GALAVANT

By

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A NOTE FOR THE READER:

This script will read a little differently.

While still a comedy, the world of this piece is a classic "fairy tale" one... filled with heroes and princesses and villains and maybe even a dragon or two. Think "The Princess Bride" meets "Monty Python" meets classic Disney. And because of that familiar Disney construct... Alan Menken's musical numbers will sprinkle in organically throughout. They aren't written yet, obviously, but these "songs" will be placed into the script, with the story points covered in prose.

Hopefully this prose can give the reader a sense of the material that will be covered in the songs. And if not, hopefully having written the word "prose" three times in this opening "note to the reader" will make this script seem more highbrow than it actually is.

We start with, you guessed it...

A BACKSTORY SONG: "GALAVANT"

Once upon a time, there was a hero named Galavant.

ON GALAVANT (28):

Basically the coolest guy ever. Galavant's got a sword, and a horse, and a Ewan McGregor-esque head of hair.

A lyric might go something like:

Galavant was gallant/Galavant was class/If you messed with Galavant/He'd surely beat your ass.

ON MADALENA (25):

A knockout. She's got a killer dress, and a killer smile, and she too has a Ewan McGregor-esque head of hair (if Ewan McGregor grew it out for a while).

Lyric:

If there's one thing Gal'd been missing/It'd been a gal to share his den/But then came Madalena/The Kingdom's only perfect ten.

ON GALAVANT AND MADALENA:

As they fall madly in love. They do all the things 15th century youngsters do when they fall in love: frolic in forests, dance at dances, kiss for abnormally long periods of time.

It’s clear they’re going to get married and have really good-looking babies together.

ON KING RICHARD (40’s):

He has a mustache which indicates that he is mean. And as it turns out, he is.

Lyric:

There was only one real problem/A king from a nearby land/Took notice of Madalena/And asked her for her hand.

You can imagine where this is going: the King is into Madalena, she’s not into him, so the King (and his main henchman Gareth, 50’s, badass), kidnap Madalena.

ON GALAVANT:

Discovering Madalena, gone. Devastated. He picks up a sword, determined to rescue her: wherever she may be.

Lyric:

So that's our basic set-up/One man would soon prove the greater/And that's where we pick up our story/Two or three weeks later.

INT. CASTLE - TWO OR THREE WEEKS LATER

MADALENA paces back and forth across the room. She looks miserable. She’s wearing an ORNATE WEDDING DRESS.

She looks out the high castle window.

DOWN BELOW

It’s quiet. GUARDS chat and mill about, casual.

BACK INSIDE

Madalena SIGHS. Just then...

VOICE (O.S.)
Is everything alright, my Princess?

Madalena wheels around. Before her stands:

KING RICHARD ENMIAS (still mustached, still mean).

MADALENA
(obedient)
Yes, my King.

KING RICHARD
I would think so. In just moments we will marry and you will instantly become the richest and most powerful woman in the land.

MADALENA
Yes, my King. Very exciting.

KING RICHARD
And then tonight, you will join me in my bed.

MADALENA
Yes, my King.

A beat.

KING RICHARD
We're going to do it.

MADALENA
Yes.

KING RICHARD
We're not going to just sit in bed and open gifts and talk about how fun the wedding was, okay? We're doing it.

MADALENA
Of course, my King.

He nods, feeling better. Takes a little bow.

KING RICHARD
My lady.

He EXITS. At the door he pulls his henchman GARETH aside.

Gareth has a shaved head and one HUGE SCAR underlining each eye. He's Scottish. He's scary as hell.

KING RICHARD (CONT'D)
(sotto)
Have you found Galavant yet?

GARETH
We're working on it.

The King grabs Gareth by the neck, pushes him against the wall.

KING RICHARD
Work harder.

They stay like this for a long beat. Gareth glares. The King immediately realizes, lowers his hands.

KING RICHARD (CONT'D)
(instantly emotional)
I'm sorry, I just know Galavant's going to show up here and ruin my wedding day, Gareth. I really think she likes him more. Do you think she likes him more?

GARETH
Yes.

KING RICHARD
Why? Why do you think that?

GARETH
Because you had to kidnap her to get her to marry you.

The King notices other GUARDS snickering, steadies himself.

KING RICHARD
(strongly)
Just find Galavant.
(then, whispering)
Please. I mean, it'd be really great if you could find him.

The King storms out for show.

RE-CUE OPENING SONG: GALAVANT!

INT. FOREST - CONTINUOUS

Chased by a SMALL ARMY of the King's men, GALAVANT weaves his ways through trees. He rides a beautiful BLACK HORSE.

Through the forest, he weaves. Two GUARDS descend on him from either side. Without breaking his horse's stride, Galavant KNOCKS OFF BOTH GUARDS from their horses.

And not only can Galavant defeat half an army by himself... he can SING while doing it! He picks up the OPENING SONG...

Lyric:

I'm a man of action/Don't need to rave and rant/True love won't be denied here/Not from Galavant!

He's so cool, TWO CHASING GUARDS pick up the chorus!

GUARDS
(singing)
Galavant! He's Galavant!

GALAVANT
(re: them singing)
Hey, thanks for that, guys.

GUARD #1
You're welcome. We're big fans.
Plus, it's a really catchy son--

BAM, BAM. Galavant disposes both of them with his sword. Takes off. The music swells.

EXT. CASTLE - THIRTY MINUTES LATER

Galavant nears the castle. He gets off his horse, grabs his sword, begins marching toward the castle.

GALAVANT
(top of lungs)
MADALENA!!!

INT. CASTLE - CONTINUOUS

Madalena jumps, picks up the SONG!

MADALENA
(singing)
Galavant!?

EXT. CASTLE - CONTINUOUS

A man on a mission, Galavant marches toward the castle, discarding guards one by one with minimal effort. The uber-steady uber-hero.

GALAVANT
Madalena!

INT. CASTLE - CONTINUOUS

Madalena runs to the window.

MADALENA
(singing)
Galavant!

Behind her, the door bursts open. KING RICHARD and GARETH RUSH INTO THE CHAMBER, looking concerned.

DOWN BELOW

Galavant smiles. He grabs a vine, hanging from the castle and begins climbing. Gravity is no match for this man. With great skill and fluidity, he crests the tower and ENTERS THE WINDOW...

INT. CASTLE - CONTINUOUS

Galavant sees Madalena in full and lights up.

GALAVANT
My lady.

MADALENA
My man.

He smiles. But then the camera shifts around her, revealing:

GARETH standing across the room, ready for a fight. King Richard hides behind Gareth's wide shoulders.

Galavant and Gareth exchange greetings.

GALAVANT
Gareth.

GARETH
Galavant.

Galavant turns to King Richard. The King nods. Gareth gathers his sword to advance but then:

GALAVANT
Alright, hold on. Now, Gareth and I can surely fight all night to an even draw if that's what you want. Hell, you can send all your men to help him if you so desire. But I'll fend them all off. Because here's the thing:

Galavant lays down his sword.

GALAVANT (CONT'D)
I love her, Richard. She is the first thing I think of in the morning, and the last thing I think of in the eve. And you can offer her great fame, and you can offer her great fortune, but only I can offer her great love. And that is what she chooses.

MADALENA (O.S.)
Actually...

Galavant turns. Madalena stands there, sheepish.

MADALENA (CONT'D)
Gal... I'm sorry. I just... I don't know... I've been thinking a lot about it since he kidnapped me and... I'm gonna go with the fame and the fortune. It just seems like an easier life, you know? I'm really sorry. I hope we can be friends.

And just like that, all the wind goes out of Galavant. Literally. Gareth punches him in the stomach, sending the stunned Galavant to his knees.

He can't even talk. His whole world has suddenly turned on its axis.

King Richard's boots CLOMP against the floor as he approaches.

Gareth hands Richard his SWORD, butt side up. Richard nods, smiles.

KING RICHARD
Goodnight, sweet Prince.

He SLAMS the BUTT OF THE SWORD into Galavant's head. But Richard is a pussy and it doesn't knock Galavant out.

KING RICHARD (CONT'D)
Dammit to hell! Gareth, would you just do it please?

Gareth shrugs, grabs the sword, and delivers the blow.

GARETH
G'night, Wanker.

BAM! Everything goes BLACK.

CHYRON: FIVE YEARS LATER

<u>INT. GALAVANT'S HOUSE - MORNING</u>

A 15th Century run-down bachelor pad. Dishes everywhere. The place hasn't been cleaned in years.

And neither has Galavant. He's unshaven, uncleaned, and he's put on a lot of weight since we last saw him.

It's morning. He's drinking. Heavily.

The mighty has officially fallen.

A scrawny young man ENTERS. This is Galavant's squire, SID (23). Think the kind of Jewish that non-Jews get a kick out of. Think Jay Baruchel.

SID
Good morning, Sir.

Sid opens the shades, lets some light in. Galavant GROANS. Sid takes the bottle of booze out of Galavant's hand.

SID (CONT'D)
I see we're getting an early start this morning.

Sid puts away the bottle, starts tidying up.

GALAVANT
What do you want, Sid?

Sid turns, takes a deep breath, addresses Galavant formally.

SID
Sir, when you hired me to be your squire, it was the most exciting thing to ever happen to me. Best squireship in the land, my parents completely plotzed. But ever since Madalen--

GALAVANT
(sharply)
Don't say her name.

Sid re-thinks.

SID
Ever since... that happened... you've not been yourself and...
(then)
You need a job, Sir. You're completely broke. You can't afford me anymore.

GALAVANT
I'll write you a letter of reference.

SID
You can't afford this place.

GALAVANT
Never liked the layout.

SID
You literally cannot afford another bottle of drink.

This gives Galavant pause.

SID (CONT'D)
There is someone here to see you. She's waiting outside and she brings with her an opportunity. I would beg you to meet with her.

GALAVANT
I'm not going to--

SID
And here she is!

Sid opens the door. In walks a BEAUTIFUL YOUNG WOMAN (27). Unlike Magdalena, her beauty is more real, less practiced. She's tough, athletic. Think Jennifer Lawrence. I'm sure we can get her.

SID (CONT'D)
May I present, the Princess Isabella Maria Lucia Elisabetta of Valencia--

GALAVANT
That's a mouthful. Speaking of which.

He retrieves his bottle, pours a drink. Isabella looks at Sid, confused. Sid smiles ("that crazy guy").

ISABELLA
(slight accent)
Squire, excuse us.

Sid bows, nods at Galavant ("don't blow this") and exits.

GALAVANT
It's not a great time, Princess.

Isabella looks around the shithole, confused.

ISABELLA
You are Galavant? Slayer of dragons, protector of innocent, defender of the less fortunate?

GALAVANT
Galavant's fine. The rest of it never fits on the business cards.

She looks him over, confused.

ISABELLA
Sir Galavant, I have traveled long and far to seek your favor.
(MORE)

ISABELLA (CONT'D)
Four months ago, my peaceful Kingdom of Valencia fell under attack from a rival land. My people were taken captive, my entire family either killed or imprisoned--

GALAVANT
Terrible, just terrible. Well, you've got a nice way about you, I'm sure you'll land on your feet. Nice meeting you, door's on the wall.

She doesn't move.

ISABELLA
My Kingdom is...
(correcting)
Was a peaceful nation, but it was also a wealthy one. Before being captured, my father hid me in the cellar and handed me the priceless Jewel of Valencia. He told me that if I found chance of escape, I should travel here, to find Galavant. He said only Galavant could save us.

She holds forth a BURLAP BAG. Removes the stunning JEWEL OF VALENCIA.

ISABELLA (CONT'D)
I hid in that cellar for months, as my family was slaughtered and imprisoned above me. I now offer you this jewel, all my country has left to offer, if you will travel with me to Valencia and help me dispose of our invaders.

She gets down on her knee.

ISABELLA (CONT'D)
I throw myself at your mercy, Sir Galavant. Please: save my people.

Galavant burps.

GALAVANT
I'm sorry, I got distracted... what did you say after I said "nice meeting you, door's on the wall?"

She looks up, stunned.

ISABELLA
Who are you? Because the man before me is certainly not the man of legend. The man they sing songs of.

GALAVANT
Oh, I most certainly am.

CUE SONG: (GALAVANT REPRISE). This is a sadder take on the "Galavant" song that we opened with.

The song is basically a duet: Isabella reminding Galavant of his former glories, Galavant responding by explaining his current state of affairs:

Lyric:

ISABELLA: Galavant slays dragons/Brings comfort to the poor/Galavant would never/Show the needy to the door.

GALAVANT: Galavant is broken/The saddest man around/He carries with him heartache/And an extra twenty pounds.

The song ends... Isabella storms out.

EXT. GALAVANT'S HOUSE – CONTINUOUS

Isabella storms past a hopeful Sid. Sid's face drops when he sees the look on her face.

ISABELLA
That man is an animal!

SID
Wait! Princess Isabella Maria Lu...
(then)
Lucia? Was it Lucia? Something -ia of Valencia!
(then)
Princess!

As she storms off, we focus in on the Princess of Valencia's outraged, flushed face and we...

FLASHBACK TO:

The Princess of Valencia's face (dirtier, more worn) as TEXT comes across the screen:

CHYRON: CASTLE OF VALENCIA. 2 MONTHS EARLIER.

INT. VALENCIA CASTLE CELLAR - DAY

Exactly as she described to Galavant: Isabella hides in a barren cellar from her captors, listening to voices above.

The voices are slightly muffled but still audible.

VOICE (O.S.)
Orange.

VOICE #2(O.S.)
Orange who?

We PAN UP, through the floor, into...

INT. VALENCIA CASTLE GRAND HALL - DAY

A really handsome JESTER (25), in full costume, does a "set" in front of our old bad guys: King Richard, the now "Queen" Madalena, Gareth, and assorted SOLDIERS and COURT MEMBERS.

JESTER
(again, flat)
Orange.

KING RICHARD
(bored)
Orange who?

JESTER
Orange you glad I didn't say banana again?

Silence. No one laughs. Except...

MADALENA
(clapping)
Wonderful! Another wonderful routine, Jester!
(then)
Wasn't he wonderful, Husband?

KING RICHARD
I'm not seeing it, Baby.

MADALENA
(annoyed)
Perhaps his humor flies over your head then.

KING RICHARD
"Orange you glad I didn't say banana again?" I think I followed the thread.

The King turns to Gareth.

KING RICHARD (CONT'D)
I don't know what she sees in him.

Gareth watches as Madalena makes secretive goo-goo eyes at the handsome Jester. The Jester secretly blows her a kiss.

GARETH
No idea, my King.

Madalena stands.

MADALENA
I will go compliment the Jester. And while I do, Husband, perhaps you can make some progress convincing the King and Queen of Valencia to tell you where their jewel is hidden.

KING RICHARD
I've tried everyth--

MADALENA
Yes, well, I did not travel across an ocean to invade a Kingdom, take it over, only to fail to obtain what we came here for.
(then, quietly)
Galavant would not have stood for this.

The King's face drops. He stands. Looks his wife in the eye.

KING RICHARD
What did you just say?

She matches his intensity.

MADALENA
I said:
(then, in his face)
Galavant. Would. Not. Have. Stood. For. This.

She breaks her death stare.

MADALENA (CONT'D)
Find me the Jewel, would you, dear?

She walks off, calling after the Jester.

MADALENA (CONT'D)
Oh Jester, join me in my chamber, would you? I'd love to hear a little more about how you craft a joke.

The King is left with Gareth.

KING RICHARD
(blind)
She really gets a kick out of that damned jester. Maybe it is going over my head.

GARETH
(knowing)
Oh, it's going over your head alright.

King Richard slumps.

KING RICHARD
Oh Gareth! I try so hard to please her. I invade a Kingdom for a jewel, I respect her vow of chastity--

Gareth rolls his eyes.

KING RICHARD (CONT'D)
And yet every day I have to hear it, over and over again:
(imitating)
"Galavant would not stand for this."

CUE SONG: "IT AIN'T EASY BEING KING"

The basic idea: no matter what King Richard does, the threat of Madalena leaving him for Galavant is always on his mind.

Lyric:

I'm a King by birthright/I control half of Japan/But all I do is worry/She still loves another man.

By the time the song ends, King Richard is in a state of complete emotional distress.

KING RICHARD (CONT'D)
I never should have let Galavant go that day. I felt bad for him. She really blind-sided the poor bastard. But I have not slept solidly in five years. And I will not sleep until I know he is dead.

GARETH
Rumor has it, he's become a drunkard. But he is still the greatest warrior in five Kingdoms, Sir. Men follow him anywhere. To attack Galavant on his own turf would lead to certain defeat.

KING RICHARD
(little boy)
I know! Darn it! So frustrating!

The King stands.

KING RICHARD (CONT'D)
Get me the King and Queen of Valencia. They are telling us where that jewel is.

He storms off, stops.

KING RICHARD (CONT'D)
"Orange you glad I didn't say banana again?" It's not--

GARETH
Not funny at all, Sir.

The King nods, agreeing.

KING RICHARD
Let's go find her that stupid jewel.

PAN DOWN:

BACK THROUGH THE FLOOR to the hidden Isabella - who nervously clutches the Jewel (in its burlap bag) to her chest.

FLASH FORWARD TO:

THE JEWEL. Still in that burlap bag, now sitting on a table. We are back to the present day in...

<u>INT. GALAVANT'S HOMETOWN TAVERN - EVENING</u>

Isabella sits at a table in the corner of the tavern with the bag. She's sadly nursing a beer.

She looks across the room, watching...

GALAVANT.

He's sitting at his usual spot at the bar, half-cocked.

GALAVANT
Tommy! Another please.

The BARTENDER approaches.

TOMMY
Sorry, Gal. Gonna have to cut you off.

GALAVANT
Tommy, I'm fine. I'm not riding, I walked.

TOMMY
No, it's just...
(then)
They cut you off, Gal. You haven't paid your tab in months. Until you do... I'm sorry.

GALAVANT
Tommy! Come on! It's me! Gal! I--

TOMMY
Hey, Gal. C'mon. You're embarrassing yourself, man.
(then)
Get it together.

Tommy walks off to another customer.

ON GALAVANT:

At a real low point. He looks at his empty glass. Catches his puffy reflection. What has he done to himself?

And then... through the reflection in his glass he sees, across the tavern...

ISABELLA. She quickly looks away when he catches her eye.

Galavant SIGHS, stands, approaches her:

GALAVANT
Can I buy you a drink?

ISABELLA
(annoyed)
No.

GALAVANT
Good, you can buy me one.

He pushes her chair over, roughly, and sits next to her. Isabella instinctively backs away from him, repulsed.

FLASHBACK TO:

INT. VALENCIA CASTLE CELLAR - AFTERNOON (TWO MONTHS EARLIER)

The in-hiding Isabella presses forward against the cellar ceiling, trying to hear exactly what's going on above.

INT. VALENCIA CASTLE - AFTERNOON

Up above, King Richard and Gareth stand in front of The KING AND QUEEN OF VALENCIA (Isabella's parents).

You could not cast a more lovely KING AND QUEEN of VALENCIA. Who are our most beloved older actors: Alan Arkin and Sally Field? Sure, picture them. And don't forget: they're Jennifer Lawrence's mother and father.

The King and Queen look unkempt and exhausted. King Richard paces in front of them:

KING RICHARD
I have tried to be kind to you, have I not?

KING OF VALENCIA
You pillaged our peaceful Kingdom, killed half our army--

KING RICHARD
BUT I HAVEN'T KILLED YOU! ISN'T THAT RIGHT!? I HAVEN'T KILLED YO--

His voice cracks.

KING RICHARD (CONT'D)
Gareth, my throat's horribly scratchy, some tea please?

GARETH
Some tea for the King!

A SERVANT scurries off.

KING RICHARD
(to Queen and King)
I'm not a yeller.

QUEEN OF VALENCIA
We beg you to show mercy to our people, good King--

KING RICHARD
Yeah yeah yeah, we've done this.
(then, quietly)
Look, here's the thing. My wife REALLY wants that jewel of yours. Now I know she can sometimes come off a little... what's the word?

KING OF VALENCIA
Evil.

QUEEN OF VALENCIA
Cruel.

KING RICHARD
No, that's not it. It's more...

KING OF VALENCIA
Sadistic?

QUEEN OF VALENCIA
Vicious?

KING RICHARD
You really just have to get to know her.
(then)
Anyway, why don't we do this: you tell me where the Jewel is, we pack up shop, stop all the pillaging, killing, yada yada - everyone's happy.

The King of Valencia stands.

KING OF VALENCIA
The Jewel of Valencia is priceless.

KING RICHARD
(bored)
I know, I know.

KING OF VALENCIA
It is the symbol of Valencia. It has belonged not to us, but to our people, for thousands of years.

KING RICHARD
Totally understand, totally empathize, can I have it?

KING OF VALENCIA
Never.

CUE SONG: "THE JEWEL OF VALENCIA"

The King and Queen of Valencia sing a lovely duet explaining the deep meaning of the Jewel of Valencia to them, while King Richard (on the other side) sings about how much easier his marriage would be if he could just have it.

In the end, they refuse to tell King Richard where the Jewel is.

Lyric:

KING AND QUEEN OF VALENCIA: The Jewel to us is priceless/Part of our brotherhood/Should we just hand it over/It would not look very good.

KING RICHARD: I appreciate your passion/I don't want to make this worse/I swear if it would satisfy her/I'd just buy the Queen a purse.

The song ends. King Richard SIGHS. They King and Queen of Valencia will not turn the Jewel over.

KING RICHARD
It's about to get very ugly in here. This is so not how I wanted to do this.

THE SERVANT approaches with tea.

KING RICHARD (CONT'D)
Ooh, thank you.

He takes a sip.

KING RICHARD (CONT'D)
Mmmm. Is there lemon in there?

SERVANT
Yes my King. Twist of lemon.

KING RICHARD
Delightful. Just delightful.

King Richard turns to Gareth.

KING RICHARD (CONT'D)
Kill the King, make her watch.

Gareth unsheathes his sword, steps forward, and just then we hear...

ISABELLA (O.S.)
NO!

Gareth and the King FREEZE. They turn toward the sound of the voice.

Gareth approaches a corner of the room where he discovers, on the floor...

A TRAP DOOR.

Gareth and The King share a confused look.

CUT TO:

INT. GALAVANT'S HOMETOWN TAVERN (PRESENT DAY)

Galavant drinks and eats greedily. Isabella watches him in horror.

GALAVANT
Mmmm. Mmmm, mmmm, mmmm. Haven't had lamb in ages.
(calling out)
Tommy! Another round please. Don't worry, it's all on Princess Something-Or-Other.

Galavant turns to her.

GALAVANT (CONT'D)
Thanks again for the drink.

ISABELLA
(correcting)
Drink*s*.

GALAVANT
Right. Thanks again.

He eats. She watches.

ISABELLA
May I ask you something?

GALAVANT
You keep buying, I'll chit the chat out of you.

ISABELLA
My father used to tell stories of you. Of your skill in battle. Of your heroism. Of your goodness.

GALAVANT
It's your dime, Princess, but is there a question in there somewhere?

ISABELLA
What happened to you?

Galavant looks up. She's looking at him, earnestly. She really wants to know.

And there's something about her face, the Jennifer Lawrence-ness of that face, that makes him drop the wisecracking drunkard act for a minute.

GALAVANT
My parents were people of massive appetites. They loved everything. They loved food. They loved...
(motioning at his drink)
drink.
(then)
Most of all, they loved each other. Ironically, they also hated each other. They fought, violently, every day - didn't have time for much else, in fact. And so, at eight years old, I swore off love. Devoted myself to doing something better with my life than wasting it on "love." So I read. I learned languages. I trained. All the time other young men spent chasing girls, I spent that time bettering myself.
(beat)
But I came from a family of "lovers," and you can't fight genetics. So, when it inevitably happened to me, when I fell...

ISABELLA
You fell hard.

Galavant nods.

GALAVANT
I fell hard.

ISABELLA
And her?

GALAVANT
She fell softer, as it turned out.

Isabella smiles. A moment of connection between them. Galavant, uncomfortable with any sort of connection, returns to his food.

GALAVANT (CONT'D)
And you? Is there a Mr. Princess Blah-Blah-Blah out there?

ISABELLA
There was going to be.
(beat)
He's gone. They killed him.

Galavant looks up. Something triggers in him - an instinct to help, maybe - but he fights it.

GALAVANT
I wish I could help you, Princess. But I'm out of the damsel in distress game at the moment. Here's some advice: keep your jewel. Start a new life for yourself. You'll be okay.

ISABELLA
(quietly)
I listened from below as he ordered my parents to their death. And I screamed - I couldn't help myself - God help me, I screamed. They gave chase and I ran. And when I escaped, I promised myself I would never hide again. I followed my father's order: "Find Galavant. Only Galavant can save us."
(then)
And after coming all this way, after finding you, your advice is that I should just turn a blind eye, as King Richard destroys my Kingdom and everyone I've ever loved?
(then)
What?

Galavant is staring right at Isabella. There's fury in his suddenly clear eyes.

GALAVANT
Did you say *King Richard?*

FLASHBACK TO:

INT. VALENCIA CASTLE - AFTERNOON (TWO MONTHS EARLIER)

KING RICHARD watches as Gareth pulls Isabella out from the trap door by her hair.

KING OF VALENCIA
Isabella!

ISABELLA
Father!

Gareth snatches the BURLAP BAG from Isabella's hand, tosses it to King Richard. Isabella runs to her parents, hugs them.

King Richard pulls out the JEWEL from the bag. Beams. And just then...

QUEEN MADALENA peeks in.

MADALENA
Any luck on the Jewel, Richard?

Richard starts to turn, excited to share the news...

KING RICHARD
Actually, my dear...

MADALENA
I know, I know. You're working on it. Well, why don't you stop working on it, start acting like Galavant, and *do* something already.

A body blow. King Richard slowly retracts the Jewel, hiding it from his wife.

KING RICHARD
Will do, my Queen.

Gareth looks at King Richard, surprised. MADALENA EXITS.

King Richard turns back towards Isabella, starts thinking.

KING RICHARD (CONT'D)
She's a pretty young thing, isn't she Gareth?

GARETH
Eh. Little plump for my taste.

KING RICHARD
But her face. She's got a good face, no?

GARETH
I suppose. But if she's that plump after hiding in a cellar for four months, imagine how plump she was four months ago.

KING RICHARD
She's pretty, Gareth! Just say she's pretty!

GARETH
Fine, she's pretty.

King Richard approaches her.

KING RICHARD
You love your parents, don't you my Dear?

ISABELLA
Leave them be! Leave them be or so help me God, I'll kill you myself.

KING RICHARD
And spunky.

GARETH
Chunky if you ask me.

KING RICHARD
Gareth, stop it! I'm trying to do something here. God!

He returns to evil King mode.

KING RICHARD (CONT'D)
I never want to hear the name Galavant again. If we can't beat him on his turf, we will bring him to ours. I will kill him, in front of Madalena, and then deliver her precious jewel to her. Then we'll see if she can't find the key to her damn chastity belt!

He turns back to Isabella.

KING RICHARD (CONT'D)
If you want your parents to live, you will travel to find Galavant. Tell him you want to hire him.

GARETH
They say he is a recluse, My King. A drunkard. He will never come.

KING RICHARD
Yes, he will!

INTERCUT WITH:

INT. GALAVANT'S HOMETOWN TAVERN (PRESENT DAY)

King Richard's VOICE covers the action as Isabella talks to Galavant:

KING RICHARD (V.O.)
Tell him that I, King Richard, have taken over your Kingdom. Offer to pay him, with the Jewel.

INTERCUT WITH:

INT. VALENCIA CASTLE (TWO MONTHS EARLIER)

King Richard continues scheming.

KING RICHARD
And when that doesn't work, I want you to tell him this...

He stops.

KING RICHARD (CONT'D)
I feel like you should write this down.

ISABELLA
I will remember it.

KING RICHARD
It's kind of long, I'd really just be more comfortable if you wrote it down.

ISABELLA
I will remember it.

KING RICHARD
Fine.
(then)
You tell him that King Richard...

INTERCUT WITH:

INT. GALAVANT'S HOMETOWN TAVERN (PRESENT DAY)

Isabella continues:

ISABELLA
... is a cruel, vicious man. Four months, I hid in that cellar. He and his Queen slept right above me.

Galavant grimaces at the image. Isabella notices.

INTERCUT WITH:

INT. VALENCIA CASTLE (TWO MONTHS EARLIER)

The King continues...

KING RICHARD
You tell him that every night, you would listen...

INTERCUT WITH:

INT. GALAVANT'S HOMETOWN TAVERN (PRESENT DAY)

Isabella continues...

ISABELLA
...as he screamed at his Queen. The most vile things. And each night he would storm out, and I would be left with only the sobs of that poor Queen. She cried the same thing every night:

Galavant leans in.

ISABELLA (CONT'D)
I made the wrong choice. I'm so sorry, gals. I'm so sorry.
(then)
She must have left some maidens back home, never knew what she meant: "I'm so sorry, gals."

Silence. Galavant looks up slowly. Dramatically.

GALAVANT
I'm so sorry, *Gal*. She was saying "I'm so sorry, Gal."

Galavant stands. Music SWELLS. His eyes are clear. Our hero has returned.

GALAVANT (CONT'D)
We leave tomorrow at sunrise. Pack lightly. There's a long journey ahead.

Galavant storms away. We are left with Isabella, watching him go.

Mission accomplished, but the victory slightly hollow.

RE-CUE: OPENING SONG (GALAVANT)

During this song, we recap the story (much as we started) checking in on all our players:

- Isabella, feeling guilty back at the tavern. She steadies herself by looking at a photograph of her parents, reminding herself why she's doing this.

- The King and Queen of Valencia. Imprisoned. Waiting.

- Queen Madalena, fooling around with the handsome Jester.

- King Richard, watching as Gareth practices swordplay maneuvers. He's readying himself for Galavant.

- And of course, Galavant. This morning, for a change, it's he who actually wakes up his squire, Sid! They begin loading up horses (with Isabella) as they embark on a hero's quest...

Lyric:

And so our story's started/Our hero's on his way/Heading toward the trap that/Young Isabella laid.

A long way till they get there/It's slow going by wagon/But rest easy knowing next week/He puts a beat down on a dragon.