

THE SELECTION 2.0

"Pilot"

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Based on the novel by Kiera Cass

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ACT ONE

**OVER BLACK** -- We hear the sounds of GIGGLING and GRUNTING. There's sex happening, folks. We're just not seeing it... yet.

A **CHYRON** fades up, reading: SOMEDAY, IN THE FUTURE.

EXT. PALACE - DAY 1

And we're outside.... zooming toward a MAJESTIC PALACE. The sexy sex sounds continue as we travel through a window into...

INT. PALACE - MAXON'S QUARTERS - CONTINUOUS

...a decadent, masculine bedroom where PRINCE MAXON SHREAVE (25, handsome and knows it, wickedly charming) fucks the breath out of LUCY (20, pretty, half-wearing a MAID'S UNIFORM). Lucy hangs onto Maxon's unmade FOUR POSTER BED as he does her from behind.

LUCY

(panting, loving it)  
Your highness... I'm supposed to be changing the sheets --

MAXON

Messing them up is way more fun.

Maxon SPANKS Lucy, hard enough to sting but not so hard that she doesn't like it. She giggles. As Maxon SPANKS HER AGAIN, the bedroom door opens --

REVEAL QUEEN AMBERLY (40's, beautiful, regal) as she takes in the scene. She strides over to Maxon, GRABS HIM BY THE EAR. As she pulls him off Lucy --

QUEEN AMBERLY

Maxon. The maids aren't here for your pleasure.

Lucy squeals, DIVES UNDER THE COVERS. Maxon grabs a sheet to cover himself, gives Queen Amberly a grin.

MAXON

Don't worry, Mother. I always give more than I receive.

Queen Amberly ignores that, gets to the matter at hand --

QUEEN AMBERLY

I want you dressed and presentable in ten minutes.

Maxon leans over, gives the Queen a kiss on the cheek.

MAXON

Whatever you say.

As Queen Amberly exits, Maxon grabs a shirt, heads toward his bathroom. Lucy pops her head out of the covers, pouts --

LUCY

But -- we weren't finished!

MAXON

Duty calls. And Lucy -- those sheets aren't going to change themselves.

As Maxon disappears into the bathroom and the door SHUTS, OFF Lucy, put in her place --

INT. PALACE - GREEN ROOM - DAY

A lavish Green Room. HUGE TAPESTRIES, adorned with the letter "I" for Illea, on the walls. Queen Amberly enters to find KING CLARKSON (50's, once hale and hearty, now fragile) and PRINCE RAFE (23, a more reserved version of Maxon, in MILITARY DRESS).

QUEEN AMBERLY

Maxon will be here any second.

(off Rafe)

Don't look so disappointed, Rafe.

Rafe turns to his father.

RAFE

It's not too late to call this off.

KING CLARKSON

Never.

RAFE

Now's not the time for a huge national event like The Selection. With Rebel activity on the rise --

KING CLARKSON

-- with Rebel activity on the rise, now is the perfect time for The Selection.

RAFE

We're painting targets on our backs, and the backs of everyone involved.

Rafe looks to his mother for help, but none is forthcoming.

QUEEN AMBERLY  
Your father knows what's best for  
Illea.

MAXON  
(entering)  
Of course he does.

Maxon now wears a sleek suit and a CROWN on his head.

MAXON (CONT'D)  
Morning, all. Shall we get on with  
it?

King Clarkson gives Maxon a chilly nod.

KING CLARKSON  
Nice of you to join us.

As Maxon grabs a GLASS OF CHAMPAGNE off a tray...

RAFE  
(to Maxon)  
I bet Sylvan a week's pay you  
wouldn't show.

MAXON  
Bad bet, little brother. This is  
Christmas morning only better. All  
the gifts have breasts.

QUEEN AMBERLY  
A little respect. One of these  
twenty-five girls will be your  
wife.

MAXON  
(grins)  
They won't be girls when I'm done  
with them.

Rafe rolls his eyes as an ATTENDANT steps up.

ATTENDANT  
It's time, Your Majesty.

As the family exits, OFF Maxon...

MAXON  
Cuz everybody needs to see this  
thing again.

CUT TO:

**AGAINST BLACK** -- We see a GRAPHIC of the EARTH, big and blue and green, spinning on its axis. OVER THIS, we hear narrator Sylvan Santos...

SYLVAN (V.O.)  
Centuries ago, our globe was  
divided into hundreds of countries,  
populated by billions of people.

We pull back to REVEAL --

INT. PALACE - THEATER - DAY

A large, ornate theater. The seats are filled with THOUSANDS OF ILLEANS watching a DOCUMENTARY on an ENORMOUS MOVIE SCREEN. On stage, SYLVAN SANTOS (35, Social Secretary to the Royal Family) stands behind a podium, also watching.

On the screen, the Earth disappears...

SYLVAN (V.O.)  
These people were greedy, obsessed  
with progress and technology.

... replaced with quick pops: DOZENS OF IMAGES OF TECHNOLOGY, from the TELEGRAPH MACHINE to the TELEPHONE to the COMPUTER to the FAX MACHINE, to the iPHONE to HIGH TECH WEAPONS, etc...

SYLVAN (V.O.)  
Until technology led to their  
destruction. Cyber attacks created  
chaos. The Global War began.

... On the screen, we watch simulations of New York, Paris, and Tokyo being hit with NUCLEAR BOMBS...

SYLVAN (V.O.)  
Disease and famine spread.  
Billions died. Civilization  
collapsed.

... The images change to STARVING PEOPLE, REFUGEE CAMPS, and VAST WASTELANDS, sprawling masses of CRUMBLED STRUCTURES and SCORCHED EARTH.

SYLVAN (V.O.)  
Survivors migrated to the one and  
only land that could still sustain  
life...

... Now we see ROLLING GREEN FIELDS.

SYLVAN (V.O.)  
A new nation was born. Illea.

... The screen changes to the ILLEAN FLAG.

SYLVAN (V.O.)

Under the Monarchy of the Shreave Family, all technology -- except that deemed absolutely necessary by the King -- was banished. Order was restored.

... The documentary cuts to King Clarkson and Queen Amberly, sitting side by side on their thrones.

KING CLARKSON (ON SCREEN)

The Class System my ancestors created has kept us at peace.

... We cut to a DIAGRAM of the Class System that lays out the Classes -- Royal Class, Noble Class, Learned Class, Military Class, Merchant Class, Labor Class.

KING CLARKSON (ON SCREEN) (CONT'D)

Everyone has a purpose. Everyone has a place.

QUEEN AMBERLY (ON SCREEN)

And in order to keep the Monarchy in the hands and hearts of the people, it was declared by our first King, Mateus Shreave, that the Queen shall be chosen from among the people. And thus began our most treasured tradition:

(she beams)

The Selection.

... King Clarkson and Queen Amberly disappear from the screen and are replaced by the WORDS of a DECLARATION. Sylvan leaves the podium, addresses the crowd from CENTER STAGE.

SYLVAN

And now for the reading of The Declaration:

(reads)

When the eldest son of an Illean King comes of age, every young lady in Illea of marriageable age, regardless of Class, will be invited to enter a lottery. One young lady from each of Illea's twenty-five provinces will be chosen to take residence at the Palace and vie for the Prince's hand in marriage. This will be called The Selection!

As the crowd goes nuts...

INT. PALACE - THEATER - BACKSTAGE - DAY

FIND Maxon, Rafe, the King, and the Queen waiting at the edge of the stage. Rafe can't help asking his dad one more time --

RAFE

Last chance to change your mind,  
Father.

King Clarkson indicates the cheering crowd beyond the curtain.

KING CLARKSON

Look at them, Rafe. This is why  
The Selection is important.

As the King moves away, Maxon and Rafe have a private moment.

MAXON

Why are you so determined to keep  
a horde of hotties out of the  
Palace? Afraid you can't control  
yourself?

RAFE

Lack of self-control is your  
department.

MAXON

And tedium is yours. Just be  
careful. Keep fighting The  
Selection, you'll lose favored son  
status.

RAFE

Our father respects me because,  
unlike you, I actually give a damn  
about this country --

MAXON

While I only give a damn about  
myself.

(smiles)

And yet I'm going to be King.  
Stings, doesn't it?

Rafe's blood boils. On stage, Sylvan announces to the crowd --

SYLVAN

Ladies and gentleman, I present to  
you King Clarkson, Queen Amberly,  
Prince Maxon, and Prince Rafe!  
Please welcome our Royal Family!

King Clarkson stands straighter, assuming the air of a much healthier man. Maxon grins --

MAXON

Show time.

As the CROWD GOES WILD, the King, Queen, Maxon, and Rafe head onto the Stage...

INT. PALACE - THEATER - STAGE - DAY

The Royal family walks onto Stage amid the ROAR OF THE CROWD. They wave to the citizens, the picture of the perfect family...

KING CLARKSON

Hello, fellow Illeans....!

AS the King begins his speech...

EXT. - LABOR CLASS GHETTO - NEIGHBORHOOD SQUARE - DAY

A poor neighborhood. Nearly deserted. Although we're in the future, it feels like the past. Sad-looking HORSES pull carts over pitted dirt streets lined with hand-constructed STALLS that sell everything from RAW WOOL to SKINNED RABBITS to homemade HERBAL REMEDIES.

A few members of the Labor Class, dressed in DRAB CLOTHES made for durability rather than fashion, move through the streets with purpose, as VENDORS shutter their stalls despite it being the middle of the day. A MOTHER, carrying a baby, hurries along her other CHILD --

MOTHER

(to Child)

Come on! We don't want to miss it!

-- who stares at a YOUNG MAN (25, muscular, cut, hot as hell) suspended between TWO TALL WOODEN POSTS, each of his wrists tied to a post, his toes barely touching the ground. This is ASPEN LEDGER.

Nearby, an ENFORCEMENT OFFICER (30's, bad teeth, cold eyes, WEARING A BADGE) stands watch.

As the Mother takes her Child's hand, pulls him away... FIND AMERICA SINGER (23, fresh-faced beauty) striding toward the Enforcement Officer, her eyes fiery.

AMERICA

(re: Aspen)

Cut him down.



ENFORCEMENT OFFICER

And why would I do that?

AMERICA

You've had him strung up there  
since yesterday.

On the Poles, Aspen lifts his head.

ENFORCEMENT OFFICER

He failed to bow to the King --

AMERICA

It was the King's carriage. And  
I'm sure it was an oversight --

ASPEN

Not exactly.

America shoots Aspen a look. Not helping.

ENFORCEMENT OFFICER

As many infractions as he's had,  
you're lucky he's just on the  
poles. He coulda been tried on  
suspicion of being a Rebel.

ASPEN

Don't have to be a Rebel to think  
the King is full of sh--

AMERICA

(cuts him off)

Aspen.

America turns to the Officer.

AMERICA (CONT'D)

You've had him up there so long  
he's delirious. Now, cut him down.

ENFORCEMENT OFFICER

Get outta my face. Last warning.

But getting out of his face isn't part of America's plan. Just  
the opposite. She goads --

AMERICA

That badge... it makes you feel  
powerful, doesn't it? But you're  
still a Labor classer, just like  
the rest of us.

The Enforcement Officer's eyes fill with fury. On the pole, Aspen watches, grinning -- he's enjoying this.

ENFORCEMENT OFFICER

That's it. You're under arrest.

He goes to grab her, but America dodges his grasp.

AMERICA

Good luck with that.

She TAKES OFF down an alley. The Enforcement Officer takes off after her.

ENFORCEMENT OFFICER

Hey! Get back here!

OFF Aspen -- yep, that's his girl -- as America disappears...

EXT. LABOR CLASS GHETTO - DAY

America races through the streets and alleys of her neighborhood. She knows these streets like the back of her hand, and we see her athleticism as she darts around corners, barrels over obstacles, and scales makeshift fences.

The Enforcement Officer doesn't stand a chance. He loses her as America -- with a satisfied sparkle in her eye -- dashes through a sea of CLOTHESLINES drying the ragged clothes of the Labor Class.

The Enforcement Officer gives up, panting, hands on his knees. AS the Enforcement Officer looks around, no clue which way to go...

EXT. LABOR CLASS GHETTO - NEIGHBORHOOD SQUARE - DAY

A KNIFE slices through the ropes binding Aspen's arms. GO WIDE to find America cutting the ropes.

ASPEN

You're sexy when you're being an action hero.

AMERICA

What's an action hero?

ASPEN

Something from the old days.  
People in funny clothes, acting all righteous.

As the last rope gives way --

AMERICA

Let's get out of here.

America helps Aspen walk, glancing over her shoulder to make sure the Enforcement Officer is still gone.

AMERICA (CONT'D)

You know they're going to whip you next time.

ASPEN

I can take it.

AMERICA

No! Aspen, what you're supposed to say is "there's not going to be a next time."

Aspen just looks at her. He'd love to say that, but he can't.

AMERICA (CONT'D)

Explain it to me. Why can't you just... bow?

A beat, then --

ASPEN

Because if I bow it says that I'm okay with things the way they are. But I'm not, and I never will be.

AMERICA

Then I guess I better brush up on my action hero skills.

(then)

Are you okay? Really.

ASPEN

Okay enough to do this.

With a deft move, he pins her to a wall, KISSES her. Their passion is raw, intense.

Aspen pulls away, grins at her --

ASPEN (CONT'D)

Now this is the way to spend a holiday.

AMERICA

The Selection is not a holiday. It's monarchy propaganda.

ASPEN

Careful. Or I'll be the one  
cutting you down from the poles.

AMERICA

I'm counting on it.

Aspen pulls America close again, gets serious.

ASPEN

Someday, somehow, I'm gonna get you  
out of here.

AMERICA

Not if I get you out of here first.

AS they KISS --

INT. AMERICA'S HOUSE - LIVING AREA - DAY

A small, cramped living room. America's sister MAY (18, pretty), as well as parents CALLA and MYLAN (both 40's, attractive but worn from years of hard labor), watch The Selection on a SMALL SCREEN embedded in the wall.

America and Aspen enter.

MYLAN

They finally let you off the poles?

ASPEN

Something like that.

Mylan senses something went down but doesn't press. As America gets some SALVE to treat Aspen's rope-burned wrists, on TV, King Clarkson finishes his speech --

KING CLARKSON (ON TV)

... and I have no doubt this year's  
Selection will be the most profound  
in our nation's history.

AMERICA

Profoundly stupid.

CALLA

America --

MAY

Be quiet.

MYLAN

Don't spoil this for your sister.

AMERICA

I'm sorry, but The Selection makes girls like May believe Illea is some land of opportunity. When really, aside from this one time, the Class system keeps us all in our neat little boxes, and it always will.

MAY

Can you please shut up?

As King Clarkson heads for his THRONE, Sylvan takes over --

SYLVAN (ON TV)

... Thank you, King Clarkson.

America shakes her head as Aspen puts his arm around her.

SYLVAN (ON TV) (CONT'D)

The following names were drawn at random earlier today. And now it is my pleasure to announce... our Selection candidates! From the Acadia Province, a young lady from the Merchant Class, Ashley Brouillette...!

AS the Singer family settles in to watch the names get called...

ASHLEY (PRELAP)

(squeal of joy)  
Aaaaahhhhhh!

INT. BROUILLETTE HOME - DAY

A modest house. Nothing's fancy, but it's a big step up from where America lives. FIND ASHLEY BROUILLETE (23, cute and perky, plainly dressed) jumping with joy.

ASHLEY

Ohmygodohmygodohmygod!

Ashley and her family are gathered around a SCREEN that looks just like the one in America's house, but slightly larger. Ashley hugs her MOTHER --

ASHLEY (CONT'D)

(can't believe it)  
They picked me! They really picked me!

ON THE SCREEN, Sylvan announces the next name --

SYLVAN (ON TV)  
From the Paloma Province, a member  
of the Noble Class...

INT. CASTLEY ESTATE - DAY

An extravagant but tasteful home. The sophisticated and well-dressed Castley family is gathered around their (much larger) SCREEN.

SYLVAN (ON TV)  
.... Fiona Castley!

MRS. CASTLEY smiles at daughter FIONA (25, lovely, kind).

MRS. CASTLEY  
Congratulations, honey.

FIONA  
Thank you, Mother.

Fiona smiles and hugs her mother... but we sense some reserve to her joy.

MRS. CASTLEY  
I know you're nervous. But think what an advantage it is that you already know the Royal family.

MR. CASTLEY speaks up --

MR. CASTLEY  
The King would give a limb to have you for a daughter-in-law.

Fiona gives her father an affectionate but knowing look.

FIONA  
Only because it gets him closer to you and your business.

MRS. CASTLEY  
Why isn't important. What matters is that you could be Queen!

As Fiona musters a smile, in the b.g., Sylvan continues --

SYLVAN (ON TV)  
Now, for our next lucky lady...

EXT. NEWSOME MANSION - DAY

An enormous mansion in lush countryside. To establish.

SYLVAN (V.O.)  
From the Orleans Province....

INT. NEWSOME MANSION - FENCING HALL - DAY

FIND CELESTE NEWSOME (25, drop dead gorgeous) in a sleek body suit and fencing mask as she wields an EPEE with precision against a male SPARRING PARTNER. On the wall behind her, The Selection plays on an ENORMOUS SCREEN.

SYLVAN (ON TV)  
... another member of the Noble  
Class. Celeste Newsome!

As the crowd cheers on TV, Celeste parries, then executes an advance-lunge against her partner, winning the point. She whips off her fencing mask and smiles at her father, ELLIS NEWSOME (40's, ruthless, oozes money) who watches from the door.

ELLIS  
Congratulations, my dear. Your  
mother would have been so proud.

CELESTE  
Thank you, Daddy.

As Celeste's personal maid, ONDINE (23, quietly beautiful), dabs Celeste's brow, we FOLLOW ELLIS into...

INT. NEWSOME MANSION - STUDY - DAY

Ellis enters his study, where FREDERICK MARREN (30's) waits. In the b.g., The Selection, on mute, continues to play on a SCREEN.

MARREN  
Celeste will make a beautiful  
Selection candidate.

ELLIS  
She'll make a beautiful Queen.  
(then)  
Thank you for your efforts.

MARREN  
It was an honor to use my  
connections in the Palace to assure  
your daughter's place in The  
Selection.

ELLIS  
And now you want your money.

Ellis opens a desk drawer, removes a THICK ENVELOPE filled with CASH.

Ellis carries the envelope to Marren, but as he goes to hand it to him -- Ellis WHIPS OUT A BLADE and SLITS MARREN'S THROAT! Marren falls to the floor, DEAD. Then --

CELESTE (O.S.)  
Was that necessary?

REVEAL CELESTE, the picture of calm, standing in the doorway to the study. She regards Marren's dead body.

ELLIS  
No one can know what we did to get you into the Palace.

CELESTE  
Or what I plan to do when I get there?

Ellis' gaze moves to a GIANT PORTRAIT OF A BEAUTIFUL WOMAN. She's an older version of Celeste.

ELLIS  
Your mother's family ruled this land before it became Illea, and I promised her --

CELESTE  
-- that you would make sure I got the throne that should rightfully have been hers. And you will. We will.

ELLIS  
The only reason the Shreaves are in that Palace is because three hundred years ago they had the military on their side.

CELESTE  
They still do.

ELLIS  
I'd put one of you up against an army of men any day, my darling.

CELESTE  
It's not the men I'm worried about.

ELLIS  
We have to right this wrong now, Celeste, before the Rebels gain power and there's no throne left.



Celeste glances at the portrait of her mother, her eyes burning with intention.

CELESTE

I'm going to make sure our family gets what's ours. I promise. Then we'll deal with the Rebels.

Ellis smiles, pleased. She's her father's daughter.

ELLIS

Now go get ready. The Royal Guard will be here before the last candidate is announced to escort you to the Palace.

Celeste start to leave, then turns back.

CELESTE

I'll need to take my maid to the Palace. Ondine is the only one who can do my hair.

Ellis nods. Whatever she wants. AS Celeste exits --

INT. NEWSOME MANSION - ENTRY HALL - DAY

Celeste sweeps through the hall toward a GRAND STAIRCASE, Ondine trailing behind her. As Celeste begins to climb the stairs, the FRONT DOORBELL RINGS.

Another MAID rushes to open the door. TWO ROYAL GUARDS enter --

ROYAL GUARD #1

We're here to escort Miss Celeste Newsome to the Palace.

CELESTE

You'll have to wait. I haven't packed my things yet.

ROYAL GUARD #1

Prince Maxon will provide whatever your heart desires.

CELESTE

How nice for the other twenty-four girls. I, however, won't be leaving home without my jewelry.

AS Celeste heads upstairs, already a Queen in her own mind --

SYLVAN (PRELAP)

... And now for our final Selection candidate!

INT. AMERICA'S HOUSE - LIVING AREA - DAY

America, Aspen, Calla, Mylan, and May continue to watch The Selection. May can hardly breathe --

MAY

This is it. Our province.

SYLVAN (ON TV)

... From the Royal Province, a girl who lives in a town just beyond these Palace walls... A member of the Labor Class...

May SQUEALS as Calla and Mylan hold their breath. America and Aspen exchange looks. Is it possible? Could May be chosen?

SYLVAN (ON TV) (CONT'D)

... America Singer!

America can't believe her ears. Aspen's jaw drops. May gasps. Calla and Mylan look shocked but thrilled.

MAY

You entered the lottery? How could you?

America turns to Aspen --

AMERICA

I didn't.

Before Aspen can respond, there's LOUD KNOCKING at the front door. The Royal Guard. America's father goes to answer --

ASPEN

Don't open that!

MYLAN

This isn't some local Enforcement Officer. This is the Monarchy.

Mylan opens the door. TWO ROYAL GUARDS enter.

ROYAL GUARD #1

We're here to escort Miss America Singer to the Palace.

AMERICA

(tries to explain)

This is a mistake. I didn't even  
enter The Selection --

Calla speaks up --

CALLA

It's not a mistake. I entered your  
name.

America looks like she's been punched in the gut.

AMERICA

Why would you do that? You know  
I'm with Aspen --

CALLA

When was the last time our family  
had enough to eat? I have two  
daughters. I wanted two chances to  
change our future.

AMERICA

You had no right --

CALLA

(implores)

If there's even a possibility you  
could be Queen... some things are  
more important than love.

AMERICA

I'm sorry. I'm not going.

Royal Guard #1 steps forward, takes America's arm.

ROYAL GUARD #1

We'll sort this out at the Palace.

Aspen shoves Royal Guard #1 away --

ASPEN

She said she's not going --

Royal Guard #2 SMASHES HIS BILLY CLUB against Aspen's forehead.  
Aspen fights back, but the Guard HITS him again, then STOMPS him  
to the ground.

AMERICA

Aspen!

Blood pours from Aspen's head and nose. America tries to WRENCH  
FREE from Guard #1, but he holds her fast.

ROYAL GUARD #1  
You're coming with us. Now.

As Aspen struggles against Royal Guard #2 --

MYLAN  
America. You don't have a choice.

A beat. America knows he's right. She turns to Aspen --

AMERICA  
I'll make them send me home. I  
promise.

As Guard #1 leads her from the room, America's eyes lock with Aspen's. OFF America and Aspen, torn apart --

END OF ACT ONE

ACT TWO

INT. PALACE - WAR ROOM - DAY

The Palace War Room. A LARGE THREE-DIMENSIONAL MAP of ILLEA occupies the center of the room. Around it, the King, Queen, and Rafe consult with CAPTAIN SHANE (40's, battle-scarred, military through and through).

CAPTAIN SHANE  
Should I wait for Prince Maxon?

KING CLARKSON  
(pissed)  
My eldest son doesn't bother with matters of national security. He's busy with important things like skirt-chasing and whiskey.

The Queen puts a quieting hand on the King's arm.

QUEEN AMBERLY  
Don't upset yourself, love.

KING CLARKSON  
He's the heir to the throne. He knows damn well he should be here.

RAFE  
I'll fill Maxon in, Father.

This calms the King. Rafe is his favorite. He nods, turns to the Captain.

KING CLARKSON  
Just begin, Captain.

CAPTAIN SHANE  
As you ordered, with the approach of The Selection the Royal Army has been particularly aggressive in our pursuit of the Rebels. Over the last month, we've been able to push the Rebel command base back to the border of the neutral zone.

Captain Shane indicates a MARKER printed with a RED SNAKE at the far end of the country.

KING CLARKSON  
What about splinter units?

CAPTAIN SHANE  
We've taken out most of them.

RAFE

Most doesn't exactly inspire confidence.

CAPTAIN SHANE

(admits)

There's one particularly wily unit led by Rebel Commander Gaia Woods.

The Captain indicates a photo of GAIA on a wall covered with the Command structure of the Rebels. Gaia is near the top.

RAFE

She pulled off that raid last year on the grain depot. Killed twelve Guardsmen. Managed to deplete most of our winter stores. She's fearless.

CAPTAIN SHANE

And smart. But we've been all over her. The last report I got from the field had her...

The Captain indicates a RED SNAKE MARKER on the other side of some pretty intense looking mountains.

CAPTAIN SHANE (CONT'D)

... over the mountains. At this point, it looks like Gaia Woods and her Rebel forces are far, far away.

EXT. PALACE - DAY

A long shot of the Palace. PULL BACK to find we're looking at the Palace through...

EXT. WOODS - DAY

... a TELESCOPIC LENS held by GAIA WOODS herself. She's strong, focused, beautiful. With her is a force of twenty leather-clad, weather-beaten REBELS, including lieutenants PAZE (20's, brash) and WALLACK (30's, smart). And we realize... she and her Rebel squad are not far, far away at all.

As Gaia watches, a line of sleek, horse-drawn carriages enter the front gates of the Palace. Her eyes narrow.

GAIA

Lambs to the slaughter...

We PUSH IN on the carriages...

EXT. PALACE - DAY

... and MOVE PAST the carriage windows, each occupied by a beaming Selection candidate, every girl more thrilled than the last...

... until we LAND ON America's carriage. America's face (framed by her well-worn CLOAK) is a stark contrast to the other girls'. She regards the looming Palace with dread.

When her carriage comes to a stop, a Royal Guard opens the door and helps America alight. (In the b.g., we see a Palace servant, PETER, 20's, gentle-eyed, helping to carry Celeste's luggage. We'll meet him later.) Around America, the other candidates chatter and laugh excitedly -- we see Ashley, Fiona, and Celeste, mingling in the giddy crowd. And then we're...

INT. PALACE - INTERCUT

... watching from inside the Palace, where Maxon stands at a high window. His eyes are amused, predatory, as they take in the scene.

Maxon's gaze moves from girl to girl -- Fiona, Ashley, Celeste, others -- until he settles on America. While her manner of dress sets her apart, it's her demeanor that makes her stand out. She holds herself separately from the other girls, taking in everything with serious eyes. As Maxon watches America, intrigued, Rafe walks up behind him.

RAFE

You bailed on the War Council.  
Again.

MAXON

I was busy.

Rafe follows Maxon's look out the window --

RAFE

Trying to decide which one you're  
going to defile first?

MAXON

Don't be absurd.

As if she knows she's being watched, America looks up and meets Maxon's eye. Their look holds for a minute, then America looks away. Maxon grins, eyes still on her.

MAXON (CONT'D)

I've already decided.

OFF Maxon, reveling in being in the catbird seat, as America follows the other girls into the Palace.

INT. PALACE - STEAM BATHS - DAY

CLOSE ON America's shirt coming off, revealing her bare back. As she slips into a silk robe, go WIDE to find she's being assisted by Lucy (the maid we met fucking Maxon), and we're in a huge, pillared room with an enormous marble thermal pool steaming in its center.

AMERICA

Really, I'm perfectly capable of getting undressed.

LUCY

I'm your personal attendant, Miss. It's my pleasure to help you. And you'll need me. Etiquette lessons, dance lessons, state dinners... you're going to be very busy.

Throughout the room, the twenty-five Selection candidates are being stripped to their skivvies by an army of MAIDS, and pampered with various spa treatments. The luxury and decadence is like nothing America has ever seen before -- and it doesn't sit easily with her.

As America ties her robe, Lucy handles America's discarded clothes as if she's afraid she might get lice. As she hands off the clothes to a chamber maid:

LUCY (CONT'D)

Burn these.

AMERICA

No, don't!

Lucy leans close, drops her obsequious maid demeanor.

LUCY

Look, the Prince is gonna set you up with a whole new wardrobe. One Labor classer to another...? Go with it.

AMERICA

Still. I want to keep my own clothes.

LUCY

(shrugs)  
Whatever.



She dismisses the other maid with a nod.

LUCY (CONT'D)  
(to America)  
This way.

She guides America to an area where several girls -- including Celeste, Fiona, and Ashley -- get pedicures. America notes the overflowing bowls of fresh fruit scattered through the room.

AMERICA  
Is there always so much food?

LUCY  
This is just a snack. Wait 'til  
you see the spread at the festival  
tomorrow.

Lucy settles America into a chair and hands her a cold glass of cucumber water, while another attendant brings a copper pail of hot water and starts massaging her feet. America listens to the conversation already in progress among the other girls.

CELESTE  
(to Fiona)  
I know why you're here. I mean,  
really, you're probably the most  
obvious choice to make it all the  
way. They might as well just put  
the crown on your head now.

FIONA  
I'm sure we've all got an equal  
chance.

CELESTE  
Please. The King would love to get  
access to your daddy's iron ore  
mines. All that steel could make a  
lot of weapons to fight the Rebels.

She's right, and Fiona knows it.

ASHLEY  
I don't understand. Weren't we all  
picked randomly?

Celeste gives Fiona a look. Plebeians. Turns to Ashley.

CELESTE  
Let me guess. You're a Merchant  
classer?

ASHLEY

What difference does that make?

FIONA

(kindly)

Among the Noble Class, it's widely believed that the lottery is a sham.

(beat)

That the Palace has really picked each of us for a particular strategic reason.

America is really listening now.

CELESTE

(nods at Fiona)

Her daddy's iron ore, my family's sea access...

(points around the room)

Ramona's mother has about a million head of cattle, Tressa's dad's in the gold trade...

(nods at America)

And then there's the token worker bee.

AMERICA

What did you call me?

Celeste rolls her eyes.

CELESTE

Isn't that what you Labor classers do? Work work work like busy little bees?

FIONA

Celeste.

CELESTE

Oh, don't be so sensitive, Fiona. I'm just saying, we all know the Palace had to pick one Labor classer to keep "the People" happy.

(looks at America, thoughtful)

But there must be something more to you. Something that makes you special.

AMERICA

Even if there is, I won't be here long enough find out.

FIONA

I'm sure the Prince will love you  
and you'll be here a long time.

That's not what America meant at all, but she smiles at Fiona's kindness. Ashley's still confused.

ASHLEY

But... my parents run a hardware store. If you're right, why would the Palace pick me?

CELESTE

That's easy. You're filler.

ASHLEY

Filler?

CELESTE

Cute, sweet, from one of the middle classes. In short, nothing special. The Prince has to have someone to send home early.

Ashley's face falls. She's crushed, but hangs onto hope --

ASHLEY

But... in the last Selection, Queen Amberly was from the Merchant class. And the King fell madly in love with her.

America, always one to champion the underdog, smiles at Ashley.

AMERICA

See? I'm sure you've got just as good a chance of winning the Prince's heart as anyone.

CELESTE

(laughs)

We're talking about Prince Maxon. It's not his heart you should be worried about.

As Ashley considers this, a murmur goes through the room -- Sylvan has arrived.

SYLVAN

Ladies... when your treatments are done, please join me in the day room.

INT. PALACE - DAY ROOM - DAY

An elegant lounge. All twenty-five girls are assembled, fresh from the spa, dressed in silk robes. America sits on a couch with Fiona and Ashley. Celeste is draped across a chaise lounge. Sylvan addresses them from the front of the room.

SYLVAN

Welcome. I am Sylvan Santos,  
Social Secretary to the Royal  
Family and your guide in all things  
related to The Selection.

The candidates clap. Sylvan raises a hand to hush them.

SYLVAN (CONT'D)

You are now the twenty-five most  
famous young women in Illea. That  
distinction brings many perks, but  
it's also a great responsibility.  
Much will be expected of you.

The girls exchange glances. This just got real.

SYLVAN (CONT'D)

(smiles)

Tomorrow, Prince Maxon will  
officially welcome you at the  
Winter Festival. From that point  
on, it will be up to him to decide  
who he will send home and when. I  
imagine the first dismissals will  
come tomorrow evening after the  
Festival.

The girls look around the room, all wondering -- who will he send home first?

SYLVAN (CONT'D)

That is all for now. Get settled,  
get some rest. You're dismissed.  
(then, to America)  
Except you. You come with me.

As America leaves with Sylvan, Celeste leans in to the girl next to her --

CELESTE

Flea check.

INT. PALACE - HALLWAY - DAY

Sylvan and America walk and talk. Sylvan keeps a brisk pace.

SYLVAN

I'm told you made quite a scene  
when your Royal escort showed up.

(beat)

Any other young woman from the  
Labor Class would be thrilled to  
participate in The Selection.

AMERICA

I'm more than just my class.

SYLVAN

(amused)

Indeed. You're a bit of a pain in  
the ass, aren't you?

AMERICA

(ventures)

Then send me home. Replace me with  
someone else. My sister would  
love --

SYLVAN

Not a possibility.

AMERICA

Why? Just let me --

America and Sylvan turn a corner --

INT. PALACE - VESTIBULE - NIGHT

-- and she is struck speechless. The entire vestibule of the  
Palace is FULL OF FLOWERS! Piles of them, of every size and  
color, are stacked against the walls, flowing over the floor.  
ATTENDANTS enter with arms laden, drop their bounty, and exit to  
get more.

SYLVAN

This is why.

It takes America to process what he means. Then, stunned --

AMERICA

These are... for me?

SYLVAN

More arrive every moment, delivered  
to the Palace gate by your people.

AMERICA

I don't have "people."

SYLVAN

Oh, you have "people."

(beat)

America, you are the sole representative of the Labor Class chosen to vie for the Prince's hand. You're the girl the populace will rally around -- they already are. Because you're one of them. Is it so hard to see that as a good thing?

America looks at the flowers, overwhelmed.

AMERICA

But... I don't want to be some... symbol. I just want... my life. The one I woke up to this morning, the one where, if nothing else, I can at least make my own choice about who I marry.

SYLVAN

Ah, yes. I heard about your young man.

AMERICA

I could demand to leave.

SYLVAN

(not without sympathy)

America. The life you thought you were going to have... it's gone. The sooner you accept that, the better.

A beat. Then America shakes her head.

AMERICA

What if I can't?

Sylvan gives her a long look. Long enough to impart the seriousness of what he's saying.

SYLVAN

Just trust me. You don't want to make an enemy of the Palace.

OFF America --

INT. PALACE - AMERICA'S ROOM - NIGHT

America, disturbed after her conversation with Sylvan, enters to find Maxon, casually lounging on her bed. She's surprised, confused.

AMERICA

Sorry, I must be in the wrong room--

But she sees a nightgown laid out on the bed, her old clothes hanging in the wardrobe... and puts the pieces together.

AMERICA (CONT'D)

Or you are.

MAXON

I'd introduce myself, but... why state the obvious?

AMERICA

Prince Maxon... what're you doing here?

MAXON

(grins)

Or maybe I should state the obvious.

It's all just too much. Despite Sylvan's warning not to make enemies, America takes a deep breath, and --

AMERICA

I want you to leave.

Maxon raises a skeptical eyebrow. He gets off the bed, approaches America.

MAXON

Really?

AMERICA

Definitely.

MAXON

Interesting.

Not the response she expected.

AMERICA

Really?

MAXON

Definitely.

AMERICA

Why?

He's got her backed against a wall now.

MAXON

To start with, women don't usually talk to me like that. Men either, for that matter. And from a Labor classer, no less. I'm impressed.

(beat, leans in)

The question is... what am I going to do about -- OUCH!

America's foot has just connected with Maxon's shin.

MAXON (CONT'D)

What the hell?

America realizes what she's done.

AMERICA

I'm sorry. I know you're the Prince, but... will you just go?

MAXON

You're serious. Fascinating.

AMERICA

Or... you could send me home.

Maxon assesses her, truly assesses her, for the first time.

MAXON

No... I don't think so.

(beat)

I haven't had this much fun with a girl who wasn't naked in... ever. Imagine how much fun we'll have when I finally get you into bed.

AMERICA

That's not gonna happen.

Maxon tucks a stray hair behind America's ear.

MAXON

Your certainty is adorable.

AMERICA

And you, Prince Maxon, have no shame.



MAXON

None at all. Sleep tight.

Maxon heads for the door. OFF America, fuming, as he exits --

INT. WOODS - REBEL CAMP - NIGHT

Under the canopy of the woods, with the lights of the Palace in the distance, Gaia listens as Paze and Wallack argue.

PAZE

I'm telling you: Fiona Castley.  
The Royals know her. We nab her,  
we're hitting 'em where it hurts.

GAIA

Not good enough.

A beat, then:

WALLACK

The one from the Hampton Province.  
We don't have a lot of support  
there. The plan goes right, we  
could win some people over --

GAIA

America Singer.

PAZE

The Labor classer? She has even  
less power than we do --

Gaia shuts him up with a look.

GAIA

Her name. America. It's the most  
revered of the Old Countries. It  
represents everything we're  
fighting for: a land where everyone  
has a voice, where every citizen  
can choose their own destiny, not  
be defined by class. A land with  
no monarchy.

WALLACK

(gets it)

And when she disappears, the masses  
will care. She's one of them.  
We'll have their attention.

GAIA

Then, when she comes out publicly  
in support of our cause... think  
how powerful that will be.

PAZE

Yeah, but how do we know she'll do  
that?

Gaia chills him with a look.

GAIA

She won't have a choice.

AS Gaia turns her plotting eyes to the Palace...

END OF ACT TWO

ACT THREE

INT. PALACE - AMERICA'S ROOM - NIGHT

The moon shines into America's room, casting shadows as she tosses and turns in her sleep.

The FIGURE of a MAN steps from the shadows, CREEPING toward America! Suddenly, there's a HAND over her mouth! America jolts awake, tries to scream, but --

MAN

Aspen sent me.

America blinks. As the figure leans into a beam of moonlight, we see Peter, the gentle-eyed Palace servant we saw in Act Two.

PETER

Just don't scream, okay?

America nods, and Peter takes his hand from her mouth.

PETER (CONT'D)

I'm Peter. Come with me.

INT. PALACE - SERVANTS' QUARTERS - NIGHT

Peter leads America on a circuitous route through the Palace's back hallways and secluded stairwells.

AMERICA

(quietly)

Where are we going?

PETER

Somewhere no one important is likely to see us. The servants' quarters.

AMERICA

Isn't this dangerous? You helping us?

PETER

I could lose my job, probably spend the rest of my life in the dungeon.

(beat)

But Aspen's my oldest friend, and I'm a sucker for star-crossed love.

As they turn a corner into...

INT. PALACE - SERVANT'S KITCHEN - CONTINUOUS

A dark, cavernous space, where Aspen waits. America flies into his arms --

AMERICA

They won't let me leave. I tried,  
but --

Aspen silences her with a kiss. Then --

ASPEN

It doesn't matter. I'm getting you  
out of here.

AMERICA

What are you talking about?

ASPEN

We can't wait for you to get sent  
home. I got drafted. Army says I  
have to report day after tomorrow.

AMERICA

But there's not a draft right now.  
(realizes)  
This is because of what happened at  
my house. They're punishing you  
for fighting back.

ASPEN

(wry)  
And I'm not exactly the Army type.

AMERICA

You'll keep fighting back, and  
they'll keep trying to break you.  
You won't survive.

ASPEN

Which is why... this is it.  
Someday is now. You in?

AMERICA

(smiles)  
When do we leave?

Peter speaks up.

PETER

The Winter Festival is tomorrow  
night. The guard at the South Gate  
is always plastered after big  
events. I can get you out then.

Aspen takes America's hand. He wants her to be sure.

ASPEN

You'll be giving up a lot, leaving  
The Selection. You'd be famous,  
rich.

AMERICA

I don't care about that.

ASPEN

You care about your family --

AMERICA

And we'll help them. When we get  
where we're going, wherever that  
is, we'll send my family whatever  
money we can, and I'll always love  
them. But Aspen...

(beat)

The only thing I'm not willing to  
give up is you.

He looks into her eyes. She means it. He smiles.

ASPEN

Okay, then.

AMERICA

Okay, then.

They kiss, lost in each other.

PETER

And... I'm still here.

OFF America and Aspen --

INT. PALACE - MAXON'S QUARTERS - NIGHT

PAN UP a pool cue to FIND Ashley, wearing only her bra and a  
pair of tight pants. She giggles as she pulls back the cue...

ASHLEY

I hope I can make it go straight...

Prince Maxon (wearing only boxers) saunters up to Ashley, gives  
her a little bump. As the shot goes wide, we GO WIDE too... and  
find that Maxon is hosting a strip-pool party with a small group  
of Selection candidates.

ASHLEY (CONT'D)

Prince Maxon! Not fair!

Maxon takes a slug from his glass of brandy. Smiles wryly.

MAXON

Pants.

Ashley flirtatiously removes her pants, revealing lace panties... but Maxon's attention is already on to the next girl-- Tressa, who we saw in the Spa scene.

MAXON (CONT'D)

My turn. Think I'll need a little help lining up my shot...

Ashley's face falls in disappointment as Maxon picks up TRESSA, sets her on the edge of the pool table, then stands between her legs as he lines up his shot.

MAXON (CONT'D)

I could use a little good luck.

As Tressa leans in to give him a kiss, THWAK! The pool cue is ripped from Maxon's hands and CRACKED in half against the edge of the pool table! A beat, then Maxon sighs.

MAXON (CONT'D)

Hello, Father.

KING CLARKSON

(to the girls)

Out. Now.

The girls flee as Maxon turns to face the King, who glares at him, livid.

MAXON

(re: the cue)

That was my best stick, by the way.  
Had it custom made by --

KING CLARKSON

Shut up.

Maxon does. A long beat, as father and son face off. Then --

KING CLARKSON (CONT'D)

God forbid I should die. This country would fall to ruin.

The King's words are meant to hurt -- and they do. But Maxon would never show it.

MAXON

Just doing my duty, Father. Trying to find a suitable wife.

The King gives Maxon a long stare. Then BACKHANDS him across the face.

KING CLARKSON

Do you think I don't hear about  
your antics with the servants?  
That it escapes me when you shirk  
your responsibilities?

The King looks around the room, disgusted.

KING CLARKSON (CONT'D)

And now this. This is how you go  
about finding a Queen?

(beat)

Grow up, Maxon. Show me you  
deserve my crown.

(beat)

Or I'll make sure you never get it.

OFF Maxon, seething, as the King exits --

INT. PALACE - CELESTE'S ROOM - NIGHT

Celeste sits at her dressing table, meticulously laying out her extensive jewelry collection. In the b.g., her maid, Ondine, enters. Celeste's attention stays on her jewelry.

CELESTE

Did you get it?

Ondine approaches, hands Celeste a piece of paper.

ONDINE

As you asked. The rotation  
schedule for the King's personal  
guards.

Celeste surveys the paper.

CELESTE

Good.

ONDINE

I had to blow half a dozen soldiers  
for that. All you can say is  
"good?"

Celeste gives her a look.

CELESTE

What would you like me to say?  
"Have a mint?"

Celeste picks up a particularly elaborate bracelet.

CELESTE (CONT'D)  
Or perhaps you think you deserve a  
gift for your trouble? A little  
something pretty?

She rises, holds out the bracelet. But as Ondine approaches,  
Celeste hits a secret latch on the bracelet, and a small DAGGER  
shoots out!

AS Celeste holds the dagger to Ondine's neck...

CELESTE (CONT'D)  
Ah, yes... this should do quite  
nicely to kill a King.

END OF ACT THREE



ACT FOUR

INT. PALACE - COURTYARD - DAY 2

An elaborate WINTER FESTIVAL in the Palace Courtyard. Prominently on display is the ENGAGEMENT RING that Prince Maxon will eventually present to the last girl standing. The Selection candidates subtly circle the ring like ballgown-clad sharks, trying not to look too eager.

Overflowing trays of food cover enormous banquet tables. ORNATE SCULPTURES decorate the perimeter, each one labeled with the name of the Province it represents -- i.e., an OAK TREE, a basket of GOLD PEACHES, an ICE CARVING of a SALMON leaping, an ENORMOUS SHIP surging through WOOD-CARVED WAVES.

FIND Prince Maxon, looking his most regal (and on his best behavior after the encounter with the King), standing in front of the assembled guests. As the King, Queen, Rafe, and Sylvan look on, Maxon clinks his champagne glass. The Selection Candidates move to the front of the crowd -- America among them -- as all faces turn toward the Prince --

MAXON

Ladies, gentlemen, Selection candidates... Welcome. I have looked forward to this moment for most of my life, since I was a small boy hearing the romantic story of how my father selected his Queen, my mother.

The crowd applauds the Queen and King, who gives Maxon an approving nod. The Selection candidates beam with excitement, each one hoping to catch Maxon's eye.

MAXON (CONT'D)

It has recently been pointed out to me that I have no shame...

A ripple of jealousy passes through the girls as Maxon locks eyes with America.

MAXON (CONT'D)

And that is true. When it comes to the future of my country...

Now Maxon looks at his father, intent.

MAXON (CONT'D)

... there is nothing I will not do.  
(then, droll)  
(MORE)

MAXON (CONT'D)

For my country, for example, I will suffer through hours in the company of these gorgeous women. Wining and dining them, wooing them... how will I ever survive?

The crowd laughs. Maxon addresses the Selection candidates.

MAXON (CONT'D)

And ultimately, I have no doubt that this Selection will be as successful as the last, and that among you is the love of my life, the next Queen of Illea!

The crowd claps. The women cheer. Maxon raises his glass to the candidates, then turns and raises it to his father.

MAXON (CONT'D)

Now... let's get this party started!

Maxon SMASHES the champagne glass to the ground. The BAND STRIKES UP a song, and Maxon pulls the closest Selection candidate -- who happens to be Celeste -- into a dance.

CELESTE

Nice speech. I think some of these girls actually bought that "love of your life" line.

Maxon raises an eyebrow.

MAXON

Beautiful and cynical, too. You might be the perfect woman. Where were you last night?

CELESTE

(smiles)

I skipped your little unofficial welcome party. And if I were you, I'd send home every girl who showed up.

MAXON

(droll)

Oh, would you?

CELESTE

Too desperate.

(then)

And to be clear, I'm not cynical. Just honest.

(MORE)

CELESTE (CONT'D)

(beat)

I want to marry you. Who you  
love... well, that's your business.

OFF Maxon, liking this one...

INT. PALACE - COURTYARD - DAY

FIND America, who eyes the extravagant diamond engagement ring, which is mounted on a pedestal for all to see. This is what all the other girls are after... but she doesn't want it at all. Fiona approaches.

FIONA

(re: the diamond ring)  
Picturing it on your finger?

AMERICA

Not exactly.

Fiona gives her a look, sensing a kindred spirit.

FIONA

In that case... you and I might be  
the only two girls here who  
wouldn't die to wear that ring.

America is surprised.

AMERICA

You don't want to marry the Prince?

On the other side of the party, Rafe crosses. He and Fiona lock eyes for a beat. Then Fiona looks away. (NOTE: America doesn't see this.)

FIONA

No, I do. Of course I do. It's  
just... complicated.

(then)

Ignore me.

But Fiona seems like she needs to talk --

AMERICA

Are you sure? You can trust me, if  
you want to talk --

FIONA

(kindly)

America, this is The Selection. As  
long as that ring is in contention,  
no one can be trusted.

Fiona gives her an apologetic smile, walks away. OFF America --

INT. PALACE - COURTYARD - DAY

FIND the King and Queen, on the periphery of the crowd. They watch Maxon, who now dances with a fawning Tressa.

KING CLARKSON

How many bastards do you suppose  
he'll spawn before this Selection  
is through?

QUEEN AMBERLY

Clarkson, don't be --  
(off him, admits with a  
smile)  
One or two.

But her smile fades instantly as the King FALTERS on his feet. Quickly, the Queen steps close to him, holding his weight for a beat until he regains his strength. She looks around to make sure no one noticed. Quietly, concerned --

QUEEN AMBERLY (CONT'D)

Darling, this keeps happening. I  
want you to see a doctor --

KING CLARKSON

I'm fine.

He pulls her in for a dance, forces a smile.

KING CLARKSON (CONT'D)

Don't worry, my dear. I'm going to  
be around a long, long time.

OFF the Queen, worried --

INT. PALACE - HALLWAY - DAY

Rafe enters an empty corridor. We hear footsteps ahead of him -- he's following someone. But who? Rafe turns a corner, and...

There's Fiona! Immediately, we feel the chemistry between them.

FIONA

You shouldn't have followed me.

RAFE

You knew I would.

A loaded beat, and then they're kissing. It's hot, intense. And then Fiona pulls away.

FIONA  
We can't do this.

RAFE  
Because you might be marrying my  
brother in a few months?

FIONA  
(bristles)  
You're the one who's basically  
engaged to the ambassador's  
daughter.

RAFE  
My father made an agreement with  
the ambassador, I'm not beholden to  
it --

FIONA  
We both know that's not true.  
(then, kindly)  
It's okay. What happened between  
us... it was one night. It didn't  
mean... anything.

Of course, it's clear from her tone that it did.

RAFE  
Is that why you stopped  
accompanying your father when he  
comes to the Palace on business?

FIONA  
It didn't seem... prudent.

A beat.

RAFE  
You do know, if my parents have any  
sway over Maxon at all... he'll  
choose you.

FIONA  
(pains her)  
And I'll accept. If I didn't, my  
father would disown me.

RAFE  
Fiona...

Fiona cuts him off with a bright smile.

FIONA  
At least we can be friends.

RAFE

(wry)

The line every man dreams of  
hearing.

(then)

It's not enough --

He reaches for her, but Fiona pushes him away.

FIONA

It has to be.

As Fiona flees, OFF Rafe, frustrated --

INT. PALACE - COURTYARD - NIGHT

It's evening now. Near the giant SHIP SCULPTURE, FIND America. She picks up an apple from an overly laden table, slips it in a pocket hidden in the folds of her dress.

Suddenly, she finds herself being swept into Prince Maxon's arms. As they spin onto the dance floor:

MAXON

(re: the apple)

You know, I can have a whole crate  
of those sent to your room.  
There's no need to sneak them.

(then)

So... are you in love with me yet?

AMERICA

No.

Maxon laughs.

AMERICA (CONT'D)

Why is that funny?

MAXON

Every other girl here is falling  
all over herself to tell me how  
wonderful I am. But you...

Over Maxon's shoulder, America's eyes search the party. Maxon notices.

MAXON (CONT'D)

You act like I'm keeping you from  
something important.

America can't tell him the truth -- that she's looking for Peter -- so she covers.

AMERICA

I'm just a little overwhelmed. The party, the food, the wine...

(beat)

The food on that table alone would feed my family for a year. And when this party's done, you're probably just going to throw it away.

Maxon gives her a look.

MAXON

What should we do? Bronze it?

(then)

Whatever issues you may have with the Monarchy, we make sure no one starves.

America sees Peter standing on the fringes of the party.

AMERICA

You should get outside these walls once in a while. See for yourself. Now if you'll excuse me. I'm sure there are other girls you want to dance with.

America walks away, leaving a stunned Maxon --

INT. PALACE - COURTYARD - NIGHT

America approaches Peter, who puts wood on a fire in a massive fireplace. America pretends to warm her hands --

AMERICA

Did you get it?

PETER

(nods)

One maid's uniform, as requested. Wrapped in the back of your closet. Can you get to the servants' quarters on your own?

(off her nod)

Meet me there at midnight. I'll take you down the path to the South Gate. You'll have to wear something to cover your face.

AMERICA

I have the cloak I was wearing when I got here.

(MORE)

AMERICA (CONT'D)

(beat)

And Aspen. He'll be waiting.

Peter nods toward a window with a view of a nearby hill.

PETER

There.

(beat)

And then you're on your own.

AMERICA

We'll never be able to thank you  
enough --

Suddenly, America hears a SCREAM! SHOTS ring out! Guests scatter as the giant SHIP SCULPTURE SPLITS OPEN! REBELS, led by Gaia Woods, pour out! And we realize... the Rebels used the ship as a Trojan Horse -- they've been at the party all along!

CHAOS erupts! A contingent of Royal Guards ushers the King and Queen to safety. Another contingent rushes for Maxon, surrounds him and shoves him out of harm's way.

Rafe, soldier that he is, pulls out a gun as the Rebels -- including Paze and Wallack -- SHOOT AND KILL as many Royal Guards as they can while they still have the element of surprise. Rafe SHOOTS a Rebel, then shouts at a terrified Fiona --

RAFE

Get down!

But the Rebels aren't interested in Fiona. Led by Paze, they're headed for America!

PAZE

Grab her!

Two Rebels lunge for her, but Peter sees what's going down, throws himself in front of her.

PETER

Run!

As a frightened America makes a break for it, Peter TACKLES one Rebel just as a Royal Guard SHOOTS the other, but Paze is still coming! Peter grabs a piece of wood, knocks the first Rebel out, as Paze raises his gun --

AMERICA

Peter!

BAM! Peter goes down.



AMERICA (CONT'D)

No!

Paze grabs her, but America fights back. He loses his grip, and she scrambles away as the Royal Guard finally regroups and starts taking back the Courtyard.

Gaia, engaged in a gun battle with a new cadre of Guards that's pouring into the Courtyard, sees Paze lose his grip on America. She also sees Ashley, cowering, alone and unprotected.

GAIA

(to Paze)

Forget her! Let's go!

Gaia GRABS Ashley, and runs for the exit. The other Rebels follow. As they disappear into the darkness, pursued by Royal Guards, America scrambles to Peter, who's bleeding from a shot to the stomach.

AMERICA

You're gonna be okay. You're gonna be okay. You're gonna be okay.

OFF America, a bleeding Peter in her arms --

END OF ACT FOUR

ACT FIVE

INT. PALACE - COURTYARD - NIGHT

America tries to staunch the blood from Peter's wound with her hands. Peter struggles to stay conscious.

AMERICA  
I need help!

PETER  
I'm sorry...

AMERICA  
Somebody help me!

Peter grabs America's arm, weak.

PETER  
Promise me... you won't go. Too dangerous without me...

Peter can barely breathe. America tries to smile at him, but her eyes are filling with tears.

AMERICA  
We'll talk later, when you're better --

PETER  
No. Listen. There will be... more guards now.

Peter coughs, his lungs filling with blood.

PETER (CONT'D)  
You won't make it...

AMERICA  
Peter...

OFF America, devastated, as Peter takes his last breath...

INT. PALACE - WAR ROOM - NIGHT

The King, Queen, Maxon, Rafe, and Captain Shane are gathered in the War Room. Tension is high. King Clarkson thunders --

KING CLARKSON  
HOW DID THIS HAPPEN?

CAPTAIN SHANE  
There was a breach in our intelligence, Your Majesty --

KING CLARKSON

You promised me that Rebel forces  
were nowhere near the Palace --

King Clarkson breaks off as he's overcome by a pain in his head.  
Queen Amberly places a calming hand on his arm.

QUEEN AMBERLY

This isn't the time to lay blame.

MAXON

(droll)

Of course it is. That was a  
disaster.

CAPTAIN SHANE

We have teams searching the rooms  
of everyone in the Palace,  
including the Selection candidates.  
In case the Rebels had help from  
the inside.

RAFE

Six guards are dead. One girl is  
missing. Are you ready to halt The  
Selection now?

KING CLARKSON

Enough! I will not give the Rebels  
that satisfaction.

A beat as Rafe comes to a conclusion --

RAFE

Then we've got to crush them,  
Father. We've got to make them  
pay.

CAPTAIN SHANE

I sent scouts after the Rebels.  
They've tracked Gaia Woods and her  
unit to a spot about ten kilometers  
from here.

QUEEN AMBERLY

Do we think Ashley Brouillette is  
alive?

MAXON

She's not of much use dead.

KING CLARKSON

Gather our best soldiers. Attack  
at midnight. Rafe will lead.

(MORE)

KING CLARKSON (CONT'D)

(to Rafe)

Do what you will to the Rebels.  
Except Gaia Woods -- bring her to  
me.

As Rafe nods, the door opens. A SOLDIER enters, face grim.

SOLDIER

We found something.

INT. PALACE - CORRIDOR - NIGHT

Rafe and Captain Shane walk and talk with the Soldier --

SOLDIER

Our teams were searching the girls'  
rooms, looking for evidence of  
Rebel activity.

RAFE

And?

SOLDIER

We found none. But we discovered  
something much worse. Evidence  
that one of the Selection  
candidates intends to assassinate  
King Clarkson.

RAFE

What kind of evidence?

SOLDIER

A schedule of the King's personal  
guard rotation. And this --

The Soldier shows Rafe a BRACELET, then reveals how the bracelet  
transforms into a SMALL DAGGER. We realize -- it's the one  
Celeste had at the end of Act Three. AS Rafe reacts --

INT. PALACE - GIRLS' WING - BEDROOM CORRIDOR - NIGHT

Rafe and Captain Shane stride toward the Selection candidates,  
who stand with their MAIDS outside their bedroom doors...

ON AMERICA, who stands with Lucy. As the men walk toward her,  
America's eyes dart to the open door of her room. Is it  
possible they found the hidden maid's uniform? America breathes  
a sigh of relief as Rafe and Captain Shane pass by.

Now we're ON CELESTE, who exchanges a glance with Ondine as the  
men approach. But they walk past Celeste -- and SEIZE FIONA!

FIONA  
(struggling)  
What is this? What's going on?

As America watches, horrified, Captain Shane HANDCUFFS Fiona.

CAPTAIN SHANE  
Fiona Castley, you're suspected of plotting harm against His Majesty the King.

RAFE  
Don't resist. You'll make it worse.

FIONA  
This is insane --

As Captain Shane leads Fiona down the hall, Celeste flashes a subtle smile at Ondine. She was behind this.

CAPTAIN SHANE  
You'll have every opportunity to explain yourself, Miss Castley.

FIONA  
But I didn't do anything! Rafe!  
You have to believe me --

Rafe leans into Fiona, whispers for only her ears --

RAFE  
I believe you. Just -- be strong.

Rafe steps back, nods to Captain Shane who continues on with Fiona. As Fiona is dragged away, Ondine leans close to Celeste.

ONDINE  
There goes your biggest rival.  
Well done.

CELESTE  
(smiles, quietly)  
I knew having you plant the dagger in her room would pay off at some point... but so soon? Daddy will be so proud.

OFF Celeste --

INT. PALACE - AMERICA'S ROOM - NIGHT

America paces in her room, shaken and scared. What is she going to do now? Lucy enters with a TEA TRAY --

LUCY

I thought some tea might calm your  
nerves --

AMERICA

I don't want tea. Just leave me  
alone.

Lucy turns to go. America realizes she's being a bitch.

AMERICA (CONT'D)

I'm sorry, Lucy. I didn't mean it  
that way.

LUCY

(chilly)

No problem. I'll come back for the  
tray.

AMERICA

It'll wait 'til tomorrow. I really  
just want to sleep.

As Lucy exits, America gazes out her WINDOW. Aspen is out there. Despite Peter's warning, she has to go to him. America goes to her closet and finds the MAID'S UNIFORM, hidden just as Peter promised. AS America begins to change into the uniform --

INT. PALACE - CORRIDOR - NIGHT

America, dressed as a maid and wearing her HOODED CLOAK, carries a HALF-FILLED PILLOWCASE as she hurries through the maze of Palace hallways. She pulls the cloak hood over her head, HIDING HER FACE, as she passes an unsuspecting ROYAL GUARD...

EXT. PALACE GROUNDS - NIGHT

PALACE SERVANTS scurry back and forth, cleaning up after the Winter Festival. Other servants head toward PALACE GATES, going home for the night. America keeps her head down, joins a group of Servants walking toward the South Gate...

EXT. PALACE - SOUTH GATE - NIGHT

... as America approaches the gate, she sees FOUR ROYAL GUARDS checking and re-checking the ID of each Servant as he/she exits. Shit. America melts back into the shadows... she needs a plan.

America looks over, sees TWO SERVANTS loading TRASH CANS onto a HORSE-DRAWN CART. One of the servants signals a nearby Guard.

SERVANT

We're loaded.

America watches as the Guard carefully checks the cart and its contents. As the Guard does his work, America notes a TARP on the back of the cart. When the Guard is finished, he signals another Guard at the gate.

GUARD.  
They're cleared.

When the two Male Servants get in the cart to leave, America waits for the split second when no guards are looking... and SPRINGS into ACTION. She darts from the shadows, and JUMPS onto the back of the cart, covering herself with the tarp.

EXT. PALACE - MOVING TRASH CART - NIGHT

America crouches under the tarp as the Cart heads for the South Gate. She clutches her pillowcase, holding her breath as the Cart moves through the Gate, toward freedom...

EXT. COUNTRYSIDE - MOVING TRASH CART - A BIT LATER

Outside Palace walls. Deserted country road. The trash cart makes its way to the landfill. America pulls back the tarp and stares at the ground moving beneath her. It's now or never. She braces herself, then JUMPS.

America falls in a heap on the ground, but quickly recovers, RUNNING for cover behind a tree. Moments later, the Trash Cart turns a corner, disappearing from view. She's free!

EXT. COUNTRYSIDE - NIGHT

America RUNS across hills, exhilarated. In the distance, America sees a hill. Smiles. That's where Aspen is waiting.

AMERICA  
Aspen.

She starts SPRINTING toward the hill. Then... we hear GALLOPING. Suddenly -- America is SCOOPED OFF THE GROUND and dropped onto a horse. Shocked, she twists around to see who grabbed her. It's Prince Maxon!

MAXON  
Going somewhere?

OFF America, totally fucked --

END OF ACT FIVE

ACT SIX

EXT. COUNTRYSIDE - NIGHT

A secluded spot. We're back with Maxon and America as he jumps off his horse and pulls her down beside him.

AMERICA

Just let me go --

Maxon grabs the pillowcase --

MAXON

Looks like I've caught a thief, as well as a deserter...

He DUMPS the contents. ORANGES and APPLES spill out.

MAXON (CONT'D)

(genuinely confused)

Apples? You stole apples?

AMERICA

They're worth a lot to people who can't get them.

MAXON

What people would that be? People like... Aspen?

(off America)

I made some inquiries, found out all about your heart-wrenching good-bye.

America stares him down, doesn't respond.

MAXON (CONT'D)

(lightly)

And now you're going to run off, live happily ever after, surviving only on love and... apples?

AMERICA

That fruit will pay our way to somewhere far away from here.

Maxon sighs. With a nod toward the Palace, in the distance.

MAXON

Listen. I may be ignorant of what goes on outside the Palace walls, but you know nothing about what goes on inside. If you run tonight, you won't make it to the next town.

(MORE)



MAXON (CONT'D)

By morning, the entire Palace will know you're gone and the Royal Guards will hunt you down.

(beat)

And when they find you -- which they will -- they'll beat your boyfriend to a bloody pulp for absconding with a Selection candidate. And they'll put you both in jail for subversion.

AMERICA

No --

Suddenly, America is terrified for Aspen. Maxon steps away.

MAXON

But be my guest. Run. Take your chances.

America is frozen, doesn't know what to do. But she can't risk Aspen's safety.

AMERICA

No, I'll -- I'll go back.

MAXON

(beat, then)

Oh, you'll deign to return. Lucky me. I'm starting to think you're not worth the trouble.

America's wheels are turning.

AMERICA

But... you need me.

MAXON

Trust me, I don't.

AMERICA

(beat, then)

I have a deal to propose.

MAXON

You're in no position to negotiate.

AMERICA

So you don't care about defeating the Rebels?

MAXON

What do you know about the Rebels?

AMERICA

I know about the people.

(beat)

Think about it. There are more Labor classers than the other five classes put together. They're going to support the Monarchy or they're going to support the Rebels. And whoever wins their support... that's who will rule Illea.

MAXON

Keep talking.

AMERICA

Take me back, and I'll be the perfect Selection candidate. I'll tell anyone who will listen how wonderful the Monarchy is, how you will be an even greater leader than your father.

Maxon likes the sound of that.

AMERICA (CONT'D)

I'll make it seem like you care about us.

(beat)

I will give you the Labor Class.

A beat.

MAXON

You make a compelling argument.

America's eyes fill with tears.

AMERICA

I only want one thing. Aspen. He was drafted because of me, because I didn't want to come here.

(beat)

Promise me he won't have to go into the Army.

Maxon considers. Then --

MAXON

We have a deal.

OFF America, her fate sealed --

EXT. WOODS - REBEL CAMP - NIGHT

Dark woods. Near silence. Rafe and Captain Shane, on horseback, lead a group of elite Royal Guard. As they approach the Rebel Camp, Rafe gives a SIGNAL --

THREE ROYAL FOOT SOLDIERS spread out. In a STYLIZED SEQUENCE, each Foot Soldier sneaks up on a REBEL LOOKOUT, then STABS the Lookout from behind through the heart with a SWORD. As the Rebels fall dead...

Rafe, Captain Shane, and the Royal Guardsmen advance into the camp, where FIFTEEN REBELS, including Paze and Wallack, lie sleeping around dying fires. Rafe nods to Captain Shane. Let the killing begin. As Rafe, still on his horse, leans over a sleeping Rebel -- it's Paze -- and CUTS HIS THROAT...

INT. PALACE - THEATER - NIGHT

Queen Amberly and King Clarkson sit on their thrones in the empty theater, surrounded by a skeleton CAMERA CREW. King Clarkson addresses the CAMERA --

KING CLARKSON

Good evening, Citizens of Illea. Forgive us for this late evening broadcast, but we have important news to share. The Selection began in earnest today, but it did not go as planned. Something... shocking has occurred.

We think he's going to speak of the Rebel attack. Instead --

KING CLARKSON (CONT'D)

Prince Maxon has broken with tradition! He has decided not to send home a candidate following the Winter Festival.

QUEEN AMBERLY

The girls are so impressive that our son finds himself unable to part ways with even one.

The King and Queen are now all smiles, the propaganda machine in full swing. We begin a MUSIC MONTAGE...

INTERCUT WITH:

EXT. HILLTOP - NIGHT

Aspen waits for America. He holds a SIMPLE SILVER BAND, which we can only assume is an engagement ring. As Aspen turns the band over and over in his hands, his face filled with hope...

KING CLARKSON (V.O.)  
Maxon's dilemma reminds us once  
again what a strong nation we  
have...

INT. PALACE - DUNGEON - NIGHT

A ROYAL GUARD shoves a tear-streaked Fiona into a dank CELL --

KING CLARKSON (V.O.)  
... All six Classes are populated  
by the best people in the world.

INT. PALACE - CELESTE'S ROOM - NIGHT

Celeste watches the King and Queen's report as her maid, Ondine, pulls pins from Celeste's hair, letting it fall down her back...

QUEEN AMBERLY (ON TV)  
As we wish you good night, please  
know that all is well in Illea.  
Long live the King.

Ondine UNZIPS Celeste's dress --

CELESTE  
(wry)  
Long live the King.

Celeste leans over, SWITCHES OFF the screen as her dress falls to the floor. In her bra and panties, she turns to face Ondine.

CELESTE (CONT'D)  
Your turn.

Celeste UNZIPS Ondine's maid's uniform... They KISS. We realize -- these two are LOVERS. As the MUSIC MONTAGE continues...

INT. PALACE - KING AND QUEEN'S QUARTERS - NIGHT

FIND QUEEN AMBERLY as she prepares the King's nightly tea. King Clarkson, frail and tired, rests on their bed in the b.g.

QUEEN AMBERLY  
Word of the attack will leak out.

KING CLARKSON  
Maybe. But we'll deny it.

QUEEN AMBERLY

With all of this Rebel activity...  
maybe you should consider opening  
The Vault.

KING CLARKSON

Amberly. We've discussed this.

QUEEN AMBERLY

It's just -- there's so much  
technology that's been sealed up  
for so long... There must be tools  
we could use against the Rebels.

KING CLARKSON

Dependence on technology is what  
led to The War, to the death of  
billions of people. I'm not going  
to take Illea down that path. We  
will not become vulnerable like our  
ancestors.

QUEEN AMBERLY

But you agreed to install the  
communications screens, and they've  
been a success --

KING CLARKSON

The answer is no. Now come to bed.

ON QUEEN AMBERLY as she slides a SMALL VIAL OF LIQUID out of her  
pocket.

QUEEN AMBERLY

Of course, dear. You know best.

She puts a FEW DROPS of the liquid into King Clarkson's tea,  
then hides the vial back in her pocket. We realize -- the Queen  
is POISONING the King....

EXT. HILLTOP - NIGHT

As Aspen waits, his hope fading, he hears APPROACHING HORSES.  
He turns to find SOLDIERS from the Royal Guard SURROUNDING HIM.

ASPEN

What is this?

Two Soldiers jump off their horses and approach. They reach for  
their billy clubs.

SOLDIER  
(danger in his eyes)  
Welcome to the Army, scum. Basic  
training starts now.

We realize -- Maxon broke his promise to America and informed on Aspen. The Soldiers SEIZE HIM, begin to BEAT HIM. As America's engagement ring is trampled in the mud, we're OFF Aspen fighting for his life...

INT. PALACE - AMERICA'S ROOM - NIGHT

America enters to find an anxious Lucy waiting for her.

LUCY  
Miss! Where have you been? I was  
about to call the Guards --  
(notices America's outfit)  
And what are you wearing?

America, her heart broken, can barely muster words.

AMERICA  
I'm sorry I worried you. It won't  
happen again.

As Lucy exits, America goes to the window. Somewhere out there Aspen's heart is breaking. OFF America, devastated but resigned...

INT. PALACE - MAXON'S QUARTERS - NIGHT

CLOSE ON A FIST as it flies into a PUNCHING BAG. FIND MAXON, shirtless, pounding away the day's events. Lucy enters --

LUCY  
America is tucked away safe in her  
room, Your Highness.

Maxon PUNCHES the bag again --

MAXON  
Good.

Lucy approaches him, runs her hands over his chest.

LUCY  
So what's my reward for telling you  
about the maid's uniform I found  
hidden in her closet? Was I right?  
Did she try to escape?

But Maxon looks at her coldly.

MAXON

Get out.

Lucy backs away, then hastily exits. ON MAXON... is there shame in his eyes after all? He betrayed America, and he knows it... what surprises him is that it bothers him.

AS Maxon beats the shit out of the bag --

EXT. WOODS - REBEL CAMP - NIGHT

As the slaughter of the Rebels continues in the b.g., FIND RAFE approaching Gaia's tent. He enters --

INT. WOODS - GAIA'S TENT - CONTINUOUS

Rafe looks around, expecting to find Gaia and Ashley. But the tent is empty. They're gone. Fuck! OFF Rafe's fury --

EXT. WOODS - NIGHT

As the MUSIC MONTAGE ENDS... FIND GAIA astride a horse, a blindfolded Ashley in front of her in the saddle. Gaia stops the horse near a ROUGH HEWN SHELTER. She jumps to the ground, pulls Ashley down beside her --

ASHLEY

Where are we going?

GAIA

To meet my boss.

INT. SHELTER - NIGHT

Two rooms, sparsely furnished. A Rebel safe house. Gaia leads in Ashley, then pulls off her blindfold.

ASHLEY

Please -- just tell me. What are you going to do with me now...?

REVEAL SYLVAN SANTOS as he steps out of the other room.

SYLVAN

Now you're going to help us overthrow the King.

We realize -- Palace insider Sylvan is actually a Rebel. He is Gaia's "boss." OFF this revelation --

END OF SHOW