

EMILY AND THE MAGIC DOOR

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EMILY AND THE MAGIC DOOR

EPISODE ONE: THE VILLAGE

SCENE 1. INT. KITCHEN. DAY (THE REAL WORLD)

NANNY:

(ON ON PHONE) She just broke down. I don't know.

They got her a car home. They're all loonies, bankers.

Remember the last family? Dad was a that trader who
locked himself in the downstairs loo and told me he was
King of the Ducks.

She'll be like the rest of them, move to Dorset and write a
blog about local cheeses. Better start looking.

MILLIE (6 YEARS OLD) DRAWS A MAGIC
DOOR AND EMILY. THE DRAWING IS
FINISHED. THE CHILD STARTS DRAWING A
GIANT DUCK.

MIX TO:

SCENE 2. INT NIGHT (THE OTHER WORLD)

THE DUCK IN THE DRAWING IS REAL.

DUCK:

I am alive! Alive (EVIL GLEEFUL QUACKING)

LADY IN BLACK:

(BORED) So you are. (TO AN UNSEEN PRESENCE)

Ducks, is it? Very well. So it begins.

SHE PICKS UP THE DUCK AND SENDS IT
FLYING.

MIX TO:

SCENE 3. EXT. A PARK. DAY

DUCK LANDS IN THE POND.

EMILY (Late 30's early 40's, office worker) IS
SITTING ON A BENCH IN A BLEAK PARK. SHE
BLINKS BACK TEARS.

DUCK:
Join us.

EMILY IS SO DEPRESSED SHE DOESN'T EVEN
DOUBLE TAKE, SHE JUST STARES AT THE
DUCK. THE DUCK SWIMS OFF.

EMILY:
(VOICEOVER) It started then. I had just walked out of my
job. I was a Quantitative Analyst with a bank. It means I
was trading things that did not exist. I was asking for this
really.

EMILY WALKS THROUGH THE MISTY PARK

CUT TO:

SCENE 4: EXT WOODS DAY (MIST)

EMILY COMES TO A DOOR IN A CLEARING.
NOTHING EITHER SIDE OF IT. JUST A DOOR.

EMILY:
Oh, what now?

SHE GOES TO WALK AWAY AND IGNORE IT.
BUT SHE HEARS A DUCK QUACKING.

EMILY:
A duck?

SHE TOUCHES THE DOOR. IT VIBRATES WITH
THE SOUND OF SEVERAL VOICES.

DOOR:
We are a magic door

EMILY:
I bet you bloody are.

DOOR:
We are a magic door

EMILY:
Yes, you already told me that

DOOR:
Open the magic door

EMILY:
What if I don't?

DOOR:
(CONFERRING – DOOR'S VOICE ALTERNATES
BETWEEN ONE MALE VOICE AND A CHORUS) We'd
be buggered. Shhhh. Not out loud. Er, then doom, death,
destruction and other things beginning with d will occur.
Danger, dancing, ducks

EMILY:
Ducks?

DOOR:

Especially ducks.

EMILY:

Interesting, but still no.

DOOR:

So you're not going to open me? (BEAT) Fuck's Sake

EMILY:

Magic doors swear?

DOOR:

No, never, really quite polite. (ONE VOICE SAYS 'Arse!'

ANOTHER, 'Shit!' ANOTHER 'How d'you do?')

EMILY:

What?

DOOR:

(IN UNISON) Dinosaur!

EMILY:

Yeah right, like I'm falling for that one.

DOOR:

No, really! (PANICKING) Dinosaur!

SHE TURNS AROUND, NOTHING. A TINY

PLASTIC DINOSAUR IS SITTING ON A ROCK.

EMILY:

Fair enough

DOOR:

(TO ITSELF) Well that didn't work.

DOOR STARTLES

Wooooah!

EMILY:

What now!

DOOR:

(Trembling) Squirrel!

EMILY:

Yeah, right, like I'm scared of a squirrel

DOOR:

You would be of this one.

EMILY:

Okayyyy. She turns around. A Giant squirrel with angry angry eyes is facing her. AGGGH!

DOOR:

Told you so.

EMILY JUMPS THROUGH THE DOOR.

DOOR:

Thanks Simon.

SIMON:

No worries, Magic Door.

CUT TO:

SCENE 5: EXT DAY (THE “OTHER WORLD”)

EMILY FINDS HERSELF IN A PICTURE
POSTCARD VILLAGE. DUCKS ON A DUCK
POND, PERFECT BLUE SKY. SHE OPENS THE
DOOR BACKWARDS BUT NOTHING HAPPENS.

DOOR:

Ha ha ha! Little Miss ‘I’m not going in the Magic Door’

EMILY:

Pardon?

DOOR:

Nothing. Shh. Shh.

EMILY:

I’m dreaming, yeah? This isn’t real.

DOOR:

Don’t ask me questions, I am The Door. I just open and
close and sort of sit between things. Sometimes...I am
ajar.

EMILY:

Well put me back where I was...unless...is this something
to do with....what I said at work?

DOOR:

The what? (What did she say? I can’t understand her, is
she foreign? Yes she’s foreign. Oh, no wonder.)

EMILY:

What I said about a magical land.

MIX TO:

SCENE 6: INT DAY (THE “REAL WORLD”) BANK.

EMILY:

(VOICEOVER) At the bank. Yesterday.

EMILY IS ESCORTED THROUGH THE
TURNSTILES OF A MARBLED LOBBY BY
SECURITY GUARDS.

Before they escorted me out. I was in a meeting. I flipped.
A bit.

MIX TO:

SCENE 7: INT DAY (THE “REAL WORLD”) – MEETING ROOM – A BANK.

EMILY:

(ADDRESSING MEETING ROOM) Nothing of what we do is real. It's all been a dream. I might as well find a magic door and go to a magical land where they eat unicorn cake for breakfast and the rivers run with blue champagne.

ASSOCIATE 1:

I think you'd better leave, Emily.

EMILY:

A magical land. It wasn't real. Not real.

ASSOCIATE 2:

She's lost it. Get HR.

MIX TO:

SCENE 8: EXT DAY (THE “OTHER WORLD”) THE DUCK POND

EMILY:

Is this a magical land?

DOOR:

Nothing magical about this land. Boring if you ask me/us.

(I think it's magic) Shut up!

EMILY:

What do you have for breakfast?

DOOR:

I don't know what that is.

EMILY:

And what is in your rivers.

DOOR:

I'm a door. Doors don't go near rivers. (Not since they tried to make us into a raft on that teambuilding exercise.)

EMILY:

You're just a door?

DOOR:

No, not 'just' a door. I am a door, I have maximised my potential in the door world. I am a magic door. (Magic door!)

EMILY:

Well if you are a magic door, stands to reason that this must be a magical land.

DOOR:

Where you came from is the Magical Land. (Plastic dinosaurs! A giant squirrel called Simon! Wonders! Miracles! Never before seen!)

EMILY:

You know that squirrel.

DOOR:

Might do.

EMILY:

He's from your land.

DOOR:

Nope. Kent, I think. Ask him.

EMILY:

Look, what do I do now?

DOOR:

I am a door. Stop asking me non-door related questions.

In fact, don't talk to doors.

EMILY:

You started it. Put me back where I was.

DOOR:

Which was where?

EMILY:

Yeah, well, it wasn't that good, I just know that I don't know what's going on here and I'm scared and I'd like to go back. And...there's something I have to go back for. I don't know wh...

(SILENCE)

Well? Oh fine time to stop talking.

EMILY KNOCKS VIOLENTLY ON THE DOOR

DOOR:

Ow!!! Ow!!! Ow. Ow. Ow. Ow.

EMILY KNOCKS EVEN HARDER

DOOR:

You're unhinged.

EMILY:

I am knocking on a door. Where I come from you knock on doors. You've stopped talking to me, so I am knocking on you.

DOOR:

Knocking? I call that punching. What would you do if someone punched you repeatedly?

EMILY:

I'd hit them ba....

DOOR OPENS VIOLENTLY ONTO EMILY,
KNOCKING HER FLYING. EMILY GETS UP,
DOOR OPENS VIOLENTLY AGAIN. REPEAT
SEVERAL TIMES.

DOOR:

Got it?

EMILY:

Think so.

DOOR:

Don't make me do that again. Now. Let's try to be civil. I'm Door, I like opening and closing and being between rooms, you are?

EMILY:

Emily. (PREGNANT PAUSE)

DOOR:

Anything else? Likes, dislikes? What sort of person are you?

EMILY:

Er, I'm 40, I like treasure hunts, tigers and I hate people who squeal at shoes or cakes.

DOOR:

Interesting. Interesting. (BEAT) I have no idea what any of those things are. I only learned to talk this morning. 40
what?

EMILY:

Years old. It's a way we describe ourselves.

DOOR:

Amazing. (No. Boring really.) Come on.

THE DOOR STARTS TO MOVE

CUT TO:

SCENE 8: EXT DAY (THE “OTHER WORLD”)
FARMLAND LANDSCAPE

EMILY FINDS HERSELF IN A LANDSCAPE,
DRAWN BY A CHILD WHO STILL DRAWS THE
SKY AND GRASS AS A BLUE BAND OF
COLOUR ABOVE AND A GREEN BAND BELOW.
IT IS A PECULIAR, SPARSE ENVIRONMENT.
THERE ARE HILLS THAT RISE FROM BEHIND
ONE ANOTHER AS IF DRAWN BY A 7 YEAR
OLD. COMING DOWN ONE OF THEM IS A
TRACTOR, DRIVEN BY A GIANT BEE.

DOOR:

Quick, hide

EMILY:

What is that?

DOOR:

Don't ask. I don't know what it is, but it's not good. We
should go and see Aunt Doom.

EMILY:

What?

DOOR:

Aunt Doom. I don't know why they call her that.

EMILY:

Right. She sounds (BEAT) ominous.

THEY WALK PAST THE ENTRANCE OF THE
MAZE. IT LOOKS TERRIFYING.

EMILY:

What's that?

DOOR:

The Maze. Like it says on the sign. I(can read! I can read!
Those are words!) Don't go in there.

EMILY:

Why not?

DOOR:

There's an old poem about it

Don't go in the maze

Don't go in the maze

Not the maze

No

The Maze

Not that.

Don't go in it.

The maze, I mean in case you think I was talking about something else. Apologies, sometimes pronouns are confusing and I should be especially clear that.

The Maze.

Is somewhere you should not go.

AN OLD WOMAN WITH A SHOPPER ENTERS
THE MAZE ARMED WITH SECATEURS.

EMILY:

Where's she going then?

DOOR:

The maze.

EMILY:

Why?

DOOR:

That's where the shops are.

EMILY:

The shops are in a forbidden maze?

DOOR:

Yeah, planning restrictions.

SCENE 9: EXT DAY (THE “OTHER WORLD”)

THEY PASS SOMETHING THAT MAKES EMILY
STOP IN HER TRACKS

EMILY:

Woah! Incredible! You have hoverboards! How is that?

WE DO NOT SEE THE HOVERBOARDS.

DOOR:

Don't look at them! (BEAT) Too late

SOUND OF SEVERAL PEOPLE FALLING OFF
HOVERBOARDS. A HOVERBOARD LANDS AT
EMILY'S FEET.

DOOR:

They're impossible. So they only work if people who don't
believe in them don't look at them.

HOVERBOARD DUDE:

Is she new here?

DOOR:

Yes.

HOVERBOARD DUDE:

Tell her not to look at hoverboards.

DOOR:

I just did.

EMILY INSPECTS THE HOVERBOARD.

EMILY:

Could I learn how?

DOOR:

Unlikely. Hurry up, we're at Aunt Doom's

SHE TAKES THE BOARD WITH HER

**SCENE 10: INT DAY AUNT DOOM'S HOUSE (THE
"OTHER WORLD")**

DOOR:

(OPENING THE DOOR) Aunt Doom?

AUNT DOOM:

I knew it was you. I know what you want. Who are you?

What do you want?

DOOR:

Aunt Doom, I bring The Emily.

AUNT DOOM:

I didn't ask for an Emily, did I?

DOOR:

No, but you asked if I could bring someone (ASIDE) from the other side?

AUNT DOOM:

Did I? Hilarious. I didn't even know my own name til this morning.

EMILY:

Can I ask a really boring question?

AUNT DOOM:

I abhor tedium, but I love being interrogated, it's quite a dilemma.

EMILY:

Where is the sun?

AUNT DOOM:

No dear, I'm an Aunt. I have no son.

EMILY:

In the sky. It's light, and the top of the sky is blue. But no sun. It's like...someone's forgotten to...draw it in.

DOOR:

Shhhh! Shhhh! Don't mention The Artist. We are his work, we do not talk of him.

EMILY:

Well, I'm not.

DOOR:

The Artist makes everything.

AUNT DOOM:

This son of yours, usually up in the sky? Spiky with glasses?

EMILY:

What?

AUNT DOOM:

Big Yellow, Spiky. Wears dark glasses.

EMILY:

Sun glasses. Oh. Yes! Not the actual sun, but a draw....

AUNT DOOM:

Hush! Hush! (THE CONCEPT OF DRAWING IS TERRIFYING TO OTHERLANDERS) She speaks of the Sue! Tell me, when it is darksome, do you have a funny faced silver chap called Noom – always changing shape?

EMILY:

The Moon?

AUNT DOOM:

Noom. That's the Noom!

EMILY:

This is all charming and desperately whimsical, but can you explain what I am doing here?

AUNT DOOM:

(CLEARLY CLUELESS) We have to find you....a companion.

EMILY:

Uh?

AUNT DOOM:

A companion. You must choose one!

EMILY:

But I don't know anyone.

AUNT DOOM:

You know Magic Door

EMILY:

(ASIDE TO AUNT DOOM) Does he – er they count?

AUNT DOOM:

Of course! He – er – they do.

DOOR:

It's okay, I slash we will leave you to it. I never get to go on adventures. I'm always the door that opens onto them. People just walk all through me.

DOOR LEAVES VIA THE...DOOR

AUNT DOOM:

He's useful in a tight spot is Door – always easy to find an exit. Hahahahaha. Hahahahaha.

EMILY:

I'll go and get him then.

AUNT DOOM:

(SCOTTISH ACCENT) Afore ye leave. (BREAKS OUT OF IT) Oooh! That's a fun idiom. (SCOTTISH ACCENT) Afore ye leave – (BREAKS OUT OF IT) oooh, what's that? I'm having fun here! (SCOTTISH ACCENT) Ye shall need companions three.

EMILY:

I need two more companions? What for?

AUNT DOOM:

Just get two more companions. Make it three. Whatever. Get with the program girlfriend'. Ooh, what's that? (CLICKS FINGERS)

SCENE 11: EXT DAY - (THE “OTHER WORLD”)

EMILY:

What is with your aunt?

DOOR:

She's not my aunt. I'm a door.

EMILY:

Sorry about earlier. It's just. You're a door.

DOOR:

Yeah, we just don't get the same openings.

EMILY:

(APPALLED) Seriously?

DOOR:

Sorry.

EMILY:

So who else is there here?

DOOR:

Not many. Well, there's just...Graham. And Trumpetgirl.

EMILY:

Trumpetgirl?

DOOR:

Don't ask. She has this...

EMILY:

Trumpet?

DOOR:

(SIGHING) Yes.

Buy her a cider and she's good in a fight, but no. I can't work with her. Not after last time.

EMILY:

That's it? I need two additional companions and they both need to be Graham?

DOOR:

Well, Graham doesn't actually live here. He's one of your lot. But I could go and get him. In fact, here you go.

DOOR OPENS. GRAHAM (20s faintly geeky)
STEPS THROUGH RELUCTANTLY.

DOOR:

You can go back if you want.

GRAHAM LOOKS BACK. GRAHAM SHAKES HIS
HEAD AND STAYS.

EMILY:

Hi Graham, Emily. Good to have you on board. Where are you from?

GRAHAM:

(TO DOOR) You explain.

DOOR:

It's best not to talk about what you are over there.

EMILY:

Why not?

DOOR:

Complicated.

EMILY:

So! Like I say. Welcome on board. Not sure what we're doing yet, but I'm sure Aunt Doom will let us know eventually.

GRAHAM SNORTS BITTERLY

GRAHAM:

(TO DOOR) Does she know about the minotaur yet?

DOOR:

No

EMILY:

Minotaur?

GRAHAM:

Minotaur.

EMILY:

Minotaur?

GRAHAM:

Minotaur.

EMILY:

Minotaur?

GRAHAM:

Minotaur.

EMILY:

Minotaur

GRAHAM AND DOOR:

Minotaur!

A MINOTAUR BELLOWS ANGRILY AT THEM.
EMILY IS FROZEN TO THE SPOT. MINOTAUR
CHARGES. JUST AS HE IS ABOUT TO GORE
EMILY. A TREMENDOUS NOISE SOUNDS – THE
FIRST 4 BARS OF THE MARSEILLES.
TRUMPETGIRL LEAPS ON MINOTAUR RAINING
PUNCHES ON HIM.

MINOTAUR:

Alright, alright. Curse you, Trumpetgirl.

HE LIMPS OFF.

TRUMPETGIRL:

I fucked that shit right up.

DOOR:

(TERSELY) Trumpetgirl?

TRUMPETGIRL:

(NOT BOTHERED) Door?

EMILY:

(SHAKING HANDS) Trumpetgirl? I'm Emily. New here.
You saved my life. How can I ever repay you?

TRUMPETGIRL:

Gin and Tonic?

DOOR:

But Emily...

TRUMPETGIRL:

Shut it, door.

THEY GO TO THE PUB. THE CASTLE
GRAYSKULL.

CUT TO:

**SCENE 12: EXT NIGHT THE CASTLE GRAYSKULL
(THE "OTHER WORLD")**

TRUMPETGIRL PLAYS THE LAST POST
DRUNKENLY. AS THEY ARE HOUNDED FROM
THE PUB.

TRUMPETGIRL:

Wherever I go, they won't let me play my trumpet. I don't understand why.

EMILY:

I think. You. Are brilliant.

TRUMPETGIRL:

You'll come to hate me. They all do. Gin is my only friend.
And cider. And tasty wine. And rum.

EMILY:

Door? Door? What's up.

DOOR:

So she's joining us, is she?

EMILY:

Yeah. She's brilliant. I've had a brilliant day.

DOOR:

Well we'll see what Aunt Doom has to say about that.

CUT TO:

**SCENE 13: INT NIGHT AUNT DOOM'S HOUSE (THE
"OTHER WORLD")**

DOOR, GRAHAM AND EMILY ALL ENTER AUNT
DOOM'S. AUNT DOOM LOOKS AT
TRUMPETGIRL, TRUMPETGIRL LOOKS AT
AUNT DOOM.

AUNT DOOM:

Oh no. Not you. Not after last time.

TRUMPETGIRL SOUNDS AN ANGUISHED
BLAST. TRUMPETGIRL STAYS OUTSIDE

EMILY:

So, I have three companions.

AUNT DOOM:

That's nice.

(PAUSE)

EMILY:

So, what do I need to do now?

AUNT DOOM:

Hmm? Why are you asking me?

EMILY:

I thought...

AUNT DOOM:

What do you want to do?

EMILY:

I don't know. I just thought I had to do a thing and then go
home.

AUNT DOOM:

Wrong.

EMILY:

Unhelpful

AUNT DOOM:

Is that how the other side works?

EMILY:

What?

AUNT DOOM:

You visit a woman in a cottage and ask her for things to do? Cos that would be weird, wouldn't it.

EMILY:

Well, yes.

AUNT DOOM:

(FURIOUS) Then what in the name of Sue makes you think it works like that here? Get out.

THEY LEAVE. CHAOTICALLY. DOOR HAS
PROBLEMS GETTING THROUGH THE DOOR.

AUNT DOOM:

I did what you asked. Mistress.

A DUCK COMES OUT FROM BEHIND THE SOFA
AND QUACKS.

CUT TO:

**SCENE 14: INT NIGHT A FOREST CLEARING (THE
"OTHER WORLD")**

EMILY:

So. I have chosen my companions. Well, not so much
chosen as just stumbled into them, but ah, now, my
friends, we are on a quest...to find a quest!

TRUMPETGIRL BLOWS A BUGLE CALL

DOOR:

Why are you talking like that?

EMILY:

I don't know.

THEY START GETTING READY FOR BED.

DOOR IS WEARING A JAUNTY NIGHTCAP.

DOOR:

Half a day in a magical land and you're talking like you
own the place.

EMILY:

What?

DOOR:

Just saying. Bossy. Not attractive. No chance. Oh god. I
just thought. One of us is going to have to be your
romantic interest.

GRAHAM:

We could rule that out right now. I'm gay. You're a door.
Trumpetgirl's a liability.

TRUMPETGIRL PLAYS ALARMED STING

DOOR:

Oi, Trumpetgirl. Bedtime.

TRUMPETGIRL:

Loser. I'm going to find some fun!

SHE OPENS DOOR AND WALKS OUT PLAYING
AS SHE GOES

EMILY:

How can you do that for everyone else and not for me?

DOOR IS SILENT. EMILY BEDS DOWN. THEY
SNORE. DOOR IS STILL AWAKE.

DOOR:

Because I think I'm falling in love.

EPISODE ENDS

Emily and the Magic Door

Outline

In The Real World, Emily is on long term sick leave for her incredibly stressful job. She has become withdrawn and escapes by drawing with her daughter. The Other World did not exist in its current form until that morning, when Emily's 6 year old daughter drew Emily and the Magic Door after her

The Other World is the imagination of Emily's 6 year old daughter, Minnie, who is drawing her mother. As a result Emily is sometimes badly drawn, her hair sometimes finds herself with ridiculous hair or one leg much bigger than the other. Sometimes she is a princess. Sometimes the Other World takes on whatever the child has been drawing in school that week. In the second episode Other World Emily is pregnant and shortly after she gives birth to an 8 foot rabbit called Mr. Bumy who occasionally joins the gang. Mr Bumy is the Other World personification of Minnie, her Real Life daughter and is prone to chaotic leaps in logic. Every time he appears the logic of the world becomes even more bizarre. Back in The Real World, when Millie destroys a drawing, something in The Other World disappears, so peril often comes from Millie's childish whims.

Emily remembers more and more about the awful events leading up to her time in the other world. We see flashbacks of erratic behaviour, the awful things she did in the bank. The plot of each episode is a simplistic picturebook story interlaced with flashbacks to her real life.

The Lady in Black and the White Duck plot to drive Emily further into madness or at the very least back into her old job.

We never do find out exactly why Trumpetgirl always comes to be reviled by those with whom she is associated, one episode tells her back story and the hilarious rucks she has been involved in.

As hinted at in the first episode, Door is in love with Emily – at first this is as a result of The Lady In Black and The White Duck's mischief, but eventually it develops into a love that can never be. Door may snipe and carp at Emily, but he is always there. As time passes the multitudinous nature of his voice falls away and just the one male voice can be heard. The Door has to let Emily go back to The Real World eventually. Door, it turns out, is Emily's real life husband who prevaricates of what he should do, leave Emily where she seems happy and safe, or try to help her back into the real world.