something that catches My  
sons own baby blue eyes,

EMILY

You're the person who sent me  
here?

MOON GODDESS

No, I didn;t. The question's  
answer is simple. It was yourself  
that sent you here.

EMILY

What? How can that be?

The MOON GODDESS smiles, understand the confusion.

MOON GODDESS

Do you remember what happened the  
night before? Anything that will  
ring a bell?

EMILY

No. I don't really remember what  
I did. Who caused it?

MOON GODDESS

Let me show you.

The MOON GODDESS waves her hand and creates a portal. EMILY  
looks into it, wondering in her eyes. The MOON GODDESS  
takes her hand and they wander in.

INT./EXT. PORTAL WORLD. HUMAN WORLD.

EMILY and the MOON GODDESS are in what seems to be a high  
school. Lockers are students chatting side by side. EMILY  
knows where they are.

EMILY

I know where we are. Were in my  
old school. But what are we...

EMILY notices her past self, at her locker. She collects  
her books and is talking to someone.

EMILY (PAST SELF)

I mean it. He was absolutely clueless.

VOICE (MALCOM)

You said it. Who dumps books into  
the toilet like that? Especially  
that teen book you like.

PAST EMILY coles the locker door to reveal... MALCOLM. But  
how could this be? He was standing there in normal clothes.  
EMILY is baffled by this.

PAST EMILY

Love simon?

EARTH MALCOM

That's the one.

PAST EMILY

I hate that book. Nothing reliable  
to it to be honest.

EMILY looks at the MOON GODDESS, realising what is going  
on.

EMILY

That's Malcolm. But how can that  
be? He happened to be in the land  
of twilight.

MOON GODDESS

Well, that is true. But there is  
another reason. Have you heard of  
the film The Wizard of oz?

EMILY

Yes. Who hasn't?

(REALISING)

You mean to tell me that every  
face I have met is based on  
someone I knew.

MOON GODDESS

Correct.

PAST EMILY walks with EARTH MALCOM through the hallway.  
EARTH LACEY, EARTH WINNY, EARTH REP AND EARTH BUNTY soon  
joining them. They are the people that we have seen in more  
earthbound clothes.

MOON GODDESS

Every reason for this event is  
tied to the experience you face  
in this world. The reason why the  
people are so similar was because  
a change was always needed in  
your life. With every step you  
make, you happen to grow more in  
your strength and power. That is  
the magic of the ball itself, it  
can be powerful but it can also  
be symbolic to the person who is  
there.

EMILY

But that doesn't answer the  
question. Why did I end up here?

MOON GODDESS

Just watch.

PAST EMILY walks into a JOCK who pushes her to the floor.  
She lands on the floor with a THUD. All eyes go to her and  
the jock.

JOCK (COUNT) (O.S.)

You cost me everything.

PAST EMILY looks up to see that the COUNT is above her. Now  
dressed like a JOCK. He is angry as he begins to tighten  
his knuckles.

PAST EMILY

I didn't cost you everything. I just cost you your chance of university. Bullying someone to do something stupid is bad enough. Heck, you literally almost killed the last girl.

COUNT

So? It's not like they meant anything to me?

The group watched in horror as the COUNT happened to grab PAST EMILY by the throat. EARTH MALCOM fist tightened.

JOCK (COUNT)

Now, let's see what you mean to the people around you then? Lets see which one of them has the guts to stand up to me? The king of this very high school. The one person who will beat everyone here.

EARTH MALCOM (O.S.)

You little git.

COUNT looks over at EARTH MALCOM as he makes his way over to him. Anger is in his eyes as he sends the first punch to him. Sending the COUNT to the floor.

PAST EMILY is on the floor, trying to breathe. EARTH MALCOM holds out his hand. PAST EMILY looks at him.

EARTH MALCOM

Let's get outta here before he has time to react.

PAST EMILY takes it and the two begin to run. Leading the group blocking the way. The COUNT is getting up, spitting out a tooth from his mouth.

He was not pleased with that.

EXT. COURTYARD - LATER

PAST EMILY and EARTH MALCOM are out in the courtyard, hiding behind the cameras. They happen to be breathing, full of adrenalin. Happy as can be.

EARTH MALCOM

We lost him. Thank god. Why do you like him?

PAST EMILY

I have been asking that myself recently. Thank you for saving me back there.

EARTH MALCOM

Anything for you. You're the person I care about the most.

(BEAT)

Why does this keep happening to us? Why can't we get away from psychology like him? A place where we are treated like equals.

PAST EMILY

I wish that can be true. But we'll never be free from him. Not in theory.

EARTH MALCOM

Don't say that. Don't you ever say those words, Emily Cartwood. I swear, that you're going to be the big star that you know you can be. And I know I will always be there cheering you on.

EARTH MALCOM and PAST EMILY are so close, almost kissing. They break away, awkward about it. But within seconds PAST EMILY sends the first blow. A long kiss that he was not expecting.

This soon comes to a long first kiss. Similar to the first kiss earlier but longer. EMILY looks at with surprise.

EMILY

He's just like Malcom. Young,  
headstrong and someone who cares  
for me.

MOON GODDESS

That is true. He is someone who  
cares for you, my child.  
Something that you have been  
missing in this world. With luck  
you have changed. A little too  
well.

EMILY

But that makes no sense. If I  
came to this world, then...

EMILY stops. Her eyes grow wide as she begins to remember

The sound of the COUNT shouting. Everything seems scary.

PAST EMILY breaks away. The scenes go like this:

- COUNT grabbing EARTH MALCOM by the arm. Dragging him off. PAST EMILY FOLLOWING AFTER THEM.
- A fist is sent flying through the air, hitting something. The sound of someone in pain.
- PAST EMILY grabbing the next punch. Anger all over her face. She catches COUNT off guard, annoyed.
- COUNT starts choking LAST EMILY. Everything begins to fade away. Colour slowly turning black.

PAST MALCOLM

EMILY!!

EMILY stands in the dark, heartbroken, hurt. She knows what was her choice.

THE MOON GODDESS looks at her with pity. She takes her hand into EMILYS. Making sure she feels supported.

EMILY

I remember being strangled. I  
remember everything just... How?

How am I alive? I should be dead.  
Everything just fell silent.  
Relaxing and...

MOON GODDESS

Calming. That's how you came  
here. A little weird but that  
doesn't really matter. All that  
matters is the choice. Who you  
choose to be.

EMILY starts listening to her. Everything seems to connect.

MOON GODDESS

In your lifespan, people will  
grow up. That includes yourself.  
And at times it does get scary.  
You may feel insecure. But that  
one thing that is perfect is  
love. A perfect thing that you  
tick. That is what makes a human.  
Even a god like myself. I don;t  
find it weird. I find it  
perfectly. A chance to be human.  
That is what we all have.

MOON GODDESS Smiles, and hugs EMILY. She hugs back,  
understanding those words.

MOON GODDESS

That's it. Accepting what you  
have been through is the  
strongest thing you can do. Even  
in this time period when you're  
in the middle of a crossroad.

EMILY

What crossroad? You mean the  
choice?

MOON GODDESS

Yes kitten. That choice.

They break apart, with both understanding what they need to do. It can be seen on EMILY face, acceptance, beauty and of all else, love.

MOON GODDESS

And I don't need to tell you that  
you already made your choice.  
Come, let's return back to the  
world you chose.

The MOON GODDESS begins to flick her fingers, creating a portal in front of them. The garden is the same way it was before they left. All ready for the big choice.

EMILY stops, not taking the lead.

MOON GODDESS

What's wrong?

EMILY

It's just... If I do this, how long  
will it last? I don't want to be  
hurt? I want to feel like that  
all the time. I want someone who  
always looks back at me that way.  
Who knows he can make ends meet,  
and makes me...

MOON GODDESS

... Smile.

(beat)

You don;t have to feel like that. You don't know how long  
they last but you keep at it. Follow your heart, no matter  
what happens.

EMILY smiles, fully understanding the advice The MOON  
GODDESS is saying. Realising what she means, an idea begins  
to form.

EMILY

Can I ask you to do something  
really important for me?

MOON GODDESS

Anything. Why are you asking?

EMILY

Because, I have an idea...

CUT TO

INT. CASTLE. MAIN HALL.

MALCOM and the monsters wait in the main hall, nervously. Chatter fills the air as the hero begins to walk about, pacing. Worry has crept across his face.

MALCOM

It's not your fault. You just need to calm down about it.

REP looks at MALCOM before turning his head to his wife BUNTY.

REP

Did he lose his mind?

BUNTY

Ni. He just happened to be worried. That's all he has been doing since he came this far.

REP

I see.

(BEAT)

Your highness, can you calm down a bit please. It's going to be fine.

BUNTY rolls her eyes, realising her husband is a tool. MALCOLM turns to face REP, trying his best to keep calm.

MALCOM

I'm trying to. That's all I've been doing for the past hour and a bit. I'm worried that I might lose her again, permanently. I

don't know what happens when you  
choose to leave.

REP

No one does. Heck, I'm scared  
about it myself but that's all  
that matters. Realising you have  
to be scared just for her. It's a  
sign that you've changed.

MALCOM

Thanks rep. Totally cool advice  
coming from someone who has no  
idea I already knew that.

REP looks shocked at this, not realising that he has just  
been given sarcasm. He keeps quiet for the time being.

BUNTY sees something off screen.

BUNTY

She's here.

All eyes turn to reveal...

... The MOON GODDESS floating into the room, glacefully. She  
lands in front of MALCOLM.

MALCOM

Mum? What's going on? Where's...  
Where's Emily?

MOON GODDESS

Don't worry. She is fine, but you  
need to wear your best suit.

MALCOM

My best suit? You mean my wedding  
suit?

The MOON GODDESS nods her head. MALCOLM slowly realises  
what is happening.

MALCOM

Oh. Oh, I see now. One sec? But before I do, where is it happening?

MOON GODDESS

Wait and see. Now go get dressed while everything begins to happen. And please be aware that your father will be here shortly.

MALCOLM smiles and runs off. REP and BUNTY watch as their friend walks away, excited about something.

INT. MALCOLM'S ROOM. LATER.

Outside, snow is beginning to fall down on the world. MALCOLM pulls the last button of his jacket, looking outside.

There is beauty as the snow begins to land on the ground, staying there. But as he does, he soon sees a beautiful woman dressed similar to EMILY but with a veil.

With a smile he wanders away out of the room.

MALCOM (V.O.)

If you told me I would be meeting the person I cared about most, I would have told you that you were a fool. But now...

INT. CASTLE HALLWAY. CONTINUE

MALCOLM wanders out and begins to head to the door. The monsters watch him run out, curious about what is happening.

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

... Now I would say it differently. I know it's weird, but it's true. No one would ever expect me to be this happy in my whole life. Just from the short time I was with her.

EXT. CASTLE. CONTINUE

MALCOLM heads into the coach, which is being driven by REP. He tips his cap, now wearing the suit that he wore on night one. With a tip of his hat, he yanks the horses forward.

They ride off into the night.

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

With everything that has happened, it made sense for what has been planned without me to be happening. I had been waiting for this time ever since I was young. And now it's happening.

EXT./INT. CARRIAGE RIDE. CONTINUE.

MALCOLM looks outside, the excitement has spread. He can't help but smile even more.

Looking outside, the trees are now a cherry blossom. Blooming in the snowing night around him.

MALCOM (V.O.)

Some time in my life I would look back and see what it meant to be this far. To finally be with the one you care about the most.

MALCOLM sees the station and gets excited. Getting out of the carriage...

INT. TRAIN STATION. CONTINUE.

MALCOLM rises into the train station. The doors slamming as he looks at...

MALCOM (V.O.)

But like all things there will be times when I worry about I can make her happy. If I can change someone's mind.

The whole station from earlier has been changed into a wedding altar. Chairs all aligned out with a priest at the base of it all. MALCOLM wanders up the altar.

MALCOM (V.O.)

Maybe I can learn more about what comes next in the life I've chosen. Kids would be something that could come into play? Heck, there is so much life and statues...

MALCOLM stops, looking around to see if she is there. She is not.

MALCOM (V.O.)

Stop. Take a deep breath. You just have to show her how much she means to you. That's all you need to do.

The music begins to play as MALCOLM turns around to see...

The girl with the vale. She wanders up through the altar, roses in hand.

MALCOLM watches her wander up realising that it is EMILY. Her answer has been made.

MALCOM

Emily?

EMILY turns to face MALCOLM, a smile across her face. She removes her veil to reveal her transformation, including the necklace.

EMILY

Hello, your highness.

With a smile spreading up across his face, MALCOM and EMILY lean forward for a kiss.

FADE SLOWLY TO BLACK. A spark of white light, like a star twinkles.

MALCOM (V.O.)

And with the moment pass, you can finally have your own happily ever after.

**THE END.**