

S I N d e r

Written by

Danielle R Erlich

Based on, Cinderella

FADE IN:

EXT. THE SKY - NIGHT - CONTINUOUS

Lightning lights up the sky, followed by loud crack of THUNDER. A large raindrop falls out of the sky.

EXT. THE CARRIAGE - NIGHT

The raindrop lands on a carriage that moves down a country road.

NARRATOR (V.O.)

It's time for wee ones to rest their heads and close their little eyes. This is no children's fairy tale, it's one of darkness, death and lies. The story of a girl named Ella, is what you're about to see. You may know her as Cinder, depending on what you read. The following is true, and should prove without a doubt; that women are just as deadly, so you better not count them out.

The carriage pulls up to a large stone house.

EXT. LARGE STONE MANOR - NIGHT

SUPER: "MANY YEARS AGO"

It's pouring rain. The rain hits the roof of a large stone manor. GRETA'S FATHER(50's) who has a French accent, exits the carriage, and walks towards the door. He has black hair, blue eyes, a nice physique, but appears tired.

INT. LARGE STONE MANOR - UPSTAIRS HALLWAY - NIGHT

A YOUNG GIRL(11) in her nightgown, whose face is hidden in shadows, steps on a floorboard by a door that's cracked open. Light shines through the crack as the floorboard CREAKS loudly.

INT. LARGE STONE MANOR - LIBRARY - NIGHT

GRETA(15) who speaks with a slight French accent, is in her father's library. She has on her pajamas and slippers. She has jet black hair and green eyes. She jumps when the floorboard CREAKS.

INT. LARGE STONE MANOR - UPSTAIRS HALLWAY - NIGHT

The young girl runs back down the hallway, opens a door, and disappears behind it.

INT. LARGE STONE MANOR - LIBRARY - NIGHT

Greta opens the door to the library. No one's there. She closes the door and opens her father's hiding spot. A removable panel in the wall. Greta sticks her hand in and begins to feel around.

Greta pulls out a piece of cloth and a note. She opens the piece of cloth and finds two rings with Celtic symbols. Greta stuffs the note and engraved rings in the pocket of her pajama's.

Greta sticks her arm back in her father's hiding place and takes out his secret stash of rum. Greta then takes out a vile of poison from between her breasts. Greta pours the vile of poison into the rum.

INT. LARGE STONE MANOR - ENTRANCE - CONTINUOUS

Greta's father enters the house. The door opens and SLAMS shut. The MAID(60's) who is also French, wears a uniform. The maid takes off her master's wet coat. The maids hair is a salt and pepper color.

INT. LARGE STONE MANOR - LIBRARY - CONTINUOUS

Greta puts the rum back where she found it.

GRETA
(16th Century French,
subtitled)
Bobolyne!

She stands up and walks to the door. She opens the door and listens.

INT. LARGE STONE MANOR - ENTRANCE - DAY

Greta's father looks at the maid.

GRETA'S FATHER
Are the girls still up?

MAID
No, they went to sleep about an
hour ago.

GRETA'S FATHER
I'll go peek into their rooms.

INT. LARGE STONE MANOR - UPSTAIRS HALLWAY - NIGHT

Greta sneaks into the hallway and gently closes the door behind her. She softly walks back to her room.

INT. LARGE STONE MANOR - STAIRCASE - NIGHT

Greta's father walks up the grand staircase.

INT. LARGE STONE MANOR - GRETA'S BEDROOM - NIGHT

Greta enters her room quickly and quietly. She closes her door lightly and jumps into bed. She shuts her eyes.

Greta's father opens the door, looks at his daughter, and smiles.

GRETA'S FATHER
(whispering)
Goodnight, my darling Greta. I love
you.

He closes her door. Greta's eyes open.

GRETA
Goodnight, Papa.

Greta laughs as she puts on the bigger of the two rings she found. A sinister smile spreads across her face.

CLOSE-UP - GRETA

Greta's eyes.

ZOOM IN:

On Greta's left eye. Her eye closes.

MATCH CUT TO:

INT. THE CARRIAGE - AFTERNOON

GRETA'S(40's)left eye's closed. Greta opens her eye.

ZOOM OUT:

It's GRETA(30's). She sits next to her new handsome husband named GARETH(40's) who speaks with an upper class British accent. Greta is a sultry woman with high cheek bones, black hair, green eyes, and ruby red lips.

She has a very unique engraved Celtic ring on her right ring finger. A large diamond is on her left ring finger. Gareth has brown hair with a small grey streak in front of his sparkling blue eyes.

EXT. THE ROAD - AFTERNOON

A black carriage is pulled by four black beautiful Friesian horses. There is one COACHMAN(50's) who sits on the carriage's bench, and holds onto the reigns.

From the birds eye view a winding road is shown ahead of them. The road leads to a large beautiful stone manor hidden behind a thick layer of trees.

EXT. APPLE ORCHARD - THE TREES - AFTERNOON

PRINCE MICHAEL(15) is incredibly handsome for being so young. He has dark hair, emerald green eyes, and a British accent. He runs through the trees that are in the apple orchard.

A man, SIR HENRY(19), tries to track him. He has sandy hair and hazel eyes. Sir Henry also has very chiseled features and an upper class British accent.

Sir Henry bends down to look at some footprints.

SIR HENRY
(shouting into the
orchard)
I know you're out here your grace!

A large flock of birds fly off when they hear Sir Henry shout.

EXT. THE APPLE ORCHARD - DEEP IN THE ORCHARD - AFTERNOON

Sir Henry goes deeper into the orchard. Michael runs faster until an archer is in view in front of him. Prince Michael stops. Sir Henry moves in a circle as he tries to decide which way Prince Michael went.

SIR HENRY
(yelling as loud as he
can)
You've made your point your grace!
Your parents are thoroughly
frightened that something happened
to you, so show yourself!

Prince Michael roles his eyes when he hears Sir Henry.

SIR HENRY (CONT'D)
(whispering to himself)
Bloody hell, Michael. Where are
you?

Sir Henry steps on a branch and it CRACKS under his foot. He continues on deeper into the orchard.

EXT. THE APPLE ORCHARD'S WOODEN FENCE - AFTERNOON

A beautiful girl named ELLA(13) shoots arrows at a decrepit, wooden fence. On top of the fence she has set down apples six inches apart. Ella has long, sandy blonde hair hidden inside a hat, porcelain skin, and her father's twinkling blue eyes.

She has on britches and her father's shirt. Despite her appearance, she speaks with an upper class British accent. Ella aims at the apple and releases. She hits the first apple. She does it again, and hits the second apple. When she shoots the fifth apple, she misses.

ELLA
Damn it!

Ella has no clue that Prince Michael is behind her. He bites into an apple he picked off a tree, and watches Ella from a far. She releases another arrow, and misses again.

ELLA (CONT'D)
 What in the bloody hell is going on
 with me today.

PRINCE MICHAEL
 (yelling)
 Try using your lip as an anchor,
 and relaxing your elbow a bit more.

Ella immediately turns around and aims her bow and arrow at the Prince.

ELLA
 Get out of this orchard!

PRINCE MICHAEL
 Excuse me?

ELLA
 Get out of this orchard!

PRINCE MICHAEL
 Do you know who I am?

SIR HENRY (O.S.)
 (yelling)
 Michael, where in the bloody hell
 are you?

ELLA
 Get out of this orchard!

Prince Michael goes to take another bite of his apple. Ella releases her arrow. It hit a rock, bounces off, and then hits the apple just as Prince Michael is about to bite into it. The impaled apple flies from the prince's hands.

The arrow with the apple then hits a nearby tree. The prince looks shocked.

INT. THE MANOR - KITCHEN - LATER

Two maids with Irish accents named EDNA(50's) and RUTH(60's) run around the kitchen to prepare the next meal. They both wear aprons and their dresses match. They each have potato shaped bodies. Ruth walks more slowly. She has a significant limp.

RUTH
 Where is Ella?

EDNA
 Probably in the apple orchard
 practicing archery again.

RUTH
 If she doesn't start behaving more
 lady like, she will never get a
 good man. It'll be good for her to
 have sisters, and a mother. They
 can help her become a woman that a
 man would want for a wife.
 (beat)
 Will you please see if you can get
 her?

(MORE)

RUTH (CONT'D)

The master will be home soon with his new wife and daughters. Ella needs to clean herself up. Go call for her Edna, would you please?

EDNA

Of course.

Edna wipes her hands on her apron and exits.

EXT. APPLE ORCHARD'S WOODEN FENCE - AFTERNOON

The prince walks over to the apple and pulls out the arrow. He examines it.

PRINCE MICHAEL

These arrows were hand whittled and inlaid with gold.

Prince Michael does a test checking the balance of the arrow.

PRINCE MICHAEL (CONT'D)

They are perfectly balanced. That's not easy to do with a gold inlay. I must know who made them?

EDNA (O.S.)

(screaming)

Ella! Ella!

(beat)

Ella, you better come out this instant!

SIR HENRY (O.S.)

(screaming)

Michael this isn't funny anymore!

PRINCE MICHAEL

I must know who the fletcher is that made these arrows. I have never seen anything like them. They are remarkable. Who is he?

ELLA

He is actually a she.

Prince Michael looks shocked. Then he examines the arrow again.

PRINCE MICHAEL

That explains the fine detailing. She has a smaller hand. Your sister I presume?

Ella draws another arrow and points it at the prince.

ELLA

As I said before, get out of this orchard, and give me back my arrow.

The prince throws the arrow in Ella's direction and it lands at her feet.

EDNA (O.S.)
 (screaming)
 Ella where in the bloody hell are
 you!
 (beat)
 Ella...!

SIR HENRY (O.S.)
 (screaming)
 Michael!

PRINCE MICHAEL
 What's your name?

ELLA
 That's none of your concern.

PRINCE MICHAEL
 Can you at least tell me if you
 live around here.

EDNA (O.S.)
 (screaming)
 Ella! Ella, where are you?!

SIR HENRY (O.S.)
 (yelling)
 Michael.....!

ELLA
 No.

Ella grabs an apple on the ground and throws it up in the air. She releases, and hits the apple dead center as it flies. The prince watches as half of the apple explodes from the force of the arrow.

Ella uses this distraction to grab her arrow off the ground and disappear. The arrow imbeds itself in a branch high up in the tree.

PRINCE MICHAEL
 Wow! That was incredible. Can
 you...

The prince turns around and realizes, that Ella has vanished. He looks up at the tree, and begins to climb up to retrieve the arrow. Prince Michael manages to remove it, and it still has some apple attached. He climbs back down the tree.

Prince Michael smiles, as he removes the arrow from what's left of the apple. He bites into the apple and takes the arrow with him. The prince has a smile on his face as he walks away with the arrow in his hand.

EXT. APPLE ORCHARD - DEEP IN THE ORCHARD - DAY

Sir Henry turns around in a circle and tries to decide which direction to take in the orchard.

SIR HENRY
 (screaming)
 Michael! I'm starting to get really
 angry!

Prince Michael appears between the trees, and holds the arrow in his hand.

PRINCE MICHAEL
(laughing)
Okay Henry. I give up.

SIR HENRY
(Angry but relieved)
Where have you been?

PRINCE MICHAEL
I was in the orchard. I had a craving for an apple.

Prince Michael laughs.

SIR HENRY
Where did the arrow come from?

Prince Michael pauses for a second.

PRINCE MICHAEL
I... Um... I found it. The detail work is extraordinary, isn't it?

SIR HENRY
Aye, it is.
(beat)
Now, come. Your parents are worried sick. Make haste!

Sir Henry starts walking towards the castle.

PRINCE MICHAEL
(under his breath)
Then maybe they shouldn't be forcing me to pick out a wife.

SIR HENRY
(shouting)
Michael!

PRINCE MICHAEL
(shouting)
Coming! I'm coming!

Prince Michael turns and walks towards the castle.

INT. THE CASTLE - THE BALL/THRONE ROOM - EVENING

Michael approaches his livid parents.

PRINCE MICHAEL
Mother? Father? About today...

KING LOUIS
Watch it, boy! I'm in no mood. You're not a child anymore! You do as we say, do you understand?

PRINCE MICHAEL
But I dont want a wife!

QUEEN ELEANOR

Michael, darling, we just want you to meet all the eligible women in the kingdom. That's all that we're asking. At least for the moment. You have years to get to know these women and find the one that's your match.

(beat)

You can't run away from your responsibilities and birthright forever, Michael.

PRINCE MICHAEL

I can try. I don't want to be king.

KING LOUIS

(mumbling)

I'm finished with him. Maybe a night in the dungeon will change your mind.

QUEEN ELEANOR

You may not want to be, but you are our only son. You know your brothers passed. You cannot abdicate your throne. You are the last of our line. You must marry and have children.

(beat)

You have awhile before you have to make your decision. In the meantime start getting to know all of the unmarried young women in the realm. Honestly, what's the worst that can happen?

PRINCE MICHAEL

I could be stuck with a woman I don't love.

QUEEN ELEANOR

Which is why we are giving you time to get to know them.

(beat)

Please stop running away! You've been doing this for years now. You're not a child anymore. It's no longer cute.

PRINCE MICHAEL

I only do it because I want to do what I want in life, and you always push your agenda on me. I just want to be free to make my own decisions.

KING LOUIS

All positions of power come with a great deal of responsibility. You can't run and hide from your destiny, Michael. It will always find you.

(yelling)

Sir Henry?

Prince Michael looks down at the ground and SIGHS. Sir Henry enters the throne room.

KING LOUIS (CONT'D)
Please escort Prince Michael to his
chambers.

SIR HENRY
Aye, your majesty!
(beat)
Your Grace? Make haste!

Prince Michael walks quickly towards the door and exits with
Sir Henry.

KING LOUIS
That boy!

QUEEN ELEANOR
Calm down, Louis. Just give him
time.

King Louis GROWLS and storms off. Queen Eleanor GIGGLES at
her husband.

EXT. THE MANOR - LATE AFTERNOON

Ella appears. She runs quickly out of the apple orchard. She
steps in mud and it splashes onto her already filthy clothes
and face. She continues to run until she gets to the back
stone steps that lead to the back door of the manor. She sees
Edna. Edna looks at Ella and rolls her eyes.

EDNA
Where in the bloody hell have you
been?
(beat)
Your father will be here with your
new mother any second, and you look
like a pauper. Go inside and get
cleaned up! And for G-d's sake get
out of those boy clothes and put on
something feminine.

ELLA
Do I have to?

Ruth now stands at the back door entrance.

EDNA AND RUTH
Aye!

ELLA
Fine!

Ella pushes past Ruth.

INT. THE MANOR - BACK ENTRANCE - LATE AFTERNOON

Ella takes her hat off. Her beautiful hair flops out. Ella
STOMPS up the stairs.

RUTH
(screaming)
Your clothes are on your bed.

The kettle WHISTLES in the kitchen.

RUTH (CONT'D)

Edna, do you mind taking care of the kettle? I'm going to go help move Ella along. Whistle loudly when you see the master's carriage, would you?

EDNA

Aye. Of course.

RUTH

Thank you.

Edna walks towards the kitchen, and Ruth heads up the stairs.

INT. THE MANOR - ELLA'S BEDROOM - LATE AFTERNOON

Ella enters. Before her is an antique, wooden, canopy bed. The room also has a view of the grounds, fine furniture inlaid with gold, and the finest of tapestries. It is the second nicest bedroom in the manor.

Ella takes off her quiver and bow. She places them next to the corseted dress that's been laid out for her. Ella looks at the dress and SIGHS. She then walks over to the window and looks at the view.

Ruth walks in, and for a brief moment, she watches Ella as she stares out the window. Ruth remembers that Ella's father will be home soon.

RUTH

Damn it, Ella! You are supposed to get cleaned up. You are covered in mud! Take those clothes off.

Ella does as she is told. Ruth goes to a tray that has a pitcher filled with water, a bowl, and a small towel. Ruth pours the water into the bowl. She then sticks the towel into the bowl so that it gets saturated with water.

Ruth rings out the towel, and brings it over to Ella who is now in her undergarments. She first cleans Ella's face, and then works her way down her body. Ruth goes back and forth to the bowl to clean off the towel as she continues to clean off Ella.

Next, Ruth grabs a hair brush from the vanity against one of the walls. Ella sits in the vanities chair as Ruth brushes her very knotted hair. Ruth struggles with the knots.

ELLA

Ouch!

RUTH

Well, maybe if you brushed your hair more often, it wouldn't hurt when I do it. You are almost a grown woman and need to start behaving like one. That includes taking more care of your appearance. Especially now that you have sisters and a mother. She is expecting to meet a lady.

(MORE)

RUTH (CONT'D)

After all, you are the daughter of
one of the most powerful Earls.

(beat)

Are you excited?

Ruth takes the dress off the bed.

ELLA

About what?

Ella puts on the dress.

RUTH

About your new family?

ELLA

As long as they make papa happy,
then I'm happy. But excited?

(beat)

I wouldn't say that.

Ella's hands shake, but she doesn't notice.

RUTH

Then why are your hands shaking?

ELLA

Because I'm nervous. What if she
doesn't like me?

Ruth closes Ella's dress. Ella holds onto the canopy's posts.

RUTH

That's why it's so important for
you to act like a lady.

(beat)

There will now be a Countess in the
house, which means that things are
going to change drastically. All
noble women have different ways
they like their households to run.
I'm sure your new step-mother will
be just like them. So, you might as
well prepare for the changes now.

Ruth turns Ella around so that she can look at herself in the
mirror. Instead, Ella looks at her feet.

RUTH (CONT'D)

You're so pretty when you dress
like this, Ella. You've always been
a beauty, but now you can actually
see it.

Ruth puts the hairbrush down on the vanity. She puts her
hands on Ella's shoulders in a motherly way. Ella looks up.

RUTH (CONT'D)

See?

Ella looks in the mirror.

ELLA

This isn't me. I can barely breath
in this dress, let alone move.

RUTH
 Welcome to being a lady, my
 darling. The battle of the sexes
 isn't a fair one.

ELLA
 Not yet.

Ella stares at herself in the mirror. Ruth laughs.

RUTH
 Are you planning on evening up the
 score?

ELLA
 It could happen.

Ruth SIGHS.

RUTH
 Oh, Ella. What it must be like to
 live in that head of yours?

Ella SHRUGS.

INT. THE MANOR - KITCHEN - LATER

Edna prepares the meal when she sees movement through the trees in the distance. The carriage has finally arrived. Edna sticks her fingers in her mouth and WHISTLES as loudly as she can.

INT. THE MANOR - ELLA'S BEDROOM - CONTINUOUS

Ella quickly turns around when she hears Edna.

ELLA
 What was that?

RUTH
 The warning that your father is
 approaching. Quickly now! Go down
 stairs and get ready to meet your
 new family. I will be right behind
 you after I hide the bow and arrow.

ELLA
 Why?

RUTH
 If your new stepmother finds the
 bow and arrow, she can easily turn
 you into the authorities. I
 promised your mother before she
 died that I would do what was in
 your best interest, and guard you
 with my life. That is not a promise
 I'm about to break.
 (beat)
 Now, go stand in front. As soon as
 I have hidden your bow and arrows,
 I will join you.

ELLA
Will I ever get to use them again?

RUTH
That's a conversation you need to
have with your father.
(beat)
Now march!

Ella crosses her arms across her chest, pouts, and walks out of her bedroom.

INT. THE MANOR - HALLWAY - CONTINUOUS

Ella walks down the hall. Ruth limps into another room.

INT. THE MANOR - NURSERY - DAY

Ruth limps into a nursery. All the furniture is covered by old dusty sheets. It's as if the room had been forgotten. Ruth quickly walks into the middle of the room. Ruth uses her foot on the floor's wooden planks to find the one that SQUEAKS.

She finds the plank, and gets on her hands and knees. Ruth lifts the heavy plank. Underneath is a hollowed out treasure trove of memories from when Ella's mother was alive.

Ruth puts the bow and arrow in the hollowed out space on top of a picture of Ella's mom with a baby that looks like Ella. Ruth takes the heavy plank and puts it back in place. She stands up and exits. Ruth closes the door behind her

EXT. THE MANOR DRIVEWAY - DAY

The carriage appears at the driveway up to the manor.

INT. THE MANOR - MANOR STAIRS - DAY

Ella walks down the stairs. Ruth tries to catch up to her.

RUTH
(yelling)
Faster, Ella! Faster!

Ella rolls her eyes and moves faster down the stairs.

INT. THE MANOR - GRAND ENTRANCE - CONTINUOUS

Edna stands and holds the large heavy door open. Ella moves across the large entry room.

EDNA
Quickly now.

Ella approaches Edna who then shoves her out the door. Ruth finally catches up. She is BREATHING HEAVILY. Ruth and Edna follow Ella out the door.

EXT. THE MANOR - DAY

Ruth, Edna, and Ella line up on the drive in front of the door. The carriage pulls up, and comes to a stop. The coachman gets down and opens the carriage door. Gareth comes out first. Ella runs up and hugs her father.

ELLA
Papa!

Ella jumps on her father and wraps her arms around him tightly. She knocks the wind out of Gareth.

GARETH
Umph!

Edna and Ruth immediately curtsy and hold their positions as Gareth's breath comes back to him.

GARETH (CONT'D)
There's my girl!

Gareth gives Ella a big hug, and lifts her off the ground.

INT. THE CARRIAGE - DAY

Greta CLEARS HER THROAT.

EXT. THE MANOR - DAY

Gareth puts his daughter down. Ella releases her father and takes a step back with a big beautiful smile.

GARETH
Look what I've brought you...

Gareth puts his hand near the doorway of the carriage. A feminine left hand with a giant diamond ring on it grabs Gareth's hand.

INT. THE CARRIAGE - CONTINUOUS

Greta exits the carriage. Her head looks down for a moment as she exits onto the drive.

EXT. THE MANOR DRIVEWAY - LATE AFTERNOON

Greta's head looks up once she has exited the carriage. Ruth and Edna have some trouble, but manage to curtsy even lower. Ella takes a step back and curtsies to Greta while Gareth helps Greta's daughters JEZEBEL(14) and her younger sister BIANCA(13) out of the carriage.

Bianca and Jezebel both speak with high class French accents. Jezebel is an exact clone of her mother, only she has blue eyes. She has a ring identical to her mother's only far smaller.

Bianca, however, has dark brown hair and green eyes. Greta and her daughters wear beautiful gold inlaid corseted dresses.

Edna and Ruth stand up, as Greta approaches Ella. Ella curtsies once again to her new mother. Greta takes her hand and lifts up Ella's face by her chin.

GRETA
You must be Ella.

Ella smiles.

GRETA (CONT'D)
Your father has spoken of you so much, I feel as if I already know you.
(beat)
Allow me to introduce my daughters.

Jezebel and Bianca step forward. Young Jezebel smirks at Ella and curtsies. Young Bianca does the same. Ella curtsies and gives them a big, beautiful, and a non aggressive sweet smile.

JEZEBEL AND BIANCA
Pleasure.

Ella stands up.

ELLA
I've always wanted sisters.

GRETA
And who are these two?

Greta walks in front of Edna and Ruth.

GARETH
Those two are Ruth and Edna. They handle all the housework, cooking, and Ruth has cared for Ella since before her mother died.

RUTH
Your Grace, may I help you in any way?
(beat)
Are you hungry? Would you like us to begin to unpack you?

Greta turns her nose up at Ruth snobbishly.

GRETA
I suppose you can help with the trunks and unpacking. We do need to decide where the girls will be staying, Gareth. For now, Ruth was it?

Ruth nods.

RUTH
Aye ma'am. Tis I.

GRETA
I suppose you may unload.

RUTH
Aye, your Grace.

Ruth and Edna go to the back of the carriage to help the coachman unload the trunks. Ruth walks by Greta. She watches Greta's actions. Ella approaches her father.

ELLA
I've missed you so much, Papa!

GARETH
And I you, my darling Ella Bella!

Ruth, Edna, and the coachman unload the last trunk.

RUTH
(yelling)
We have unloaded the trunks. What bedrooms should we put them in, master?

GRETA
Gareth, may I speak with you?

GARETH
Aye.

Gareth and Greta speak in WHISPERS.

GRETA
My love?
(beat)
Jezebel and Bianca will have their own rooms, correct?

GARETH
Aye, of course. We have many bedrooms. The only bedroom that they cannot have is my daughter's room.

Gareth looks into Greta's eyes. Greta's eyes glow for a moment, and then Gareth's do the same.

GARETH (CONT'D)
What was I saying?

Jezebel and Bianca smile at each other sinisterly.

GRETA
You were saying that my daughters could have any bedroom they like. Even your daughter's?

GARETH
Aye, of course my love. Your wish is my command

Gareth kisses Greta. Jezebel's and Bianca's smiles get bigger. Gareth approaches Ella.

GARETH (CONT'D)
Ella, I have decided to give your room to Jezebel.

ELLA
But Papa!! That has been my room since I was a baby. Mum used to read to me in that room. Please don't make me give it up.

GARETH
I want to make sure your new sisters feel as at home as I possibly can.

ELLA
But, Papa I...

GARETH
Don't be selfish, Ella. They just left everything they know and loved to be with us. The least we can do is give Jezebel and Bianca two of the nicest bedrooms in the house besides my own. Don't you want your new family to like you?

Ella nods.

GARETH (CONT'D)
Then go upstairs and start packing up your things.
(to Ruth)
The blue trunk goes in Ella's former bedroom.

RUTH
Former, master?

GARETH
Aye. It's now Jezebel's.

Ruth gives Gareth a shocked look. He ignores it.

GARETH (CONT'D)
The red trunk goes in the blue room, and the gold one in mine.
(beat)
Edna will you help pack up Ella and move her into one of the nicer guest rooms.

Edna and Ella shoot Ruth a look. Ruth nods her head "yes."

EDNA
Aye, master. Ella and I will begin immediately.

GARETH
Thank you.

Greta smirks at her daughters. They smirk back at her. Ruth manages to catch a glimpse of their smirks. She gets the chills and drops an antique she moved off the carriage. It SHATTERS.

GRETA
 (yelling)
 You idiot!

Ella jumps as she exits.

GRETA (CONT'D)
 Do you have any idea how expensive
 that was? It's an antique worth
 more than your life.

Greta SLAPS Ruth.

GRETA (CONT'D)
 Gareth do something! She is your
 servant after all.

GARETH
 It was just an accident, Greta.

Greta looks into Gareth's eyes. Her eyes glow slightly.
 Gareth looks into Greta's eyes, and his glow slightly.

RUTH
 (pleading)
 Master, my deepest apologies. I'm
 not as strong as I used to be, and
 it just slipped out of my sweaty
 palms.

GRETA
 Well...?

GARETH
 That may be Ruth, but you must
 still be punished. Go to the barn.
 I will meet you in there in a
 moment.

RUTH
 Master, please...!

GARETH
 The barn, Ruth!

Ella is visible in one of the manor windows. She secretly
 watches the entire exchange and her eyes are wide with fear.
 Her hands shake.

GARETH (CONT'D)
 Ruth! Please don't make this harder
 than it needs to be.
 (beat)
 The barn!
 (beat)
 Now!

Ruth nods her head. She walks to the nearby barn. Greta
 kisses Gareth with a sinister smile on her face.

GRETA
 Thank you, my love.

GARETH
 Anything to make my new bride
 happy.

(MORE)

GARETH (CONT'D)

(beat)
Why don't you go into the manor,
and explore your new home.

Greta looks at the enormous manor and smiles greedily.

GRETA
I think I will.

GARETH
I'll come in as soon as I am done
with Ruth.

GRETA
Whatever you wish, my love.

Greta kisses him again. Gareth then walks towards the barn while he takes off his belt.

INT. THE ROYAL CASTLE - THE HALL - EVENING

Prince Michael is escorted by Sir Henry and several soldiers down one of the royal hallways.

PRINCE MICHAEL
How mad are they?

SIR HENRY
Mad enough that they wanted to
throw you in the dungeon to learn
to appreciate all that you have.

Prince Michael looks shocked.

PRINCE MICHAEL
What?

SIR HENRY
I talked them out of it, though.

PRINCE MICHAEL
Thank you, Henry.

SIR HENRY
You can't keep doing this whenever
your parents tell you to do
something you don't like. It was
cute as a kid, but you are almost a
man now. They expect you to start
acting like it.

INT. THE ROYAL CASTLE - IN FRONT OF THRONE ROOM - CONTINUOUS

Prince Michael puts his hand on the handle to open the door. Sir Henry stops him.

SIR HENRY
Michael we have been friends for a
long time. In fact I remember when
we called you Dickie.

PRINCE MICHAEL
Watch it, Henry.

SIR HENRY

I know that you hate being a prince. It's not a secret. I also know it's because you've never been in control of your own future. Running away isn't the answer, though.

(beat)

Please, stop pulling these stunts. We have so many other things we should be focusing on for the safety of the kingdom, but instead we are constantly having to go in search of you.

(beat)

Please, Michael?

Michael rolls his eyes, moves Sir Henry out of the way, opens the door, and enters the throne room.

INT. THE MANOR - GUEST ROOM - NIGHT

Ella finishes putting away all her things. Edna helps her.

EDNA

You did the right thing, Ella.

Ruth appears in the doorway, but no one notices. She is CRINGING from pain.

ELLA

I still can't believe he gave away my room, though.

RUTH

It shocked me, too.

Edna and Ella both SHOUT from Ruth's surprise entrance. Then they see how much pain Ruth is in.

ELLA

Jesus Christ!

RUTH

(cringing)
Ella, I taught you better than that.

EDNA

Lift up your shirt and lay down on the bed, Ruth. I am going to clean the wound, and cover it.

Ruth does as she is told, and her back is covered in deep lash marks from Gareth's belt. Ella closes the bedroom door. Edna brings over a bowl of water and a towel.

EDNA (CONT'D)

This may hurt...

RUTH

Wait. Ella...?

ELLA

Aye?

RUTH
 You must do whatever your
 stepmother tells you. Do not cross
 her. Absolutely, do not use your
 bow and arrow. I know you had
 planned to ask your father, but
 that is no longer an option. Don't
 broach the subject with him.
 (beat)
 Promise me, Ella.

ELLA
 Why? What aren't you telling me?
 What did my papa marry?

Ella's hand shakes and Edna grabs ahold of it. The hand steadys.

RUTH
 Promise me! Do you?

ELLA
 Aye, I promise.

Ruth nods slightly and puts her head down.

RUTH
 Okay, Edna.

Edna cleans the lash marks and Ruth grips the bed. Ella watches as Edna cleans the wound. Ruth CRIES from the pain. Ella wipes Ruth's tears away in a loving fashion.

INT. THE MANOR - GARETH'S AND GRETA'S BEDROOM - NIGHT

Greta wears her undergarments that lace up in the back and a silk robe. She sits on the bed. Gareth is laying above the covers, and holding a goblet of wine. He wears a long sleep shirt.

GARETH
 I worry about Ella. She's so in
 need of a mother. That's why I was
 so thrilled that you had daughters
 as well. I knew that you knew how
 to raise ladies.

GRETA
 She will be fine, Gareth. I have a
 feeling she and I will become close
 friends.

GARETH
 I hope so.

GRETA
 I know so.
 (beat)
 Now finish that sip because it's
 time for a refill.

Greta walks over to take the goblet of wine from Gareth.

GRETA (CONT'D)
 Now, bottoms up.

Greta moves Gareth's goblet up to his mouth and makes him drink what is left of his wine. Gareth laughs when he is finished and wipes his mouth. Greta walks over to a pitcher to refill Gareth's goblet.

GARETH
Are you trying to get me drunk?

GRETA
Perhaps.

Gareth lays back in bed and stares up. Greta takes a small vile out from between her breasts and pours it into Gareth's goblet, hides the vile when Gareth isn't looking, then pours herself some wine as well.

GRETA (CONT'D)
She is quite beautiful.
(beat)
Your daughter, I mean.

GARETH
She looks just like her mother.

GRETA
Does she?

GARETH
Almost identical.

She swirls Gareth's goblet and then turns around. Greta walks over to Gareth. She hands Gareth his goblet.

GRETA
Drink up, my love.

Greta kisses Gareth and then takes a sip of her wine. She straddles Gareth, and puts her goblet on the wooden night stand next to the bed.

GRETA (CONT'D)
(kissing Gareth's neck)
Then I will devour you.

GARETH
Your wish is my command.

Gareth downs the entire goblet of wine, and then puts it down on the night stand.

GARETH (CONT'D)
You said something about devouring me?

Greta kisses Gareth passionately. He slides off her robe. Greta lifts off Gareth's night shirt. Greta kisses Gareth as he unties the laces that are going down Greta's back and are holding up what she is wearing.

Gareth stops.

GRETA
What's wrong?

GARETH
Stand up.

GRETA
What? Why?

GARETH
I want to look at you.

Greta gets off the bed, and her undergarments fall to the floor. She stands naked in front of Gareth. His eyes widen.

GRETA
What is it?

GARETH
I just cant believe how lucky I am.

Greta smiles, walks closer to the bed, bends down and kisses Gareth.

GRETA
Lay back.

Gareth lays back in bed, and puts his head on the pillow. Greta straddles Gareth and kisses him passionately.

INT. THE MANOR - GUEST ROOM - NIGHT

Edna continues to clean Ruth's wound. As she gets to the deeper lacerations Ruth SCREAMS.

MATCH CUT TO:

INT. THE MANOR - GARETH'S AND GRETA'S BEDROOM - NIGHT

Greta SCREAMS in ecstasy. She rides Gareth hard. Gareth is MOANING in pleasure. Greta rides Gareth even harder. Gareth can't catch his breath. He attempts to SCREAM OUT for help, but Greta MUFFLES his CRIES with her hand.

Greta rides Gareth harder, and harder as he GASPS for breath. As Greta CLIMAXES, Gareth dies underneath her.

Greta gets off of Gareth's dead body, and moves onto her side of the bed. She closes his lifeless eyes, and kisses him on the cheek.

GRETA
Good night, my love.

Greta laughs wickedly, lays her head down on her pillow, while an evil smile spreads across her face.

GRETA (CONT'D)
What a wonderful day.

Her evil smile widens, as her eyes get heavy and close.

INT. THE MANOR - HALLWAY OUTSIDE GARETH'S BEDROOM - MORNING

Greta's SCREAM ECHOES through the manor. She throws open the bedroom doors and runs out into the hallway. She CRIES so hysterically.

GRETA
 (crying)
 Help! I need help!
 (beat)
 Someone call for help!

Edna appears. Jezebel and Bianca stick their heads out of their bedroom doorways. Ella does the same.

EDNA
 What's wrong?

GRETA
 (crying)
 He... He... He won't wake up!

EDNA
 (screaming)
 Ella! Send someone to summon the doctor.

Ella runs down the hall with a panicked expression on her face and vanishes. Jezebel and Bianca smirk at each other knowingly.

INT. THE MANOR - GARETH'S AND GRETA'S BEDROOM - CONTINUOUS

Edna enters the bedroom. She sees Gareth's dead body on the bed, and stops dead in her tracks. Greta's CRIES of heartbreak ECHO in the enormous bedroom with high ceilings.

INT. THE MANOR - THE HALLWAY OUTSIDE GARETH'S BEDROOM - LATER

Ella stands in the hallway. Her hands shake. She isn't allowed in the bedroom. Jezebel and Bianca have returned to their rooms.

INT. THE MANOR - GARETH'S AND GRETA'S BEDROOM - LATE MORNING

The DOCTOR(60's) examines Gareth's dead body. He has dark hair that is going grey, and a mustache. Edna tries to comfort Greta.

EDNA
 There, there, your Grace. This too shall pass. You were fortunate enough to find love. You must hold onto that during this difficult time.

Greta buries her head in her hands to hide her smirk, and then forces herself to CRY again.

The doctor approaches Greta.

DOCTOR
 I am so sorry, your Grace. It appears he had a heart attack in the middle of the night, and passed. There is nothing I can do for him.

Greta CRIES even harder. Her WAILS of heartbreak continue to ECHO. Edna continues to comfort Greta. The doctor exits the bedroom.

INT. THE MANOR - HALLWAY OUTSIDE GARETH'S BEDROOM- CONTINUOUS

The doctor closes the door behind him. Ella sits on the ground outside of her father's bedroom. She rocks back and forth with her knees up against her chest.

Ella gets up the second she sees the doctor. The doctor looks sullen.

ELLA
Doctor, what's going on? Nobody
will tell me anything.

DOCTOR
Come with me, Ella. Let's have a
seat.

The doctor and Ella move to an antique love seat in the hallway and sit down.

ELLA
(holding back tears)
Now, what's going on with papa?

DOCTOR
Ella, I am so sorry that I have to
be the one to deliver this news.
(beat)
Ella, your father had a heart
attack sometime during the night,
and has unfortunately passed.

Ella looks shocked. Her ears RING, and the doctor's voice sounds like it is being SCREAMED from across a very distant canyon. Ella tries to speak, but no words come out.

DOCTOR (CONT'D)
Ella?
(beat)
Are you okay?
(beat)
Did you hear what I said?

Ella nods her head as a tear streams down her face.

DOCTOR (CONT'D)
I'm so sorry, Ella. Your father was
a great man.

Ella CRIES hysterically in the doctor's arms.

DOCTOR (CONT'D)
It's okay, Ella. Everything is
going to be okay,

Ella CRIES harder.

EXT. THE GRAVEYARD - GARETH'S PLOT - CONTINUOUS

Everyone arrives at Gareth's plot. A tombstone with his name and years of life and death have already been carved into the stone and is set up at the sight. Everyone is dressed in black.

Greta, Jezebel, Bianca, and Ella are seated in the front row. Ruth and Edna are seated behind them. The priest is delivering his sermon, but it sounds like WHITE NOISE in Ella's ears.

Ella looks around and sees a woman a ways away in a tree that she has never seen before.

EXT. THE WOODS - MOMENTS LATER

The woman stands on one of the more sturdy branches. She quickly vanishes.

EXT. THE GRAVEYARD - GARETH'S PLOT - CONTINUOUS

People give their inaudible eulogies about Gareth. Ella stares at her feet and tries not to cry. She SNIFFS back her runny nose. The coffin lowers into the grave. Ella's eyes well up with tears. She can no longer hold them back.

Ella CRIES. Once Gareth's coffin reaches the bottom, Greta stands up. Greta walks over to her husband's plot, grabs a handful of dirt, and throws it on the coffin. Jezebel, Bianca, and Ella, follow her example.

EXT. GRAVEYARD - LATER

Greta, Jezebel, and Bianca leave in a carriage. Ella, Ruth, and Edna walk on the road behind it. Ella spots the woman in the tree again.

ELLA

Ladies? Do you mind if I take some time to myself? I'd like to walk home alone and visit the secret spot papa and I love.

RUTH

Are you sure you want to be alone?

ELLA

Aye, do you mind?

Edna and Ruth shake their heads "No." Edna and Ruth continue on while Ella heads towards the woods.

EXT. THE WOODS - DAY

Ella catches the woman FAIRY(30's) off guard. She has dirty-blond hair, green eyes, high cheekbones, but her body is thin and short. She wears green and brown clothing.

ELLA

Hey! Why have you been watching us?

Fairy with no trouble at all, jumps up, grabs a higher tree branch. She gracefully swings her body into the canopy of the trees. Her clothes help her blend in with the canopy.

Fairy quickly swings herself from tree to tree. She heads in the direction of the fence. Ella keeps her eyes on the trees as she chases her. Ella takes a short cut to the fence. She sees something shine ahead. It's a hatchet.

Ella picks up the hatchet and decides to hide and wait for Fairy. As Fairy tries to swing to the next tree, Ella pops up and throws the hatchet at the branch she was reaching for.

The hatchet breaks the branch, and Fairy falls to the ground with a hard THUD. Ella grabs one of the old arrows she had hidden by the fence, and holds it up to Fairy's neck.

Fairy's knife pops out of her sleeve. Fairy holds her knife up to Ella's neck

ELLA (CONT'D)

Who are you? Why are you watching me?

Ella pushes the arrow against Fairy's's neck even harder. Fairy does the same.

FAIRY

Easy now. I'm not here to hurt you.

ELLA

(strong and forceful)
Prove it!

Fairy drops the knife she had up to Ella's neck. Ella grabs the knife.

FAIRY

As I said, I'm not here to hurt you. At this point I have no weapons.

ELLA

Then why are you here?

FAIRY

I found this fence where you've been practicing your archery. Your aim is extraordinary.

Ella's mouth drops.

FAIRY (CONT'D)

Don't worry. I won't turn you in.

ELLA

How did you know it was me?

FAIRY

I've seen you with your bow. Also, you need to find a better hiding spot.

Fairy pulls one of Ella's arrows from her boot.

FAIRY (CONT'D)

Like I said, I'm not here to turn you in.

ELLA

Why should I believe you?

Ella digs the arrow a bit more into Fairy's neck.

FAIRY

Because I too break the law about women using weapons. If you couldn't tell.

Fairy points at the knife in Ella's hand.

ELLA

You didn't answer my original question, though. Why were you watching us?

FAIRY

I have been watching you because I have been looking for a way to approach you without frightening you. It's not every day you meet a fellow female that is brave enough to face the death penalty for simply wanting to learn to fight.

Ella looks deeps into Fairy's eyes and determines she is being truthful.

FAIRY (CONT'D)

As I told you before I am not here to hurt you.

Ella pulls the knife and arrow back. Ella gets up, so that Fairy can get up. Ella remains armed with her weapons at the ready.

ELLA

Then why are you here? Don't give me that kindred spirit crap. What's your name?

FAIRY

The name I was born with was Elizabeth. Most people just call me Fairy, though.

ELLA

Why Fairy?

FAIRY

My friends gave me that name due to my small size and ability to fly from one tree top to the next.
(beat)
And you are?

ELLA

My birth name was Isabella, but I hated it, so now most people just call me Ella.
(beat)

Why are you here?

FAIRY
Because I want archery lessons from
you.

ELLA
You what?

FAIRY
I want archery lessons from you.
You are the best archer that I've
ever seen.

ELLA
What do I get in return?

FAIRY
I can stop you from getting those
bruises. I'm assuming you've been
hit.
(beat)
Why haven't you fled?

ELLA
I refuse to leave the two members
of my family I have left. Plus,
that's the manor I shared with my
parents. One day, it will belong to
me once again.

Ella covers her bruised arm.

FAIRY
If you'd like, Ella, I can teach
you what I know about combat, self
defense, and bring you a bow and
some arrows to continue practicing?
All I ask in return is that you
teach me how to perfect my shot
when I fire my bow.

ELLA
That's it?

FAIRY
That's it.
(beat)
Do you agree to the terms?

Fairy extends her hand. Ella grabs it and shakes.

ELLA
Aye.
(beat)
I still don't trust you, though.

FAIRY
In time you will.

Fairy smiles.

ELLA
You're awfully confident.

FAIRY
That's because I do not wish to
cause you harm, so I know that I'm
safe.

(MORE)

FAIRY (CONT'D)

(beat)
When can you meet?

ELLA

I can start tomorrow. Sundays tend to be best. I overheard my stepmother speaking to the maids about always having dresses ready for Sunday mass for her and her daughters.

FAIRY

What about you?

ELLA

The maids asked her if they should prepare one, and she said I would no longer be allowed to attend mass.

Fairy listens. She attempts to act somewhat uninterested. She hides how much she's dying for the information.

The sun sets, and the orchard gets darker. Ella looks around at the dark orchard. She pulls a sundial from her pocket and looks at it.

ELLA (CONT'D)

Shite! I need to go back.

Fairy laughs.

ELLA (CONT'D)

Why are you laughing?

FAIRY

Because your attitude, interests, and language remind me of my friend Woody when we first met. One day I'll introduce you.

(beat)

But if you have to go, then go. I would hate for you to get into any sort of trouble.

ELLA

Thank you. And Woody?

FAIRY

Nickname.

ELLA

Oh!

(beat)

As far as tomorrow goes, I'll be able to meet you after you hear the church bells ring. That's how the Nobles know when to go to mass in this kingdom. They were then invited to attend the King's feast in honor of my late father.

FAIRY

And you weren't invited to that either? Won't it look a bit odd that you aren't there?

ELLA
My stepmother already has a cover
story in place.

FAIRY
That's awful.

Ella shrugs.

ELLA
There's nothing I can do about it.

FAIRY
So, I should come to the wooden
fence where you practice your
archery when I hear the bells?

ELLA
Aye.
(beat)
I'll tell the maids I want to visit
my father's grave alone on Sundays
from now on. I'm sure as long as
I'm back before my stepmother, they
will agree. Every blue moon they
may want to pay their respects, but
I'll figure out how to handle that
when the situation arises.

FAIRY
May I ask you something before you
leave?
(beat)
Why are you so protective of the
orchard?

ELLA
The orchard belonged to my late
mother.

FAIRY
Enough said.
(beat)
Until tomorrow then, Ella?

Fairy extends her hand.

ELLA
Until tomorrow.

Ella shakes her hand, and smiles at Fairy. Fairy gives her a
warm smile back.

FAIRY
Well, go on then.

ELLA
Right...

Ella turns around to run towards the house. Fairy smiles and
chuckles.

FAIRY
(whispering to self)
See you tomorrow, Ella.

Fairy walks into the dark orchard and disappears.

EXT. THE MANOR DRIVEWAY - DAY

Church bells RING loudly. The carriage is in the driveway. Greta, Jezebel, and Bianca step out of the manor in their finest dresses. The coachman opens the door to the carriage for them and offers his hand to help them in.

Greta enters the carriage first, followed by Jezebel, and then Bianca. Once he has helped all three in, the coachman closes the door, gets back on the carriage's perch, and CRACKS the reins.

The horses pull the carriage all the way down the driveway. Soon it vanishes from view.

Ella sticks her head out the front door to make sure they are gone. Ella walks out the door, and heads towards the orchard.

EXT. THE MANOR DRIVEWAY - DAY

Ella heads towards the field that leads to the orchard.

EXT. APPLE ORCHARD - LATER

Ella walks into the orchard. She sees Fairy up ahead in the distance. Fairy smiles when she sees Ella. Ella runs towards Fairy.

EXT. APPLE ORCHARD'S WOODEN FENCE - DAY

Fairy carries two bows and two quivers over her shoulders. The quivers are filled with arrows that were from Ella's hiding place. She puts down the weapons. Fairy holds one sword in her hand, and the other's attached to her belt.

Ella arrives at the wooden fence and is a bit out of breath.

ELLA
(breathing heavily)
I apologize for the delay. I hope
you weren't waiting long.

FAIRY
No, I actually just arrived myself.

Ella picks up one of the bows.

FAIRY (CONT'D)
These are the bows I could find. I
apologize that they aren't in
better shape.

ELLA
These will be fine for now.

FAIRY
What brought you into learning
archery?

ELLA

My mother was murdered coming home one night from the castle. After that, my father felt I needed to learn to protect myself, no matter the cost.

(beat)

So, what do we do first?

FAIRY

First, we are going to focus on your fencing.

(beat)

Eventually, I promise I will teach you everything I know when it comes to combat.

(beat)

I'll even teach you how to think outside the box when it comes to your enemies. Our meetings each week will primarily consist of your training, while we will only set aside a small portion of time for you to teach me your deadly aim.

ELLA

Those terms seem acceptable.

SERIES OF SHOTS

- Prince Michael is at a ball. He goes to ask one of the ladies to dance, when he locks eyes with Jezebel, and both of their eyes glow. He changes course quickly, walks over to Jezebel, and requests to dance with her.

As he dances, Jezebel uses her powers to control him. She smiles, as they dance the Pavane.

- Ella practices fencing with Fairy. Fairy gets Ella to the floor and her sword comes down, and stops before it touches Ella's neck.

- Ella watches Fairy release her arrow at the target. It misses the target.

- Prince Michael plays tennis with a friend. Jezebel is in front of the other women who all CLAP as Prince Michael gets match point.

- Fairy teaches Ella how to move amongst the trees like she does. Ella anxiously swings through the trees. Feeling confident, she attempts to swing across a nearby river. Ella falls into the water. Fairy laughs.

- Fairy teaches Ella hand to hand combat. Ella gets punched in the nose and it bleeds.

- It snows. Ella watches Fairy aim her arrow at the target, and release the bow. The arrow gets closer to the center. Ella CLAPS.

- Prince Michael and Jezebel are at the theatre. She smiles at him, and he takes her hand. The other girls hoping to win the prince's heart look on in jealousy.

• Ella practices fencing with Fairy. Fairy manages to get behind Ella. She moves her sword up towards Ella's neck, when Ella turns around quickly and punches her in the face. Fairy drops her sword.

She lunges at Ella, but Ella trips Fairy with her foot so she can get her to the ground. Ella holds her sword up to Fairy's neck. Fairy surrenders with a proud smile on her face.

• Prince Michael gets ready for a jousting contest. He gets on his horse, and walks it over to Jezebel. He sticks out his lance. Jezebel ties a favor, in this case her scarf, around Michael's lance

• Ella swings quickly from tree to tree. Fairy watches from below. Ella lets go of her branch, does a flip in the air, and lands in front of Fairy with a big, proud smile. Fairy hugs her.

• Prince Michael stands in front of five women including Jezebel. There's a large picnic basket on the table meant for two. Prince Michael slowly walks by each woman.

Jezebel uses her powers when the other girls aren't looking, both of Jezebel's and the Prince's eyes glow. Prince Michael chooses Jezebel.

• Fairy releases her bow, and the arrow hits the center of the makeshift target Ella created. They both SCREAM in celebration and hug each other. Ella walks over to the target. She puts her hand on the arrow.

ZOOM IN:

ON ELLA'S HAND REMOVING THE ARROW FROM THE TARGET.

ZOOM OUT:

As she comes into view ELLA(17) is stunningly beautiful even while she wears her father's clothes.

ELLA
You're becoming quite the archer.

FAIRY
Well, I had a good teacher.

Fairy looks around and sees that the sun is almost down.

FAIRY (CONT'D)
I think it's time for you to head home. I wouldn't want you to get into any trouble.

ELLA
Thank you! Next week my stepmother won't be going to mass, so it will have to be in a fortnight!

FAIRY
I'll see you then.

Ella puts down her weapons, waves, runs back the way she came, and disappears.

INT. THE CARRIAGE - DAY

Greta and her daughters ride in their carriage. JEZEBEL(18) and BIANCA(17) talks so quickly it's hard to understand them. Greta stares outside the carriage.

JEZEBEL
Can you...? It's finally... him to
choose a wife!

Bianca giggles.

BIANCA
...that you were born first!

JEZEBEL
We have... for so long.

GRETA
Well, the day has come ladies. The
prince will be narrowing down his
list of potential mates by tonight.
Let's eat some dinner, and then we
will go over the plan.

BIANCA
What do we do with, Ella?

GRETA
She will be locked in the wine
cellar on the day he meets you. She
will stay there until our plan has
come to fruition.

JEZEBEL
Why not just kill her now?

GRETA
She is young. No one will believe
that she died from a heart attack
like her father. The other times
we've disposed of family, people
were suspicious.
(beat)
We must avoid suspicion at all
costs! Especially since we are so
close to our goal.

BIANCA
What about your contacts? Couldn't
the Hessians kill her for you? Make
it look like foul play? Or an
accident? You know? Like we
normally do?
(beat)
It's been awhile since you've given
the General something to calm his
appetites.

Greta looks out the carriage window.

EXT. DARK WOODS - DAY

HESSIAN SOLDIERS(20's-40's) wear uniforms that match. They
move silently through the dark woods. The trees are so thick
and close together, that there's hardly any sunlight.

If you look closely at the trees canopy there are eyes that are just barely visible.

GRETA (V.O.)
No. They're busy hunting bigger game.

GENERAL K.C.(40) who has a German accent, makes a hand motion to one of his men. A signal to move forward and keep his eyes open. The man takes a step forward, and nothing happens. He lets out a SIGH, and then his back is hit with a hatchet.

Arrows and hatchets are being released and thrown from the trees with deadly accuracy. Many of the Hessians fall like dominos. The eyes quickly move, and an ARMY OF WOMEN(18-40's)who are camouflaged by their green and brown dresses with short hemlines, jump down from the trees,

Each fairy lands behind a soldier. As the women land they take their knives from their thighs, and slit all the throats of the Hessians. WOODY(33) who is the leader of the ambush notices General K.C. as he tries to military crawl away.

He has an arrow in each leg. Woody has a slim but muscular figure. She is a beautiful blonde. When she speaks, it's with a French accent. Woody walks over to General K.C. She kicks him onto his back. He SCREAMS and YELLS in pain.

WOODY
Any last words?

GENERAL K.C.
What a pathetic excuse for a woman.

General K.C. spits in Woody's face. Woody wipes her face, and laughs.

WOODY
Then what does that make you? If you just had your arse handed to you by a pathetic excuse for a woman?

The women all laugh.

GENERAL K.C.
Greta will take the throne, and then you will all suffer.

The women laugh harder.

Woody walks back and forth in front of the women and among the dead bodies. One of the women hands her something, but Woody covers it so quickly that it isn't visible. The Hessian watches and MOANS in agony. General K.C. watches Woody.

GENERAL K.C. (CONT'D)
Why do you look familiar?

Woody looks up and smiles. Four women grab each of General K.C.'s limbs, and ties ropes around them. The Hessian WINCES from his injuries. The women then tie the other pieces of rope tightly around nearby trees.

WOODY

I'm glad you remember me, General K.C. I sure as hell remember you.

GENERAL K.C.

What are they doing? Just kill me, and get it over with. You don't even ambush correctly!

WOODY

That would be letting you off too easily.

(beat)

Don't you remember me?

(beat)

Perhaps you'll remember raping, torturing, and then murdering my little sister after Greta killed our father?

GENERAL K.C.

(laughing)

You aren't exactly narrowing down the list.

WOODY

You then accidentally burnt down our home and claimed we all perished in the fire. But you knew someone got away, didn't you?

GENERAL K.C.

You're that brat? The one that managed to slip away during the Paris job?!

WOODY

Very good!

(beat)

Luckily, Fairy was there to save me before you came to my bedroom. In case you've forgotten, after all it's been years, but my name is Genevieve. Do you see this face?

Woody straddles General K.C. and points to her face.

WOODY (CONT'D)

It'll be the very last one you'll ever see. You picked the wrong people to fuck with!

(beat)

Now let's see how you like being unable to control your own body, shall we? You are now the weak gazelle and I'm the lion with a thirst for vengeance.

(beat)

It's time to pay for your crimes. It'll be fun to overpower, torture, and once I am satisfied, kill you.

(beat)

I've been waiting a long time for this day.

Woody opens her hand to reveal a Pear of Anguish.

WOODY (CONT'D)
Now, say ahhh...

General K.C. does everything he can to keep his mouth shut. Woody closes his nostrils and he doesn't open his mouth. A Latina female soldier named AUTUMN(25) hands Woody a knife. She has a Spanish accent from Spain.

WOODY (CONT'D)
Thank you, Autumn.
(beat)
You better get word back to Fairy that the mission was a success.

AUTUMN
Right away, Woody.

Autumn pulls herself back up into the trees and vanishes.

WOODY
Forger? Will you come over here for a moment?

FORGER(21) is a beautiful redhead. She is lean and graceful when she moves. She walks over to Woody who is going through General K.C.'s pockets. He keeps his mouth closed but attempts to stop Woody from searching.

FORGER
What are you looking for?

Woody pulls a bunch of linen with writing on it from General K.C.'s pocket.

WOODY
This!

Woody holds up the linen.

FORGER
Which is?

WOODY
A sample of his writing. It looks like he's going by the codename Diabolus, and that Greta had the same plan that Fairy had regarding the knights. We must get word to Greta her mission was a success.
(beat)
You are the best forger we have. Fairy needs you to spend every moment perfecting his handwriting. This way we can begin to feed Greta false information.

Forger takes the linen pieces from Woody.

FORGER
If Fairy requested it, then it shall be done! I will send letters to Greta and feed her false intel.

WOODY
Perfect!

Forger walks away with the linen. She takes out a quill and a blank piece of linen to practice. Woody's attention goes back to General K.C.

WOODY (CONT'D)
 Now where were we? Oh, that's right!
 (beat)
 You decided not to cooperate, which means I get to punish you however I see fit.

Woody stabs General K.C. in the leg. He doesn't open his mouth, but still manages to SCREAM. She begins to cut off the lower half of his clothes.

WOODY (CONT'D)
 (talking to self)
 Let's see?
 (beat)
 Castration?
 (beat)
 Regular castration would be far to light of a sentence.

Woody looks at her army of fairies.

WOODY (CONT'D)
 Ladies, I say we use him as an example. We will show him exactly what happens when you come after one of us, or hurt someone we love.

The fairies CHEER!

WOODY (CONT'D)
 It's time for, "Pop go the weasels," ladies.

The fairies have huge smiles on their faces, as two fairies get a bag from the trees. They each pull out different pieces of very unique rope. One of the women named ROPER(28) looks at her rope. Roper is thin with dark hair and eyes.

The ropes are made of thread that have been braided. Each braid is then braided with two other braids, and so on, and so on. The result is a thin strong rope unlike any that anyone knew existed at the time.

Roper and two other fairies tie one side of their pieces to a different soldier's horse. The Hessians pants are completely cut off. The girls hand the ropes to Woody one at a time.

WOODY (CONT'D)
 Roper, you are a genius for creating this rope. It's so thin!

General K.C. MOANS in pain. Roper kicks him.

WOODY (CONT'D)
 (to General K.C.)
 Shut your mouth or your tongue will be what I cut off next!
 (to Roper)
 This is fine work, Roper.

ROPER
I wish I could say it was my idea,
however it was my father's design.
He was killed by Greta before his
idea came to pass.

General K.C. smiles when he hears this.

WOODY
He would've been proud.

Roper hands her rope to Woody and walks to join the others.
Woody sticks her hands under the shirt that covers the
Hessian's privates.

WOODY (CONT'D)
Wow! That's a small... I was going
to say branch, but that's more of a
twig.

The fairies burst out into laughter.

WOODY (CONT'D)
Now ladies, without further ado...

GENERAL K.C.
Please don't do this! I'm begging
you! I have a family!

Woody laughs.

WOODY
Didn't my sister say the exact same
thing to you? And what was it you
did?
(beat)
As far as your family goes, if I
don't get a family, then you don't
get to see yours again either. I'm
sure your wife will be thrilled at
the news of your demise. I have a
feeling she would consider it a
gift.
(beat)
No matter how hard a monster tries
to hide their true nature, it will
always take over in the end.
There's not a doubt in my mind that
you torture them, too.

General K.C.'s eyes water and he looks frightened, as Woody
ties each rope tightly around each of his testicles. And one
around the shaft of his penis.

WOODY (CONT'D)
What you take from us, we'll take
from you!
(beat)
We will never stop punishing evil
acts, especially when they come
from men. Women are not property.
(beat)
We're done acting like nice young
ladies, and doing as we're told. In
fact, there has never been anything
nice about this group of
mercenaries from the start.
(beat)

(MORE)

WOODY (CONT'D)

We will hunt down every man like you that unleash unspeakable horrors on women, and we will throw away their carcasses when we're done. Im sure the wolves would love the bodies we leave. Hunting and fires have made them angrier and more hungry than usual.

GENERAL K.C.

Please, I'm begging you! I'm sorry for what I did!

Woody laughs at General K.C.

WOODY

It's too late for apologies General Your pleas of mercy are falling on deaf ears. Words without actions, are simply that. Words! You had years to turn yourself in for all the pain you caused, but you continued your evil deeds.

(beat)

Now, my dear General K.C. It's time for you to experience the pain you caused so many others.

(beat)

Now, in honor of all of those who you made suffer, we'll be multiplying your painful punishment by three.

Woody nods at three fairies. They are by three horses. They SLAP the horses hard on their buttocks.

The horses startle, and gallop in opposite directions. They tear off General K.C.'s privates. General K.C. lets out a BLOOD CURDLING SCREAM.

EXT. ABOVE THE WOOD'S CANOPY - SECONDS LATER

As the SCREAM ECHOES all the birds in the canopy awaken and fly away.

EXT. THE DARK WOODS - MOMENTS LATER

Water SPLASHES on General K.C.'s unconcious face. General K.C. cries.

WOODY

(with glee)

Isn't this fun girls?

GENERAL K.C.

(holding back tears and screams of pain)

You...ou... ar... are s... sick!

WOODY

Well, isn't that the pot calling the kettle black.

(beat)

You brought this on yourself.

As Woody pushes on General K.C.'s wound he SCREAMS. As he SCREAMS Woody sticks the Pear of Anguish into his mouth. General K.C. CHOKES on his tears and mucus. He MUMBLES incoherently.

WOODY (CONT'D)
What was that you sniveling coward?

General K.C.'s eyes fill with hate, and as hard as he tries not to, tears fall down his cheeks due to the pain.

WOODY (CONT'D)
Doesn't feel to good when it's
happening to you does it.

The women all smile and laugh.

WOODY (CONT'D)
Now ladies, you can also use the
pear in the anal region on men, but
I prefer the mouth. As you turn the
key, it breaks the person's jaw.
Would you care to know the best
part? It's up to you how long it
takes.
(beat)
What do you think ladies?

A curly haired BRUNETTE SOLDIER(34) with an Irish accent
steps forward.

BRUNETTE SOLDIER
Take the time that he took
torturing your sister.

WOODY
I was thinking that this could be a
bonding experience for all of us.
After all, I'm not the only one of
us that he's hurt. How does that
sound ladies?

The women CHEER, nod, and smile.

WOODY (CONT'D)
Pear of Anguish in mouth? Check.
Who wants to be the first fairy to
turn the key?

Woody smiles sinisterly at General K.C. who stares back at
her. His eyes are wide with terror as every fairy raises her
hand for a turn.

INT. THE MANOR - THE KITCHEN

Edna and Ruth clean mud off of Ella.

RUTH
Look at her hair! We need a brush.

EDNA
I'll get one.
(beat)
In the meantime, I finished her new
uniform. It's in the cupboard.

Edna exits.

EXT. THE CARRIAGE - DAY

The carriage is on the long road that leads to the manor's driveway.

INT. THE MANOR - THE GUEST ROOM - DAY

Edna enters the room. It's the same room that Gareth moved Ella into. Edna looks out the window momentarily and sees the carriage on the road. Edna WHISTLES loudly. She grabs the hairbrush on the vanity, and exits quickly.

INT. THE MANOR - THE KITCHEN - CONTINUOUS

Ruth and Ella jump when they hear the WHISTLE.

RUTH AND ELLA
The signal.

Ella starts to panic.

ELLA
God help us! The second she sees my hair, I will be on the receiving end of that belt whether I brought her truffles or not.

RUTH
Calm down, Ella. There is still time.

Edna appears at the kitchen doorway with a silver brush.

EDNA
Not as much as you think. They will be here momentarily.

RUTH
Bloody hell, Ella!
(beat)
Throw me the brush, Edna.

Edna does as she is told. Ruth catches the brush and goes through Ella's knotted hair as quickly as possible. Ella makes faces from the pain of having her hair pulled so hard.

ELLA
Ouch! That hurts!

RUTH
(strained and rushed)
Perhaps if you tended to your appearance more often, it wouldn't hurt when I brush it.

Ella's sandy blonde hair looks beautiful as it falls onto her porcelain shoulders.

INT. THE MANOR - GRAND ENTRANCE - DAY

Edna looks though the window that's by the front door inside of the manor. Edna watches the driveway until the carriage becomes visible.

EDNA
Shite!

Edna WHISTLES again, but this time it's a different TUNE.

INT. THE MANOR - THE KITCHEN - DAY

Ruth has just finished Ella's hair, when they hear the second WHISTLE.

RUTH
No! She's arrived.

Ella stands in place. She watches Ruth run around the kitchen to hide things that they aren't allowed to have. Some of these items are unspoiled food and gifts Ella had once given them.

Ruth stashes the brush behind a bowl that's in the back of the wooden dish cabinet.

RUTH (CONT'D)
For goodness sake, Ella! Get to the driveway! I'll be along in a moment.

ELLA
But I want to help.

RUTH
The way you can help is by going to stand on the driveway, so I can focus on what I'm doing. Now go!

Ruth points her finger towards the doorway.

ELLA
Aye, ma'am.

Ella exits the kitchen.

EXT. THE MANOR - THE DRIVEWAY - DAY

Ella walks through the front door and closes it behind herself. The carriage makes its way up the drive. Ella stands next to Edna and looks beautiful all cleaned up.

EDNA
Is there anything you wear that doesn't compliment you?

Ella GIGGLES and blushes. As the carriage pulls up in front of the house, Ruth appears in the doorway. She exits the manor and joins the others on the driveway.

The carriage comes to a complete stop in front of them. The coachman gets down, and opens the carriage door to help the ladies get out. Greta is the first one to get out and walk onto the driveway. Jezebel and Bianca follow.

Ruth, Edna, and Ella curtsy as the women walk by. Jezebel and Bianca enter the manor, but Greta stops in front of Ella, who is still in a curtsy. Ella's eyes stare down at the ground. Greta looks Ella up and down.

Greta takes her hand and roughly lifts Ella's face up by her chin.

Ella will now speak with a STUDDER whenever she speaks to a member of her step-family.

GRETA
Where did you get the finances for
a new uniform? Are you stealing
from us?

Greta's eyes narrow and scare Ella. She wants to speak, but can't find the words. Instead only GRUNTS and SOUNDS come out.

ELLA
Uh... I... I mean... Um... What I
mean to say... is uh....

Greta SLAPS Ella and she SPLASHES in the mud.

GRETA
(raising her voice)
What's wrong? Cat got your tongue?
(beat)
I'm going to summon the bailiff.

EDNA
I'm sorry for interrupting your
grace, but I was the one who made
the uniform for Ella.

GRETA
You?

EDNA
Aye, your grace. I took apart a
large uniform that belonged to a
maid that passed long ago. Then I
altered it myself. My mother was a
seamstress.

Greta rolls her eyes.

GRETA
(sarcastically)
You must be so proud!

EDNA
The point I was trying to make my
your grace, is that she taught me
all she knew.
(beat)
So, this uniform did not cost you a
cent.

GRETA
It better not have. I have my eye
on all three of you.

RUTH
Your grace, Ella got dirty while
trying to find you truffles. We
knew that you would be angry with
her appearance which is why she is
in this uniform.

GRETA
(shocked)
She found truffles?

RUTH
Aye, she did.

GRETA
(snarling)
They had better be with my dinner.
I still have my eye on you, though.
So, watch your step.

RUTH, EDNA, AND ELLA
Aye, your grace.

Greta walks by the three women. All three women hold their
breath as Greta walks past them. She looks two of them up and
down, SPLASHES mud on Ella, and then enters the manor. Door
closes. All three women EXHALE.

INT. THE MANOR - THE DINING ROOM - NIGHT

The walls of the dining room are covered in mahogany wood.
The ceiling has beautiful crown moldings with gold inlay. A
stunning, large, crystal chandelier hangs above their large
oval table in the dining room.

On top of the table is a lace tablecloth, and the finest
China and silver.

Ella enters the dining room with the china bowl filled with
fluffy biscuits. Jezebel, Bianca, and Greta are seated at the
table. Ella puts the biscuits down on the table and her hands
shake.

ELLA
Here you are, your grace.

Greta stabs the table with her knife, and Ella jumps.

GRETA
And where is the rest of it?

ELLA
The bird should just be coming out
of the oven. We also made you a
truffle sauce to go along with it.

GRETA
Well then, what are you doing just
standing there?
(yelling)
Go get the rest of the food!

Jezebel and Bianca laugh at Ella.

ELLA
Aye. Right away, your grace.

Ella attempts to exit the dining room, but as she does, Edna and Ruth come in with the rest of the food. They put the food down on the table, and step back. Greta looks at the bird.

GRETA
Edna, Ella, you may return to the kitchen until we are through. Ruth carve the bird and then back into the kitchen. Your face is unappetizing to look at.

Ruth nods and carves.

INT. THE MANOR - KITCHEN - NIGHT

Ella and Edna walk in. A mouse runs across Edna's foot. She SREAMS and jumps back. Ella runs and catches it. She takes the mouse to the door that leads outside, opens it, squats, and releases the mouse.

ELLA
There you go, little guy.

The mouse runs out the door and back outside. Ella gets up.

EDNA
I don't know how you can handle those disease ridden pests.

ELLA
Edna, you're such a girl sometimes.

Edna grabs her breasts.

EDNA
Aye, and I have the parts to prove it, too.

Edna laughs.

EDNA (CONT'D)
Please tell me that wasn't a true attempt at an insult?

ELLA
I am capable of much more than just insulting you.

EDNA
Oh, really?
(beat)
Okay, child. Let's see what you've got!

Edna pretends to fight Ella. Ruth enters.

RUTH
Okay you two. Enough foolishness.

Edna and Ella ignore Ruth. Ruth CLAPS her hands loudly.

RUTH (CONT'D)
Back to work!

Ruth, Edna, and Ella each begin to clean.

INT. THE MANOR - THE KITCHEN - LATER

Ella, Edna, and Ruth attempt to finish with the dishes, and put the final pieces of them away. Ruth goes to put away a dish. She walks over to the cupboard and pulls out the bowl with the hair brush behind it.

Ruth's eyes get large when she sees the brush. She then removes it.

RUTH
Shite!

EDNA AND ELLA
What's wrong?

RUTH
Ella, do you think you can sneak by the room your stepsisters and stepmother are in, so that we can put the silver brush away? If it is missing she will come for all three of us.

EDNA
I could do it.

RUTH
No, you can't. You'll get caught, as would I. Your joints squeak and will give you away. I would do it myself, but my footsteps aren't light enough to keep the floor boards quiet.
(beat)
I hate to say it, but Ella, you're our only hope. Do you think you can manage it?

Ella nods.

RUTH (CONT'D)
Thank you, Ella.

EDNA
Ruth, are you sure about this?

RUTH
We have no other choice. If she notices the brush missing, she'll have our heads!

Ruth hands the brush to Ella. She takes it and then exits the kitchen.

INT. THE MANOR - SERVANTS STAIRCASE - CONTINUOUS

Ella climbs up the dimly lit staircase and holds a lantern to help her see.

INT. THE MANOR - UPSTAIRS HALLWAY - NIGHT

Ella appears in a doorway that leads to the bedrooms. Her old bedroom door is cracked open. Light pours through the crack in the door. Ella blows out the lantern and puts it on a table by the doorway.

Ella slowly sneaks down the hallway with the brush in her hand. As she gets closer to her old bedroom, she hears her stepmother. Her stepsisters laugh as their mother speaks. She stops at the almost closed door for a moment, and listens.

INT. THE MANOR - ELLA'S OLD BEDROOM - NIGHT

Greta, Jezebel, and Bianca sit by the fireplace in Ella's old bedroom. Bianca eats chocolates. It surrounds her mouth, as well.

GRETA

Girls, the time has finally come for us to finish what we started.

JEZEBEL

This will only be my second time using my gift to marry, mum.

BIANCA

(pops in a chocolate and speaks with a mouth full)
Aye mum, won't people get suspicious if they marry immediately? Whether she uses the ring or not?

GRETA

(looks at Bianca)
Jesus, Bianca! You look like a pig! Wipe your mouth, and no more chocolate or you will never marry!
(beat)
Jezebel, what Bianca said is exactly why you should only use your gifts for small things at first, though. We need to establish that the prince enjoys spending time with you.

JEZEBEL

How so?

GRETA

You've already used your gift a few times to make sure you're one of the final selections. Now you must use your power strategically. You will use your gift to bend his will until I tell you otherwise.
(beat)
Then when I feel it's safe, you can use your gifts to make him propose.

BIANCA
Mum, are you sure about this plan?

GRETA
Aye, Bianca. As soon as your sister marries the prince, she will get pregnant. Since Jezebel will now have the prince's child inside her, they wouldn't dare harm her.

Bianca attempts to take a chocolate, but Greta SNARLS as she grabs them and yanks the plate away. Jezebel pretends to YAWN.

JEZEBEL
Mum, are we done with your game yet? May we go back to our discussion?

GRETA
What game?

JEZEBEL
"Starve the pig?" Remember you told me Bianca was starting to resemble the walking potatoes down stairs?

BIANCA
Mum, what is she talking about?

GRETA
Bianca, you know you have gained. But Jezebel there's no such game. We don't torture each other. Emotional and physical torture is what we save for our marks.
(beat)
Now, back to our original discussion, ladies. After the wedding, I will slowly begin poisoning the Queen slowly. I'll be using a new poison whose symptoms mimic that of someone dying from a severe illness.

BIANCA
So, she will be the first to go?

GRETA
Aye. That way I can be there for the king. I'll be his shoulder to cry on and establish an intimate relationship.
(beat)
The rest of it is child's play.

Greta laughs, and her daughters join her.

INT. THE MANOR - UPSTAIRS HALLWAY - NIGHT

When Ella hears the plan to replace the Queen she quietly GASPS.

INT. THE MANOR - ELLA'S OLD BEDROOM - NIGHT

Jezebel looks at the door.

GRETA
What's wrong?

JEZEBEL
Shh! I think I heard something.

Everyone gets quiet.

INT. THE MANOR - UPSTAIRS HALLWAY - NIGHT

Ella puts her hand over her mouth.

INT. THE MANOR - ELLA'S BEDROOM - NIGHT

Jezebel, Bianca, and Greta continue to listen.

GRETA
Jezebel, I don't hear anything.

JEZEBEL
I could have sworn that I did.

GRETA
It's just due to excitement. After all, the day that we have been waiting for, has finally arrived.

BIANCA
After we kill the Queen, we poison the prince, correct?

GRETA
No, Jezebel does. We have to be careful, though. The deaths can't be too close together or people will become suspicious.

JEZEBEL
What about the King?

GRETA
I will be the shoulder he cries on for a time, and then I will use my gift to get him to marry me.

BIANCA
Then I get a man too, don't I?

GRETA
(rolls eyes)
Yes, Bianca. You will get a man.
(beat)
So, when I feel it's appropriate, the King will join the rest of his family. Jezebel will have had a child with the Prince, she will become the Queen Mother.

JEZEBEL
 And then the kingdom is ours,
 correct?

GRETA
 Correct, but only if you have a
 child with the prince. If you don't
 the crown will be lost to the next
 in line for the throne.
 (beat)
 Our futures depend on you, Jezebel.
 If you have a child with the
 prince, we will have achieved our
 quest for ultimate power, and the
 kingdom will be ours.

JEZEBEL
 Just as we have always dreamed.

Jezebel, Bianca, and Greta laugh ominously.

INT. THE MANOR - UPSTAIRS HALLWAY - NIGHT

Ella's eyes are wide open from fear. She tries backs away
 from the door, but steps on a floorboard outside the bedroom
 door. It CREAKS loudly. Ella can't hear the women laugh
 anymore. The door to the bedroom swings open, and Ella comes
 face to face with Jezebel.

INT. THE MANOR - ELLA'S OLD BEDROOM - NIGHT

Greta has a sadistic expression on her face. Ella tries to
 turn and run.

GRETA
 (yelling)
 Jezebel! Bianca! Grab her!

Jezebel and Bianca catch Ella as she tries to run down the
 hallway. They each have hold of one of her arms. The brush
 drops to the floor.

ELLA
 (Ella stuggles)
 Let me go!

JEZEBEL
 Mum, we got her!

Greta walks out of the room and into the hallway. Ella pulls
 and tries to get away, but it's to no avail.

BIANCA
 What should we do with her?

GRETA
 Take her to the cellar. I'll be
 right there.

ELLA
 (scream)
 No!! Please don't do this. I beg of
 you to let me go! Somebody help!

Ella manages to finally break out of their hold with the use of some of Fairy's tricks. Greta grabs a candle stick holder. She hits Ella on the head. Ella falls to the floor unconscious.

Jezebel and Bianca get up. They drag Ella down the hallway.

INT. THE MANOR - THE KITCHEN - NIGHT

Ruth and Edna look up when they hear Ella SCREAM.

RUTH
Oh my God! They caught her!

Ruth runs towards the stairs, but Edna stops her.

EDNA
Ruth going up there right now is not in anyone's best interest. I guarantee if you go up, you will be met with the same fate as Ella.

RUTH
We can't just sit here and do nothing?!

EDNA
No, we can't. But we can't go charge in either. We need to figure out a way to get us all out of here once and for all, quickly.

Ruth nods.

INT. THE MANOR - SERVANT'S STAIRCASE - NIGHT

Jezebel and Bianca appear at the bottom of the staircase. Bianca carries Ella by her arms, and Jezebel has her feet. Greta comes up behind them.

INT. THE MANOR - THE KITCHEN - NIGHT

Jezebel and Bianca carry Ella into the kitchen. Ruth and Edna GASP when they see Ella unconscious.

RUTH
What did you do to her?

GRETA
She was caught eavesdropping, and now must face her punishment. If you attempt to stop or interrupt us, I will make you both disappear, understood?

Edna and Ruth grab ahold of each other. They watch as Jezebel and Bianca bring Ella to the staircase that leads to the cellar. They vanish.

GRETA (CONT'D)
 (speaks to them as if they
 don't understand English)
 Do. You. Under...stand?

RUTH AND EDNA
 Aye, your Grace.

Greta disappears down the stairs.

INT. THE MANOR - CELLAR - NIGHT

Jezebel and Bianca carry Ella into the dark and dirty cellar. Greta enters behind them. She holds two lanterns with a lit candle in each.

There is a rope attached to one side of the cellar whose other side is loose. The same thing is on the opposite wall. Jezebel and Bianca make Ella stand in position.

Greta walks to put the lanterns on the hooks that are on the cellar walls. She continues over to one of the ropes, and brings it over to Ella. She ties it tightly around Ella's left wrist.

Greta then does the same thing to the right wrist as Ella awakens. Jezebel and Bianca release Ella. She is now being held up by the ropes with no way of escape. Greta hands Jezebel a knife.

GRETA
 You know the drill.

Jezebel smirks as Greta exits. Jezebel walks over to Ella whose now visible in the candlelight. Jezebel takes the knife and cuts open the back of Ella's dress and undergarments, so that her scarred back is visible and her breasts fall out.

ELLA
 Please don't do this.

Bianca walks in front of Ella, and slaps her.

BIANCA
 Who gave you permission to talk?

Bianca and Jezebel laugh as they gag her. Tears fall from Ella's eyes. Jezebel looks out the door. Bianca approaches Ella. She WHISPERS in Ella's ear, as her finger traces the outline of Ella's breast.

BIANCA (CONT'D)
 It's too bad you heard us.
 (whispers)
 Don't tell mum, but I was planning
 on a little sleep over.
 (whispers seductively)
 You're just my type.

Bianca licks Ella's cheek and grabs her breast. Ella SCREAMS through her gag. Jezebel turns around. Bianca quickly moves her hand to Ella's throat. Jezebel smirks.

INT. THE MANOR - HALLWAY OUTSIDE CELLAR - NIGHT

Greta walks up to a bowl filled with dirty water. She then takes a stone out of the wall. She reaches her hand in, and removes Ella's father's belt. She replaces the stone.

Greta dips the leather belt into some water to make the whipping even more painful. She walks back into the cellar with the belt in her hands.

INT. THE MANOR - CELLAR - NIGHT

Greta enters. There is evil in her eyes.

GRETA
Remove the gag. I want to hear her
scream.

The girls do as they're told.

GRETA (CONT'D)
Well done, girls.
(beat)
Ella, Ella, Ella... Tsk tsk tsk...
(beat)
I had planned to keep you alive for
at least a little while longer, but
you have heard too much.

ELLA
(crying)
Please don't do this! I'm begging
you!

GRETA
(looks and feels the belt)
Oh, Ella. Don't worry. You will be
with your father soon enough, and
please let him know how much I love
his belt.

Greta laughs and whips Ella's back. Ella CRIES hard which give Greta and her daughters Cheshire Cat smiles of enjoyment. Ella can't take the pain anymore and SCREAMS.

INT. THE MANOR - HALLWAY OUTSIDE CELLAR - NIGHT

Ruth has already crept down the hallway, is close to the cellar, and overhears Greta's last statement. As soon as she does, she quickly limps back the way that she came.

INT. THE MANOR - KITCHEN - NIGHT

Ruth emerges from the stairs that lead to the cellar. She runs up to Edna with fear in her eyes.

RUTH
(Distraugt)
They're planning to kill her! We
have to do something!

EDNA
What can we do?

RUTH
(Distraught)
I don't know, but we have to protect her. Not only did I promise her mother, but I have come to think of her as my very own daughter! We are the only family she has left. We have to help her!

EDNA
Ruth, I agree with you. How do we get to her though? There are three of them and two of us.

Edna and Ruth hear another SCREAM come from the direction of the cellar. Once the SCREAM end, they hear someone KNOCK on the front door. Edna and Ruth look at each other.

RUTH
Who in the bloody hell could that be?

Edna and Ruth walk out of the kitchen.

INT. THE MANOR - THE GRAND ENTRANCE - NIGHT

Edna and Ruth quickly come to the front door. When they open it, Sir Henry and his blonde haired, blue eyed SQUIRE(13) are on the other side.

SIR HENRY
Good evening. I apologize for the late hour, but we were hoping to speak with the Countess if she's.

EDNA
Right now isn't...

RUTH
(cutting Edna off)
Of course, Sir...

SIR HENRY
It's Henry. Sir Henry.

RUTH
Well Sir Henry, I will go get the Countess.

SIR HENRY
We'll wait out here. It's such a lovely evening.

RUTH
Are you sure you wouldn't prefer to wait inside?

SIR HENRY
Aye, I'm sure.

Ruth closes the door. Edna looks at Ruth with shock.

EDNA
Ruth are you out of your mind?

RUTH
Edna, this is the perfect distraction. While she talks to Sir Henry, we can get Ella and vanish before Greta knows we're gone.
(beat)
You need to go get the wagon. I'm sure that she won't be able to ride a horse. Keep out of sight until you hear my bird call. I will use the call once I get to the outside entrance to the cellar hallway. Then bring the wagon up to the entrance fast.

EDNA
Are you sure about this, Ruth? If we get caught, all three of us will be killed.

RUTH
I can't sit back and do nothing. I gave her mother my word. You should know by now that breaking my word is not something I do.

EDNA
Good. I just wanted to make sure you knew what was at stake.
(beat)
I'll sneak out the back and get the wagon ready. Will I have enough time?

RUTH
I'm positive that the knight has come with news about Jezebel's first outing with the prince that's unsupervised. That means they will get to spend private time together. Satan and her minions will want to hear everything Sir Henry has to say. But either way, you need to make haste!

Edna turns around and quickly leaves the grand entrance. She walks in the direction of the kitchen where the back entrance is. Ruth limps after her quickly.

EXT. THE MANOR - THE DRIVEWAY - NIGHT

A COURIER(20) comes up on a beautiful bay colored thoroughbred and a Welsh accent. He dismounts and walks over to Sir Henry and his squire.

COURIER
Excuse me good sir, but would this be the residence of The Countess named Greta Ashby.

SIR HENRY
Aye.
(beat)
Is that for the Countess?
(MORE)

SIR HENRY (CONT'D)

We have some important business with her, and would be happy to give her the letter.

COURIER

Thank you. That would be most appreciated.

SIR HENRY

It's my pleasure.

The courier hands Sir Henry the letter, walks back to his horse, mounts him, and rides off into the darkness.

INT. THE MANOR - KITCHEN - NIGHT

Ruth and Edna are in the kitchen. Edna walks towards the door.

RUTH

Edna, I need to give you something.

Edna stops and turns around. Ruth walks on specific floorboards until one of them SQUEAKS. Ruth gets on her hands and knees. She opens the floorboard and takes out a bag plus the arrows and bow she hid from Ella when Greta arrived.

EDNA

What is that?

RUTH

Something that will help with Ella's escape.

EDNA

What?

RUTH

Gold coins.

(beat)

Do you know what you need to do?

Edna nods. Ruth hands the gold to Edna and then with the bow and arrows in hand, she puts the floorboard back in place.

RUTH (CONT'D)

Now off with you.

Edna exits through the kitchen's back entrance. Ruth watches her through the window as she disappears into the darkness.

Ruth opens a cabinet that has a false back. She removes the false back and an old key appears. She takes out the key, puts it in her pocket, and then puts everything back exactly as it was.

Ruth gets a bunch of tea and crumpets together, and exits the kitchen.

INT. THE MANOR - THE SALON - NIGHT

Ruth puts the tray of tea and crumpets down on the table that is surrounded by sofas. She turns around and exits the room.

INT. THE MANOR - THE KITCHEN - NIGHT

Ruth enters the kitchen. She grabs three towels, and a bowl of soapy water. She heads towards the stairs that lead to the cellar. She stops in front of the door to the stairs. Ruth takes a DEEP BREATH IN AND OUT.

RUTH
(whispering)
You can do this, Ruth.

Ruth limps through the door.

INT. THE MANOR - HALLWAY OUTSIDE CELLAR - NIGHT

Ruth walks down the very dimly lit hallway. Every few feet there is a lantern on the wall. Ruth hears Ella CRY OUT in pain, and she quickens her pace.

Ruth puts the water and towels on a table. She then hides the bow and arrows behind a large chair in the dark corner of the hallway by the door. She walks to Ella's cellars.

INT. THE MANOR - OUTSIDE DOOR TO CELLAR - NIGHT

Ruth quietly walks to the cellar that Ella is being whipped in. She tosses the bow and arrows into the dark unused cellar next door.

GRETA (O.S)
No! No! No! You're doing it all wrong. All she has are light lacerations.
(beat)
Give me the belt, and watch.

Ruth peers into the small window in the door.

INT. THE MANOR - THE CELLAR - NIGHT

Bianca hands the belt to Greta. Jezebel stands on the other side of Greta. Ella SOBBS. Jezebel laughs as Ella CRIES harder. Jezebel walks in front of Ella.

JEZEBEL
Shut your mouth you piece of filth!

BIANCA
(playing with the knife)
If she doesn't, I would be more than happy to cut out her tongue?

GRETA
That won't be necessary. After we
are done here today, she will no
longer be alive to cause us any
trouble.

The girls laugh.

INT. THE MANOR - OUTSIDE DOOR TO CELLAR - NIGHT

Ruth GASPS, and puts her hand over her mouth.

INT. THE MANOR - THE CELLAR - NIGHT

Greta looks over Ella's father's wet belt. She smiles
wickedly.

GRETA
Now girls, when it comes to
whipping someone with a belt, you
will want to inflict as much damage
as possible. That's why I wet the
belt.

JEZEBEL AND BIANCA
We know that, mum! We've done this
before.

GRETA
Really? Then why are you are you
doing it incorrectly?

BIANCA
Incorrectly? Aren't you supposed to
hold on to the buckle when you whip
someone?

GRETA
No! Using the leather portion does
hardly any damage. If you really
want to inflict pain and suffering,
you hold onto the leather. The
buckle on the end is a weapon my
dear, not an accessory. If you use
the buckle, it will bite her flesh
so incredibly hard, that it'll make
her bleed.
(beat)
Watch.

Greta takes the buckle-less side of the whip in her hand. She
whips Ella. Ella SCREAMS at the top of her lungs, but no one
outside the cellar and cellar hallway can hear her.

Ella's back now drips with blood. Ella loses consciousness.

GRETA (CONT'D)
Okay, girls. Now it's your turn.

Greta hands Jezebel Ella's father's belt. Jezebel whips Ella
the way her mother just taught her. When the belt hits Ella's
flesh, her eyes POP open and she SCREAMS.

Jezebel and the others laugh. More blood runs down Ella's back.

GRETA (CONT'D)
Well done!
(beat)
Bianca, you're up.

Jezebel hands the whip to Bianca.

INT. THE MANOR - OUTSIDE DOOR TO CELLAR - NIGHT

Ruth's eyes widen with fear. She takes a DEEP BREATH AND RELEASES IT.

RUTH
(whispering)
Okay, Ruth.
(beat)
You can do this.

Ruth takes another DEEP BREATH, and KNOCKS on the cellar door three times.

GRETA (O.S.)
(screaming in a terrifying tone)
I told you not to disturb me!

RUTH
I know, your Grace and I apologize for the interruption.
(stuttering)
It's just that one of the knights from the castle has come to speak with you and your daughters.

Ruth tries not to shake in fear.

INT. THE MANOR - THE CELLAR - NIGHT

Greta looks at Jezebel and Bianca. They look back at their mother. Blood from the most recent whip managed to spray on all their faces.

GRETA
Bianca, is she still conscious?

Bianca pulls Ella's head back by her hair. Her eyes are closed. Bianca lets go of Ella's hair and her head immediately falls forward. Bianca nods.

Greta opens the locked cellar door, and exits the cellar.

INT. THE MANOR - HALLWAY OUTSIDE CELLAR - NIGHT

Greta's face is splattered with blood when she comes face to face with Ruth. Ruth steps back in fear with the towels still in her hands. She has moved farther down the hallway.

Bianca and Jezebel exit the cellar.

RUTH
(squeaky and quiet)
Your Grace, I brought...

GRETA
Are you speaking to me?

Ruth COUGHS to try and clear her throat.

RUTH
Your Grace, I brought down some
towels so that the three of you
could clean up.

Greta grabs the top towel, and wipes her face and arms.

GRETA
Look at that, girls! Apparently,
you can teach an old, fat, dog new
tricks.

Jezebel and Bianca BARK at Ruth. They laugh hysterically.
Jezebel and Bianca grab the last two towels. They wipe off
their face and arms, and then throw their towels at Ruth.
Greta does the same.

RUTH
Your Grace, would you like me to
escort you to the door?

GRETA
No. Start preparing some tea and
crumpets for our guest.

RUTH
They are already on the table in
the salon, Countess.

Greta turns around and locks the cellar door. She puts the
key on a necklace that goes around her neck.

GRETA
I locked the cellar in case you
were going to try and be a hero.

Greta lifts up the necklace.

GRETA (CONT'D)
This is the only key that will open
it.

Greta smirks.

RUTH (V.O.)
That's what you think.

Ruth stares at her feet.

RUTH
I do not wish to cross you, your
Grace. I have learned my lesson.

Greta looks Ruth up and down. She then walks by her. As she
does, Greta body checks Ruth. Jezebel and Bianca follow. They
disappear up the stairs at the end of the hallway.

INT. THE MANOR - THE GRAND ENTRANCE - MOMENTS LATER

Greta, Jezebel, and Bianca arrive at the door of the manor's grand entrance. They open it and are face to face with Sir Henry and his squire.

GRETA
 Sir Henry? What a lovely surprise.
 Please come in.
 (beat)
 Who's this?

SIR HENRY
 My new squire.

Greta looks at the squire as he and Sir Henry enter.

GRETA
 And your name is?

SQUIRE
 Not important, your Grace.

GRETA
 I like him.

Sir Henry nods.

SIR HENRY
 I apologize for the late hour, but
 I had to track someone down prior
 to coming here.

GRETA
 Did the prince runaway again?

SIR HENRY
 Aye. I think he enjoys aggravating
 his parents.

Greta and the girls laugh.

GRETA
 He does seem like a handful.

SIR HENRY
 He is.
 (beat)
 Oh, I almost forgot. This letter
 came for you while we were waiting.

Greta takes the letter. Sir Henry and his squire look around the manor's grand entrance. The heavy door shuts with a BANG. Greta opens the letter.

INSERT - THE LETTER

"My Queen,
 The path is now clear for you.
 Everything was a success, and we
 are moving on to phase two. We look
 forward to helping you complete the
 final task.
 Beelzebub"

BACK TO SCENE

A smile spreads across Greta's face as she crumples the paper.

SIR HENRY
Good news?

GRETA
Aye. But I have a feeling yours is even better. Follow me please.

Sir Henry and his squire follow Greta, Jezebel, and Bianca.

INT. THE MANOR - HALLWAY OUTSIDE CELLAR - CONTINUOUS

Ruth looks around to make sure she is alone.

INT. THE MANOR - DOORWAY OUTSIDE CELLAR - NIGHT

Ruth takes out the key from her pocket. Her hands shake as she puts it in the lock. She turns the key, and the cellar door opens.

From the door, Ruth can see Ella's back has deep cuts in it that ooze a great deal of blood. Her arms are strung up by ropes connected to the walls. Ella's head has dropped forward and she is unconscious.

RUTH
Oh my God!
(beat)
Ella!

Ruth does a half limp and half run into the cellar.

INT. THE MANOR - THE CELLAR - NIGHT

Ruth limps over to Ella. Her hair has fallen in front of her face and her cheeks are stained with tears. The hair still on her back is covered with blood.

RUTH
Ella? Can you hear me?
(beat)
Ella?

Ella doesn't respond. Ruth takes out the salts and runs them under Ella's nose. Ella awakens with a jolt followed by a SCREAM of pain from the movement. Tears fall from her eyes.

RUTH (CONT'D)
Shh! Hush, child!

ELLA
(through sobs and a strained voice)
Ruth?

RUTH
Aye, it's me. Now, quiet! I'm here to get you out.

Ella raises her head and winces. She tries to hold back her tears. They well up in her eyes.

ELLA
Ruth, you need to go. They'll kill you if they find you here. If they kill me, they will have ended up doing me a favor. I can't live like this anymore.

Ella CRIES.

ELLA (CONT'D)
If they kill me, I will finally be free from the abusive and lonely hell that has become my life.

Ella CHOKES back SOBS.

RUTH
That's enough, Ella! This isn't the time to feel sorry for yourself. We are all getting out of here tonight.
(beat)
Once we are free of your step-mother, our lives will once again be filled with joy.

ELLA
(weak)
But how, Ruth? How do we escape?

RUTH
I have a plan, but I need you to stay as quiet as possible. I know moving is going to be torture for you, but I need you to be brave and do it. Whatever you do, don't make a sound.
(beat)
Can you do that?

Ella nods as a tear falls from her face and lands on the cellar floor.

RUTH (CONT'D)
That's my girl.

Ruth brings over a rickety old chair that was hidden in the corner of the cellar. She puts it behind Ella.

RUTH (CONT'D)
Okay, Ella. I am going to untie one of the ropes.

Ruth tries to untie the ropes from around Ella's wrists, but the knots are too tight.

RUTH (CONT'D)
Ella, I'm going to have to untie you from the wall. I need you, just for a few seconds, to try and stand alone for me. Then, I'll quickly untie you. I will get to you as fast as I can to help you sit. Can you do that?

(MORE)

RUTH (CONT'D)

(beat)
Now, are you ready?

Ella nods as Ruth walks over to untie one of the ropes from the wall. She unties the knot, but keeps the rope tight so that Ella doesn't fall from the loss of balance.

Ruth quickly gets to Ella just as her legs are about to give way. Ruth manages to sit Ella in the rickety chair. She then goes over and unties Ella's other arm.

INT. THE MANOR - THE GRAND HALLWAY - CONTINUOUS

Greta, Jezebel, and Bianca lead Sir Henry and his squire to the salon.

GRETA
Come, Sir Henry. Why don't we discuss why you've come in the salon. I have some refreshments in their waiting for us.

SIR HENRY
Thank you, your Grace. It would be our pleasure to join you beautiful ladies.

Sir Henry and his squire follow.

INT. THE MANOR - THE SALON - NIGHT

Greta, Jezebel, Bianca, and Sir Henry walk past the curtains that are pulled back to display the beauty of the salon. The room is bathed in candle light. The salon has bookshelves filled with books along one wall.

A large, antique, crystal chandelier hangs from above. There are two antique sofas, an antique chair, and a gold inlaid ivory table on the opposite side of the bookshelf that matches. Under the furniture is a beautiful Persian rug.

Jezebel, Bianca, Greta, the squire, and Sir Henry all walk over to the sofas. The ladies sit. Once they are seated, Sir Henry then sits. THE squire sits in a chair Sir Henry points to.

SIR HENRY
Where's your stepdaughter? I haven't seen her for some time, and thought she might want to hear this news, as well.

Jezebel and Bianca look at each other.

GRETA
(pouring tea in a cup)
Ella decided that there were too many memories here of she and her parents, so she requested to go live with her mother's family in France for a time. I hardly felt I could say no after all the poor child has lost.

SIR HENRY
That was incredibly kind of you.
What an amazing heart you have.

Greta takes a SIP of tea and tries to hide her grin.

GRETA
Thank you. But I just did what any
good, caring women would do.
(beat)
So, what news have you brought?

SIR HENRY
It's my privilege to tell you that
Prince Michael has narrowed down
his choices...

GRETA, BIANCA, AND JEZEBEL
And?

The women lean in as if they are about to hear a secret.

INT. THE STABLE - NIGHT

Edna walks into the wooden stable filled with Thoroughbreds, Arabian, and Friesian horses. Lighted lanterns hang off of the hooks on the walls between each stall.

A squire named THOMAS (20's) feeds the horses. He has blonde hair, hazel eyes, a muscular body, and a Scottish accent. He wears breeches and boots only. His upper body shows all of his muscles.

Edna sees Thomas is partially undressed. She uses her hand to cover her eyes, as her cheeks blush.

EDNA
Oh my! I do apologize, Thomas.

THOMAS
No apologies necessary, ma'am. It
was my fault for taking off the top
of my uniform.

Thomas puts on the top of his uniform.

THOMAS (CONT'D)
I'm dressed.

Edna removes her hand from her eyes.

THOMAS (CONT'D)
You're out awfully late. Was there
something that the Countess needed?

EDNA
No, Thomas. It is I that needed
something from you.

THOMAS
And what would that be?

EDNA
I need you to ready the wagon with
your two fastest horses. We don't
have much time.

THOMAS
Have you lost your mind? The
Countess will literally kill me
when she finds out.

Edna pulls out the bag of gold and hands it to Thomas. He
opens it and sees all the gold inside.

EDNA
That's precisely why you must
vanish. You are unmarried, loyal to
Gareth, and have no children. That
makes you the perfect choice. The
gold in that bag should be enough
for you to start a new life.

THOMAS
What about Ella? How could you just
leave her here?

EDNA
Thomas, this is for Ella. The
Countess caught her eavesdropping.
They've taken her to the cellar. I
know they've done this before, but
this time it's different, Thomas.
You must believe me!

THOMAS
I believe you! That woman, Greta,
is the devil reincarnated.

EDNA
Their plan is to take turns
whipping Ella to death. In fact,
they've already started, but got
interrupted by a message from the
castle. Ruth is getting Ella out of
the cellar, and I must have the
wagon outside the cellar's outside
entrance as quickly as possible.
(beat)
Thomas, please! I am begging you to
help us.

THOMAS
They are whipping her? To death?

EDNA
With her father's belt.

THOMAS
That is truly sadistic.

Thomas pets one of the horses.

THOMAS (CONT'D)
Ella has always been kind to me,
and if I'm to be honest, I have
hated working here ever since her
father passed. I just had no other
options.

EDNA
So, you'll help us?

Thomas nods.

INT. THE MANOR - THE SALON - NIGHT

The women stare at Sir Henry with much anticipation. The women hold their breath.

GRETA, BIANCA, AND JEZEBEL
And...

The women continue to hold their breath.

SIR HENRY
(smiling)
And Jezebel, you are the one woman
he has selected to be his future
Queen.

GRETA
(shocked)
He only chose one?

SIR HENRY
Aye, that's correct. And from what
he has told me, he's quite taken.

Greta, Bianca, and Jezebel look at each other. All at once they jump up from the sofa and SCREAM in excitement.

SIR HENRY (CONT'D)
I am delighted this news brings you
such joy.

INT. THE MANOR - THE CELLAR - NIGHT

Ruth comes back over to Ella. A SCREAM from Jezebel, Bianca, and Greta is heard from above.

RUTH
Ella, we don't have much time. Your
stepmother and stepsisters will be
down here soon.

ELLA
Save yourself. At this point I'm
dead weight.

Ruth SLAPS Ella across the face.

ELLA (CONT'D)
(yells)
Ouch! That hurt!

RUTH
(intense)
Good! Now you listen here, Ella
Ashby. This is not the girl I
raised! The girl I raised is tough.
She could even be deadly if she
wanted to be.

(MORE)

RUTH (CONT'D)

The one thing she doesn't do is
give up.
(beat)
Now, stand up and put your arm
around me. I'll carry your weight.

Ella does as she is told.

RUTH (CONT'D)

Let's try to take a step.

Ella takes a step and CRINGES in pain. Her eyes water. Ella leans on Ruth and walks very slowly. She WINCES with every step she takes. Ruth has Ella's bow and arrows in her free hand.

INT. THE MANOR - HALLWAY OUTSIDE CELLAR - NIGHT

Ella and Ruth have made it to the hallway. The doorway that leads out of the cellar is a ways away. They continue on as blood DRIPS from Ella's wounds onto the ground. Ella WINCES loudly.

RUTH

I know how badly it hurts, Ella.
But for both our sakes you must
swallow back your screams.

Ella nods and powers through her pain.

RUTH (CONT'D)

We must make haste! They will be
back soon.

Ella takes a step forward and a tear streams down her cheek.

INT. THE MANOR - THE SALON - CONTINUOUS

Jezebel, Bianca, and Greta settle down.

SIR HENRY

It's getting late, and we really
must be on our way.

GRETA

Sir Henry, please join us for a
toast to celebrate.

Sir Henry shakes his head "No."

GRETA (CONT'D)

Raincheck, then?

Sir Henry bows to Greta and kisses her hand.

SIR HENRY

It would truly be my honor.

GRETA

We will walk you both to the door.

Jezebel, Bianca, and Greta arise, followed by Sir Henry and his squire. They all walk out of the salon.

INT. THE MANOR - THE GRAND ENTRANCE - NIGHT

Greta, Jezebel, Bianca and Sir Henry walk across the large grand entrance. They arrive at the large front door.

GRETA
Please allow me to call my maid so
that she may open the door for you.
(beat)
Ruth!

SIR HENRY
Truly, it's not a problem.

Greta turns around and looks towards the kitchen.

INT. THE MANOR - HALLWAY OUTSIDE CELLAR - NIGHT

Ruth hears the ECHO of her name being called. She and Ella move faster down the hallway despite the pain that's written all over Ella's face.

INT. THE MANOR - THE GRAND ENTRANCE - NIGHT

Greta looks around suspiciously.

GRETA
Ruth?

SIR HENRY
Truly, your Grace. It's no trouble.

Sir Henry opens the large door. He takes Greta's hand and kisses it.

SIR HENRY (CONT'D)
Goodnight, your Grace!

Sir Henry takes and kisses Bianca's hand.

SIR HENRY (CONT'D)
Goodnight, Lady Bianca.

Sir Henry then takes Jezebel's hand and kisses it.

SIR HENRY (CONT'D)
Goodnight, Lady Jezebel, or perhaps
I should say, "Your highness."

They all laugh. Sir Henry and his squire exit, and the large door slams behind him with a BANG.

EXT. THE MANOR DRIVE WAY - NIGHT

Sir Henry and his squire walk down to where their horses are. They get up into the saddle with one easy motion, and then they make their horses gallop into the night.

There's a loud SQUEEK, as Sir Henry and his squire vanish into the darkness.

INT. THE MANOR - THE GRAND ENTRANCE - NIGHT

Jezebel and Bianca are all GIGGLY as they talk inaudibly to each other, but Greta continues to look around.

GRETA
Hush! Both of you!

JEZEBEL
But mum? We couldn't get...

GRETA
Hush!

BIANCA
Mum, what's wrong?

GRETA
Somethings not right.
(beat)
It's quiet.

BIANCA
So? It's quiet.
(beat)
Those fustylugs must have decided
to work for once.

GRETA
No. It's too quiet. There is no
possible way that they could be
finished. Those two are down a man.
They should still be cleaning, yet
I hear no voices.
(beat)
No clinking of dishes.
(beat)
Just silence.

Greta looks around again.

GRETA (CONT'D)
I have a bad feeling. Jezebel go
double check that everything is
quiet in the barn.

Jezebel walks through a door and vanishes into the kitchen.

GRETA (CONT'D)
Bianca? You and I are going to make
sure tonight's guest of honor is
right where we left her.

Greta and Bianca walk through the same door that Jezebel went through and vanish behind it.

INT. THE MANOR - THE CELLAR SIDE ENTRANCE - NIGHT

Ella and Ruth finally reach the door to outside. Ruth places the bow and arrows down so that she can open the door. Once the door is open, Ruth sees Sir Henry ride off.

RUTH
Shite!

Ruth looks outside and hears a SQUEEK. The wagon, driven by Edna, pulls up a ways away. Ruth takes Ella through the door.

EXT. THE MANOR - OUTSIDE THE CELLARS SIDE ENTRANCE - NIGHT

Ruth limps slowly over to the wagon. Edna gets down from the wagon and runs over to help Ruth. She stops when she sees the state that Ella is in.

EDNA
Oh my Lord, Ella! What has that monster done to you?

RUTH
Talk later! Move now!

Edna grabs Ella's other arm and they move faster towards the wagon. Once they reach it, they lay Ella in the back, and on her stomach. Edna and Ruth get up on the wagon and sit on the bench.

EDNA
(to Ruth)
Are you ready?

Ruth looks back at the cellar and sees the bow and arrows.

RUTH
Shite! I forgot her bow and arrows at the cellar door.

EDNA
Leave them.

RUTH
No. That is the only object that belonged to Ella's mother that she has left. That witch took everything else.
(beat)
Plus, it will help protect us and allow us to hunt for food.

Ruth get's down from the wagon.

EDNA
Then let me go.

RUTH
No! If anything should happen to you, then this will all have been for nothing. You are the only one of us who can steer this blasted thing.

Edna nods, and Ruth quickly limps back over to the cellar door.

INT. THE MANOR - THE CELLAR - NIGHT

Bianca and Greta check the cellar. They see that Ella has escaped.

INT. THE STABLE - NIGHT

Thomas saddles up a horse. There are bags filled with items. He has no shirt on.

EXT. THE STABLE - NIGHT

Jezebel is up against the side of the stable. She watches as Thomas enters the tack room. Jezebel quickly enters the stable.

INT. THE TACK ROOM - NIGHT

Thomas has his back to the tack room entrance, and puts on his shirt as quickly as he can. He grabs a pitchfork when he hears the horses all NEIGH at once. Jezebel steps inside the tack room. Her body blocks the door.

JEZEBEL
Hello Thomas. Drop the pitchfork.
Your duties are done for the day.

Thomas grips the pitchfork, the second he hears Jezebel's voice.

JEZEBEL (CONT'D)
Now.

She watches Thomas very carefully as he puts the pitchfork down.

JEZEBEL (CONT'D)
I saw your horse all tacked up. Did you have plans on going somewhere?

THOMAS
No, my Lady.

JEZEBEL
It is customary to face the person you are talking to, Thomas.

Thomas turns around.

INT. THE MANOR - THE CELLAR HALLWAY - NIGHT

Ruth enters the cellar hallway and picks up the bow and arrows. When she looks up, she sees Greta and Bianca a few feet away.

GRETA
Grab her!

Ruth grabs the bow and arrows. She tosses them out of the cellar door.

EXT. THE MANOR - THE CELLAR - NIGHT

Ruth turns around and sees Greta and Bianca gaining on her.

RUTH
(screaming)
Edna!

Edna quickly turns around, and runs towards the cellar door.

INT. THE MANOR - THE CELLAR HALLWAY - NIGHT

Ruth slams the cellar door, and uses her keys to lock it. Ruth then throws her keys through the open slats in the small window on the door. The slats are made of metal poles.

No one can exit the cellar hallway, including Ruth. Greta and Bianca have almost reached Ruth. Edna's face shows up in the doors window. Her face covers the entire thing.

EDNA
Ruth, what in the bloody hell are
you doing?

RUTH
What I have to do to keep Ella
safe. I owe her mother my life, and
made her a promise. If Ella's
escape requires me to die, then so
be it.

Greta and Bianca quietly sneak up on Ruth. They stab her with a short sword as she talks to Edna.

RUTH (CONT'D)
(struggling to speak)
Run!

Ruth coughs up some blood.

RUTH (CONT'D)
(horse and struggling to
speak)
Run!

Greta and Bianca stab her again. Ruth's body falls to the floor. As she bleeds out, the life leaves her eyes.

EXT. THE MANOR - THE CELLAR - NIGHT

Edna turns around and runs to the wagon where Ella lays unconscious. She climbs up onto the bench of the wagon, grabs the reigns, and moves the pair of horses down the driveway as quickly as she can.

INT. THE MANOR - THE CELLAR HALLWAY - NIGHT

Greta is standing above a Bianca, who is on her knees. She searches all over Ruth's dead body, and in every pocket for the keys to the cellar.

GRETA
Quickly, Bianca! Find the keys or
they will get away!

BIANCA
Mum, what about your keys?

GRETA
They're upstairs.

Greta looks through the small window on the door and watches as Edna and Ella vanish into the dark. Bianca gets frazzled.

BIANCA
They're not here.

Greta spots the keys outside the door.

GRETA
(screaming; in 16th
century French,
subtitled)
Fucking pieces of shit!! By God's
bones!

Bianca stands up. Jezebel and a hypnotized Thomas show up in the cellar hallway. They reach Bianca and Greta.

JEZEBEL
I caught this one right before he
was about to take off.

GRETA
Have him clean up this mess.

Greta points at Ruth's bloody corpse. Jezebel CLAPS and Thomas approaches.

THOMAS
Aye, Lady Jezebel?

JEZEBEL
Clean up this mess, and get rid of
the body. Feed it to the pigs or
something.

THOMAS
Anything for you, Lady Jezebel.
(beat)
I shall retrieve the keys as not to
ruin your beautiful home. Would
that make my Lady happy?

JEZEBEL
It's a start.

Thomas runs down the hallway, and disappears up the stairs.

BIANCA
Now, what do we do?
(beat)
About Ella, I mean.

GRETA
We stick to our story. Ella,
haunted by her parent's memories,
decided to move into her mother's
family's home. The two maids who
have raised her since she was a
child, joined her soon after.

BIANCA
 But what if Ella talks? She could
 ruin everything if she opens her
 mouth.

GRETA
 After what we did to her, she will
 not last through the night. The
 blood should also attract wildlife
 which will help dispose of the
 body.
 (beat)
 Ella will be dead by the end of the
 night. There is no where she can go
 to get medical attention without
 them informing me.
 (beat)
 Now, get Thomas to clean this up.

They hear the sound of KEYS JINGLING in the lock to the
 cellar door. The door opens, and Thomas steps in.

JEZEBEL
 Keys?

Thomas hands the keys to Jezebel, who then hands them to her
 mother.

JEZEBEL (CONT'D)
 Okay, Thomas. Clean up this mess! I
 don't want to see one speck of
 blood in the morning. Do you
 understand?

THOMAS
 Anything for you, my Queen.

Thomas looks at Jezebel with love in his eyes. He grabs
 Ruth's dead body by her hands and drags it out of the cellar,
 and into the darkness. Ruth's body leaves a path of smeared
 blood behind as it moves.

GRETA
 Okay, ladies. Let's get back
 upstairs and finish talking about
 the plan.

JEZEBEL AND BIANCA
 Aye, mum.

Greta turns around and walks down the cellar hallway. Both
 daughters follow. They enter the stairwell.

EXT. THE WOODS - NIGHT

Edna's wagon is at full speed. Ella falls in and out of
 consciousness in the back. For a moment she opens her eyes.

ELLA
 (hoarse)
 Where's Ruth?

Edna looks behind her quickly. A shadow of something is up
 ahead in the trees, but vanishes.

EDNA
Shh Ella. Everything is going to be
okay. You're safe...

The wagon is where the shadow was. It's so dark that Edna is squinting to see the road. Someone jumps down from the tree, and punches Edna. Edna loses consciousness, but remains in the wagon.

The moonlight hits the person's face that punched out, Edna as she grabs the reins. Ella sees Fairy's face.

FAIRY
Shh... It's okay, Ella. I've got
you. You're safe now. I've got you.

Fairy's body and face become blurry to Ella, and then she loses consciousness once more.

EXT. FAIRY'S HEADQUARTERS - MIDNIGHT

Fairy's headquarters is an old, abandoned, small home. It's within incredibly thick woods. The darkness from the wood's canopy make it seem like it's always nightfall. The home shows signs of a recent fire. All the other homes have been burnt to the ground. There is an army of women staying in tents on the dark lawns of the lots left behind. Light from a fire, show the female's in a circle eating.

There are two women standing guard outside of Fairy's headquarters.

INT. FAIRY'S HEADQUARTERS ENTRANCE - MIDNIGHT

Inside of the small home is a small kitchen, fireplace, and two bedrooms.

INT. FAIRY'S HEADQUARTERS - ELLA'S RECOVERY ROOM - EARLY MORNING

Darkness pours in through the windows. The only furniture in Ella's recovery bedroom are two beds and a wooden barrel in between them. There is a chair in the corner. Ella is asleep in a bed with cinder almost completely covering her face.

Edna is sitting in the only chair. She's tied up in the corner with her hands behind her back. Fairy comes in with some water and a cloth to help clean the wounds on Ella's back.

EDNA
Please! Let her go. I will do
whatever you ask, but please let
her go.

Fairy ignores Edna, gags her, and applies the wet compress on Ella's back. Ella's eyes POP open as she SCREAMS from the pain. Her vision is blurry, but comes into focus after a few seconds.

INT. FAIRY'S HEADQUARTERS - COMMON AREA - CONTINUOUS

One of the guards outside of the house rushes into the common area when she hears Ella. She's a very tall, red headed, Irish woman nicknamed GOLIATH(32). There is a very large round table in the middle of the common area with many chairs surrounding it.

INT. FAIRY'S HEADQUARTERS - ELLA'S RECOVERY ROOM - EARLY MORNING

Goliath then barges into the bedroom where Ella is recovering. Edna and Fairy look up at the door. Ella MOANS in pain.

GOLIATH
Is everything okay in here, Fairy?
I heard screams.

FAIRY
Aye, Goliath. Everything is fine. I
have been cleaning our guests
wounds. Thank you for checking.

GOLIATH
Of course, Fairy. I will go ahead
and return to my post.

Goliath exits. Ella struggles to speak. She WINCES from the pain.

ELLA
(with a hoarse voice)
Fairy?

Fairy turns around.

FAIRY
Ella!

EDNA
(with the gag in her
mouth)
Wait! You know each other?

FAIRY
Aye.

Edna rolls her eyes, and Fairy sees.

FAIRY (CONT'D)
I am not going to hurt you, so if I
remove the gag do you promise not
to scream?

Edna nods. Fairy removes the gag. Edna tries to untie the ropes on her wrists. She notices the chair is on it's legs.

ELLA
Where am I?

Edna pulls as hard as she can on the ropes to break the chair and free herself. As she pulls, she and the chair flip over and Edna lands on her face with a CRASH.

FAIRY
You're safe for the time being,
dear.

Ella slowly looks in the direction of the noise, and sees Edna on the floor.

ELLA
Fairy, please untie her. She is no threat, but rather a hero. Without Edna, I wouldn't have survived.

FAIRY
Not yet. Not until we discuss something of extreme importance.

Fairy sits Edna up and exits the room for a moment.

EDNA
Ruth deserves the credit on saving us, Ella. She sacrificed herself to give us the slightest advantage of getting somewhere safe. Now look...
(beat)
We have been captured by someone you apparently know.

ELLA
Ruth's dead?

Edna nods. Ella's eyes tear up.

EDNA
She fulfilled her promise to your mother that she would keep you safe at all costs. That's what she did.
(beat)
Now how in the hell do you know this woman?

ELLA
She's my friend. She has been teaching me how to fight ever since my father passed.

EDNA
So, she's not a foe?

Fairy walks back into the room.

FAIRY
Not in the slightest.
(beat)
In fact, we share a common enemy.

EDNA
Who?

FAIRY
My older sister, Greta.

Edna's eyes widen with fear.

EDNA
(screaming)
Help! Somebody help us!

Goliath runs in holding a bowl.

FAIRY
It's okay Goliath. I just told them
the news and they aren't taking it
so well.

Goliath nods, hands the bowl to Fairy, and exits.

ELLA
Why didn't you tell me this when we
first met?

Ella WINCES from pain. Fairy puts what's in the bowl on her
back, and she settles down.

FAIRY
Would you have trusted me? The
sister of the woman who killed your
father?

ELLA
So, he was murdered?

FAIRY
Aye. She used the same poison on
your father that she used on mine.
She was Lucrezia Borgia's
apprentice.

EDNA
Greta poisoned her own father?

FAIRY
For her inheritance. The second she
received it, she was gone.
(beat)
One day, after my father died...

INT. YOUNG FAIRY'S HOME - NIGHT [FLASHBACK]

YOUNG FAIRY(14) walks by the fireplace. A piece of paper in
the fireplace catches her eye, and she bends down to grab it.

FAIRY
I had found a letter in the
fireplace after Greta left.
Greta must have thrown it in the
fire, and didn't see that it landed
on the inner back side of the
fireplace. The letter was only
slightly burnt, so I was able to
read it.

BACK TO SCENE:

INT. FAIRY'S HEADQUARTERS - ELLA'S RECOVERY ROOM - EARLY
MORNING

Fairy takes the rag, puts it in the water, and then again on
Ella's back.

FAIRY

That's when I found out Greta murdered my papa, and what she was supposed to achieve.

(beat)

I have been tracking her ever since I learned to fight. I've been saving as many as I can along the way, and now I have an all female army with one agenda. To kill Greta, and the black widows she calls daughters.

Ella and Edna are in shock.

FAIRY (CONT'D)

I am so sorry I couldn't get to your father in time to save him, Ella.

ELLA

Everyone in your army has lost someone to them?

FAIRY

Aye. The majority either lost a father, brother, and a few even lost their fiancés.

(beat)

Ella, I have to ask you what happened tonight?

Fairy looks at Ella's back.

FAIRY (CONT'D)

My sister doesn't normally do this until she has gotten what she wants. The fact that she did this now, when it could bring so much negative attention to her plan, isn't normal for my sister. I mean, what if anyone were to see you? You must know something of great importance that could be a threat to Greta.

ELLA

She wasn't planning on anyone seeing me. She planned on killing me, and telling everyone I went to live with my mother's family.

FAIRY

Why?

ELLA

She caught me eavesdropping at the door to my old bedroom.

FAIRY

What did you hear?

EDNA

How do we know we can trust you not to kill us once you get the information?

FAIRY
 There are rules when you join my
 army. You must put your hand on a
 Bible and swear to abide by them or
 face the penalty of death. That
 punishment would go for me, as
 well. I may be leading this fight,
 but we are all equals.

EDNA
 What rules?

FAIRY
 Only harm those who are attempting
 to harm you, have harmed others and
 received no consequences, or are
 planning to hurt others.

Edna looks at Ella, who nods her head.

EDNA
 The prince has decided that
 Jezebel, Greta's oldest, is one of
 the two women he is considering to
 marry. Jezebel is supposedly the
 front runner.

FAIRY
 And do you know their plan?

Ella nods.

ELLA
 They plan on slowly killing off the
 monarchy once Jezebel gets
 pregnant, and once the monarchs are
 dead, they will take complete
 control of the kingdom.

FAIRY
 (screaming in 16th century
 French; subtitled)
 Shite!

Goliath runs in with food and water for Edna and Ella.

GOLIATH
 Fairy? What is it?

FAIRY
 Did you get a time frame?

Ella shakes her head "no."

EDNA
 It's one month. He plans on
 announcing who he has chosen at the
 annual masquerade ball for his
 mother's birthday.

FAIRY
 (in 16th Century French;
 subtitled)
 Shite!

Ella looks at Edna.

EDNA

What? You're not the only one who can eavesdrop on your stepmother.

FAIRY

One month. Okay. Goliath, please grab the leaders of each group. It will take all of our minds joining as one, if we plan on pulling this off. Any word from Woody?

GOLIATH

Aye, ma'am. It was a success. The Hessians will not be a problem anymore, and they are on their way back to camp.

FAIRY

Thank God! We will need them.

GOLIATH

There was one more thing in the letter.

FAIRY

Aye?

GOLIATH

You and your sister had the same plan.

FAIRY

Well lucky for us, the Hessians will no longer be a problem. Also, I am not my sister, and don't intend to take lives unless necessary.

(beat)

You may go, Goliath.

Goliath exits. Fairy unties Edna. Edna runs to the food.

FAIRY (CONT'D)

There is one more thing you both need to know.

(beat)

I come from a very unique family. All first daughters born to women in my family also are unique.

EDNA

What do you mean unique?

FAIRY

I'm sure you've noticed the matching rings that Greta and Jezebel constantly wear?

ELLA

Aye, the black ugly ones? What of them?

FAIRY

The large one allows whatever woman is wearing it, to control any man she wants to. The smaller ring, is given to the first born daughter.

(MORE)

FAIRY (CONT'D)

It gives her the same power as her mother. When the mother dies, the daughter then inherits the larger ring. That is, unless it falls into the hands of another.

(beat)

That's how your father fell victim to them. It wasn't that he truly loved your stepmother, but the ring is more powerful than you know. She chose your father for his title.

(beat)

If Greta or her daughters gain a throne, then the deaths of many won't be too far behind. She must be stopped for the sake of humanity!

EDNA

This is too dangerous! She is just a child!

FAIRY

A child who can fight unlike any soldier I have ever seen.

ELLA

I'll be okay. I need to do this. She took everything from me, and I will go after her with or without your permission, Edna.

Edna GROWLS.

EDNA

You are becoming more and more like your mother.

Edna takes the food and feeds Ella while she lays on her stomach. She then allows herself to eat. Fairy watches her consume the food as if she's been starved. Fairy puts some medicine all over Ella's wounds and back.

FAIRY

This will speed up the healing. It's an old remedy. I acquired it when I traveled to the far east. Say, "Good riddance to the pain and help your wounds heal within a fortnight."

Fairy exits with the empty dishes. Ella's eyes grow heavy and close.

INT. FAIRY'S HEADQUARTERS - BEDROOM - LATER

Fairy enters. Edna sits and watches Ella sleep. She looks up at Fairy.

FAIRY

I apologize for my absence, but my advisors and I needed to discuss the intel you brought me.

Ella's eyes open.

FAIRY (CONT'D)

You're not going to like what I am about to say, but we need to split you two up. It's the only way we can ensure at least one of you lives to tell the truth.

EDNA

What do you mean, "Split us up?"

FAIRY

I mean, Ella will be staying here, while you will be taken to a safe house.

EDNA

What if they torture you for the information?

FAIRY

That's why the only people who know of the location will be the ones guarding you. I will have no knowledge of it's location.

EDNA

But what about Ella? She's wounded, and scared.

ELLA

I'm okay, Edna. I trust her with my life.

FAIRY

And I will die protecting her if I have to. You have my word.

(beat)

There is one more thing we must discuss.

ELLA

What?

FAIRY

Your names. Ella doesn't exist anymore. Nor does Edna. They both died in the woods. Understand?

(beat)

What's a good codename?

Fairy looks at Ella's face and touches it softly.

FAIRY (CONT'D)

Well my dear. It isn't difficult to come up with your codename.

(beat)

Your new name is Cinder. Ella is dead. Show me you understand.

(beat)

Great! Now wash your face. It's covered in ash.

Ella nods. Fairy hands her a bowl of water to clean her face.

FAIRY (CONT'D)

As for you, Edna. You're new name will be Astra.

(MORE)

FAIRY (CONT'D)

(beat)
 Memorize your names, and mourn over
 your past lives if you must, but
 the two people who entered this
 camp no longer exist.

(beat)
 Am I clear?

Ella and Edna both nod.

* From this point on Ella will be CINDER, and Edna will be
 ASTRA

Fairy exits the room. Astra looks at Cinder's back.

ZOOM IN:

On Cinder's back.

INT. FAIRY'S HEADQUARTERS - BEDROOM - DAY

ZOOM OUT:

On Cinder's back's reflection in a cracked mirror.

SUPER: TWO WEEKS LATER

Cinder looks over her shoulder at the faint scars as she is
 getting dressed. She has brown pants on. Fairy walks in as
 she continues to dress.

FAIRY
 Good morning, Cinder.

CINDER
 Good morning.

FAIRY
 After we serve breakfast we will be
 completely out of meat.

CINDER
 I'll go hunting as soon as I'm
 dressed.

FAIRY
 Thank you.
 (beat)
 Oh, and Cinder?

Cinder looks at Fairy.

FAIRY (CONT'D)
 Don't forget the calls we use if
 one is in danger, or in need of
 help.

Cinder nods. She then puts on her green shirt while Fairy
 exits the room.

EXT. THE WOODS - LATER

SIR HENRY(26), PRINCE MICHAEL(19), and company are on horseback while hunting in the woods. They are following Prince Michael's blood hounds who have caught a scent. They HOWL.

The dogs wrangle a deer, and trap him on a cliff with a rushing river running at the bottom of the cliff. Prince Michael releases his bow. The arrow hits the deer, and he collapses by the edge of the cliff.

Prince Michael dismounts, and walks to the edge of the cliff to look over his kill. The deer moves which catches Prince Michael off guard. He jumps back.

SIR HENRY
Your highness...

Sir Henry dismounts immediately. Prince Michael is teetering on the edge of the cliff. He reaches his hand out to grab Sir Henry's when the ground beneath him gives way. Prince Michael falls into the large river that rushes below.

Prince Michael SCREAMS until he hits the water.

SIR HENRY (CONT'D)
(screaming as loud as possible)
Michael!

PRINCE MICHAEL
(gargling from river water in his mouth)
Help!

The rapids quickly whisk Prince Michael down river until he is no longer visible to Sir Henry.

SIR HENRY
(to the men they are with)
All right men, fan out and find the prince! Stick close to the river and watch for possible footsteps he could have made. We are not going back to that castle without Prince Michael.
(whispering to himself)
Please God! Let him still be alive when we find him.

Sir Henry assigns teams of two. Once finished the men spread out, and search for any sign of the prince.

EXT. RIVER BANK - LATER

Cinder walks along the river bank. She has 3 dead rabbits that, her bow and arrow, and a long, odd-looking, rope that Fairy gave her to make traps. She's on the hunt when she sees a man thrash and SCREAM for help, in the river ahead.

Cinder runs ahead of him, after she quickly drops the rabbits and weapons. Cinder ties one end of her rope around a tree, and the other side around her waist. Cinder cautiously enters the river and feels the strong current.

Cinder tightens the rope. She walks quickly into the water. A log floats down river and hits the prince in the head.

Cinder gets a hold of the prince before he drowns. She pulls him to the river bank. The prince is on his stomach. He COUGHS up water that's in his lungs. Cinder lets out a specific BIRD CALL.

CINDER
(to Prince Michael)
There you go. Get it all out.

As soon as the prince's finishes the water induced cough, he flips onto his back. The prince looks deep into Cinder's eyes. Prince Michael's eyes glow for a moment, and then go back to normal.

After seeing his face, Cinder realizes who the man is.

PRINCE MICHAEL
Are you the one that saved me?

CINDER
Aye, your highness.

Prince Michael starts losing consciousness.

PRINCE MICHAEL
Thank you.

As his vision blurs, people jump down from the trees. Prince Michael blacks out.

INT. FAIRY'S HEADQUARTERS - CINDER'S RECOVERY ROOM -
CONTINUOUS

A grandfather clock GONGS. It's midnite. The prince is asleep on Cinder's bed in her recovery room. There is a plate of food on a stand by the bed. Cinder is blotting the prince's forehead with a cool compress.

The prince has no shirt, and a chiseled body. Cinder turns her back to him, and as she puts the cloth back in the water, the prince's eyes slowly begin to open. She turns around, sees that his eyes are opening, and rushes to his bedside.

CINDER
You're awake!

PRINCE MICHAEL
Where am I?

CINDER
Someplace safe where I can tend to you. You were lucky.

PRINCE MICHAEL
So, you did in fact save me? I didn't dream you up? I could have sworn you were an angel.

CINDER
Why is that?

PRINCE MICHAEL
Your beauty is ethereal.

Cinder blushes.

CINDER
Thank you, your highness, but I can promise you I am no angel. However, if I see someone in trouble, I always do my best to help them.

PRINCE MICHAEL
Again. You must be an angel. Not many women would enter a dangerous situation where the possibility of death is so high.

CINDER
Well, I'm not most women your highness.

PRINCE MICHAEL
Please just call me, Michael. How did you manage to fight the current, and swim over to rescue me?

CINDER
I didn't, your... I mean Michael. I simply anchored myself to the tree, and walked in as quickly as possible. The current was indeed strong.

PRINCE MICHAEL
I owe you my life.

CINDER
You owe me nothing.

Cinder grabs the plate of food and presents it to the prince.

PRINCE MICHAEL
What's your name?

CINDER
People around here call me Cinder, but feel free to call me by my real name.

PRINCE MICHAEL
Which is?

Cinder grows quiet for a moment.

CINDER
Elena. It was my great grandmother's name. They decided to honor her memory by naming me after her.

PRINCE MICHAEL
Well, thank you Elena.

There is a KNOCK on the door, and Fairy enters.

FAIRY
Cinder, may I speak with you?

Cinder and Fairy exit and close the door.

INT. FAIRY'S HEADQUARTERS - HALLWAY - NIGHT

Cinder closes the door behind her.

CINDER
Is everything alright?

FAIRY
Aye. Do you mind watching over the prince for the night? His absence means that many soldiers will be searching for him.

(beat)
The prince's unfortunate accident presents the perfect opportunity for us.

(beat)
Make sure he doesn't leave this house and try to return home. We will need to put the hood back on his head when we escort him out of the camp. That will prevent him from leading anyone back.

Cinder looks at the door.

INT. FAIRY'S HEADQUARTERS - CINDER'S RECOVERY ROOM - NIGHT

Prince Michael GROANS in pain as he gets out of bed. He looks through the drawers. He finds wooden arrows that have begun the whittling process, gold wire, a knife, green paint, metal arrowheads, beeswax, and feathers.

He closes the drawer and then looks in the closet. Tucked neatly on the side of the closet is Cinder's quiver. Prince Michael pulls out the quiver and examines it. He then examines the arrows.

He lays the quiver down on the bedside table. Prince Michael stands and takes off a necklace with a piece of an arrow on it. It matches what he took from Cinder's apple orchard when they met as teens.

The piece of Prince Michael's necklace matches Cinder's arrows perfectly.

PRINCE MICHAEL
(whispering)
Oh my Lord! I've finally found her. After all this time searching for the fletcher, she ends up finding me. I can't believe I was in distress, and the girl who happened to save my life, ends up being the fletcher I've been searching for, for all these years. What are the chances?

Prince Michael looks at the door.

INT. FAIRY'S HEADQUARTERS - HALLWAY - NIGHT

Cinder looks back at Fairy.

CINDER
Aye. I can watch him.

FAIRY
Great!

CINDER
So, are we still moving ahead with the plan?

FAIRY
Tomorrow we will dump him in the woods by the castle. He will be able to get back home from there.
(beat)
In other words... aye. At the masquerade ball is when we will strike.

CINDER
Did you receive Forgers copies of the invitations?

FAIRY
Aye. Don't worry, Cinder. We have what we need.

Fairy turns around to leave, and then turns back.

FAIRY (CONT'D)
Cinder?

Fairy pulls a small bottle out of her pocket.

FAIRY (CONT'D)
Pour this into his water. It is tasteless and will allow him to sleep so deep that we won't wake him when we take him out of camp.

Cinder takes the bottle from Fairy.

CINDER
Thank you.
(beat)
I look forward to tomorrow night.

FAIRY
As do I.

FAIRY (CONT'D)
Oh, and Cinder?

Cinder turns to look at Fairy.

FAIRY (CONT'D)
I was serious that he mustn't leave the room he's in.
(MORE)

FAIRY (CONT'D)

I am counting on you to find a way to keep him occupied until the elixir takes effect.

CINDER

I'll figure something out. Now make haste because you don't have much time.

Fairy nods and turns like she is going to leave.

CINDER (CONT'D)

Oh, and Fairy?

Fairy stops and turns her head back towards Cinder.

CINDER (CONT'D)

Above all else, please be safe. We need you. If something happens to you, we will have no chance in hell tomorrow.

Fairy smiles, nods, and walks away. Cinder turns back around and enters her bedroom where the prince is.

INT. FAIRY'S HEADQUARTERS - CINDER'S RECOVERY ROOM - NIGHT

Cinder sees Prince Michael. He's standing up, and has his back to her.

CINDER

Your highness! What are you doing out of bed?

Prince Michael turns around and is holding one of Cinder's arrows.

PRINCE MICHAEL

You're her.

CINDER

Where did you get that? I'm who?

PRINCE MICHAEL

The fletcher I have been looking for since I was lad.

(beat)

Look...

Prince Michael pulls out his necklace with the matching piece of the arrow hanging on it.

PRINCE MICHAEL (CONT'D)

It's a perfect match.

CINDER

Where did you get that piece?

PRINCE MICHAEL

When I was a lad I met a young boy who was practicing his archery with your beautiful arrows.

(MORE)

PRINCE MICHAEL (CONT'D)

He thought he had managed to take all the arrows I'd be willing to go after when he vanished, but he had no idea just how stubborn I can be.

(beat)

One of the boy's arrows imbedded itself high up in one of the trees. The boy probably thought it was too high, or too much of a bother for me to get. But when I see something I want, I won't stop until I get it. So I...

CINDER

You climbed the tree?

PRINCE MICHAEL

Aye, I did! So are you her?

CINDER

I will neither confirm nor deny it.

PRINCE MICHAEL

That's not a no.

Cinder smirks.

CINDER

It's also not a yes.

(beat)

Whoever did make the arrows, as incredible as they are, is breaking one of your kingdom's most enforced rules.

(beat)

Women are neither allowed to own anything remotely like a weapon, nor are they allowed to fight.

PRINCE MICHAEL

You own weapons.

CINDER

And if I'm caught I will be thrown on the pyre like the others.

(beat)

Would you like some water? I'm sure you must be parched, your highness.

PRINCE MICHAEL

Please just call me Michael, and a glass of water would be wonderful.

Cinder walks over to the pitcher on the dresser and pours both the water and elixir into a cup. She brings it to the prince.

PRINCE MICHAEL (CONT'D)

Thank you. Just so you are aware, I disagree with that law about women fighting. When it is my time to rule, women will be taught how to defend themselves on the castle grounds, no matter their class.

(beat)

That is, if they so desire.

Prince Michael drinks his water as Cinder watches. He holds onto the arrow as he drinks.

CINDER
I find your outlook refreshing,
your... I mean Michael.

PRINCE MICHAEL
Women need to know how to protect
themselves and their homes during
times of war.
(beat)
After all, their husbands will be
pressed into service for the crown.
So, if they don't know how to
protect themselves, then they would
end up being prey for the
scoundrels and derelicts! I have
always disagreed with that rule!

CINDER
Your views will make you an
incredible king. Men treat women as
if we are the weaker sex. The truth
is, in my humble opinion, that men
treat us as second class citizens
because they know we are superior
in every way.

PRINCE MICHAEL
You need to be careful who you say
that to, or you could find yourself
being tortured or on the end of a
noose.

CINDER
Try it. I dare you!

PRINCE MICHAEL
(laughing)
No thank you, Elena. I would never
lay a hand on a woman in violence.

CINDER
Why? Because we are so fragile?

PRINCE MICHAEL
No, because I believe in chivalry.

CINDER
You believe in chivalry and a
woman's right to fight?

PRINCE MICHAEL
One does not cancel out the other.

CINDER
Then what are you waiting for?

Prince Michael chases Cinder around the room. They both laugh. Prince Michael tackles Cinder and they fall to the floor with Prince Michael on top of Cinder. He looks into her eyes, and without warning, kisses her.

Cinder looks shocked, but can't help but kiss him back. At first Prince Michael is gentle, but when he feels her kiss him back, his passion takes over. They kiss for awhile. He begins to take off Cinder's clothing.

Prince Michael removes her top. Her breasts are visible.

CINDER (CONT'D)
No. I can't.

Cinder pushes him off. Prince Michael immediately gets off of her. They stand up.

CINDER (CONT'D)
Im sorry. I just can't. Not without the benefit of marriage.

Cinder grabs her top, and puts it on.

PRINCE MICHAEL
I am so sorry. I don't know what I was thinking. I got carried away. It's just you're so beautiful, and different than most women. Not to mention how long I've been searching for you.
(beat)
I should have expected that a woman who makes such beautiful arrows, would end up being a beauty herself.

CINDER
I never said I made the arrows.

PRINCE MICHAEL
You also didn't deny it. Plus, I found the drawer with all of your tools, and all of the special materials one would need to make them.

CINDER
You encroached on my belongings?

PRINCE MICHAEL
So, you admit it!

CINDER
Shite!
(beat)
Fine! They're mine.

PRINCE MICHAEL
You have no idea how long I have been searching for you. I knew you were talented, but I never expected you to be so brave and so incredibly beautiful.

Cinder blushes and looks down.

CINDER
That's kind of you to say, however I don't see myself that way.

Prince Michael walks over to Cinder, puts his finger under her chin, and raises her head so that they are looking in each other's eyes.

PRINCE MICHAEL
Then I wish you were able to see
yourself through mine.

Cinder can't control her emotions and suddenly kisses Prince Michael. Prince Michael kisses her back until she pulls away.

CINDER
I'm sorry. I shouldn't have done
that.

PRINCE MICHAEL
I'm glad you did.

CINDER
How about you get some rest? We
will be taking you home tomorrow.

PRINCE MICHAEL
But what if I want to see you
again?

CINDER
Don't worry. I have a feeling you
will bump into me sooner than you
know.
(beat)
Now get some rest.

PRINCE MICHAEL
Only if you lay with me. I promise
I won't try anything. Holding you
in my arms felt like heaven. That's
all I ask of you. Just lay with me?

CINDER
You swear that's all you want?

PRINCE MICHAEL
I give you my word.

Prince Michael gets into bed. Cinder follows. She holds a lantern. She puts it on the stand next to the bed. Cinder climbs into bed. Prince Michael puts his arms around her. They spoon.

CINDER
If you do try anything, I promise
you, you will live just long enough
to regret it. I've brought my
dagger with me to bed.

PRINCE MICHAEL
So? So have I.

Cinder turns over. They're face to face. Cinder looks down at the prince's crotch with a sarcastic look.

PRINCE MICHAEL (CONT'D)
(Laughing)
No! Not that dagger!

Prince Michael pulls a dagger from his pants. He shows her. He then looks down at his crotch.

PRINCE MICHAEL (CONT'D)
I'm not talking about, Harry. And just so you're aware, it's not as small as a dagger.

CINDER
(laughing)
I'm sorry, you've named it?
(beat)
And you chose the name, Harry?

Cinder BURSTS out laughing hysterically.

PRINCE MICHAEL
Of course, I have. Haven't you?

CINDER
Named my honeypot?
(beat)
No!

PRINCE MICHAEL
Why not?

CINDER
Because I'm normal!

PRINCE MICHAEL
Would you like me to take a look and pick one out?

Cinder rolls her eyes and pulls out her dagger.

CINDER
(sarcastically)
Not unless you'd like to become a eunuch?

PRINCE MICHAEL
That was sarcasm, but message received.

CINDER
Good.

PRINCE MICHAEL
Who was the woman you spoke to earlier?

CINDER
She's the only family member I have left.

PRINCE MICHAEL
Why? What happened to the rest of your family?

CINDER
My mother died when I was young. My father, in my opinion, was killed a little over two years ago. He didn't just pass away in the night.

PRINCE MICHAEL
Why do you think he was killed? And
by whom?

CINDER
Can we switch to a different
subject? I really don't want to
discuss this. It saddens me.

PRINCE MICHAEL
I am so sorry to have upset you.

CINDER
The wound is just too fresh at the
moment.
(beat)
Why don't we try to fall asleep?

Prince Michael SIGHS.

PRINCE MICHAEL
Your wish is my command.

Cinder YAWNS, leans over, and blows out the lantern. Darkness
surrounds them, leaving only their outlines. Cinder GIGGLES.

PRINCE MICHAEL (O.S.) (CONT'D)
What's so funny?

CINDER (O.S.)
(laughing)
I still can't believe you named it,
Harry!

PRINCE MICHAEL (O.S.)
Okay! Now you've asked for it!

Prince Michael tickles Cinder. Her laughter ECHOES in the
darkness. Then after a few moments, there is a THUD, silence,
and then the sound of a male as he SNORES.

EXT. THE WOODS BY THE CASTLE - MORNING

Fairy pulls off a hood from Prince Michael's head. Blinding
sunlight. The prince is unable to see the Fairies. They
disappear into the trees. Prince Michael stands and looks
around.

PRINCE MICHAEL
(yelling)
Elena?
(beat)
Elena?!
(beat)
Elena, where are you?!

SIR HENRY (O.S.)
(screaming)
Michael, is that you? Yell again if
you can hear me.

PRINCE MICHAEL
(yelling)
Henry! I'm by the tree line, near
the stables.

SIR HENRY (O.S.)
(yelling)
Stay there!

Sir Henry and a few knights run over to Prince Michael.

SIR HENRY (CONT'D)
Thank the Lord we found you! Are
you hurt?

Prince Michael shakes his head "No."

SIR HENRY (CONT'D)
Wonderful. Your parents and Jezebel
will be so happy!

PRINCE MICHAEL
Right. Jezebel. I'm not so sure she
is the one anymore.

SIR HENRY
I'm sure you will feel differently
once you've set your eyes upon
Jezebel once again.

PRINCE MICHAEL
Perhaps.

Sir Henry and the knights escort Prince Michael back home.

EXT. THE CASTLE'S DRIVEWAY - LATER

Prince Michael's parents, KING LOUIS(50'S), QUEEN
ELEANORE(50'S), Greta, Bianca, and Jezebel run out of the
castle. His parents take turns and hug him.

KING LOUIS
You had us worried sick, son. We
thought we had lost you for good.

QUEEN ELEANOR
Don't ever scare me like that
again.

JEZEBEL
Thank the Lord you're okay.

PRINCE MICHAEL
Can we speak in private, Jezebel?

Jezebel nods.

QUEEN ELEANOR
Only for a short period you two.
The prince needs to rest before
tonight's festivities.

JEZEBEL
Aye, your majesty.

Jezebel shoots her mother a worried look. Greta discreetly
makes a small gesture with her hand on to her ring. Jezebel
nods at her mother.

Oh, mum? PRINCE MICHAEL

What is it, dear? QUEEN ELEANOR

Did I miss the jousting tournament? PRINCE MICHAEL

Aye. You did. QUEEN ELEANOR

Sard! PRINCE MICHAEL

Watch your language! QUEEN ELEANOR

Sorry, mum. PRINCE MICHAEL

Prince Michael walks away from the group. Jezebel follows.

EXT. THE CASTLE LAKE - DAY

Prince Michael escorts Jezebel to the lake.

There's something I need to talk to
you about. PRINCE MICHAEL

If you've changed your mind, then
at least give me the respect I
deserve. Don't be a coward. Look me
in the eyes when you tell me. JEZEBEL

Prince Michael looks Jezebel in the eyes. Her eyes glow,
followed by his.

Now, what were you saying? JEZEBEL (CONT'D)

Just how happy and lucky I am to
have found a woman as beautiful and
well mannered as you are. There is
no one I would choose over you. PRINCE MICHAEL

Let's go back and join everyone. JEZEBEL

Whatever you say, my love. PRINCE MICHAEL

Prince Michael offers his arm. Jezebel takes it. They walk to
join their parents. A sinister smile's on Jezebel's face.

EXT. THE BACK DOOR OF A TAVERN - LATE AFTERNOON

Fairy KNOCKS in a specific way on the back door. Cinder is
next to her. They're wearing ball gowns, and masks. The door
opens as the drunken men inside laugh.

In the doorway is the tavern owner, ANDREA(40's). She has reddish-brown hair. Fairy hands over a potion bottle to Andrea and a small hour glass.

FAIRY
(whisper)
Pour the potion into their ale and stir. It is tasteless. Make sure to stay hidden as you do this. Then turn over the hour glass.
(beat)
By the time all the sand has gone, the potion should have taken affect. Comprendre?

ANDREA
(whisper)
Aye.

FAIRY
(whisper)
Wonderful.

Fairy SINGS a specific song like a bird. UNIT ONE(20's-30's) emerge from the darkness. The women are barely visible.

FAIRY (CONT'D)
(whisper)
Unit one will wait for your signal.

Andrea nods.

ANDREA
(whisper)
Good luck!

FAIRY
(whisper)
Same to you.

Andrea goes back inside the tavern. As the door closes, men SING loudly. Fairy turns around and walks towards the woods. Cinder follows. Fairy stops by the women in the forest.

FAIRY (CONT'D)
Make sure you tie the men up when you're done.

The women nod. Fairy and Cinder continue to walk.

CINDER
What are we to do with the soldiers and men at the ball?

FAIRY
They can be used against us, so we will be thinning the heard. If Greta and her spawn use the other males, then we'll do what we must.

CINDER
You mean...

Cinder pretends to slice her throat with her finger.

FAIRY
If we must.

They disappear into the darkness.

EXT. THE CASTLE - DRAWBRIDGE - NIGHT

Lords and their wives from all over the kingdom walk across the drawbridge in their finest attire. Soldiers stand at the open drawbridge that is normally closed. The soldiers are checking the invitations.

Cinder, Fairy, RIVER(30'S), OLYMPIA(19), and BIRD(40'S) are all in beautiful dresses made of the finest materials. The darkness protects them. Their masks are on top of their heads. Their faces are visible.

River has an hourglass figure, blonde hair, alabaster skin and deep blue eyes. Olympia has black hair and is muscular. Bird is a brunette with curly hair and green eyes. Cinder looks at her invitation, and then her dress.

CINDER
Where on earth did you acquire
these invitations?

FAIRY
I didn't.
(beat)
One of the fairies named Forger
made them for us.

CINDER
Are you sure they match the others?
How does she know how to copy
calligraphy?

FAIRY
Before her father was killed by
Greta, Forger had the best of
everything. This included
literature and art. She became a
very talented artist, and
calligrapher from all the time she
spent practicing and honing her
skills. Now, no one can forge a
document as accurately as Forger.

Cinder looks down at her incredible ball gown.

CINDER
What about these dresses? They must
have cost a fortune! Unless you
stole them?
(beat)
Do we steal?

FAIRY
We don't ever steal, Cinder. As far
as the dresses go, many years ago,
before River's father was killed,
he was a cloth merchant. He sold
only the finest, and only to the
wealthy.

CINDER

Okay...

FAIRY

After his death, Greta only cared about his finances and not his cloth. Once she received the money, she disappeared. River and I then snuck back into her father's old store, and took everything we could carry. We knew it would come in handy one day.

Cinder looks at River.

CINDER

(to River)

Your father's work is exquisite. If it weren't for him, we wouldn't be able to get into the masquerade.

RIVER

Thank you, Cinder.

FAIRY

Enough with the pleasantries. It's time.

The women pull the masks from the top of their heads, and cover the top of their faces with them.

FAIRY (CONT'D)

Remember that we have innocents in there. We must protect them as well, however if we have to pick saving them or saving the royal family, we will save the royal family.

(beat)

Understood?

The women nod their heads.

FAIRY (CONT'D)

Good. Remember that confidence is key. Only the wealthy, and those with titles will be here this evening. So we must blend in. All of you must remember your training and act like we belong in court. Confidence is key.

The women nod.

FAIRY (CONT'D)

Let's move out.

Fairy leads the women to the drawbridge. They each have a perfect replica of the invitations in their hands. They notice there are more guests than usual. The majority of them are men. The fairy's heads look left and then right.

A carriage pulls up a few hundred feet behind them. The grey haired COACHMAN(50'S) gets down and opens the door.

COACHMAN

Here you are, Lord Everett.

LORD EVERETT (45) exits the carriage. He has blonde hair with green eyes. The coachman then helps LADY EVERETT(41) out of the carriage. She has sandy blonde hair with blue eyes.

Following Lady Everett is a handsome YOUNG MAN(18) with brown hair and dark eyes. They're dressed for the ball. It's too dark to see their masks. They start walking towards the drawbridge. All three of them are 100 feet from the fairies.

OLYMPIA

What's with all the men?

(beat)

Cinder who are all of these men? I know they are wearing masks, but do you recognize any of them?

CINDER

No.

(beat)

Fairy?

(beat)

What's going on?

Fairy sees Lord Everett looking back at his wife. She taps him on the shoulder.

FAIRY

Excuse me, my Lord?

Lord Everett turns back around.

LORD EVERETT

Aye, madam?

The gentleman removes his mask, and it's Lord Everett.

Lady Everett and the Young Man have stopped and are speaking to an older couple several feet behind.

FAIRY

Why are there so many men?

The Young Man and Lady Everett walk towards Lord Everett and have almost reached him.

LORD EVERETT

Lady Greta said that she wanted the wedding guests to invite all the high born men of marrying age.

YOUNG MAN

I believe she wants to set up her other daughter.

Lady Everett appears with the Young Man and takes her husband by the arm.

LADY EVERETT

Ready, my dear?

LORD EVERETT

Aye.

(to Fairy)

Excuse me. I must be going.

Lord Everett bows and then he and the Lady Everett walk away. Cinder turns to Fairy.

CINDER
Set up, Bianca?

FAIRY
That must be her cover story. She is packing the room with men, so that she can weaponize them if need be.
(beat)
Greta is a hell of a lot smarter than she used to be.
(beat)
I'll give her that.

CINDER
What do we do?

FAIRY
We do what we came here to do. No matter what happens Greta and her spawn must die.
(beat)
Tonight!

OLYMPIA & RIVER & BIRD
Aye!

CINDER
And the royals?

FAIRY
No matter what, they must see her for what she is, and we must make sure they survive. Even if it means our lives.

Cinder and the fairies nod.

FAIRY (CONT'D)
Move out.

Fairy walks across the drawbridge. Cinder follows. Then the rest of the fairies cross like they too belong. A SOLDIER(40's) checks every invitation. He has dark eyes, wears plate armor, and a closed helmet with a movable visor in the up position. Fairy and Cinder hand over their invitations to the soldier. He looks at it, and then at them.

SOLDIER
Enjoy, the ball ladies.

The soldier hands Fairy and Cinder back their invitations. He does the same to the rest of the fairies. They walk into the castle's courtyard with the rest of the guests to get to the ball located in the castle.

INT. THE CASTLE - THE HALLWAY - CONTINUOUS

Cinder, Fairy, and the rest of the all female army walk down a beautiful hallway with flowers everywhere. They reach an archway and stop.

In front of Fairy, Cinder, and their units is a gorgeous Throne Room which the royals decided to use for the ball. The ladies take in the view for a moment.

INT. THE CASTLE - THE BALL/THRONE ROOM - NIGHT

Fairy, Cinder and the two units enter the ballroom. Crystal chandeliers with lit candles hang from the glass dome ceiling, the floor is made of marble, and there are stained glass windows.

Along the walls, knights stand a few feet apart. They hold their swords in front of them with the tips on the floor. They are in full suits of plate armor, and their heads are covered by closed helmets with moveable visors.

Beautiful bouquets of flowers are in crystal vases on top of small pillars that are between each knight, and a string of rose garlands line the ballroom entrance.

There are three incredibly beautiful thrones against the back wall of the room. The wall behind the thrones is made of glass. Across from the thrones on the other side of the room are two, enormous, closed, wooden doors. There is a guard on each side of the doors.

Every person in the room has either a ball gown on, or their finest clothing. The men carry their swords in their sheaths that are attached to them. The faces of all the guests are covered by beautifully detailed masquerade masks.

FAIRY

(whispering)

Fan out, and keep your eyes open.

(beat)

Greta and her benevolent spawn could be anywhere. Watch your backs, and blend in.

The fairies nod and spread out through the ballroom. The BLARE of the trumpets announce the arrival of the royal family. As the royals walk past their constituents, they all bow and curtsy. They reach their thrones, and sit. The king stands back up.

KING LOUIS

Let the festivities commence!

The king sits as APPLAUSE rings out. The musicians play MUSIC from their instruments for the Pavane followed by the Galliard. The men escort the ladies they've chosen to dance with, onto the dance floor.

Fairy and Cinder are asked to dance by two gorgeous BARONS (20's & late 30's). They both have dark hair, and piercing blue eyes. They are in their finest attire, and their swords are in their sheaths.

The dance moves them around the room. As they dance, they keep their eyes peeled for Greta, Jezebel, and Bianca.

INT. THE CASTLE - THE BALL/THRONE ROOM - CONTINUOUS

A red headed fairy named FIRE(30'S), and a blonde fairy named SUNNY(20'S) slowly and inconspicuously exit the ball/throne room.

INT. THE CASTLE - THE STAIRS - NIGHT

Fire and Sunny see a group of soldiers. The soldiers stand under the garland that lines the archway by the stairs the girls are supposed to ascend.

Fire steps forward in terror and approaches the soldiers with fear in her eyes. GENERAL SUTTON(50'S)has begun to turn to go grey all over.

FIRE
Gentleman! I must speak with you at once!

The general and his soldiers turn around. Fire appears terrified.

GENERAL SUTTON
Aye, madame?
(beat)
Are you alright?

FIRE
General, you must do something. When I was outside earlier, I could have sworn I heard a woman screaming. She was screaming bloody murder.

SOLDIER 2(40'S) who has red hair, and holds his helmet under his arm, turns to Fire and looks her up and down.

FIRE (CONT'D)
I promise you, if you go into the woods you will see and experience it for yourself. That is, of course, if the poor thing is still alive.

SOLDIER TWO
(questioning Fire's motives)
Why did you wait so long to say something?

FIRE
I didn't. I've been trying to track one of you down since I heard her screams.
(beat)
I'm begging you to make sure she's alright.
(beat)
Please. General! She sounded like she was in great distress. I tried to find her, but the screams were coming from too deep in the woods.

GENERAL SUTTON

Not to worry, miss. We will go make sure that the woods are clear.

FIRE

Thank you, and may the Lord bless you!

The group of soldiers nod at Fire, and exit the castle. Fire watches as they disappear, and then breathes a SIGH of relief. A smile spreads across her face. Fire and Sunny inconspicuously grab two crystal flower vases from next to the staircase. Then both quickly ascend the stairs.

EXT. THE CASTLE - ENTRANCE - NIGHT

The group of soldiers put their helmets on and have hardly any armor on. They walk deep into the woods.

INT. THE WOODS - NIGHT

The soldiers walk deep into the woods. Darkness surrounds the soldiers as they quietly walk through the woods.

GENERAL SUTTON

(whispering loudly)

Eyes and ears open, men. This is a search and rescue, but be prepared. There's a chance that the danger she spoke of being in these woods is still here. It's a distinct possibility, so be careful.

General Sutton looks at one of his soldiers who nods at him. Then a hatchet imbeds itself in his back. The soldier falls down dead.

Hatchets and arrows fly at the soldiers until each one of them is dead. Fairies jump down from the trees with weapons in their hands.

The fairies land among the dead bodies. Woody is the last fairy to jump down from the trees, and she holds a cloth bag with something large inside.

WOODY

Well, that was easy.

(beat)

Is everybody ready?

OLYMPIA

We have been ready for quite some time. Those women are finally going to learn what happens to people who use power for evil.

The fairies all nod.

WOODY

Then it's time. I'm sure the ball has already begun. We must make haste!

The women strip the dead bodies of their clothing and armor. Then they too begin to strip and put on the clothing and the small amount of armor on the dead bodies. Woody looks around as they all put on their helmets.

WOODY (CONT'D)
 (to the fairies; in 16th
 century French,
 subtitled)
 Ready, everyone?

The women nod.

WOODY (CONT'D)
 Okay. Bird? It's time.

Bird looks at Woody.

WOODY (CONT'D)
 Give the signal!

Bird HOOTS loudly like an Owl.

EXT. THE CASTLE - BATTLEMENTS - MOMENTS LATER

Fire and Sunny emerge from a staircase that's hidden behind a wall. They're on a walkway behind the wall. They move their masks on top of their heads. Fire and Sunny both hold the flower pots they borrowed from downstairs, when they hear a far off Owl HOOT.

SUNNY
 The signal.
 (beat)
 Let's get into position.

FIRE
 We must make sure all the guests
 are inside before...

SUNNY
 Fire, I know!

FIRE
 Just checking. We can't screw this
 up.

SUNNY
 Fire, I know!

FIRE
 No need to get testy.

SUNNY
 I'm sorry.

FIRE
 Sunny, what's wrong?

SUNNY
 I've been waiting for this night
 for so long, and I can't be the one
 that ends up losing us this battle.

Sunny puts down her pot, and puts her hands on Fire's shoulders.

FIRE
Sunny, you won't be.
(beat)
Just stick to the plan, and
everything will be fine.

Fire looks off into the distance as the last of the guests enter the castle.

SUNNY
All the guests are inside.

FIRE
Then let's do this.

Fire and Sunny pull their masks over their faces. They take their flower pots, align them with the soldier's heads that guard the entrance. Both girls WHISTLE.

The men look up just as the pots hit their heads with a CRASH. Both men fall down unconscious. Fire HOOTS back the all clear signal.

SUNNY
(whispering)
Thank the heavens that worked.

FIRE
You were afraid it wouldn't?

SUNNY
I was worried if they took one step forward as the pots dropped, then we would miss our targets, and ultimately get ourselves caught.

FIRE
Sweetie, you must never lose faith. Faith in yourself, or faith in your fellow fairies.
(beat)
Your codename is Sunny. Stop being so pessimistic.

SUNNY
I should be asking you, after all that we've been through, how are you so positive all the time?

FIRE
Because I know that all obstacles that are laid in front of you, are there for a reason. You probably won't know the reason at the time, but there is one.
(beat)
Mark my words.

SUNNY
Are you sure?

FIRE
Have faith in yourself, the grand design, and in your fellow fairies.
(MORE)

FIRE (CONT'D)

If you do that, you will have
nothing to fear.

CASTLE GUARD #1(40'S) and CASTLE GUARD #2(30'S) appear on the
other side of the battlements, but they don't see the women.

FIRE (CONT'D)

Guards!

Fire pulls Sunny around the corner and behind the wall that's
near the staircase they used. Sunny GAGS.

FIRE (CONT'D)

(whispering)
Shhh! What's wrong with you?

SUNNY

(whispering)
Apologies. I just get nauseated
when I'm anxious.

The guards walk close to where Sunny and Fire are. Sunny
silently GAG'S. Fire puts a finger up to her mouth.

CASTLE GUARD #1

Did you see anything we need to be
concerned with?

CASTLE GUARD #2

All's quiet it seems.

CASTLE GUARD #1

Let's continue securing the rest of
the castle.

CASTLE GUARD #2

Aye, sir.

The castle guards vanish. Fire and Sunny SIGH in relief.

SUNNY

Thank heavens.

Fire looks at Sunny who GAGS. Sunny vomits.

FIRE

Are you alright?

Sunny nods as she wipes her mouth.

FIRE (CONT'D)

Now, about what you were saying
before we were interrupted...

SUNNY

What about it?

Sunny SPITS some saliva onto the ground.

FIRE

When it comes to facing past demons
Sunny, we all have experienced the
same feelings you have.

(beat)

(MORE)

FIRE (CONT'D)

You must push past the nausea, and embrace the anxiety. Anxiety is simply the bodies way to prepare you for possible danger.

Fire hears laughter and looks around. She then looks down to see a man kiss a woman by the stairs. They pull apart, and the girl runs away laughing. The man shakes his head, laughs, and runs after her.

SUNNY

What's wrong?

FIRE

I don't think we should stay up here.

(beat)

Someone could have heard you vomit.

(beat)

Every moment we stay here, heightens the chances of us getting caught. Our task has been completed.

Fire walks towards the stairs.

FIRE (CONT'D)

Let's get back downstairs before we have another close call.

Sunny nods. They both put on their masks, and they disappear down the stairs.

INT. THE CASTLE - THE BALL/THRONE ROOM - NIGHT

The knights stand straight as statues. Fairy walks past one. Their eyes lock, then Fairy breaks the eye contact. The knights eyes continue to follow Fairy. The MUSIC stops when the King gets up.

KING LOUIS

Ladies and gentleman, we have summoned you here this evening for a wonderful purpose. Our son, Prince Michael, has finally decided who is his betrothed!

All the women GASP.

KING LOUIS (CONT'D)

Plus, it's my beautiful bride's birthday today.

King Louis looks at two guards by two large, closed, doors.

KING LOUIS (CONT'D)

Will the young lady the prince has narrowed his choice down to please remove her mask, and come in front of the Queen and I?

Jezebel removes her mask. With a small smirk on her face.

KING LOUIS (CONT'D)
Gentleman?

The two soldiers open the doors, and there is Prince Michael in his finest attire.

INT. THE CASTLE - ENTRANCE BY STAIRS - NIGHT

Fire and Sunny descend the stairs. They see a guard and quietly tip toe back up. The guard passes.

Fire sticks her head out.

FIRE
(whispering)
I think he's gone. We better make a
break for the ballroom before
anyone else exits.

Sunny nods her head. They quietly and quickly descend the stairs. Fire is faster than Sunny.

FIRE (CONT'D)
(loud whisper)
Quickly, Sunny!

Sunny catches up to Fire at the ballroom entrance. They enter together.

INT. THE CASTLE - THE BALL/THRONE ROOM - NIGHT

As Fire and Sunny enter, they spot Fairy across from them. Fire and Sunny discreetly nod, and Fairy smiles.

INT. THE CASTLE - THE BALL ROOM STAIRS - LATER

Fairy, Cinder, and some of their unit climb the stairs very discreetly.

INT. THE CASTLE - BALL/THRONE ROOM'S BALCONY - NIGHT

The stairs lead to a large second floor balcony that overlooks the ball/throne room. A few men are watching from the balcony when Cinder, Fairy, and their team arrive.

Fairy, Cinder, and her unit get close to the men, and silently knocks them unconscious.

INT. THE CASTLE - THE BALL/THRONE ROOM - NIGHT

Prince Michael nods his head at the trumpeters. They BLOW their trumpets to announce to the guests that the prince's future bride, and her family have arrived.

PRINCE MICHAEL
Ladies, and gentleman! It gives me
great pleasure to announce that as
a birthday present to my mother, we
will marry here, tonight!
(MORE)

PRINCE MICHAEL (CONT'D)

Jezebel is the most loving and beautiful woman I have ever met.

Cinder rolls her eyes as she prepares herself, and her weapons. Prince Michael nods at the soldiers by the large wooden doors across from the thrones. They open up the doors.

On the other side is a beautifully dressed Jezebel. She looks so incredible that all those WHISPERS in the room stop to take in the view. Standing behind her are Greta, and Bianca also dressed to impress.

INT. THE CASTLE - THE BALL/THRONE ROOM'S SECOND FLOOR - NIGHT

Fairy and Cinder pull out the bows and arrows they have cleverly hidden underneath their ball gowns when the males aren't looking. There are three males who enter the second floor during the announcement.

Fairy and Cinder tap two of the men on their shoulders. When they turn around, Fairy and Cinder quietly punch them so hard that they are immediately knocked unconscious and fall to the floor. The third man turns, and Fairy knocks him unconscious.

FAIRY

(whispering)

I'll take Jezebel. You take Bianca and Greta.

Cinder nods. The guests have made an aisle for the three women. They arrive at the thrones. Prince Michael runs over to Jezebel and her family. He kisses her hand, and looks at the crowd. P

Prince Michael then get's down on one knee.

PRINCE MICHAEL

Jezebel, my love, will you make me the happiest prince in all the land, and agree to be my bride and our kingdom's future Queen by marrying me tonight?

Jezebel pretends she is shocked, and forces a tear out of her eye. She SNIFFLES and wipes it away.

JEZEBEL

Aye! It would be my honor to be your bride and the future Queen at anytime your royal highness.

The guests CLAP once Jezebel accepts the proposal and quick wedding.

INT. THE CASTLE - THE BALL/THRONE ROOM'S SECOND FLOOR - NIGHT

Cinder and Fairy climb up onto the second floor's flat railing, and ready their bows.

FAIRY

(loud and stern)

Over my dead body!

Cinder and Fairy release their bows. One of Cinder's arrows hits Bianca in the heart. She falls down dead.

A THUD is heard when she hits the floor. Cinder's other arrow wasn't aimed properly and hits Greta's leg instead. Greta SCREAMS.

As Fairy releases her bow, she loses her balance. This causes the arrow to hit Jezebel in the shoulder. Jezebel SCREAMS from the pain.

GRETA
(screaming)
No!
(beat)
Bianca!

KING LOUIS
Guards!

The guards don't move.

FAIRY
Let him go, Greta!

KING LOUIS
Guards!
(to Greta)
Do you know this woman?

Fairy removes her mask so that her face is showing.

GRETA
Lizzie?

FAIRY
Go ahead, Greta. Answer his majesty's question.

GRETA
(through gritted teeth)
Aye.
(beat)
She's my mentally ill sister.
(beat)
She killed our father and now she is here to kill all of us.

FAIRY
Really?
(beat)
I killed Papa?
(beat)
Too bad I have gathered the surviving family members of your other victims. There is no one here that can protect you.

Greta looks around at the knights on the walls and nods. The Knights don't move.

GRETA
(acting)
Lizzie, your imagining things again.
(beat)
If you so much as lay a hand on me or the future Queen, the knights will kill you all!

(MORE)

GRETA (CONT'D)

(beat)
Isn't that right, General?

Greta nods her head, but the knights don't move. She does it for the third time, and still no movement.

FAIRY

You mean these knights?

Fairy nods her head, and the knights take off their helmets. Greta's mouth drops open in shock as each knight removes their helmet, and reveals that they are a fairy and not a Hessian.

KING LOUIS

Now see here...! This is my castle,
and those were my knights! No harm
better have come to them!

(beat)
Guards!

(beat)
Plus, you are trespassers.

(beat)
Guards!

All the guards that remain in the room move in front of the King to protect him. Fairy curtsies.

FAIRY

Your majesty, I can assure you, the
knights are being well cared for.
They are in a safe place and remain
unharmd.

GRETA

What did you do with my Hessians,
Lizzie?

Fairy smiles.

FAIRY

I have no idea what you're talking
about.

(beat)
Perhaps they were detained, Greta?
After all, it's a dangerous time.
Anything can happen as one travels
from place to place.

KING LOUIS

Guards!

The King looks at a SQUIRE(16).

KING LOUIS (CONT'D)

Go find the rest of the guards, and
Sir Henry!

SQUIRE

With all do respect, sir. There's
no way I will leave you without
protection.

The squire gestures for a friend to sneak over. He does. The squire WHISPERS in his ear, and the friend sneaks out of the room while the fairies confront Greta.

GRETA
(yelling)
Where's General K.C.?

Woody walks into the room with her mercenaries. She carries a canvas bag with a red stain at the bottom.

WOODY
Head's up!

Woody tosses the bag at Greta.

WOODY (CONT'D)
We apologize for being tardy, your majesties.
(beat)
However, we didn't want to come empty handed. Greta deserves this gift, and so much more.
(beat)
Go ahead, Greta. Open your present.

Greta slowly opens the bag, SCREAMS, and drops the bag. The female mercenaries all laugh. General K.C.'s head rolls out with the Pear of Anguish in his broken mouth. The women in the room SHRIEK.

The men GASP. Fairy leans towards Woody.

FAIRY
(whisper)
What took so long?

WOODY
(whisper)
They were harder to track than we expected. After that, we had to tie up some loose ends before we could join in the festivities.

Greta looks around and realizes she knows every fairy.

GRETA
Why do you all look so familiar?

FAIRY
Because you lived with every single one of them briefly before and after murdering the males in their families.
(to the King and Queen)
Your majesties, my sister is not at all who she pretends to be. She and her daughters are blood-thirsty black widows with plans to take over the throne.

KING LOUIS
That's preposterous.
(laughing)
They are just women! They pose no threat!

The males in the room burst out laughing.

FAIRY

Your majesty, you have no idea what women are capable of when they want something. And when it comes to my sister, she will do and kill whomever gets in her way, for she is the devil reincarnated.

(to Greta)

Now tell your spawn to let the prince go, Greta! Or face the consequences.

GRETA

I have no idea what you're talking about! Let him go from what?

FAIRY

You know damn well from what!

(to the King and Queen)

Your majesties, do you see those rings on Jezebel's and my sister Greta's hands?

The King nods.

KING LOUIS

Aye, what about them?

FAIRY

They're ancient relics that are capable of controlling men until Greta and her daughters decide to dispose of them.

Greta turns to the King. Her eyes glow quickly, and so do his son's. The Queen sees Greta's eyes glow, followed by her husbands. In the background, Cinder quietly slides down a tapestry.

KING LOUIS

Son, you and the knights have traveled far and wide over the years. Have you ever heard of husbands being murdered by black widows?

PRINCE MICHAEL

No, father. I've never heard of such a tale.

KING LOUIS

(to the squire)

Did the knights tell you anything?

SQUIRE

No, your majesty. I'm not privy to much of their conversations.

KING LOUIS

If you are lying, then you will pay the price!

FAIRY

Your majesties I swear on my life, this is no fallacy.

The very distant sound of CHAIN MAIL.

KING LOUIS
 Where are my guards?
 (beat)
 (to the squire)
 Son, you have my permission to
 arrest these women with the help of
 my royal subjects should the guards
 not appear.

Fairy and Cinder take defensive poses.

SQUIRE
 But your Majesty?

KING LOUIS
 You have your orders.

Queen Eleanor steps forward and puts her hands up as a way of
 saying, "Wait a moment."

KING LOUIS (CONT'D)
 Eleanor, what are you doing?

QUEEN ELEANOR
 My dears, there is an easy way to
 prove who is telling the truth
 without bloodshed.
 (beat)
 Simply have Greta and Jezebel
 remove their rings. If Michael is
 under a spell, then it should break
 with the removal of the rings.

FAIRY
 That is fine by me, your majesties.

Greta looks at Jezebel. She looks back at her mother.

GRETA
 (whispering to Jezebel; in
 an archaic language,
 subtitled)
 Jezebel, it's time.

Greta's and Jezebel's eyes glow. They look at every male in
 the court, and all of the men's eyes glow for a moment. The
 men are now under Greta's and Jezebel's control. The Queen
 slowly tries to get to the secret door near her throne.

GRETA (CONT'D)
 Kill the women!

The men nod, take out their swords, and turn on their
 families. The women SCREAM. Some fairy's have makeshift
 harnesses made out of drapes.

The fairies quickly lower themselves down and jump in front
 of the women, while they kick the men in the groin. The men
 fall on their knees and MOAN in pain.

CINDER
 If you ladies would like to get
 even with your husbands, now is the
 time.

An OLDER WOMAN(70's) with barely visible bruises timidly
 steps forward, and grabs a vase.

An OLDER MAN(70's) MOANS on the floor. The older woman SMASHES the vase over the older man's head. The older man is knocked unconscious.

OLDER WOMAN
How do you like it?

The older woman then kicks him in the stomach. The other women look at each other, and then back at the older woman. All the women grab vases and break them over their husband's heads. WOMAN #1(50) breaks the vase over her husband's head.

WOMAN #1
I know about you and our servant,
you scoundrel!

The other women follow her example and knock their husbands unconscious. Woman #1 kicks her unconscious husband in the groin again.

The fairies dressed as knights and the mercenaries join in the fight. Roper throw a vase to WOMAN #2(40'S) who catches it. She looks at a MIDDLE AGED MAN(40'S).

WOMAN #2
Brute!

SMASH! Woman #2 breaks the vase over his head. As Fairy's army fights the men that remain, an exit for the women opens.

FAIRY
(while killing a soldier)
Roper!
(beat)
Get the women out of here!

ROPER
Aye!
(beat)
Quickly ladies, follow me!

The women flee to safety.

GRETA
No!

Greta looks at the King and his eyes glow. The King turns around, pulls out his sword, and moves closer to the Queen. The distant sound of CHAIN MAIL, as it moves quickly down the hallway. The remaining castle guards run in, along with Sir Henry, and join in the battle.

FAIRY
(yelling)
Goliath!

Goliath looks at Greta and nods.

FAIRY (CONT'D)
Allez!

Goliath intertwines her fingers. Prepares for Fairy. Fairy runs, puts one foot in Goliath's hands, and Goliath uses all her strength to throw Fairy up towards the chandelier. Fairy grabs hold of the chandelier and swings back and forth.

Once Fairy has her momentum, she lets go, flips in the air, and lands behind the King. Fairy WHISTLES and the King turns around. Fairy punches him. SMASH! The Queen SMASHES a vase over the King's head. He falls unconscious.

QUEEN ELEANOR

Sorry, dear. I still love you. You are just a bit homicidal at the moment. Sweet dreams!

Jezebel and Greta protect Prince Michael and have control of him. Sir Henry fights Greta, and then ends up behind the Prince. Sir Henry looks at Fairy. The Prince brings his own dagger up to his own neck. The fight stops.

GRETA

Take another step, and he dies.

FAIRY

You won't kill him. You need him to produce an heir, so that no other family members in line for the throne can take it from you.

QUEEN ELEANOR

Michael!

(beat)

Please let him go. Take me instead.

Prince Michael looks straight ahead, and accidentally locks eyes with Cinder. Cinder is on the opposite side of the room. She's poking her head out from behind a pillar. She climbs up the pillar to the second floor.

Cinder is barely visible and positions herself on the second floor. Cinder looks down and the prince looks up. Their eyes lock again. The Prince's eyes glow. The spell breaks, and Cinder realizes it.

Cinder puts a finger up to her mouth to signal him to be quiet. The fairies on the balcony KNOCK the last man unconscious, and have their bows at the ready.

The Prince quickly takes his sword and is about to run it through Greta, when someone else's dagger is held up to his neck. The Prince GULPS and drops the sword.

SIR HENRY

Greta, Jezebel, let's go! We shall take the Prince for insurance.

PRINCE MICHAEL

You're with them? Henry, why? Why become a traitor when we have been so good to you?

SIR HENRY

Good to me? Good to me? You call me having to babysit your arse, being good to someone? You may have knighted me, but you still don't treat me with the same respect as the others.

(beat)

I have hated you for years. I just needed someone to be the feather that broke my back. Luckily, Greta came along.

Greta reaches out her hand and Sir Henry kisses it.

SIR HENRY (CONT'D)
She is my Queen.

Greta takes a small hidden dagger and throws it at Queen Eleanor. VISION(50's) jumps in front of the Queen and takes the dagger in the shoulder. She COUGHS uncontrollably, and then THUMP, she falls down dead.

Prince Michael turns his head slowly to make sure his mother is okay. Cinder lines up her shot now that the Prince's head is not in the way.

SIR HENRY (CONT'D)
Did I say you could move your...

Cinder releases the diamond tipped arrow from her bow. The arrow goes right into Sir Henry's forehead and makes a CRACK noise. THUMP! Sir Henry falls down dead with the arrow stuck in his forehead.

GRETA
(screams)
No!!

Greta looks around at the fairies.

GRETA (CONT'D)
Kill the fairies!

All but one of the men that remain fight the fairies. The other MAN #1(20'S) has cornered the Queen with his sword. Fairies flip over and roll over each other's backs as they continue the fight. The fairies attempt to not fatally harm the men.

It appears Greta's winning. The fairies team has suffered too many casualties. Cinder and the fairies on the second floor, release their bows. The arrows hit the men in their legs.

Jezebel and Greta fight their way over to the Queen. The man has a big smile on his face when they kill the last fairy in their way when they're on their way to him. When they arrive, the man is holding his sword up to the Queen's throat.

MAN
I did well, right?

GRETA
Yes, you did. Now turn around so I can give you your present.

Greta has a wicked grin on her face, and the man smiles like it's Christmas morning. The Queen is face to face with the man as Greta demands his sword. The man turns to the Queen to speak.

Great runs his own sword through his back and out of his stomach. He touches his stomach, and his hand is covered in blood. The Queen let's out a GASP as the man falls to his knees.

On the way down his bloody hand stains the Queen's clothing. The man then lands on his face. He's laying dead at the Queen's feet. Greta pulls out his bloody sword.

GRETA (CONT'D)
 Your majesty, why have you,
 Jezebel, and I never spent time a
 lone together?

Greta touches the blood on the sword with her finger, and then tastes it.

GRETA (CONT'D)
 Why is that?

QUEEN ELEANOR
 I knew there was something off
 about you. Now as the sovereign
 Queen I demand that you let me go!
 (beat)
 Let me go!

A diamond tipped arrow hits Jezebel in the head, and she falls down dead.

GRETA
 (cries out)
 No!!
 (beat)
 I promise I will torture each and
 every one of you to find out which
 one of you killed her.
 (beat)
 You'll wish you had never been
 born!

Cinder walks up onto the railing.

CINDER
 I wished that the first day you
 entered our home.

Cinder flips down to the floor, and lands a few 100 feet in front of Greta. Greta rolls her eyes and turns around. Fairy silently moves and lines up behind Greta. She readies her bow.

The Prince tries to get to his mother.

GRETA
 And which one are you?

Prince Michael notices the arrows.

PRINCE MICHAEL
 Elena?

GRETA
 Elena? That's not her name.

PRINCE MICHAEL
 How do you know?

GRETA
 She's one of my stepdaughters. That
 name has never belonged to one of
 my stepdaughters. She poisoned her
 father and is now trying to kill
 me.

Greta CRIES.

CINDER
Michael, I'll explain later.

PRINCE MICHAEL
Did you, or didn't you poison your
father?

CINDER
No! Okay? She did!

Cinder points at Greta.

GRETA
This is insanity! You have no
proof, even if I did do it.

ASTRA
But I do.

A MUFFLED voice comes from the back, and the CLINK of Chain
Male. The person who steps forward is a woman with a knights
armor and helmet on.

GRETA
I've never seen that woman before
in my life.

Greta turns to face Astra. The Queen runs to her husband's
side. She SLAPS him repeatedly. The Queen is knelt over the
King when he regains conscious. Both of their eyes glow.

ASTRA
Oh, really?

The Queen and King stand.

GRETA
(yells)
You!
(beat)
Jezebel and Bianca were right! We
should have hunted you both down
and killed you.

KING LOUIS
You know this women?

Greta recognizes the Queen's voice. Greta turns around. The
king averts Greta's gaze.

ASTRA
Your majesties she is what they
say. She poisoned my master four
years ago. This man is one that you
knew and that Greta married from
this very kingdom.
(beat)
They tried to kill my masters
daughter after she heard their plan
to take over the throne. These
women that are fighting are
attempting to save you.

KING LOUIS
How do we know you aren't lying?

SQUIRE
Because that is one of the Earl of
Exeter's maids.
(beat)
You must get to safety. I'll do
what I can to keep you safe.

KING LOUIS
Eleanor we must get to the secret
exit NOW!

The King and Queen run to the secret exit.

QUEEN ELEANOR
What about, Michael?

KING LOUIS
If G-d's on our side today, then
he'll make it. There's no time to
argue!
(beat)
Let's go!

The doors completely close just as one of Greta's daggers hit
the wood.

GRETA
Damn it!

Greta turns back around.

CINDER
How do you see this playing out,
mummy? Because when I look around,
you are the last member of your
family left standing.

Cinder looks around, and sees a soldier's reflection behind
her. Fairy has one behind her. Fairy does a different
birdcall. The two soldiers through hatchets at Cinder and
Fairy. Cinder and Fairy each duck as the hatchets fly past
them over Greta's shoulders and into the opposite soldier's
head.

FAIRY
Things could've been so different,
Greta.

Cinder takes off her mask, aligns herself behind Greta, and
readies her bow.

GRETA
You're not heartless enough to kill
your own sister?

FAIRY
(smiling)
You're right I'm not. That's why
she's going to do it.

Fairy points to Cinder.

FAIRY (CONT'D)
Enjoy your one way trip to hell!

GRETA
Ella?

Ella's STUDDER has vanishes as she looks at her stepmother.

CINDER
Call me Cinder.

Cinder releases, and the diamond tipped arrow flies through the air, approaches Greta's forehead...

CUT TO:

INT. CREMATORIUM - SUNSET

Torches light the room. In front of the large retort are Jezebel's and Greta's dead bodies in simple wood caskets. Bianca's body heads into the flames. Cinder, Astra, Fairy, and Prince Michael come in. They approach the CREMATIONIST(50'S).

CREMATIONIST
Your royal highnesses, I'll give you a moment.

The cremationist exits.

Fairy and Cinder look at the bodies. Prince Michael, Cinder's husband, stands in front of the caskets with Astra. Cinder looks at Jezebel's body in the casket. Fairy does the same with Greta's body.

Greta's and Jezebel's rings are visible on their fingers. Fairy and Cinder then switch places. Cinder wipes away the tears of joy streaming down her cheeks. Fairy holds back her tears.

FAIRY
(teary eyed)
It's finally over, and it's all thanks to you, my dear Cinder.

Cinder approaches Fairy, and they hug.

FAIRY (CONT'D)
Sorry, I forgot that you are using your old name again.

Cinder looks at Fairy.

CINDER
I may have had to change me name back to Ella in order to marry into the royal family, but Cinder will always be there if you need her.
(beat)
For we will always be sister's in arms.

Cinder approaches Astra.

ELLA
 (to Astra)
 I'm so glad you've decided to join
 us here at the castle.

ASTRA
 I wouldn't be anywhere else.

Prince Michael puts his hands on Cinder's and Fairy's
 shoulders.

PRINCE MICHAEL
 Are you two ready? Or do you need
 more time to say goodbye?

FAIRY
 I didn't come here to say goodbye,
 I came to make sure she's really
 dead.

CINDER
 I did, as well.

PRINCE MICHAEL
 Then let's go. The smell of a
 burning body is horrible.

Fairy, Astra, and Cinder nod. Prince Michael WHISTLES, and
 the cremationist awkwardly enters the room.

CREMATIONIST
 Shall I proceed then?

FAIRY
 Aye.

CINDER
 So, what happens now?

PRINCE MICHAEL
 Now we live happily ever after, my
 love.

Cinder and Prince Michael kiss. Fairy and Astra turn away.
 Once finished, Cinder, Prince Michael, Astra and Fairy
 disappear through the exit. The cremationist starts to
 WHISTLE a tune as he approaches Jezebel's body. He takes her
 hands and puts one over the other making an "X." He lays them
 on her chest just like that. Jezebel's ring is visible on her
 hand. The cremationist pushes her box into the retort. It
 catches fire.

NARRATOR (V.O.)
 So whats the moral? You may ask. To
 me it's plain to see. Women are
 both bad and good, but have always
 been deadly.

The cremationist then walks over to Greta's body. He does the
 same thing with her hands. The cremationist slowly moves
 Greta's body into the retort.

NARRATOR (V.O.)
 So, now that you've heard Cinder's
 tale, the question is clear to me.
 How will you treat women now, for
 Cinder's they all be.

We exit on Greta's hand, now ringless, as the flames grow around her.

FADE OUT.

THE END