SPENCER

Written by

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Shooting Script

Fabula/Komplizen/Shoebox

1 INT. SANDRINGHAM, KITCHEN - DAY 1

The kitchen is functional and stripped totally bare of anything that isn't screwed down. Large windows allow thin winter light inside and a brass tap drips water into an empty sink.

On the wall is a large sign. *'Keep noise to a minimum. They can hear you.'*

Caption: *'England'*.

Fade out and up....

Caption: 'Christmas Eve'.

The caption fades but we stay with this image of an empty kitchen for a few moments. Then we hear a door being unlocked. After a moment a staff sergeant from the 20 Squadron Royal Corps of Transport in full uniform enters and we see him from the back as he looks around and opens a couple of cupboards to peer in. His heavy boots thump on the tiled floor.

The cupboards are all completely empty and wiped clean.

His military radio crackles into life. The soldier puts it to his mouth as he half turns to us.

STAFF SERGEANT WOOD
Hello 3. All clear. Bring it in.

Driving music begins. Suddenly...

2 EXT. SANDRINGHAM, DRIVEWAY - DAY 2

...A fleet of seven military vehicles are thundering up the driveway of the large mid Victorian country house. The vehicles drive between two lines of trees choking out black exhaust into the frozen air.

We cut close to the huge wheels rolling over a dead and already squashed pheasant, one, two, three, four trucks...

We come around and see the country house ahead. But, for now, we see it only briefly. Suddenly...

3 EXT. COUNTRY ROAD/INT. MODEST FAMILY SALOON CAR - DAY 3

...close on the wheels of a small car, tiny compared to the military trucks. We pull wide to see a car driving too fast between high hedges. It takes a bend at sharp speed.

The driver is a woman but we don't see her face clearly. The car is a family saloon and, as it zooms by, we read the sticker in the back '*Baby on board*'....

4 EXT. SANDRINGHAM - DAY 4

Music roars on. The fleet of military trucks have begun to park and soldiers jump out as doors are slammed. There is no need for orders or instruction since every soldier knows what they must do. They go to the back of the trucks where two soldiers jump into the back of each truck. Sheets cover boxes which might contain ammunition or explosives.

The door to the house is already open and the soldiers begin to carry the boxes and hampers into the house like ants. We see a soldier carrying a small plastic Christmas tree carelessly upside down.

5 EXT. A ROAD AND B ROAD JUNCTION - DAY 5

The saloon car appears around a bend and pulls up at speed as it reaches the 'A' road. We are head on to the car. A 1980s pop song is playing inside the car...

We see the face of the driver. She takes a breath. She looks at a map book that is open on the passenger seat. She hisses to herself.

DIANA
Where the <u>fuck</u> am I?

She then checks her watch and laughs recklessly into her hand at how late she is. She hooks her hair back behind her ear as she looks to check the road is clear. We will learn that this is DIANA.

We move wide and see her car parked in the road. She turns up the volume on the cassette player as she pulls out.

6 INT. SANDRINGHAM, KITCHEN - DAY 6

The soldiers are placing the boxes and hampers in neat rows on the kitchen floor. One looks out of the window and calls out...

LANCE CORPORAL JACOBS
Civilians approaching Staff.

7 EXT. SANDRINGHAM, KITCHEN, STAFF ENTRANCE - DAY 7

We see a line of chefs in chef whites, walking in single file toward the kitchen. They look like an alternative military. The kitchen door ahead opens...

8 INT. SANDRINGHAM, KITCHEN - DAY 8

Eight men and six women in chef whites enter and waste no time. They begin to check the labels on the boxes and hampers, handwritten on large labels.

We come close to one of the chefs, the HEAD CHEF (DARREN MACGRADY). He opens a box and we find it is full of very sharp kitchen knives. Only now we start to understand, the soldiers had not been delivering military gear at all...

As the chefs in white uniforms have entered, the soldiers in their green uniforms all leave. As the last soldier departs, a very old iron bell rings high in a corner of the kitchen. Darren looks up at it and takes a breath with knife in hand...

DARREN
Brigade! Once more unto the breach!

The music swells. The brigade all yell in unison from within their various tasks...

BRIGADE
Yes chef!!

9 EXT. SANDRINGHAM, DRIVEWAY - DAY 9

A long black Bentley followed by a Range Rover from the Royalty Protection Department drive up the driveway as the military trucks pull over into cut-outs in the single lane road to let them pass. As it passes, we glimpse PRINCESS ANNE and MARK PHILLIPS on the backseat of the Bentley. The military trucks are driving in the opposite direction but pull over in face of the Bentley which speeds past them. *

10 EXT. NORFOLK, PETROL STATION, ROADHOUSE CAFE - DAY 10

We find Diana’s saloon car pulling up into the car park. Once parked Diana pulls the handbrake. The music ends...

Diana reacts to anxiety with a deep breath. She turns to the open page of a map book on the passenger seat. She stares at it and blinks away frustration.

After a moment she decides there is no choice and she gets out of the car. She walks toward the lonely looking cafe, pulling on unnecessary sunglasses.

11 INT. ROADHOUSE CAFE - DAY 11

A handful of truck drivers and a family sit eating cafe food and drinking tea with waitresses preparing trays. Diana walks into the cafe. The bell on the door tinkles as she addresses the middle-aged waitress.

DIANA
Excuse me, I'm looking for somewhere...

She takes off her sunglasses and expects the reaction...

DIANA (CONT'D)
...and I have absolutely no bloody idea where I am.

The waitress turns to Diana and, in shock, drops the silver spoon she is holding. Other heads turn and jaws drop.

DIANA (CONT'D)
There are no signs anywhere. Where am I?

There is stunned silence as the entire cafe stares at Diana. She smiles...

DIANA (CONT'D)
Yes. Me. Hello.

Diana looks around, sees a family with young children, staring at her in astonishment. A boy of six is the only one who keeps eating, using his fingers to dip chips into tomato ketchup. *

Diana peers at him and speaks to break the stunned silence. *

DIANA (CONT'D) *
They look nice. *

The boy pops another chip into his mouth then turns and casually offers Diana a chip. All eyes are on her, everyone disbelieving. Diana smiles that famous smile. *

DIANA (CONT'D) *
Oh. Thank you. *

She takes a chip and is about to eat it... *

BOY *
Better with ketchup. *

A pause. *

DIANA (SOFTLY) *
Of course. *

She dips the chip into the ketchup. *

DIANA (CONT'D) *
Thank you. *

She puts the chip into her mouth and the boy goes back to * eating. Everyone else is frozen. Diana swallows and takes a * moment... *

DIANA (CONT'D) *
So. Anyway. As I say. I'm very *
lost and very late and very anxious *
to find out where the hell I am. *

12 EXT. SANDRINGHAM, DRIVEWAY - DAY 12

Music resumes.

A second fleet of cars is arriving, this time two dark Bentleys and two Range Rovers. In the back seat window of the second limousine we see the face of a boy, ten years old, staring out mournfully from the interior. We will learn that this is WILLIAM. His ghostly face is gone in a second. The Range Rovers have blue flashing lights on the windscreen and quarter lights as they shoot past.

As this second convoy approaches, the first convoy fires up and begins to drive back down the lane....

13 INT. SANDRINGHAM, ENTRANCE HALL - DAY 13

We are close on the dial of an ancient looking weighing machine as it registers a weight. We pull wide to see a woman in her forties (PRINCESS ANNE) standing on the weighing machine. We don't get a good look at her as we see her from behind, favoring the weighing machine as the ancient dial passes its judgement on her reflection.

(The machine has a ceramic motto printed on the front plate but we don't get to read it yet. Later we will.)

The Queen Mother's equerry (MAJOR ALISTAIR GREGORY) stands beside Anne holding her winter coat.

Major Gregory is a fierce and almost sinister Scots ex military man and his reflection invades the weighing machine as he studies the dial.

Major Gregory reads the dial on the weighing machine and makes a note of the weight in a very large and old leather bound ledger. ANNE has a cut glass accent as she breaths softly...

ANNE
'Half of my weight is jewellery anyway'.

Anne glances at Gregory...

ANNE (CONT'D)
Do you remember when she said that.

Gregory smiles (these two know each other well)...

MAJOR GREGORY
I wasn't here. But I heard about it.

ANNE
Is she here yet?

MAJOR GREGORY
Not yet, no.

Anne steps off the weighing machine and bends to put her shoes back on.

ANNE
Then she's late.

As she speaks Major Gregory looks out through the port hole window. We hear car doors slamming as the Bentley and Land Rovers of the second convoy park and personal protection officers jump out. Anne straightens.

ANNE (CONT'D)
And <u>he</u> is early.

Gregory repeats with amused emphasis...

MAJOR GREGORY
And yet <u>she</u> is late.

(They speak dryly, as if this is some familiar back and forth). Anne takes back her winter coat.

ANNE (UNSURPRISED)
Well, well, well.

Anne walks....

14 EXT. NORFOLK, COUNTRY LANE - DAY 14 *

Diana's saloon car is driving faster now around a bend and brakes in time to allow a tractor to rumble past. As it passes, Diana gets out of the car and yells.

DIANA
Excuse me!

The tractor driver doesn't hear over the roar of his engine and rumbles on. Diana is left amid the alien corn as the engine noise turns to bird song and the hiss of a wet wind.

We study her mixture of amusement and terror for a moment as she checks her watch. She speaks out loud to this windy isolation...

DIANA (CONT'D)
Of course. I could just keep driving. And driving and driving.

She takes a breath.

DIANA (CONT'D)
Where would they <u>put</u> that? Where would that go on the list of horrors?

Then Diana hears a car approaching. She quickly steps into the road. The car is a mint condition Land Rover and Diana * instantly reacts. The car slows and stops ten yards away. * The DRIVER lowers his sun visor and is hidden. The passenger * gets out. We are surprised to see it is the head chef, * Darren. He speaks to Diana in a surprised but familiar tone.

DARREN
What are *you* doing here Diana?...

He almost glances back at the hidden driver and remembers... *

DARREN (CONT'D)
....Your Royal Highness....

DIANA
I'm lost. Where am I? If it's you, I must be close, yes?

DARREN
Yes. I've just been in the village. The house is just there...

Darren is bewildered....

DARREN (CONT'D)
But why are you driving yourself? *

DIANA
Cars don’t drive on their own.

DARREN
I mean where’s your driver? Where’s your security detail?

DIANA
I don’t know. I was in the cafe in Kensington giving some gifts and I thought I might as well just drive.

Darren approaches.

DARREN
Do they know?

DIANA
No. I just drove.

He reacts with incredulity but swallows it and finally smiles...

DARREN
Anyway. Hello again.

DIANA
Hello. Is everybody else there?

DARREN
Apart from Her Majesty.

Diana nods gently and looks out over the wet fields. She sees a scarecrow in a heavy dark coat...

DIANA
Ah. Look. Of course. Now I know where I am. We used to call him Bertie.

She gestures at the scarecrow.

DIANA (CONT'D)
I think that’s my father’s coat he’s wearing.

Darren looks to the scarecrow and back to Diana. She sees his look of puzzlement and smiles...

DIANA (CONT'D)
When I was little we used to live just over that hill. My Papa used to give the farmer his old clothes...

She looks back to the scarecrow.

DIANA (CONT'D)
How could I get lost in a place where I used to play?

Darren checks his watch and looks concerned at the time and Diana’s mood.

DARREN
You really should go.

DIANA
Will they kill me do you think?

DARREN
Just say you got lost.

DIANA
I’m going to check.

DARREN
Check what?

Diana climbs over a gate and walks toward the scarecrow. Darren reacts with exasperation and calls out, incredulous but respectful...

DARREN (CONT'D)
Ma’am? It’s sandwiches in fifteen minutes. We should go. You can follow me...

Diana doesn’t respond and trudges on through the wet field. As she does, the driver of the Land Rover raises his sun visor and we see his face behind sunglasses, watching her go without expression.

Diana arrives at the scarecrow. She checks the label of the coat. Then she unbuttons the overcoat and takes it off the scarecrow. She heads back with it over her arm, dripping and flecked with bird shit. Darren speaks softly to himself, registering concern at her behavior...

DARREN (WITH FOREBODING) (CONT'D)
Jesus.

Diana clambers back over the gate.

DIANA
It is. It's my Papa's old one.

The dirty, sodden overcoat drips water and Darren glances at it.

DARREN
Look, just follow us, OK? Say there was a big tractor broken down. *

Diana heads for her car and dumps the coat on the back seat.

DIANA
Don't worry. I'll tell the truth. I'll say I got lost. They'll just roll their eyes. It's too late for trying broken tractors on them.

She gets into the car and fires her engine and waits. Darren * gets back into the Land Rover. Diana winds down the window * and waves Darren on to overtake as if she is now in charge. Darren looks ahead and speaks softly to the driver... *

DARREN
Can we pretend that didn't happen. *

The driver, still without expression, fires the engine. *

15 OMITTED 15

16 INT. SANDRINGHAM, WILLIAM AND HARRY'S BEDROOM/NURSERY - EVENING 16

We see William, again his face to the glass of a window, this time looking out at the driveway where the Bentleys and soldiers arrived. He hears engines and prepares. He looks disappointed to see a huge Rolls Royce with royal livery coming at stately pace with police motorcycle out riders, followed by a second limousine and more Range Rovers with flashing lights. The cavalcade drives toward the house and William sighs.

Then a few moments later, Darren's van and Diana's saloon car appear on the drive. They are thirty yards behind the cavalcade, from the sublime to ridiculous. Darren's van brakes at a cut out. In wide we see him wave Diana on. Diana's saloon overtakes and follows on the heels of the cavalcade.

William smiles wistfully...

WILLIAM
Oh Mummy.

William leaves the room to go and greet her. We stay at the window....

On the drive Diana's car brakes as the cavalcade parks outside the house. We sense her anxiety, her uncertainty, just in the stopping of the car. Darren is parked behind her.

Liveried palace attendants open car doors and THE QUEEN (still in very wide) gets out of the Rolls Royce. While footmen are taking care of the luggage, the Queen's Corgis are jumping from the backseat of the second limousine and catching up with her. We see Major Gregory and the land agent of Sandringham bowing elaborately as The Queen and PRINCE PHILIPP pass and enter the house.

Diana's car waits until the door to the house is closed. Diana's car finally drives toward the house and the closed door.

We watch as Diana's car parks outside the front entrance and Darren's car forks off to head for the staff entrance.

The car stays parked for a long time. We are still in wide and imagine her anxiety as she prepares. At last Diana gets out to face the nightmare ahead.

17 INT. SANDRINGHAM, ENTRANCE - EVENING 17

Once again we are close on the weighing machine. Through the round fish bowl window we see Diana getting out and hurrying to the door. A footman, PAUL, opens it and Major Gregory gets to his feet and opens the ledger beside the weighing machine. Diana flusters as the door opens....

DIANA
They're all here aren't they?

FOOTMAN PAUL
Yes, Your Royal Highness.

Diana takes off her coat and gives it to Paul.

DIANA
Balls. <u>Balls</u>.

Major Gregory steps forward and bows gently and gestures at the weighing machine, suggesting that the meaning is obvious. Diana shivers in the cold...

DIANA (CONT'D)
Oh. Hello. No. Gary usually lets me off.

Major Gregory raises his head and angles it....

MAJOR GREGORY
'Gary', Your Royal Highness?

DIANA
The normal page. The usual Christmas page. We have a thing. Between us. An understanding. I don't usually do the getting weighed thing. I'm half jewellery anyway.

She laughs...

DIANA (CONT'D)
That's what I always say.

She looks to Paul...

DIANA (CONT'D)
I'm not though. It's a joke.

Paul smiles. Major Gregory <u>doesn't</u> smile.

MAJOR GREGORY
It is tradition, ma'am.

DIANA
I know. Everyone weighed in and weighed out for Christmas. But Gary just writes something down.

Major Gregory looks to Paul and speaks with disdain.

MAJOR GREGORY
Who is 'Gary'?

Diana considers an explanation but checks her watch. Major Gregory continues...

MAJOR GREGORY (CONT'D)
Ma'am, Her Majesty herself just a second ago stepped on these scales. Her Majesty <u>herself</u>. She was very insistent that everyone joins in.

Diana studies the military resolve on Major Gregory's face and defies a little....

DIANA
I don’t think I’ve seen you before.

MAJOR GREGORY
This is my first Sandringham duty.

Diana nods gently...

DIANA
To make sure everyone joins in.

Major Gregory bows slightly.

MAJOR GREGORY
They said no one is above tradition.

Diana studies him a little longer then steps past him.

DIANA
OK fine. I’m in enough trouble.

She steps on the scales. The machine clicks and her weight is measured.

DIANA (CONT'D)
We have to put on three pounds minimum before we leave to prove that we enjoyed Christmas, yes?...

MAJOR GREGORY
That is the tradition.

Major Gregory studies the dial on the weighing machine, pen in hand and speaks gravely....

MAJOR GREGORY (CONT'D)
It was Prince Albert in 1847 who began it.

He makes a note of the weight...

MAJOR GREGORY (CONT'D)
It’s meant to be a bit of fun.

Diana steps off the scales.

DIANA
Oh it is. It’s a lovely bit of fun. I will do what I can. But no promises. Always catching up. Always. You’ll just have to get used to that.

Major Gregory turns to her and confronts the idea that he might be someone who makes allowances. Then, suddenly, a door flies open and William runs to Diana. For the first time we see genuine delight on her face. William runs to her and Diana hugs him and twirls him around.

DIANA (CONT'D)
I'm in terrible trouble.

WILLIAM
What happened?

(She tells the lie she said she wouldn't tell).

DIANA
A tractor broken down. I had to help mend it. With my finger nails...

She claws the air and William laughs...

DIANA (CONT'D)
Is the bedroom cold again this year?

WILLIAM
Yes.

DIANA
I always tell them but they don't listen...

Major Gregory is still close and steps up...

MAJOR GREGORY
Ma'am, if the bedroom is cold...

DIANA
The bedrooms are always cold. It's tradition, it's a bit of fun...

We see that Diana hides her fury and frustration behind these light flippant, repeated phrases...

MAJOR GREGORY
...I will have more blankets delivered.

Diana smiles over the controlled exasperation.

DIANA
Or turn the heating <u>up</u>. Just turn it up.
(MORE)

DIANA (CONT'D)
Why don't they just turn the heating up instead of burying everyone in blankets? Every year I say...

From nowhere... *

HARRY *
Mummy? *

Harry has wandered behind William and is looking up at Diana. * He is wearing a thick overcoat buttoned up to the chin, * almost burying his face. He looks like a miniature grown-up * in the overcoat that dates back to the sixties. He is * serious and speaks somberly... *

HARRY (CONT'D) *
Mummy, I'm cold. *

Diana grabs him and hoists him and squeezes him. *

DIANA *
Who gave you this big hilarious * coat? *

Diana cuddles him out of love and warmth. Gregory dares to * intercede... *

GREGORY *
The coat is from the store room. *
He kept saying he was cold. *

Diana spins around with Harry in her arms... *

DIANA (BRIGHTLY, LOUDLY) *
And instead of turning up the * heating, they dressed you up like * Winston Churchill. *

She kisses his nose. Suddenly a door half hidden by oak * panelling opens and a second footman, Brian, appears and bows gently (in this house staff often appear from nowhere, stepping out of the shadows, as if the house itself is always watching). Diana jumps a little..

FOOTMAN BRIAN
Your Royal Highness. The family are all gathered in the drawing room for the sandwiches. They are waiting.

Diana puts Harry down and prepares. *

DIANA
Oh. The sandwiches, yes. The sandwiches. The holy sandwiches.

She smiles...

DIANA (CONT'D)
Good. To the sandwiches. I'll be there in a minute.

Diana walks away to general alarm...

MAJOR GREGORY
Ma'am...

WILLIAM
Mummy....

Diana pushes the door open hard and disappears, her pushing of the door suddenly expressing her true mood. Major Gregory glances at the footmen. A silent confirmation of resolve from Major Gregory...

18 INT. SANDRINGHAM, CORRIDOR, GROUND FLOOR - EVENING 18

We see Diana walking quickly down the dark corridor, humming to herself, giving herself courage and company. She pushes open a bathroom door.

19 INT. SANDRINGHAM, BATHROOM, GROUND FLOOR - EVENING 19

....Diana comes through the door and goes to the sink. She turns on the taps and begins to wash her hands.

As she looks down, she sees the hands and arms of someone four stone heavier in the running water.

Diana reacts but we see these illusions are not unexpected. She turns off the taps and raises her head to the ceiling and begins to sing the song she was singing before in the same scared, light hearted way. (*The overweight Diana is a phantom which we will see only in glimpses of body parts throughout, short and fast cuts.*)

She clenches her fists as she looks to the ceiling.

DIANA
Three days. So what? That's all.

We see glimpses of the overweight Diana, clothes straining at the seams walking with purpose toward a cubicle and closing the door. Her feet slap heavily on the tiles. She locks it.

20 INT. SANDRINGHAM, DARK CORRIDOR, UPSTAIRS - EVENING 20

Diana is walking very quickly between the light of high windows with portraits of Queens and Princesses peering down at her. Ahead, we see a clothes rack on wheels being pushed. The person pushing is invisible, just a clicking of heels. Then, as Diana passes...

DIANA (ASTONISHED)
Maggie?!

A woman in her late thirties, practically dressed, is pushing the trolley. She instantly reacts to seeing Diana...

MAGGIE
Oh my God didn't they tell you?!
I've <u>got</u> you again. I bagged you.
They gave me to you because I
insisted.

They hold each other's arms, fizzing with delight.

DIANA
Good. <u>Hope</u>.

MAGGIE
These are your dresses for the
whole thing. I was up all night...

DIANA
I have to run, I'm in such trouble.
Listen, I've put a coat in my room.
I want you to clean it and sew it
up or whatever it needs.

She runs....

MAGGIE
A coat from where?

DIANA
From ancient history.

MAGGIE
Whose ancient history? *

Diana stops, for a moment.

DIANA
Spencer ancient history. *

She runs again.

DIANA (CONT'D)
I'm really in such terrible trouble.

Diana turns and runs. We are close on Diana's face as she runs past leaded windows. Suddenly...

21 EXT. SCARECROW FIELD - DAY 21

...We are close on the face of a twelve year old girl as she runs in a field with dark clouds gathering behind her.

She runs in a circle and in the middle of the orbit we see the same scarecrow that Diana examined but wearing different clothes. A group of four children play around it, running in a circle and firing imaginary guns at it.

The young girl of twelve (DIANA 12YRS) stops and yells out....

DIANA 12YRS
Stop! Stop! Enough! I think Bertie's dead.

A pause, they all stop running and catch their breaths. Diana 12yrs goes to the scarecrow and takes his straw arm and takes his 'pulse'. She very theatrically bows her head and lets the arm drop.

DIANA 12YRS (CONT'D)
Yes. Poor Bertie. Quite dead. We killed him.

Another boy of nine, Diana's brother Charles, pulls a watch from his pocket.

CHARLES SPENCER 9YRS
Diana, it's nearly one o clock. We have to get back. They'll kill us.

The others all run away back toward the lane. Diana 12yrs stays staring at the scarecrow and we stay with her face. She looks at the buttons on the coat then looks around. The others have run into the distance.

Crows call as Diana takes a moment to stare at her father's coat. She then turns to walk in pursuit of the others. As we watch her walk from over the shoulder of the scarecrow, we hear Diana as voiceover...

DIANA (OOV)
I was always last back. Always late. For everything.

22 INT. SANDRINGHAM, WILLIAM AND HARRY'S BEDROOM/NURSERY - NIGHT 22

Diana and William are lying on the bed, facing the ceiling, day dreaming through precious free time away...

DIANA
...I'd get home twenty minutes after the others but everyone would just laugh.

Diana sits up and checks her watch on the bedside table.

DIANA (CONT'D)
I'd actually forgotten all about the scarecrow until today. I can't believe he's still watching over us.

WILLIAM
How can he watch us?

Diana gets to her feet and goes to the window. After a moment...

WILLIAM (CONT'D)
Mummy, are you alright?

Diana turns back to the window and pushes the curtain back and looks out...

DIANA
No, of course I'm not alright.

There is a knock on the door (there will always be a knock at the door). A footman speaks through it...

FOOTMAN BRIAN (OOV)
Ma'am. They are about to open the presents.

DIANA
Yes. Coming.

William studies her as she puts on her diamond crusted watch.

WILLIAM
Mummy? Why do we have to open our presents on Christmas Eve? Why not Christmas day like everybody else?

William walks to join her at the window...

DIANA
Because that's the way it's always been. You know at school you do tenses. Past, present and future. Well here there is only one tense. There is no future and the past and the present are the same thing.

William stares with Diana...

WILLIAM
Daddy told Harry it's because Father Christmas does Queens and Kings the day before everybody else so we get the best presents.

DIANA
Actually that was my little fabrication.

WILLIAM
Daddy confirmed it.

DIANA
So there. It must be true.

William stands on tiptoe...

WILLIAM
Can we go to the house where you used to live?

DIANA
No, it's boarded up. It's dangerous apparently. They said 'it's dangerous'. You know, in those voices. Like doors closing.

Another knock on the closed door....

FOOTMAN BRIAN (OOV)
Ma'am, the others are waiting.

William tugs her hand.

DIANA
You go. I'll join you in a minute.

WILLIAM
Do you like them getting mad at you?

Diana smiles.

DIANA
Oh yes, terribly.

A pause.

WILLIAM
Mummy, what's happened?

DIANA
It's Christmas. Everything waits until after Christmas. Go.

William leaves and closes the door. Diana stares across the misty fields and we sense that something indeed has happened and William felt it. It will be revealed but without words. Then the door opens and William leans in...

WILLIAM
Major Gregory said you really have to come right now.

Diana turns and smiles and heads for the door.

DIANA (BRIGHTLY)
What happened to Gary I wonder. Too soft I bet.

She leaves and closes the door. We stay in the room for a moment. Diana then comes back in and shuts the door and clenches her fists and screws her eyes closed and stands in taught silence for a few seconds.

DIANA (CONT'D)
Fuck. Fuck.

Then she straightens, turns and goes back out.

23 INT. SANDRINGHAM, RED DRAWING ROOM - NIGHT 23

A fire is dying in the grate. Above the fire is a large portrait of Queen Victoria in her mid thirties, dressed in black.

Two maids are working. One, MARIA, is clearing up brightly coloured wrapping paper which is strewn all over the beautiful Persian carpet. We should guess the opening of presents is over. (We will usually join these family events after they are over). The other maid, PAMELA, is vacuuming the carpet as it is cleared. Maria stuffs the wrapping paper into a large black bin bag. She then reacts as she finds a pearl necklace among the discarded paper. She holds it up....

MARIA
Look. Someone forgot this...

At that moment Diana enters. Pamela instantly turns off the hoover and they both curtsey and stand to attention.

DIANA
I left something....

Maria quickly holds up the pearls.

DIANA (CONT'D)
...Behind.

Diana smiles and takes them.

DIANA (CONT'D)
Ah. There. Thank you.

The maids hover, a little anxious in Diana's presence. Diana puts the pearls on around her neck. She goes to the huge ornate mirror beside the fireplace. She studies herself, the maids framed in the reflection either side of her, one holding the hoover (often these reflected images should resemble royal portraits from down the centuries but with odd modern elements like the vacuum cleaner).

DIANA (CONT'D)
What do you think?

MARIA
They're very beautiful, Your Royal Highness.

Diana nods.

DIANA
Martha, isn't it?

MARIA
Maria, Ma'am.

Diana stares in the mirror. She speaks brightly, even though what she is about to say is a desperate revelation...

`DIANA
My husband doesn't know it but I saw a photo and <u>she</u> was wearing exactly the same pearls. He bought exactly the same for her. And he doesn't even realise.

The air freezes and the maids stand awkwardly. They evidently know who she is referring to, know the gossip (as should we).

As we continue, we will infer without it being verbalised that these are the days when Charles's affair became a breaking point in the marriage.

A long time passes. Diana smiles and speaks brightly and quickly...

DIANA
That's why I left them behind. As a gesture. But then I thought about it and knew you'd hand them in to that vampire man, Gregory isn't it, he's like a vampire isn't he? And I knew there'd be a fuss.

She turns to Maria with the necklace hanging.

DIANA (CONT'D)
They <u>are</u> beautiful. It's not the pearl's fault is it?

MARIA
No, Ma'am.

Diana takes the necklace off and holds out the string of pearls.

DIANA
If I gave them to you would you take them?

Maria is astonished, horrified.

MARIA
No. No, I couldn't possibly think of it, Ma'am.

Diana nods.

DIANA
No of course not. Cursed. Sorry.

She hooks her hand around the pearl necklace.

DIANA (CONT'D)
I'm told there is a dress to go with them. I'm told it's all set. You know. <u>All</u> <u>set</u>. As if everything has already happened.

A pause. Diana takes a breath.

DIANA (CONT'D)
Sorry. Do carry on.

Diana turns to leave, then stops...

DIANA (CONT'D)
Oh, do you know which room they've put me in? Is it the same one?

A pause.

MARIA
No. I think this year they have drawn a new map.

Diana nods and smiles.

DIANA
Of course. Everything is different this year.

24 INT. SANDRINGHAM, DIANA'S ROOM - NIGHT 24

A stately room looking out over the grounds. Through a billowing net curtain we see the scarecrow standing as a small speck on the brow of a hill.

The scarecrows jacket is now on a hanger near the window of the room.

In the middle of the room there is the clothes rack on wheels and on it are hung a dozen beautiful, elegant dresses. Each dress is labelled with a large label that is hand written.

Diana enters and stops when she sees the dresses. She half smiles at some weary burden. In silence she goes to the scarecrow jacket and sees that a tear in the sleeve has already been sewn up.

She leaves her hand on the shoulder of the jacket for a moment.

She then sees that a hardback book has been left on the bedside table, as if for her to read. She goes to it and we see that it is 'THE RISE AND FALL OF ANNE BOLEYN'. Diana reacts, puzzled as to why the book would be there. There is just one gap in the tightly packed bookshelf. She looks back to the book and studies the mournful portrait of Anne Boleyn on the cover (we will see her again).

She flicks the pages and we see more portraits of Anne and of Henry VIII. She glances up at her father's jacket on the hanger and speaks to it as if it were the most natural thing...

DIANA
Papa? Didn’t you tell me once that we Spencers are distantly related to Anne Boleyn?

She flicks through the pages and comes to the Holbein portrait of Henry VIII looking indomitable.

DIANA (CONT'D)
When you told me, I read all about her.

She glances at the jacket then turns back to the portrait of Anne Boleyn. Anne stares out mournfully....

DIANA (CONT'D)
I even wrote a poem.

She playfully recites a little couplet...

DIANA (CONT'D)
‘She married the King of England.

She looks around the room....

DIANA (CONT'D)
‘And the King chopped off her head.’

A pause.

DIANA (CONT'D)
‘Because he’d met another woman, and wanted <u>her</u> to be Queen....

A pause.

DIANA (CONT'D)
‘...Instead.’

She quickly closes the book and stands up and goes to the clothes rack (the book will play later).

She begins to lay the dresses on the bed. We come close and, as she lays the dresses out in a line, (time cut) we glide across the labels and read them.

The labels read *‘Diana P.O.W. Christmas Eve dinner’*. The next *‘Diana P.O.W Christmas day breakfast’*. Then *‘Diana P.O.W first Church service’*. Then *‘Christmas day lunch’*. The labels continue to cover the next fifteen meals, teas, high teas, lunches, suppers all the way to *‘Boxing day Shoot supper’*. The last dress has the label *‘Diana P.O.W. Dress for going home’*.

Diana surveys the dresses then picks up the dress labelled Christmas Eve dinner. She holds it to her body and studies herself in the mirror. The dress is ivory coloured, meant to work with the pearls.

Diana begins to undress and soon she is in her underwear. She stares at herself in the mirror and turns around, the pearls hanging heavy on her neck. There is a knock at the door.

DIANA (CONT'D)
Who is it?

MAGGIE (OOV)
It’s Maggie, Ma’am.

Diana looks relieved.

DIANA
Come. Emergency.

The door opens and Maggie enters. Diana is studying herself in the mirror with the dress held up and the pearls hanging. We will learn Diana and Maggie were once close, now half estranged. They slip back bit-by-bit into an old familiarity...

DIANA (CONT'D)
Oh God, thank God it’s you. Look.

Maggie gets to business straight away and checks the reflection.

MAGGIE
Emergency? Why? It looks beautiful.

DIANA
It doesn’t fit.

MAGGIE
Have you tried it on?

DIANA
No. With my mood. It doesn’t fit with my mood. It should be black. Black to contrast the pearls.

Maggie reacts and glances with some alarm at the scarecrow jacket silhouetted in the window (already a symptom of oddness). Diana sees and smiles...

DIANA (CONT'D)
Not only did I rescue it from a scarecrow, I am *talking* to it. All rumors of my disintegration confirmed.

Diana holds the dress against her body...

DIANA (CONT'D)
...You know the dust in this house almost certainly has the dead skin of every person who ever stayed here in it. This was once Queen Victoria's room. So it will have her skin floating in the air. She wore black for forty years after her husband died. That's love isn't it?

A pause. Maggie wants normality....

MAGGIE
Well there's no need to wear black because no one has died.

DIANA
By the way, thanks for mending the coat. I'm going to give it back to my dad. He'll think it's funny...

Diana lets the ivory dress drop. Her hands shake a little. Maggie takes her hands gently...

MAGGIE
In London you thought ivory would be good for Christmas Eve.

DIANA
That was London. This is 1847.

MAGGIE
It's marvellous with the pearls.

DIANA
Yes marvellous.

MAGGIE
Just try it on. Go on.

Diana gives silent permission. Maggie begins the business of helping Diana put on the dress. The zip glides up her back.

DIANA
Sorry. I've put on weight.

MAGGIE
No. You've lost weight. There's up and there's down. It's not an issue of debate. Remember we used to talk... *

Diana turns to examine herself in the dress in the reflection. She voices her despair brightly...

DIANA
They fill your eggs with Princes then ride away. But you know that's fine. Just fine. Fuck it. I will wear the pearls and the dress.

MAGGIE
Good. Good choice.

DIANA
Because I'm too weak to insist on black.

MAGGIE
Please, it will be fine.

DIANA
Oh good. It will be fine. You will be in the world, in some pub laughing. I will be in the middle of a field full of fucking landmines. Diana P.O.W. 'Prisoner *
Of War'. *

Maggie peers at her, edging back to old issues.

MAGGIE
So stand very still and smile a lot.

Diana and Maggie share a moment. Diana gestures for Maggie to take off the dress and she unzips.

DIANA
Maggie, remember in those days when we used to talk, it was all new. Now here we are, talking as if you were the maid.

Maggie takes the dress and hangs it as if it were precious.

MAGGIE
In this house everyone can hear everything.

DIANA
Even your thoughts. Who is that new chap? He reads your thoughts...

MAGGIE
Yes, they are getting quite serious.

DIANA
About what?

A pause. Maggie steps back further into their former intimacy.

MAGGIE
They are getting serious about you.

Maggie confronts her reaction.

MAGGIE (CONT'D)
It is concern...

DIANA
Concern. Yes. Suggesting compassion. Why wouldn't they be concerned? I'm half gone.

MAGGIE
Gone where?

DIANA
I don't know. Today I almost kept driving.

Diana runs her hand along the line of dresses as she walks by them (as she talks, she repeats the lie she said she wouldn't tell)....

DIANA (CONT'D)
...I was late. I told them it was a broken down tractor but it was a lie. You know why they have put me in this room? Because they say it is haunted....

MAGGIE
Ma'am, please....

DIANA
By the sadness of loss. Last year I was in a different part of the house. This is the part where they might hide a lunatic.

Maggie suddenly grabs Diana's hands again and this time looks fiercely into her eyes (at last they are back). She speaks as if fearing she will be overheard....

MAGGIE
Remember the project. At the beginning. The idea. Change. You would change them. Me and Hooper and Clarke and all the old Kensington clan. Chip away at them. Break a bit of China.

DIANA
I broke a lot of China. And they just sweep it up. Endlessly. This year they insisted I get weighed. A bit of fun.

MAGGIE
They can't change. YOU have to change.

Silence. Diana looks at her. Maggie hesitates.

MAGGIE (CONT'D)
I mean....the weighing, Yes. That is just that, just a bit of fun. Don't see conspiracy everywhere. Don't behave the way they say you behave, you make it easy for them.

DIANA
Easy for them to do what?

Maggie stands beside Diana as they look in the mirror.

MAGGIE
Just look gorgeous. I know about *
the pearls. I know he gave the same *
to her. I understand why you are like this....

DIANA
It's deliberate....

MAGGIE
No. He just forgets. But wear them anyway. And in your beauty he will remember. In your <u>beauty</u>.

DIANA
I don't care if he fucking remembers.

MAGGIE
Then only remember you are beautiful. Don’t let that go.

Diana turns from the mirror. She removes her bra and her underwear. She stands naked in front of Maggie.

DIANA
Still?

MAGGIE
If you took off your skin and bones you would still be beautiful.

DIANA
Beauty is useless. Beauty is clothing. *

MAGGIE
People dream of being you, having your life. Living in a palace. *

DIANA
They dream but they are able to wake up. I am not allowed to wake up. *

MAGGIE
In this house you have to whisper. *

She takes Diana’s hand again...

MAGGIE (CONT'D)
But you should know that even in this house there are voices in your favor. In the kitchens, in the store rooms, under the stairs.

DIANA
You mean the mice like me.

MAGGIE
Remember, the family are just as confused and bewildered as you are, they have just had a thousand years of it. The mice are on your side. The people are on your side. You are the most famous woman on earth. *

They look at each other.

DIANA
Yes, but famous for what? For doing this.

Diana affects her classic shy, behind the fringe pose and almost smiles.

MAGGIE
Now. Good. Almost the old smile. Are the other dresses to your satisfaction?

Diana pulls on a robe.

DIANA
No. I want to attend Christmas dinner dressed as a pole dancer.

Maggie takes the change of gear without a flicker and goes with it....

MAGGIE
Pole dancer. Yes. Of course, Your Royal Highness. I'll pop into the village.

They both hide smiles. After a moment...

MAGGIE (CONT'D)
What we wanted to do is still possible. They will run out of China to break eventually.

Diana has a momentarily fierce expression.

DIANA
Stay close to me Maggie.

25 INT. SANDRINGHAM, KITCHEN - NIGHT 25

A frantic service is in operation with a five course meal being prepared. We come close to knives chopping and slicing raw meat, a beef dish to be encased in pastry.

Ducks hang from hooks and steam and flame choke the air. Darren hisses....

DARREN
Prepare the tureens, warm the bowls...

A chef (incidentally, in the background) falls in a crash of plates and glass....

DARREN (CONT'D)
...hush. Hush. No noise. They can hear us. Stay on your feet.

The chef gets to her feet and the mess is mopped quickly through the steam and smoke.

DARREN (CONT'D)
Pitter, patter, soft words, fingers out of the sauces you sons and daughters of bitches and blanch the nettles or they will sting you. Brigade, make everything the best it can be..

A pause. He speaks certainly but quietly...

DARREN (CONT'D)
I want the Princess of Wales to <u>want</u> something.

The chefs and porters glance at each other and it appears the mentioning of the Princess of Wales is a call to arms. Darren sips some soup and speaks softly...

DARREN (CONT'D)
Service.

26 EXT/INT. SANDRINGHAM, DINING ROOM FROM OUTSIDE - NIGHT 26

Through a leaded window, as if from a point of view outside, we see the entire Royal Family (except the children) sitting down at the long Sandringham dinner table. Rain dribbles down the window between us and them. The figures at the table are a blur in candlelight as dishes are served by liveried staff. But we can easily see Diana in the ivory coloured dress which stands out in the gloom. The conversation is just a buzz of voices through the window.

27 INT. SANDRINGHAM, DINING ROOM - NIGHT 27

...We come inside and come close to Diana. We see the man we will learn is PRINCE CHARLES, and the woman we will learn is THE QUEEN and, beyond the QUEEN MOTHER but in the candle light, they are colours and sparkling jewels, NOT IN FOCUS.

Diana is isolated by our gaze and the nature of our gaze, as if <u>we</u> were her only companion.

Diana dips her spoon into her bowl of green nettle soup and takes a sip. Other spoons dip into other bowls. Diana looks along the line of other Royals. She sits back in her chair and puts her spoon down.

Suddenly elegant Waltz music begins.

Soon all of the spoons are dipping into the soup in unison, in time to the swooping Waltz music. The spoons dip, swirl and then are lifted to mouths where the soup is sucked in unison. The footmen move in time to the music.

Diana puts her hand to her mouth and stifles a giggle. The Waltz and the sipping continues for a while. Then...

Suddenly the music stops. We see Charles properly for the first time in sharp ferocious focus. He stares murder at Diana as she giggles, apparently at nothing. She glances at him and then looks down into her soup....

The music begins again and Diana is isolated as she stifles a giggle again and the spoons dip and rise to the time of the music. Then Diana looks up and takes hold of her pearl necklace. She grips it and pulls it hard, like wringing a neck.

One-by-one the pearls plop off their string and fall into her soup, some in slow motion, as the Waltz music plays.

The white pearls splash beautifully into the green soup. Then Diana swirls the pearls into the soup with her spoon. Then she scoops up two pearls in her spoon and puts them to her mouth. She looks to Charles as she puts the pearls into her mouth and then swallows them....

28 INT. SANDRINGHAM, BATHROOM, GROUND FLOOR - NIGHT 28

...We come to Diana as she throws up violently into the lavatory. As she retches, we might notice the pearl necklace is still in one piece (what went before was imagined).

However the vomiting is real and violent and messy.

Diana’s hair hangs in sweaty rat tails and some dip into the bowl. She coughs up some more greenish vomit and then sits back against the wall. With shaking hands she grips the pearl necklace. She hisses to herself...

DIANA
Not strong enough to do it for real.

She twists it around her neck like a noose. Then she looks up at the ceiling and smiles.

DIANA (CONT'D)
I didn’t fucking ask for this. I didn’t ask for her pearls in my fucking soup. I didn’t actually ask for...

A hard knock at the door. A female voice, no identity...

MARIA (OOV)
Ma'am, it's dessert. They are waiting for you.

Diana takes a breath and gets to her feet like a new born foal.

29 INT. SANDRINGHAM, DIANA'S BEDROOM - NIGHT 29

1980s pop songs are playing as Diana pulls off her ivory dress, screws it up and throws it.

DIANA
One down, a hundred million to go.

She walks to her father's jacket which she took from the scarecrow and places the pearl necklace around the collar.

DIANA (CONT'D)
Look what he gave me.

Then we time cut as she pulls on a pair of jeans and a sweater as the music plays. She almost dances into the clothes. She is in the fitful high peak of the depression landscape and sings along to the music. She looks at herself in the mirror.

DIANA (CONT'D)
So good of you to come old girl. Fucking famished. Let's do it.

Diana picks up a SONY WALKMAN and puts on the headphones. She leaves and we hear the music in her head along with her.

30 INT. SANDRINGHAM, CORRIDOR, GROUND FLOOR - NIGHT 30

She walks down the silent corridor with music blaring in her head. As she passes a particular corridor we see Major Gregory in a reflection.

Major Gregory sees her pass and follows.

31 INT. SANDRINGHAM, KITCHEN - NIGHT 31

Diana is wearing the headphones and has her head in the fridge. She pulls out a chicken leg and begins to devour it. Major Gregory enters and stares at her. Because of the headphones Diana doesn't hear him.

She turns and almost jumps out of her skin. She coughs on the chicken and instinctively puts the chicken leg into her pocket. She tugs off her headphones. *

MAJOR GREGORY
Still hungry, Ma'am?

Diana decides to defy. She sits up on a work surface and eats with legs dangling...

DIANA
Exactly who <u>are</u> you?

MAJOR GREGORY
I'm usually at Clarence House. Drafted in for this occasion. I am the Queen Mother's equerry.

DIANA
What were you before that?

MAJOR GREGORY
I was an officer. In a regiment called the Black Watch.

DIANA
And that's what you do. You watch.

She puts the chicken bone aside on the surface.

MAJOR GREGORY
Mostly I am here because of the press...

Major Gregory walks to the surface, picks up the chicken bone (with some distaste) and puts it into the bin.

MAJOR GREGORY (CONT'D)
It was felt we needed to be on guard this year. Because of all the silly attention...

He glances at her...

MAJOR GREGORY (CONT'D)
...That *Your Royal Highness* is attracting.

DIANA
Yes, I am a magnet for madness. Other people's madness....

MAJOR GREGORY
I have military experience. And part of my remit is responsibility for the security within the grounds of Sandringham House. To keep photographers away. Foreigners. You know.

Diana nods...

MAJOR GREGORY (CONT'D)
For example, Ma'am, one of them reported back today he saw you dressing and undressing with your curtains open.

Diana freezes...

MAJOR GREGORY (CONT'D)
If there had been a photographer.

DIANA
My God, you <u>really</u> watch...

MAJOR GREGORY
I watch to make sure others do not see. Their lenses are terribly powerful these days...

DIANA
Their lenses are more like microscopes actually...

Diana drifts to the window and peers out at the blackness. She sees her reflection...

DIANA (CONT'D)
And I am the bug in the dish. They are pulling my wings and my legs off one-by-one and making notes on how I react. 'Oh she really does make a fuss this one doesn't she'. Not like Anne Boleyn. Who offered her head to the tweezers with such grace...

Diana realises her inner life is spilling out. She turns to Major Gregory...

DIANA (CONT'D)
Will you go away please.

Major Gregory defies for a moment...

MAJOR GREGORY
I just wanted to be sure you were feeling alright. And give you that word of warning...

DIANA
I will feel alright if you go away.

Major Gregory bows gently....

MAJOR GREGORY
Very well. But please keep your curtains....

DIANA
Close my curtains. Yes, maybe, no. Depending on lots of things.

He studies her, feels he has the better of her...

MAJOR GREGORY
Good night, Ma'am. Oh and....

He checks his watch....

MAJOR GREGORY (CONT'D)
It's just gone midnight. Merry Christmas.

Diana always surrenders in face of form. She replies instinctively...

DIANA
Oh, yes. Merry Christmas.

Major Gregory leaves. Diana is left alone. She goes back to the fridge and takes out a slice of cake which she eats with both hands. She licks her fingers clean.

As she licks her fingers, she realises she is sucking on her wedding ring. The cream of the cake make it easy for her to slip the ring off her finger and she puts it into her mouth. After a moment she spits it out into the palm of her hand.

DIANA (CONT'D)
If you don't want it, why did you ask for it?

32 OMITTED 32 *

33 EXT. SANDRINGHAM GROUNDS - DEAD OF NIGHT 33

We see Diana making her way across frosted, moonlit ground * away from the house, where lights still burn.

She shivers in the freezing night air and her steps make footprints in the frost. She climbs over a small fence and jumps a ditch with frozen water. Owls hoot. She gets glistening mud on her hands.

As she reaches the top of a small rise, she and we, see a country house, large by normal proportions but small compared to Sandringham.

This is PARK HOUSE, where Diana grew up.

She stops and looks and her breath clouds. We study her face as she stares. In the moonlight we see that the windows are boarded up. It is like memory facing her but with eyes closed. Diana wipes her nose with her sleeve like a child and walks on....

34 EXT. PARK HOUSE - DEAD OF NIGHT 34

Diana reaches a wire fence and sees a sign. *'Dangerous construction. Keep out'.* She pulls a gap in the barbed wire and squeezes through. A barb catches her coat and she gets * snagged but pulls herself free. She cuts her hand on another barb and when she gets through she stops to suck the blood.

Ahead is another barbed wire fence, this time too complex to climb through. She stops and stares through the wire.

She suddenly sees that one of the windows is not boarded. Through open curtains she sees DIANA 12YRS staring out, dressed in a nightdress, framed by a bedside lamp. Diana reacts and smiles. She whispers to her young self...

DIANA
Christmas Eve. Can’t sleep.
Wondering what will become of me.

A pause. Diana fights emotion.

DIANA (CONT'D)
Well, here I am. Here it is. This is what became of me. Couldn’t have asked for more. Got everything I ever wanted.

Suddenly a male voice loud and harsh....

POLICE CONSTABLE THOMAS
Who goes there?!

Diana gasps and turns. In the moonlight she sees two men in black uniforms with pistols raised, guns held in both hands. An intense flashlight is then trained on her.

POLICE CONSTABLE THOMAS (CONT'D)
Hands on your head! Move! Move!

Diana instantly puts her hands onto her head, shivering with cold. The flashlight blinds her. The two armed police constables move forward slowly, shining the light on Diana's face...

DIANA
Sorry. It's me.

The policemen realise it is a woman. Then, as they come closer and Diana turns her head into the light, they see who it is...

POLICE CONSTABLE THOMAS
Holy shhhh.....

They lower their guns fast.

POLICE CONSTABLE THOMAS (CONT'D)
Your Royal Highness. Apologies.
We thought you were.... *

DIANA
Can I take my hands off my head?

POLICE CONSTABLE THOMAS
Of course. Sorry ma'am.

Diana lowers her hands and turns back to Park House. We see that the window she looked through is now boarded (it was an illusion).

DIANA
I imagine you're wondering what I'm
doing here.

Incredulous silence confirms. She points and smiles...

DIANA (CONT'D)
I used to live there. I grew up *
there. I came to take a look. That *
was my bedroom.

The constables are at a loss as to how to behave. Diana realises and to put them at ease slips into royal-visit small talk...

DIANA (CONT'D)
Do they make you stay out all night?

POLICE CONSTABLE FIELD
Yes, Ma'am.

DIANA
I hope you have proper, you know...

POLICE CONSTABLE FIELD
We have warm clothes, yes.

POLICE CONSTABLE THOMAS
Thank you. We're OK, Ma'am.

An awkward pause.

DIANA
I once stayed out all night and built a fire. Just here on this * spot. They say there are a lot of * ghosts. I wanted to see one.

A pause. The officers glance at each other...

POLICE CONSTABLE FIELD
Ma'am, according to the rules, if we have an encounter we have to report it.

DIANA
An encounter with a ghost?

POLICE CONSTABLE FIELD
No, with a...

A pause.

POLICE CONSTABLE FIELD (CONT'D)
...With anyone. A human.

Diana laughs then looks back to the house.

DIANA
I'm human I think. Still human. But I'd like it if you didn't report this encounter.

She turns to them and hooks her hair behind her ear and shivers profoundly. She looks thin and pale and lost...

DIANA (CONT'D)
Just say you saw a ghost.

POLICE CONSTABLE THOMAS
Are you warm enough, ma'am?

Diana looks back at the house.

DIANA
Not really. They won't turn the heating up.

The constables glance at each other, sensing her oddness, her distracted mood. She turns to them.

DIANA (CONT'D)
I'll go back...

POLICE CONSTABLE FIELD
We will escort you.

DIANA
Why?

POLICE CONSTABLE FIELD
There are photographers...

DIANA
Perhaps they just want to take pictures of what's really going on.

A pause. The constables are silent.

DIANA (CONT'D)
Sorry. I like to walk alone. I'm fine really.

As she turns, one of the constable's radios crackles and he answers it. He hears a question and hesitates as he looks at Diana, who has stopped to listen...

POLICE CONSTABLE THOMAS
No. It was nothing. No one. All clear. A fox. Walking on a wall. Casting a shadow.

He cuts the communication. Diana smiles....

DIANA
A fox walking on a wall casting a shadow. Yes. That is who I am.

Diana turns and walks...

35 INT. SANDRINGHAM, CORRIDOR, UPSTAIRS - DEAD OF NIGHT 35

Diana walks quickly. She reaches the door to the nursery and * tries to open it but the door is locked. The Nanny, Barbara, suddenly appears in Diana's back.

BARBARA
They are sleeping, ma'am.

DIANA
Why is this locked?

BARBARA
Major Gregory.

DIANA
Unlock it. Now. I mean, please.

Barbara stands and unlocks the door with shaking, just woken hands. Diana goes in.

36 INT. SANDRINGHAM, WILLIAM AND HARRY'S BEDROOM/NURSERY 36

Both boys are sleeping but Diana gets straight into bed with William. William stirs instantly and blinks then reacts...

WILLIAM
Mummy, you're freezing.

She giggles...

DIANA
I tried to escape and got captured.

William comes to consciousness and peers at her across the pillow. Then, from under her coat, Diana produces a small wrapped gift. She holds it close to William under the sheets...

DIANA (CONT'D)
One for you.

She produces another small wrapped gift in her other hand.

DIANA (CONT'D)
One for Harry.

WILLIAM
What are they?

DIANA
Not telling you. You open them in the morning. Christmas morning. Like normal people. Don't tell anyone.

William smiles and Diana hugs him. Suddenly.... *

HARRY (OOV) *
I can hear you both talking you know. *

Diana giggles as Harry sits up, hair awry, blinking. *

HARRY (CONT'D) *
And I'm still cold. *

DIANA *
Come, come, come, come. *

Harry hurries to join William and Diana and they huddle together. *

DIANA (CONT'D) *
If you're cold you light a fire, yes? *

WILLIAM *
Mummy, they boarded up the fireplace... *

Diana gets to her feet and goes to the fireplace and finds a candle. There is a small box of matches beside it. She lights the candle and shields it as she walks toward William and Harry... *

DIANA *
Do I look scary? *

WILLIAM *
No. *

HARRY *
I'm hungry. *

Diana remembers and pulls the chicken leg she stole from the fridge out of her pocket. *

WILLIAM *
Mummy, how do you <u>do</u> that? I mean who has chicken in their pockets? *

DIANA
Me. I'm magic. Who wants to play the Army game?

WILLIAM
We should sleep. Tomorrow is going to be long and dreary.

HARRY
This chicken has got fluff on it.

Diana takes the chicken leg and begins to meticulously remove pocket fluff from the chicken like a careful mother. As she does.

DIANA
OK, I will be the Major and you will be the soldiers.

HARRY
This game is silly.

WILLIAM
Only because you're hopeless at it.

DIANA
There. Fluff free chicken.

WILLIAM
I wish we had KFC.

Harry has seen his wrapped present.

HARRY
What's this?

WILLIAM
A present you can't open.

HARRY
Why not?

DIANA
OK I will begin. Soldier William, tell Major Diana the best thing about Christmas. And it has to be the truth.

WILLIAM
Best thing about Christmas is being with the family.

DIANA
I said it has to be the truth.

WILLIAM
Presents are the only good thing about Christmas.

HARRY
Not if you can't open them.

DIANA
Harry. Best thing about Christmas so far.

HARRY
When you arrived.

WILLIAM
My turn. Major William to Soldier Diana....

DIANA
Prisoner of war actually....

WILLIAM
Tell the Major what was your best present?

DIANA
A necklace. It shone so bright I could see things clearly for the first time...

William studies her...

HARRY
Mummy I actually have to open this or I'll be sick.

DIANA
Harry it's your turn. Ask me a question.

HARRY
OK. Why can't I open this present?

DIANA
Oh for God's sake open it.

Harry begins to tear open the present. William uses Harry's distraction....

WILLIAM
My turn. Major William to soldier Diana. What's happened to make you so sad?

A pause. *

DIANA *
I don’t know what you mean. *

WILLIAM *
I want the truth soldier. *

Harry has unwrapped a toy dinosaur... *

HARRY *
Diplodocus!!.... *

WILLIAM *
Brontosaurus... *

Harry begins to growl like a dinosaur as he plays with the toy... *

WILLIAM (CONT'D) *
Mum. I asked you a question. *

DIANA *
Nothing has happened that hasn’t happened before. I got a necklace to put around my neck, she got the blade of an axe. *

WILLIAM *
Who? *

Silence. *

WILLIAM (CONT'D) *
Mum I heard a maid talking. *

DIANA *
That is what maids do, they talk. *

HARRY *
Brontosaurus pounces!! *

WILLIAM *
What is this other woman’s name? *

HARRY *
Brontosaurus kills!! *

Diana blinks quickly to hide tears then blows out the candle. *

DIANA *
Major Diana to her two little soldiers. Go to sleep. *

They are now in half darkness. Diana gets out of bed. *

HARRY *
Mummy, stay. *

DIANA *
Not allowed. *

She whispers to William... *

DIANA (CONT'D)
If I start being really silly in the next two days, just tell me. I'll only believe it if it's you who tells me.

Diana walks...

DIANA (CONT'D)
Merry Christmas, my gorgeous boys.

37 INT. SANDRINGHAM, DIANA'S BATHROOM - MORNING 37

We can just make out a figure in the shower, reflected in a full length mirror. The figure stands dead still under the cascade of water.

Caption: Christmas morning.

The door opens and billows a cloud of steam. Diana looks down and *sees the legs of a woman fifty pounds heavier*. The image of the heavier legs is almost lost in the steam and Diana grabs a robe. She comes to stand in the mirror with dripping hair. The mirror steams up instantly and Diana stares at herself. She then leans forward and wipes a hole in the mist.

We see the misted reflection as 'Diana' removes her robe and studies her profile in the mist, a woman fifty pounds heavier than the Diana we know, just a shape in the condensation.

There is a loud knock at the door. Diana - real Diana this time - waits a moment then grabs her robe.

38 INT. SANDRINGHAM, DIANA'S BEDROOM - MORNING 38

Diana enters in her robe, her hair still wet. (We might notice that the Anne Boleyn book is now open face down on the bed. She has begun to read it.) She goes to the door.

DIANA
Who is it?

VOICE
Your dresser, Your Royal Highness.

Diana is puzzled and unlocks and opens the door. She finds a middle-aged woman curtseying (DRESSER ANGELA). Diana stands in the doorway.

DIANA
Where is Maggie? *

Diana reacts. She looks around the room behind her, paranoid, as if someone must have heard her exchange with Maggie.

ANGELA
I've dressed you before, Ma'am.

DIANA
Yes I know.

ANGELA
May I come in?

DIANA *
Where is Maggie? *

ANGELA *
I believe Mr Gregory sent her back *
to London. *

Diana stands aside. Angela hesitates then enters. She goes to a cupboard where all of Diana's dresses for each meal and event are now hanging. She picks the one labelled '*Diana P.O.W Christmas morning*'.

She holds it up to the light then lays it on the bed. She then goes to the curtains (which Diana left open) and closes them. Diana studies her with silent resentment (though the dresser is bright and nervous).

ANGELA (CONT'D)
Very cold this morning.

Diana watches her close the other curtains.

ANGELA (CONT'D)
The next outfit, the one you chose
for church, I suggest you match
with the warm Morino long coat.

Diana cuts in....

DIANA
How do I look?

Angela stops and turns and looks at Diana in her robe and her wet hair.

ANGELA
What do you mean?

Diana looks at her.

DIANA
Right now. How do I look?

ANGELA (CONFUSED)
Very nice.

Diana nods gently.

DIANA
Merry Christmas.

Angela is more confused but replies instinctively.

ANGELA
Oh, yes, Merry Christmas Ma'am.

DIANA
'Very nice'. 'Merry Christmas.'

ANGELA
Sorry ma'am?

DIANA
I really would like to have someone to talk to properly. When is Maggie back?

ANGELA
I really don't know Ma'am.

DIANA
That will be all. Thank you.

ANGELA
I'm sorry?

DIANA
There is a designated dress which I will put on for breakfast. I can put it on myself.

ANGELA
Your hair is wet.

DIANA
Tell them I want Maggie. Tell Major Gregory who hears everything that I insist on having Maggie.

Angela is now deeply puzzled...

ANGELA
It isn't really Major Gregory who decides... *

DIANA
No he doesn't decide. There is never a decision to make. There is only what must happen.

Silence.

DIANA (CONT'D)
But even so, tell them I insist on having Maggie.

Angela looks eager to leave...

DIANA (CONT'D)
Or I will cut all my dresses to pieces with a kitchen knife.

Angela smothers her reaction. She curtseys again and walks. Diana speaks quickly before she reaches the door...

DIANA (CONT'D)
Of course don't say that, I don't mean that, don't say that, just say that I would like Maggie, though you are good I would prefer, I would like Maggie...

Angela stops and allows her concern to show.

ANGELA
Yes Ma'am.

Diana waits for her to leave then curses herself, knowing every word will be reported back. She goes to the curtains and is about to throw them open but doesn't.

She makes a small gap and peers out at the drizzle. We are close as she makes a decision.

She goes back to the bed and picks up the dress allocated for Christmas morning breakfast then drops it on the floor. She then goes to the wardrobe and scans the rails. She finds the dress designated for Boxing day morning breakfast.

She unhooks it from the rail.

39 INT. SANDRINGHAM, BREAKFAST ROOM - DAY 39

All the family are gathered at the breakfast table. We hardly dwell on them but instead focus on Major Gregory, who is reading aloud from the set breakfast menu... *

MAJOR GREGORY
...followed by coddled eggs with cream sauce, then Scottish kippers with brown and white...

Diana enters with a whispered apology. She is wearing THE WRONG DRESS and is unsure if the heavens will cave in....

MAJOR GREGORY (CONT'D)
...Brown and white toast. This will be accompanied by simmered herring roes, toasted muffins and quince jelly....

Diana stands for a while to make sure the dress has been seen, to check the reaction. There is none. Major Gregory continues as she takes her seat...

MAJOR GREGORY (CONT'D)
...This will be followed by fresh coffee with a selection of organic pastries and cakes from Highgrove House....

Diana is next to Charles, who nods and smiles at Major Gregory on mention of Highgrove organic products....

MAJOR GREGORY (CONT'D)
...A selection of organic Highgrove jams and marmalade with honey from Highgrove bees...

A pause.

MAJOR GREGORY (CONT'D)
Followed by tea.

He glances at Diana when he emphasizes the time...

MAJOR GREGORY (CONT'D)
Then at <u>ten o’clock precisely,</u> cars will take all concerned to St Mary Magdalene church for the traditional morning worship.

Major Gregory bows to the Queen (lost in rays of sunlight from the windows)...

MAJOR GREGORY (CONT'D)
But now, I leave you to your breakfast Your Majesty.

Major Gregory leaves. A page and two footmen then enter carrying steaming dishes of food, racks of toast, plates of eggs. In the clatter Diana speaks softly to Charles to test her rebellion...

DIANA
How do I look?

He glances at her without seeing.

CHARLES
You look fine.

He looks away as a footman comes between them and places a rack of toast. Diana smiles to herself, having apparently gotten away with her tiny gesture. The footman then moves away and they are reunited. As Charles reaches for the toast, he speaks breezily without turning...

CHARLES (CONT'D)
...There is one thing...

Diana waits...

CHARLES (CONT'D)
...The chickens laid the eggs, the fishermen caught the fish, the bees made the honey. They all made such an effort to bring you breakfast. Please do them the courtesy of not regurgitating it all into a lavatory bowl before the church bells even ring...

The words chase Diana’s smile from her face as the rest of the family sit back and have their breakfast served to them with small utterances of pleasure.

40 INT. ST MARY MAGDALENE CHURCH - DAY 40

Church bells ring. The beautiful rural church is decked for Christmas. Certain invited local people are in the pews and heads turn as the doors open. An organ begins to play the National Anthem and the congregation all stand.

We see the Royal family enter. We let the others pass and we enter with Diana, who is wearing a long green dress. She is holding hands with William and Harry and they make progress up the aisle.

We should notice that ALL eyes are on Diana and the children and we might notice a twitch of irritation on Charles who walks with them.

Diana and the children enter a pew second from the front. Diana looks up to the altar. William takes his chance and whispers...

WILLIAM
Thanks for the pencil case. It's awful.

DIANA
I got it from a petrol station. *

Diana giggles...

DIANA (CONT'D)
It's Christmas. It's the thought that counts. Did you tell anyone?

WILLIAM
No. I told Harry to hide his *
dinosaur but he's lost it anyway. *

Diana smiles and looks up. Charles arrives and stands a little way away along the same pew. As he settles, he glances back across the aisle.

We see a MIDDLE-AGED WOMAN catch Charles's eye for just a second before Charles looks back to the font. We should know just from this one look who it is that Charles looked to. CAMILLA will never be mentioned in this story and we will only see her in this fleeting moment.

Diana looks at Camilla. Camilla stares back, impassive and knowing. Diana looks down and reacts.

William has seen the whole thing. He realizes and lowers his *
head too. *

We come close to Diana's face, her resolve not to be hurt, *
perhaps we see that she is numb. William notices...

WILLIAM (CONT'D)
Mummy? It will be OK. *

Diana whispers...

DIANA
Two wives is better than six wives, *
yes? *

She looks back to the altar. The Vicar speaks...

VICAR
Please rise and sing our first hymn. 'Hark the Herald Angels sing'.

The organ fires up and the congregation begin to sing. We come close to Diana as she begins to sing uncertainly...

41 EXT. ST. MARY MAGDALENE CHURCH - LATER 41

The bells are pealing as the family emerge. There is a huge gathering of photographers as well as members of the public. As the Royals appear, the cameras turn almost in unison on Diana. The people and the photographers call her name out loud. Diana! Diana!

As the cameras begin to click we see Diana's turmoil. Every click hurts her but she is also aware that the rest of the family are uneasy that she is taking all the attention.

She knows, in this moment, that she has power. She really <u>is</u> the most famous woman in the world.

Diana breaks free from Charles and approaches the crowd of well wishers. She flicks her hair and smiles her dazzling smile and the cameras go wild.

She deliberately throws open her overcoat to reveal the 'wrong' green dress. We come close to Charles and the others who glance in her direction.

There is nothing overt but we should feel the power of Diana and the way it unbalances the family dynamic in this most traditional of moments...

A well wisher calls out....

WELL WISHER
How is your Christmas, Your Royal Highness?!

She smiles... We see Charles again, he's uneasy. We read in his expression how power has shifted...

DIANA
It's all about family really isn't it.

Suddenly...

42 INT. SANDRINGHAM, KITCHEN, STORE ROOM - DAY 42

On the soundtrack we still hear the church congregation singing.

Major Gregory and a maid having sex.

The store room is the room temperature pantry for meat. Sides of lamb and venison carcasses hang, along with rabbits in their skins.

Major Gregory is leaning over RUBY, a kitchen maid in her mid forties, who has her back turned to him and is leaning over a surface. Gregory is stroking her hair and whispering...

MAJOR GREGORY
Now. Where's Major Gregory's Christmas present...

She laughs..

RUBY
Be quick for God's sake...

MAJOR GREGORY
They're all at church. This is <u>our</u> time. I've missed you since they stole you from me...

Out of shot he lifts her skirt from behind. Then there is a knock at the locked door. We hear Angela, the dresser....

ANGELA (OOV)
Major Gregory.

MAJOR GREGORY
Fuck. Please can you wait!

ANGELA
It's on the news. Right now.

Major Gregory curses.

MAJOR GREGORY
<u>What</u> is?

43 INT. SANDRINGHAM, STAFF CANTEEN - DAY 43

A TV hangs above two functional canteen tables in the staff area of Sandringham.

We find Major Gregory and Angela amongst some members of the downstairs staff peering up at the BBC news coverage of the Royal family leaving St Mary Magdalene church.

We reprise the scenes we saw outside the church, this time from the point of view of a TV camera. We see Diana reveal her green dress under her heavy winter coat...

The BBC announcer is speaking...

ANNOUNCER (OOV)
The Queen and the Duke of Edinburgh today attended St Mary Magdalene church in Sandringham for the traditional Christmas morning service.

A TV camera singles out Diana. We come around on Major Gregory and Angela...

ANGELA
Look, she’s wearing the wrong one.

ANNOUNCER (OOV)
The sixteenth century church has been attended by royalty since Queen Victoria first worshipped here...

ANGELA
She’s wearing ‘Boxing day breakfast’ when it should be ‘Christmas day church’.

ANNOUNCER (OOV)
Diana seemed to be happy and relaxed as she chatted with well wishers, with no suggestion of the difficulties which have been recently reported.....

We see Diana smiling and shaking hands with a solemn seven year old boy... she turns and gives a perfect smile for the cameras

ANNOUNCER (CONT'D)
... She was looking stunning, as always, for the cameras.

We see Major Gregory, puzzled.

ANNOUNCER (CONT'D)
The family later returned to Sandringham for lunch.
(MORE)

ANNOUNCER (CONT'D)
This afternoon at three o'clock, Her Majesty The Queen will make her traditional address to the nation, and it is understood this year's message will be about the importance of freedom...

Major Gregory turns off the TV. Angela is fretting.

ANGELA
Does it matter that she's swapping them around? I mean should I tell anyone? They might think it's me making mistakes.

Major Gregory takes a breath and his face hardens as he stares at the blank screen.

MAJOR GREGORY
Don't worry. They'll know it's not <u>you</u> who is making mistakes....

44 INT. SANDRINGHAM, DIANA'S BEDROOM - DAY 44

Diana is lying on the bed in half light, with the curtains closed but billowing in breeze. The wardrobe is open and her array of dresses and coats are visible inside. She is lying with eyes closed and with the overcoat she wore to church over her against the cold.

On the bedside table, face down and open at a certain page, we see the book '*Life and death of Anne Boleyn*'. It is half read.

There is a knock at the door. Yet another urgent footman...

FOOTMAN BRIAN (OOV)
Ma'am. Lunch is served.

A pause. Eyes closed...

DIANA
Yes. Coming.

Another knock.

FOOTMAN BRIAN (OOV)
They are all waiting.

DIANA (BRIGHTLY, EYES CLOSED)
Yes. I'm coming.

Then we hear the sound of a shotgun being fired outside. She opens her eyes, gets up and goes to the curtains.

She is about to pull them open but another blast of a shotgun from outside makes her hesitate and step back. She reaches out to part the curtains but in the half light she hears a whispered woman's voice...

ANNE BOLEYN
Oh death rock me to sleep...

Diana turns sharply. In the shadows we see a woman's face, her hair hanging loose, a dark smoky robe, a hand and an arm with white skin sticking out of the darkness. It is hard to make out but we see it is the half hidden face of Anne Boleyn...

Diana shrieks...

And then wakes up for real.

We should realise what went before was a dream from which she has woken.

Diana sits up and looks around. The curtains are closed and the room is as we saw it in the dream, and outside there are indeed shotgun blasts. The book is beside the bed. She sits up and gathers herself. Another shotgun blast.

She stares at her rack of clothes and repeats the words of the vision softly...

DIANA
'Oh death rock me to sleep...'

Diana appears to recognise the words. She looks around the room, still not sure it was entirely a dream. She picks up the Anne Boleyn book and quickly leafs through the pages to find a particular page and quote.

Outside another shotgun blast. Diana finds the page and reads aloud.

DIANA (CONT'D)
'Oh death rock me to sleep. Bring me to quiet rest, let pass my weary guiltless ghost out of my careful breast...'.

Diana takes a few breaths and looks at the wardrobe and the dresses where the vision disappeared in her dream. She repeats...

DIANA (CONT'D)
My guiltless ghost.

Another blast of a shotgun.

Diana puts the book down and turns to the curtains. This time she yanks them open and daylight floods in at last. She looks out and sees two figures with shotguns...

Suddenly...

45 EXT. SANDRINGHAM GROUNDS - DAY 45

A shotgun is fired close up, both barrels.

We find the source of the shotgun blasts. Charles is standing in a field with his gun, his private valet Michael, and a clay pigeon operator. We can see the scarecrow on a distant hill looking down.

CHARLES
Pull!

A remote control button on a wire is pressed and a clay pigeon is sent flying through the air from the sling shot machine. Charles takes aim and shoots. Charles is wearing protective spectacles and earphones. He fires and the clay is smashed.

We pull wider to see that William is standing beside Charles. He has his own shotgun in his hand with barrel broken. It is heavy and almost droops to the ground.

Charles removes his spectacles and gestures to his valet. Michael takes William’s gun and loads two cartridges into it. He then snaps the barrel closed and hands it back to William.

William looks to be anxious as hell. Charles puts protective spectacles on his eyes. Michael puts earphones onto him. William looks to be swamped and lost beneath the protection.

He waits with the gun in his hand. They all wait some more and Charles sees that William is waiting too. Finally...

CHARLES (CONT'D)
You have to say pull.

WILLIAM
Pull.

CHARLES
Don’t whisper, say it loud.

WILLIAM
Pull!!

The clay flies. William shoots. The clay continues to fly. Charles takes a moment and speaks briefly to his valet but loud enough for William to hear...

CHARLES
You only have twenty four hours. Teach him. Move with the bird and aim for the beak. One in three would be bearable.

Charles trudges away. William glances back through his yellow tinted glasses at Charles, then back at the house.

He sees Diana in the window, she reads his terror.

Then Michael takes his gun and loads it once more...

46 INT. SANDRINGHAM, DIANA'S BEDROOM - DAY 46

Diana is still at the window watching and hears another loud report from the shotgun. She sees Charles trudging back to the house and can see William further away, trying to master the shotgun. *

47 INT. SANDRINGHAM, LIBRARY - DAY 47

Charles is standing at the window peering out. The reports from the shotgun continue at intervals. Diana enters. Charles half turns then turns back to the window. Before he can speak, Diana speaks...

DIANA
William told me before we came here he didn’t want to shoot guns.

Charles ignores and doesn’t turn (if we want to be brave, Charles could <u>never</u> turn from the window).

CHARLES
I want to talk because someone said something about clothes.

DIANA
Will he be alright?

CHARLES
Of course he will be alright. Your dresser said something about clothes.

DIANA
I mean will he be safe?

CHARLES
It's perfectly safe. You wear protective glasses.

DIANA
How can it be safe if you have to wear protective glasses?... *

Diana and Charles speak in clipped, uneasy phrases, not answering each other, an explosion that never detonates...

CHARLES
And yesterday you arrived <u>after</u> The Queen.

DIANA
I got lost.

CHARLES
How can you get lost? You lived over the hill for years...

DIANA
It looks different now. Everything looks different. Except the scarecrow.

Charles half turns and reacts to her odd observation with weary disbelief.

CHARLES
She says you took a jacket off a scarecrow.

DIANA
It was a bit of fun.

With Charles, Diana is a mixture of defiance, fear, politeness....

CHARLES
You're sure you weren't late yesterday because you were delayed by someone?

DIANA
Someone?

CHARLES
I thought someone might have delayed you.

DIANA
No.

A silence throbbing with accusation and unspoken truths.

DIANA (CONT'D)
Sometimes you get delayed. By someone. No one says anything. It's perfectly acceptable when you get delayed by someone.

CHARLES
How can you ask if its safe? It's tradition.

DIANA
Why did you send Maggie away?

CHARLES
They said she left the curtains open....

DIANA
No, I left the curtains open.

CHARLES
They are circling us. Didn't you know? Don't you read? They are hungry for anything. Why are you swapping dresses around?

DIANA
Why would you think I got delayed by someone?

CHARLES
Oh come on.

Another double report of gun fire.

DIANA
He said he didn't want to shoot yet.

CHARLES
He's old enough.

DIANA
And tomorrow you want him to shoot real birds?

CHARLES
For God's sake...

Before Diana can speak...

CHARLES (CONT'D)
...Also one of Major Gregory's men saw you wandering around in the grounds last night.

At last he turns to her fully. Diana reacts to his knowledge.

DIANA
I wanted to see my house.

CHARLES
The police caught you and didn't report it but Gregory's men saw you as well. They are better than police. They said you were climbing fences.

DIANA
I wanted to go home.

CHARLES
It's boarded up.

DIANA
Yes. I'd wish it could be un-boarded but if I wish that out loud it will mean it definitely <u>won't</u> happen.

CHARLES
You talk like a baby who isn't being spoilt enough.

Another double report of gun fire...

DIANA
I would like it if you didn't make him shoot real birds tomorrow. And I would like it if you didn't buy me pearls because you bought us both the same thing.

Charles reacts. After a moment a shotgun blast. A thunder cloud across his face, perhaps a realisation.

DIANA (CONT'D)
If they are circling, it seems they are circling just me, not you. Just <u>me</u>.

CHARLES
Perhaps that's because I always take care to close my curtains.

A pause. Charles softens a little. News that she knows about the pearls is sinking in. He searches for words...

CHARLES (CONT'D)
The thing is Diana, there has to be two of you. Two of me, two of Father, two of everyone. There's the real one and the one they take pictures of.

A pause. He looks around. The guns continue to fire...

CHARLES (CONT'D)
We are given tasks. I hated to shoot at first. So I gave the gun to the other one. You have to be able to make your body do things you hate. For the good of the country.

A pause. Diana is gently incredulous...

DIANA
The *country*?

CHARLES
The people. They don't want <u>us</u> to be people. That's how it is. Just how it is.

A pause. He looks at her...

CHARLES (CONT'D)
I'm sorry. I thought you knew.

Charles takes a moment then walks. But, as he goes, he calls back...

CHARLES (CONT'D)
Please stick to the list as it is written in the order that it's written. The dresser gets upset.

DIANA
I want Maggie back.

Charles stops in the doorway...

CHARLES
Someone heard Maggie saying she thinks you're cracking up.

A pause.

DIANA
What?

CHARLES
Everybody here hears everything. They just don't always tell you what they've heard.

Charles leaves. Diana looks out of the window. She can just make out William taking a shot and the clay pigeon shatters. He grins and raises his fist in triumph and the valet slaps his back.

Diana reacts and looks up at the portrait of Victoria in her black dress. We stay with Diana. She sits down and stares up at Victoria.

DIANA (SOFTLY)
No one has died.

Then a knock, a door opening. Diana jumps. As ever, a footman has arrived. Diana reacts wearily...

DIANA (CONT'D)
I'm late for something, yes?

FOOTMAN PAUL
Ma'am, everyone will be gathering in the salon to watch the television.

Diana is distracted, near to the window, almost lost in light. The footman is unsure if he has been heard.

FOOTMAN PAUL (CONT'D)
Ma'am it's ten minutes to three o'clock. They are gathering to watch the Queen's speech...

DIANA
Have you been to Sandringham before?

The footman is wrong-footed....

FOOTMAN PAUL
Several times, Ma'am.

DIANA
You would know if this house is haunted wouldn’t you?

The footman forces a smile...

FOOTMAN PAUL
It is quite a recent house. A hundred and fifty years. I doubt ghosts would have taken hold yet.

DIANA
Then I must have brought her with me.

Outside another shotgun blast...

DIANA (CONT'D)
You see I’m having the oddest dreams. There was a book someone left by my bed and I don’t know why they left it. Or even who left it there. And then I saw her. As if she were a ghost...

FOOTMAN PAUL
Saw who, Ma’am?

Diana sees the look of puzzled embarrassment on Paul’s face and doesn’t reply. After a moment he glances at the clock on the wall...

FOOTMAN PAUL (CONT'D)
The point is Ma’am, they are very anxious that you arrive before Her Majesty arrives.

A pause. Diana nods.

FOOTMAN PAUL (CONT'D)
There are sandwiches.

DIANA
Yes of course there are sandwiches.

Diana gets to her feet and leaves. Paul bows and conceals a half smile at her oddness after she has passed...

48 INT. SANDRINGHAM, SALON - DAY 48

The entire family are gathered around a TV set, eating sandwiches and cakes.

It is five minutes past three and The Queen is making her speech. (We will recreate it with the original words).

THE QUEEN (ON TV)
....we need to remind ourselves of the essential elements which form the bedrock of our own free way of life - so highly valued and so easily taken for granted.

As The Queen continues, we come close to Diana, with the rest of the family out of focus. Harry comes to sit on Diana's lap and she hugs him close. He is holding the toy brontosaurus and whispers... *

HARRY *
It was in the toilet. I mean actually in the bowl... *

Diana giggles. Someone hushes them. William glances at Diana and looks concerned. *

THE QUEEN (ON TV)
This can be an opportunity to reflect on our good fortune, and on whether we have anything to offer by way of example to those who have recently broken free of dictatorship...

After a moment The Queen gets up and leaves and walks to the garden (as she always does after one minute), being followed by her Corgis.

Diana watches her go. She looks from her to Prince Philip who is dozing in a large armchair. The Queen walks slowly, inexorably, like someone who is sleep walking.

THE QUEEN (ON TV) (CONT'D)
....We, who claim to be of the free world, should examine what we really mean by freedom, and how we can help to ensure that, once in place, it is there to stay.

Diana gently ushers Harry from her lap, then gets up and walks away too, in the opposite direction to The Queen. All heads turn at this apparent terrible impropriety. William is alarmed and whispers...

WILLIAM
Mummy....

Diana walks. The only head which doesn't turn is Charles, who never once takes his eyes from his mother on the screen...

49 EXT. SANDRINGHAM GARDEN - DAY 49

The Queen stands alone in the garden, dripping with recent rain, the Corgis scurrying around her. Diana approaches. The Queen doesn't turn.

DIANA
Your Majesty...

A pause. Diana wants to say so much but limits herself to small talk.

DIANA (CONT'D)
I really liked the dress you wore on television.

The Queen half turns. A half smile...

QUEEN
It wasn't the one my dresser recommended.

A pause. Diana wonders how much she knows of the day's events...

QUEEN (CONT'D)
They take a lot of photographs of you don't they.

DIANA
Yes.

QUEEN
Well the only portrait that really matters is the one they use to put on the ten pound note.

The Queen turns fully....

QUEEN (CONT'D)
When they take that one, you understand. All you are, my dear, *
is currency. *

The Queen walks on and Diana bows her head.

50 INT. SANDRINGHAM, STAFF CANTEEN - AFTERNOON 50

The Queen's speech is playing on the TV above Darren's head but it is mute. Darren is reading from the menu for the Christmas dinner and the entire brigade is gathered...

DARREN
...the turkey and goose will be accompanied by the following. Plum sauce, bread sauce, cranberry sauce, cloudberry sauce. Potatoes, carrots, spinach, three plums for the Prince of Wales, organic carrots, please be careful which box you take the carrots from because he checks, parsnips, again organic, again check the fucking box, gravy will be Peter, sauces Helen, oh and peas, organic, Highgrove. OK desserts.

51 INT. SANDRINGHAM, CORRIDOR, DOWNSTAIRS - DAY 51

Diana is walking quickly through the corridors. Outside crows are calling. We hear Darren continue in voiceover...

DARREN
...Crepe Suzette d'Abricots, bread and butter pudding, Christmas pudding, chocolate yule log, plum pudding....

As the list of rich food continues, Diana breaks into a run, as if running away from the excess...

DARREN (CONT'D)
....Mince pies, raspberry croquets, pastries and fondant. Chocolate mousse, white chocolate mousse, creme brûlé and finally a selection of sweet and savory organic biscuits, organic, from?...

52 INT. SANDRINGHAM, STAFF CANTEEN - DAY 52

Darren puts his menu away as the chefs all chant...

CHEFS
...Highgrove chef!

DARREN
Correct. OK that’s it. It’s ten minutes past three, dinner will be served at eight. You all know what you have to do, let’s do it.

The staff all file out. The TV is still playing the Queen’s speech silently. Darren turns and looks at the TV for a moment, in mute as he folds away his menu. Then he senses something. A voice....

DIANA (OOV)
What happens to the pheasants?

He turns quickly. Diana is there a little out of breath.

DIANA (CONT'D)
The ones they shoot tomorrow. What happens to them?

Darren is concerned. He glances back at the TV. He speaks gently....

DARREN
Ma’am? Shouldn’t you be watching television?....

DIANA
What happens to the pheasants my son will be shooting?

A pause. Darren shifts gear...

DARREN
After the shoot we dress them. Pluck them. Everyone takes a brace away with them.

DIANA
But there are lots left over.

DARREN
The staff take some. The dogs get some. Some they just...

DIANA
...Throw away.

A pause. Darren wasn’t expecting to be engaged on this but tries to explain gently...

DARREN
Pheasants are bred to be shot. If it wasn't for the guns they wouldn't be there.

A pause.

DARREN (CONT'D)
The ones that don't get shot just get run over. They're not very bright birds.

Diana nods and half smiles...

DIANA
Beautiful but not very bright. Did you *read* the Vogue article about me?

Silence. Darren hears her joking at her own expense and is concerned for Diana. He tries to lighten the mood...

DARREN
I've put Crepe Suzette d'Abricots on the dessert menu. Your favourite.

Diana looks up at The Queen as she speaks silently to the Commonwealth.

DIANA
Thank you.

DARREN
I will make that myself.

She is still staring at The Queen on TV.

DIANA
Fun.

A pause. Still staring at The Queen...

DIANA (CONT'D)
I have been reading about Anne Boleyn.

She turns to Darren. He is unsure but guesses this is an unpleasant reference.

DARREN
I never remember which is which.

DIANA
She is the one who was beheaded by King Henry VIII because he said she was having an affair but, in fact, it was Henry who was having the affair.

Darren looks away and we see he knows the resonance...

DIANA (CONT'D)
I think I saw her. A ghost of her. In my room. It was a dream but when I woke up everything was the same...

Darren listens for a moment but then interrupts...

DARREN
Ma'am every word said to any member of staff here becomes currency. It becomes currency in this room...

DIANA
Apparently I am destined to be currency...

Darren gestures at the canteen tables and continues...

DARREN
The downstairs staff, they all sit at these tables and bring their shocking bits of conversation overheard. Since yesterday it's only been about you...

Diana nods.

DIANA
Good. Excellent. Then I am prepared for my future as a face on a coin to be passed from hand to hand...

DARREN
You don't even think that...

DIANA
Did Maggie say I'm cracking up?

DARREN
Who is Maggie?

She glares at him.

DIANA
I thought she was my friend. Did she say that?

DARREN
I don’t listen Ma’am. I just cook. *

Above their heads The Queen’s speech is ending. Darren repeats...

DARREN (CONT'D)
Some things, Ma’am, it is best not to say out loud. Ghosts and cutting off heads and any odd things you say are repeated here...

DIANA
If I don’t say it out loud they can see it on my face anyway. They all see into me...

Darren dares to interrupt...

DARREN
Ma’am, usually when they sit at these tables and talk they are laughing. At all the oddness. The scandals. But with you they don’t laugh.

A pause.

DARREN (CONT'D)
They are gentle with you. They are worried.

A pause.

DARREN (CONT'D)
They want you to survive as the person you were when you first came ten years ago.

Diana looks away. She dare not let the emotion explode though it’s close. She rides it and becomes certain.

DIANA
Do you have access to wire cutters?

Darren is always wrong-footed by Diana. He almost smiles...

DARREN
Wire cutters? And why do you want wire cutters?

Diana smiles...

DIANA
To cut wire.

53 EXT. SANDRINGHAM GROUNDS - DAY 53

We see Diana walking through the grounds in her headphones, but we see her through BINOCULARS.

In the distance we see Park House with its boundary of barbed wire and Diana appears to be casually heading in that direction.

We come around to see Major Gregory watching her from a small mound near to the house.

Then we come close to Diana as she walks. We don't hear the music in her headphones but we see that it is helping her to dissolve reality for a while.

Then from the hedgerow a beautiful cock pheasant emerges and stops and angles its head to look at Diana, well within range of a pellet (as pheasants foolishly do).

Diana stops and stares at the bird. She takes off her headphones. We faintly hear the music. She turns it off. The pheasant holds his ground.

DIANA
Go on, fly away. Before it's too late.

The pheasant walks on, pecking the ground. Diana can't help but laugh at the bird's innocent naivety. Diana sits down on the wet grass and the pheasant raises its head to consider the new situation.

DIANA (CONT'D)
If you are going to fly anywhere may I recommend Kensington.

She nods wisely.

DIANA (CONT'D)
They wouldn't shoot you there. They'd feed you. Cakes and home made biscuits and fresh bread baked this morning. They'd make a fuss of your beautiful feathers. 'Look at the colours', they'd say. Everyone would start wearing feathers just like yours.
(MORE)

DIANA (CONT'D)
And you are so lucky because you are allowed to wear the same outfit to every occasion...

Suddenly the pheasant flies and as it does....

MAJOR GREGORY (OOV)
Forgive me Ma'am....

Diana turns sharply. Gregory is standing a few yards away, dressed for the weather.

MAJOR GREGORY (CONT'D)
...but you need to get ready for dinner.

Diana quickly gets to her feet and brushes off wet grass. Gregory checks his watch...

MAJOR GREGORY (CONT'D)
It's almost five.

DIANA
Dinner isn't until seven...

MAJOR GREGORY
But your dresser needs to dress you. Come...

He goes to turn and walk as if his words are enough to summon her. Diana has a moment of defiance. She sits back down on the grass and hooks her arms around her knees.

DIANA
I will be along shortly.

Diana expects confrontation. Instead Major Gregory takes a moment and steps closer. He then sits down on the grass in front of her. He also hooks his arms around his knees. He appears to have a strategy...

MAJOR GREGORY
You know, some years ago, I was in Belfast. The Falls road. Sour times back then.

Major Gregory looks away into the distance...

MAJOR GREGORY (CONT'D)
We were in an alley about to cross. I had a good friend beside me. Soldiers become more than friends, you know? And to stop our knees shaking he was telling me a story.

Major Gregory smothers emotion.

MAJOR GREGORY (CONT'D)
He was brought up on a farm up in the Highlands. He was talking about some horse his father bought at a fair that couldn't be tamed. Lots of funny stories about this wild horse throwing his brothers around. Then he said, 'but then, one fine morning...'

A pause for effect as Major Gregory lets the words hang.

MAJOR GREGORY (CONT'D)
...at that moment the bullet hit him back of the head. Came out through his nose. He fell onto me. I hugged him close to save myself from the next bullet.

A pause.

MAJOR GREGORY (CONT'D)
And I never did find out what happened to the wild horse.

Diana is impassive, waiting for the point. Major Gregory tugs a blade of grass and chews it...

MAJOR GREGORY (CONT'D)
But afterwards I couldn't think of a reason. What was that for? What did he die for? Not that bloody shambles in Westminster. Not for home, some barns and a lot of debts or some council flat where the soldier boys are all from. So who do we soldiers die for, I asked myself.

Major Gregory turns to Diana.

MAJOR GREGORY (CONT'D)
Then I remembered my oath. We all make an oath of loyalty to the Crown.

Major Gregory gestures toward Sandringham.

MAJOR GREGORY (CONT'D)
It's not the human beings, you see. It's the oath that you <u>choose</u> to believe. Their faults.
(MORE)

MAJOR GREGORY (CONT'D)
Their weaknesses. That's not what you think about when you are in an alley in the Falls road, you think only about...

Diana interrupts rudely and with refined defiance....

DIANA
I said I would be along shortly. And yet you are still here.

Major Gregory studies her and sees her defiance is real and hard.

DIANA (CONT'D)
I don't want anyone to die for me. And I hope your friend's wild horse was never tamed.

Major Gregory glares at her. After a moment he gets to his feet. He delivers his bow with deepest irony.

MAJOR GREGORY
Ma'am, I have been asked to ensure that <u>this</u> time, unlike your arrival at the house, you arrive for dinner on time. It is Her Majesty and the House of Windsor I am pledged to serve and I speak with their voice. So please... *

Major Gregory looks across to Park House.

MAJOR GREGORY (CONT'D)
There is really no time for sentiment Ma'am.

Major Gregory waits. Diana realises he is not leaving without her. She stays seated for a moment. She looks back toward the house and we come close as she fights her emotion. Her weakness. Finally she gets to her feet...

DIANA (SOFTLY)
Fuck.

MAJOR GREGORY
Beg pardon Ma'am?

Diana walks past him toward Sandringham. Then she stops and turns and calls out...

DIANA
It was you who put the book by my bed.

Major Gregory looks puzzled.

MAJOR GREGORY
What book?

DIANA
You put it there as a warning.

Major Gregory stares blankly...

MAJOR GREGORY
I really have no idea what you are talking about Ma'am.

Diana peers at him and loses her resolve. She puts her headphones on and walks fast. Then she begins to run...

EMOTIONAL STRING MUSIC FADES IN...

54 EXT. PARK HOUSE, UNBOARDED - DAY 54

We see Diana 12yrs running across the Park House lawn. She is laughing and other children are chasing her. The house looks alive and the curtains are all open. A silhouette of a man fills a doorway (we don't see him close but it is her father). A large Christmas tree decked in lights, dominates the entrance. Her father calls out...

JOHN SPENCER
Diana! Come! Dinner is served!

Diana laughs and keeps on running.... Music becomes louder...

55 EXT. PARK HOUSE, UNBOARDED - OPEN FIELD - MAGIC HOUR 55

MUSICAL MONTAGE SEQUENCE.

We see Diana, in present day, running across the park. She runs and runs with no direction. She's sweating, breathing hard, almost if she were about to give birth.

We cut to Diana running, this time 12 years old, wearing a yellow dress, a joyous expression on her face.

Diana again, now 17, still running. She wears a school uniform. She jumps and flies through the air. Before she lands...

We cut again, she lands, she's now 19, wearing the clothes she wore when she first met Charles. She keeps running fast.

Cut again, to Diana wearing her unforgettable white wedding dress, at 20 years old. She has trouble running in such a big and clumsy outfit, but she does it anyway. She runs faster than ever.

Cut again. The music rises. We hear almost nothing else. She's 24, it's 1985 and she's wearing the same midnight blue dress she wore when she danced with John Travolta at the White House. Alone in an open field she dances like she did that day, smiling and happy, like never before.

Cut again. Now she's wearing the white dress she wore when she went to dance on stage at the Royal Opera House, in London in 1985. Diana keeps dancing, moving freely.

Now we see many Dianas, at different ages and wearing different iconic dresses in fast and different cuts. The speed of the montage increases, music comes to a climax; a little girl, an adolescent, various adults versions of Diana, all combined. It's her; happy, growing, changing, exuberant, wild, beautiful, running, dancing, moving... Her expression is overwhelmingly luminous...

Then a sudden and loud BOOM! A blast from a shotgun. Music ends. Diana, our Diana in the present, stops, paralysed. She looks up and in the distance she sees Charles, standing in the field with his gun and his private valet and the clay pigeon operator.

She's breathing heavily, sweating.

DIANA
Who is that man?

We see Charles walking away with his valet.

56 INT. SANDRINGHAM, DIANA'S BEDROOM - EVENING 56

Diana enters still out of breath and finds Angela waiting. Diana gently closes the door. Angela is in a blade of light that comes through the closed curtains and she looks almost ghost-like as she holds up a particular dress. She is anxious but tries to be firm.

ANGELA
There seems to have been some confusion about which dress to wear and when.

DIANA
Yes. And you reported my confusion faithfully. Perhaps you've taken an oath...

Diana walks to the curtains but the dresser speaks up...

ANGELA
The curtains have been fastened Ma'am...

Diana arrives at the curtains and sees thick thread stitching the curtains together...

ANGELA (CONT'D)
That is, I was told to sew them. By His Royal Highness. There have been reports of people in the grounds...

Diana touches the threads holding the curtains together then turns and stares at Angela...

DIANA
No people. Just a fox on a wall casting a shadow.

ANGELA
They think photographers. We thought it wise. In case you forget.

Diana stares at Angela. Thin winter light makes it through the cracks in the curtains.

DIANA
Yes. That is wise.

Angela holds up the particular dress again.

ANGELA
For Christmas dinner.

DIANA
Very wise, yes.

ANGELA
I took it in. You've lost weight. Shall we try it on?

Diana takes it and walks to the bathroom.

ANGELA (CONT'D)
Ma'am I will help you.

DIANA
How can you help me? No one is here to help me.

57 INT. SANDRINGHAM, BATHROOM - EVENING 57

We are in the empty full length mirror. She steps into the reflection holding the dress in front of her body. She looks at herself and at the dress.

DIANA
I know. I will leave my body here and just send the dress to dinner.

We catch a fleeting glimpse of OVERWEIGHT DIANA in the reflection. She suddenly shrieks with laughter....

58 EXT. SANDRINGHAM, DIANA'S BEDROOM - EVENING 58

Angela hears laughter. She goes to the door...

ANGELA
Ma'am? Are you alright?

The laughter continues. Angela reacts. She glances at the house phone as the laughter subsides and considers making a call. Then, suddenly, Diana emerges from the bathroom wearing the dress (and she looks incredible).

She smiles at some private joke.

DIANA
I thought at first it might not fit me but it does.

Angela steps back.

ANGELA
Even a little room in it to accommodate dinner.

Diana goes to her father's black coat and grabs the pearl necklace and puts it on. Angela detects co-operation.

ANGELA (CONT'D)
Pearls. Excellent, perfect.

Diana twirls in the mirror....

DIANA
Yes. A prison uniform and a chain around my neck.

Angela is a little overwhelmed.

ANGELA
Will you wear it?

DIANA
Of course I will wear it. It says on the label Christmas day dinner and it’s Christmas day dinner. What else would I wear?

Angela smiles nervously at her victory.

DIANA (CONT'D)
Now leave me please, I wish to masturbate.

Angela reacts with alarm and curtseys quickly.

ANGELA
Yes Ma’am, thank you.

DIANA
You can tell everyone I said that.

She leaves. Diana goes to the closed curtains and stares at them. Then she goes to her bag which is on the bed.

She takes out a pair of wire cutters.

She holds them up in a shaft of light from the sewn curtains. She then begins to clip the thread that holds the curtains together, stitch by stitch. The curtains billow and then she pulls them open, ripping the last threads.

She stares out at the dying light and the silhouette of the scarecrow. She speaks softly with the wire cutters held up....

DIANA (CONT'D)
Papa. I got these wire cutters because I plan to cut the barbed wire they’ve put around our old garden and go home for a bit. I really need to sit in my bedroom for a bit. I really need to sit in a room and for no one to knock the fucking door and tell me I’m late...

She stops talking and the wire cutters tremble in her hands. Then suddenly and without warning she takes a pinch of skin on her upper forearm and cuts the flesh with the cutters..

Diana gasps as if from relief. Blood appears and trickles.

DIANA (CONT'D)
To just <u>cut</u> the wire and be in a safer place.

There is a loud knock at the door. She jumps...

FOOTMAN BRIAN (OOV)
Ma'am. Dinner is served in thirty minutes.

The blood trickles down her arm and she places the wire cutters down. She begins to breath quickly....

59 INT. SANDRINGHAM, BATHROOM - EVENING 59

Diana is pushing tissues to her bloody wound which is beginning to staunch. She looks at herself in the mirror as she drops the bloody tissue into the lavatory. She takes a moment then walks out of the bathroom.

60 INT. SANDRINGHAM, DIANA'S BEDROOM - EVENING 60

Diana, as herself, walks back into the bedroom in a robe. Instantly she is confronted by the vision we saw before (ANNE BOLEYN) who is standing between the open curtains in the fading light, her face pale. She is wearing what looks like a grey shroud and is holding the wire cutters up...

Diana stares at the vision between the curtains. Anne Boleyn puts the cutters to her throat. Diana turns and runs...

61 EXT. SANDRINGHAM, CORRIDOR, UPSTAIRS - EVENING 61

We come close to Diana as she runs down the corridor toward William and Harry's room. Barbara, the nanny, stands up but Diana flies past her into the room.

62 INT. SANDRINGHAM, WILLIAM AND HARRY'S BEDROOM/NURSERY - MINUTES LATER 62

William is standing close to the closed bathroom door. He is trying to be the grown up. Diana has locked herself inside.

WILLIAM
Mummy, you said to tell you if you were being really silly and you are being really silly.

Silence. William puts his forehead against the door.

WILLIAM (CONT'D)
Mummy, please. We have to sit down before Grandma.

Silence. Then a knock at the door.

FOOTMAN PAUL (OOV)
Ma'am. Dinner is served in twenty minutes.

WILLIAM
Yes. We will be there. We are just...

William closes his eyes tight to fight tears and fails to complete his sentence. After a moment he speaks to the door...

WILLIAM (CONT'D)
Mummy, just switch your mind off. *
Just don't think about it until *
after dinner. *

A long pause. At last the door opens. Diana emerges, still in her dressing gown. There is a smudge of blood on the gown near her upper arm but she puts her hand over it.

DIANA
The chef has made Souffle d'Abricots just for me. Not for them, for me.

William wipes his eyes....

WILLIAM
You've got like one minute to get dressed.

Diana nods.

DIANA
That's OK because it only takes me one minute and I look great anyway. That is the difference. There. Did you see her in church?

WILLIAM
See who?

Diana walks toward the door...

DIANA
Jane Seymour of course. I will be one minute.

Diana leaves and William looks deeply concerned. He looks out at the fields where the scarecrow stands, and the fields and hilltop are now dark.

63 EXT. DARK FIELD - NIGHT 63

We are looking back at Sandringham from the same hill top. Lights burn in many windows and we can just make out pages and footmen hurrying with trays and trolleys of food. Inside dinner is being served. Close to us a dry wind blows.

As we rise we realise we are looking over the shoulder of the scarecrow. We hear someone coughing...

64 INT. SANDRINGHAM, DIANA'S BATHROOM - NIGHT 64

We find Diana on her knees in her Christmas dinner dress, throwing up. She splutters and tries not to make too much noise. She then sits back against the door of the cubicle. Her pearls are hanging.

She registers pain in her upper arm where she cut herself. Her face is soaked in sweat. A knock at the door...

MARIA (OOV)
Dessert is about to be served Ma'am.

DIANA
Yes. Souffle d'Abricots. Just for me.

She wipes her face. After a moment...

MARIA (OOV)
Ma'am, I've been told to wait for you.

Diana, wrecked and in pain, speaks brightly.

DIANA
That is very kind of you.

Silence. Diana hauls herself to her feet. She unlocks the door and Maria curtseys. Diana looks horrific. She walks to the sink and the mirrors and peers at herself.

Then, suddenly, the lavatory door opens and Maggie enters. Diana sees her reflection, spins and grabs her. The two women hug and Maggie growls...

MAGGIE
Hold on. Fight them. Be beautiful. You are you're own weapon. Don't cut it to pieces...

DIANA
No, no, I won't, I won't Maggie.
Maggie stay with me...

Maria clears her throat. Diana looks to her and then to her horror looks back to Maggie but Maggie isn't there. Diana takes a huge breath of shock.

DIANA (CONT'D)
Where did she go?

Maria looks afraid...

MARIA
Who?

DIANA
Maggie was here. She was here.

MARIA
There was no one here Ma'am.

Diana glares at her...

MARIA (CONT'D)
You spoke to the mirror.

Diana takes a moment. She looks back to the mirror and peers at herself. In reflection the lavatory door opens and Pamela enters...

PAMELA
They are <u>all</u> <u>waiting</u>.

65 INT. SANDRINGHAM, CORRIDOR, UPSTAIRS - NIGHT 65

Diana walks, escorted by Maria and Pamela, who look increasingly like prison guards.

We hear the noise of the dinner table beyond a large closed door. The maids usher Diana toward the door. Diana stops, hooks her hair behind her ear in a feeble attempt to prepare. But then...

DIANA
Tell them I am not well.

Diana walks on quickly....

PAMELA
Ma'am. Please...

Diana screams...

DIANA
Tell them I am not at all well!!!

Diana walks...

66 INT. SANDRINGHAM, DARK CORRIDOR, DOWNSTAIRS - NIGHT 66

Diana is walking fast down the corridor. Then, ahead, she sees the vision of Anne Boleyn at a corner, a grinning shadow in moonlight and grey shroud. Anne Boleyn smiles...

Diana turns the corner and Anne Boleyn is an uncertain shadow ahead, running fast, laughing. Diana follows and begins to laugh too.

Diana hoots with laughter and runs on through the corridor where moonlight pours in through high leaded windows and where Diana herself looks like a fleeing ghost.... For a brief moment, we see Diana as Anne Boleyn, dress, hair and make up...

67 INT. SANDRINGHAM, CORRIDOR, DOWNSTAIRS - NIGHT 67

Paul, the footman we met at the start of the story is sleeping in a chair inside a small office near to the main door. After a moment he stirs. He looks up and sees Diana standing over him, looking frightful. He jumps and stands up with alacrity...

FOOTMAN PAUL
Ma'am.

DIANA
I need a pair of Wellingtons. And a torch. *

Paul is adjusting.

FOOTMAN PAUL
Where are you going?

DIANA
Home.

Diana looks at the coats hanging on hooks behind him...

DIANA (CONT'D)
I'm in a terrible hurry. I think they'll come for me. *

Paul looks terrified.

FOOTMAN PAUL
Yes Ma'am. I'll get the boots.
What size?

DIANA
I don't care.

Paul departs. Diana looks back at the dark corridors then peers at the weighing machine near to the door. She steps closer and sees a ceramic plaque on the front of the machine. This time we read the words as Diana reads them out softly to herself. *(I've found a mid-Victorian weighing machine with these very words)....*

DIANA (CONT'D)
'To weigh oneself OFTEN is to know oneself WELL. To know oneself WELL is to BE WELL'.

Diana reacts to the words. Paul returns with a pair of Wellington boots and a torch (flashlight).

FOOTMAN PAUL
They might be a bit big.

Diana grabs the boots and torch and disappears. Paul hesitates. Then he hurries into the house. *

68 EXT. SANDRINGHAM GROUNDS - NIGHT 68

In lights from the house we see Diana hurrying away. *

69 INT. SANDRINGHAM, DINING ROOM - NIGHT 69 *

We see the rest of the family eating desserts. We hear a roar of laughter. Major Gregory is standing guard near to the double doors that lead to the hallway. Paul enters and approaches him discretely. * * * *

FOOTMAN PAUL
Major Gregory. The Princess of Wales has gone outside.

Major Gregory nods gently. At the table the conversation is lively.... *

FOOTMAN PAUL (CONT'D)
She said she's going home.

Major Gregory adjusts his cuffs....

MAJOR GREGORY
Really. How odd.

Paul waits for a further reaction.

FOOTMAN PAUL
I think it means she's going to Park House...

A pause. Major Gregory peers at him.

FOOTMAN PAUL (CONT'D)
It's dangerous Sir. The stairs and floorboards are rotten.

MAJOR GREGORY
If a Princess wants to go home then who are we to stand in her way?

Paul reacts.

MAJOR GREGORY (CONT'D)
If the constables report anything, tell them to let her be. That is all she wants. For us all to just let her be.

Paul takes a moment and fights his instinct. After a moment...

FOOTMAN PAUL
Yes Sir.

70 EXT. PARK HOUSE, ROLLED BARBED WIRE FENCE - NIGHT 70

A pair of wire cutters clip the wire. One, two, three, four strands are cut and the wire rolls away. We come around and see Diana light her torch and head toward the house.

We time cut as Diana approaches a main door and finds it locked.

71 EXT. PARK HOUSE, DEAD OF NIGHT 71

A torch beam illuminates a small service entrance door, half hidden by undergrowth. Only someone who knows would know it was there. Diana cuts her hands and fingers as she drags thorns and bushes from the doorway. She finds the door locked but a shove makes the small bolt fly from its rotted hinges. Diana enters.

72 INT. PARK HOUSE - NIGHT 72

Diana uses the torch beam to reveal the skeleton of what was once a family home. The floorboards creak loudly as she walks and rats scurry away from the light. Diana shivers and walks on into a larger room.

73 INT. PARK HOUSE, DRAWING ROOM - NIGHT 73

The beam finds a fine old stone fireplace. Diana goes to it and kneels at the open grate. The stone is still blackened by old smoke. She runs her fingertips across the soot and her fingers are blackened.

The torch beam fills the grate and Diana begins to use her finger to draw pictures in the soot. First a glass....

DIANA
A glass of milk....

She draws a smaller glass in the soot...

DIANA (CONT'D)
A glass of whisky for Santa...

She draws a carrot and a pie...

DIANA (CONT'D)
...A raw carrot for Rudolph and a mince pie on a dish.

She studies the drawings. Then she shines the torch across the fireplace and sees an open door and beyond it a large and ornate staircase.

74 INT. PARK HOUSE, STAIR CASE - NIGHT 74

Diana walks slowly up the stairs, training her torch on the steps and on the walls. The walls have rectangular patches of pale plaster where portraits once hung. A wire hangs from the ceiling where there was once a chandelier...

Diana is about to take the next step but the stair creaks and buckles beneath her. The step gives way and Diana almost falls. She shines her torch into the dark void below.

She takes a breath and reaches up for the bannister to haul herself back onto the stairs. She shivers in the cold. As she straightens, she shines the torch on the rest of the stairs and sees some are missing, others only span half of the staircase.

The staircase is evidently unsafe but Diana begins to hum to herself and make her way between the gaps as the stairs creak and buckle. She hooks her hair behind her ear as she walks and smiles to comfort herself.

She begins to walk with care, gripping the bannister. The stairs creak loudly as she walks.

75 INT./EXT. PARK HOUSE, LANDING - NIGHT 75

Diana walks across the landing and past an open door. She sees the window in this room is not boarded and an orange light is flickering on the window. Diana hesitates then enters through the doorway that has no door.

Inside she sees the door is off its hinges and is leaning against the wall next to the doorway. The orange light flickers in the room.

Diana puts her torch onto the floorboards and goes to the window and looks down into the garden. There she sees herself as a twelve year old girl, sitting beside a fire which is casting the flickering light.

Diana studies her young self and takes a moment. She speaks softly.

DIANA
Yes. I remember. I looked up at the window and thought I saw a ghost.

After a moment her twelve year old self looks up from the fire and locks eyes with Diana. The girl stares into Diana's eyes then slowly gets to her feet. The girl waves gently. Diana waves back.

DIANA (CONT'D)
Hello Diana Spencer.

Diana hears her own name and looks away quickly.

DIANA (SOFTLY) (CONT'D) *
Spencer. Ancient history. *

After a moment she goes to the doorway and manhandles the * door back into the frame and wedges it there as if to shut out the world.

Diana sits down on the bare floorboards with the torch on the floor, casting a cone of light around her, making her shadow on the wall enormous. Orange light flickers on the window.

She puts her head on her hands and begins to weep for the first time openly. We stay with her for a while as the tears drip into the torchlight.

76 INT. PARK HOUSE, STAIRWAY, TOP OF THE STAIRS - NIGHT 76

The light of the torch precedes Diana. When she arrives at the top of the stairs, she stops and looks down. She shines the light down the steps making them look like bars of shadow and light with dark gaps where the stairs have rotted.

She takes a moment. The stairs are steep and close by is a hole into the dark void below. She could simply let herself fall into it. She considers this possibility. She closes her eyes. She stands frozen for a moment... *

Then she falls.... *

We fall with her and, as she falls, the world swirls around her. The darkness below becomes solid, a hard floor and she is a second away from landing. In that moment... *

ANNE BOLEYN *
Diana!! *

Diana wakes. She is standing at the edge of the abyss. The fall was imagined. But as she gets her breath she feels a presence. *

She turns and sees Anne Boleyn. *

Anne Boleyn is a vision in the half darkness, a face and a grey shroud. Diana closes her eyes.

ANNE BOLEYN (CONT'D)
You know he gave her a picture of himself. A miniature painting. She wore it around her neck. The same as the one I wore around my neck. So I just tore it off.

A pause.

ANNE BOLEYN (CONT'D)
Go. Run. Live. *

With these words Diana grabs the pearl necklace around her neck (hidden until now) and pulls it hard, this time for real. The pure white pearls cascade down and bounce down the staircase in slow motion. The pearls fall down the stairs and into the dark voids and Diana watches them fall and bounce and roll...

After a moment she takes a breath, hooks her hair behind her ear. She begins to walk elegantly down the stairs as if to a society ball. She disappears into darkness, just a blade of light heading for the door.

77 INT. SANDRINGHAM, DIANA'S BEDROOM - EARLY MORNING 77

Daylight on closed curtains.

Diana is sleeping. The Boleyn book beside the bed is almost read to the end. There is a knock at the door. Diana opens her eyes but says nothing. There is another knock.

Diana checks her fingertips and they are smudged with soot. Her trip to Park House was not a dream. She sees her hands are cut and scabbed. Then the door opens anyway.

Diana turns and sees Maggie. Diana reacts but then instantly closes her eyes.

DIANA
Question one. Are you real?

Maggie gently closes the door and approaches.

MAGGIE
Do you fancy a cigarette?

Diana opens her eyes. Maggie sits on the bed. Diana reaches out and takes her arm and squeezes. And squeezes...

MAGGIE (CONT'D)
Ouch.

DIANA
Sorry.

Maggie takes a pack of cigarettes from her bag and shakes them.

MAGGIE
By Royal Appointment.

78 EXT. STUBBORN SANDS BEACH, HUNSTANTON, CAR PARK - DAY 78

Diana's small saloon car pulls up in the deserted car park. It is still early. The beach is lonely and beautiful and windswept. Gulls shriek and waves crash onto the rocks and sand. Diana is driving and Maggie is in the passenger seat. *

When Diana pulls up, Maggie goes to get out but Diana speaks instantly.... *

DIANA
I’m not getting out.

MAGGIE
Why not?

DIANA
This is my favourite place in the whole world. I don’t want to spoil it by putting myself in it feeling like this.

MAGGIE
‘This’ being what?

Diana doesn’t answer. Maggie takes a moment and looks ahead at the deserted beach, registering the seriousness.

MAGGIE (CONT'D)
They called me back. They said they needed someone to talk to you.

DIANA
Who is ‘they’?

MAGGIE
The Prince of Wales.

Diana half smiles and looks out to the ocean. It seems Charles is human.

DIANA
That was good of him. *

MAGGIE *
He is not <u>bad</u>. None of them are. *

Diana reflects... *

DIANA
The last time I came here to this beach, I hardly knew him. I still had so many questions.

A pause...

DIANA (CONT'D)
That was before I knew that the answer to most of them was ‘no’...

Maggie stares ahead too and mock-completes the sentence...

MAGGIE
...Said the Princess, with her diamond encrusted Rolex, her diamond rings, her seven houses, her hundred maids, her loyal dresser...

Diana looks away as if the observation were pointless.

MAGGIE (CONT'D)
Have you been taking pills?

DIANA
Some.

MAGGIE
What sort?

DIANA
Oh you know, the sort that make all the spiky, sharp things in your life seem like nice balloons.

Maggie nods.

MAGGIE
And you’ve been mixing the pills with alcohol.

DIANA
Champagne. Can I have my cigarette now?

MAGGIE
If you want to smoke, you have to get out of the car.

Diana leans back and sighs. A pause.

MAGGIE (CONT'D)
Anyway, to get to the point, they think your behavior is probably drug induced and they’ve asked me to suggest that you see a doctor...

Diana doesn’t react.

MAGGIE (CONT'D)
They say you cut yourself again.

DIANA
How do they know?

MAGGIE
They know everything.

DIANA
Not true. They don't know that Anne *
Boleyn saved my life last night. *

Maggie reacts as Diana defies with a smile. Maggie takes Diana's hand gently and Diana continues...

DIANA (CONT'D)
You know I've been imagining how I will be in the history books. In a thousand years. If you are Royal, the more time that passes, the fewer words are used to describe you. William is just 'The conqueror'. Elizabeth is the virgin.

She turns to Maggie...

DIANA (CONT'D)
If I ever become Queen, what will I be? One word?

A pause. Maggie looks ahead.

DIANA (CONT'D)
Will that one word be 'insane'?

A pause.

DIANA (CONT'D)
He said you told someone you thought I was cracking up. Did you say it?

A long pause as Maggie makes an important decision. She speaks with formality....

MAGGIE
Before I answer that question, Ma'am, for what it's worth, I've never told you this before and it probably means you will fire me but I am actually in love with you.

Diana turns and stares at Maggie.

MAGGIE (CONT'D)
Yes. I mean in that way. Completely.

Diana turns back quickly and looks straight ahead.

MAGGIE (CONT'D)
So right now the one word I would use to describe you is 'shocked'. Diana the shocked.

Diana stares ahead for a while and Maggie stares ahead too.

DIANA
Goodness.

MAGGIE
Yes. There. What do you say to that?

After a moment Diana suddenly bursts out laughing. Maggie smiles...

MAGGIE (CONT'D)
You see. I just knew it would help. They use electricity to shock delusional people. Shock does wonders apparently.

Diana is holding her laughter in with her hand.

MAGGIE (CONT'D)
I know you don't see me in that way and it's perfectly fine but I thought I'd lighten the gloom with something totally unexpected. Just think of all the times I've been with you naked.

DIANA
Maggie, it is a surprise but I am completely grown up about this....

MAGGIE
No you're not. You're having a childish giggle and I love it. Fuck doctors. Fuck pills and drugs. What you need is love, shocks and laughter. Are you ready to walk now?

Diana stops laughing and takes a deep breath.

DIANA
You know what, I fucking am.

MAGGIE
Good. Merry Christmas by the way.

DIANA
Yes, merry fucking Christmas. God. Maggie. Wow. I mean, *thank you*. How can you *fancy* me? I mean, why?

Maggie and Diana get out of the car...

79 EXT. STUBBORN SANDS BEACH, HUNSTANTON - DAY 79

In wide we see Maggie and Diana walking down onto the beach arm-in-arm, laughing into the wild wind. We see Maggie lighting Diana's cigarette, shielding it against the wind.

We come close as Diana takes the first drag of the cigarette and closes her eyes with relief. Maggie lights her own cigarette and drags. The smoke blows away wildly. Their faces are close and Maggie takes Diana gently and hugs her. We see the emotion on Diana's face. Then Maggie leans back and declares loudly against the wind and crashing waves....

MAGGIE (LOUDLY)
You see the thing is, the thing you must remember is this. If you want to, you can just run away. *

A pause.

DIANA
That's what Anne Boleyn said.

Maggie accepts the oddness and continues...

MAGGIE
Then the one word to describe you would be 'free'.

Diana reacts. The notion appears to hit her like a revelation. Maggie yells... *

MAGGIE (CONT'D) *
Diana the Free!! *

We pull wide again.

In wide we see Diana walk away from Maggie and stand alone facing out to sea, pulling up the collar of her coat. Still in wide we see her put her arm across her eyes to hide tears. *

Then, after a moment, close to shot, the hood of a Range Rover appears. The car pulls up. The driver is hidden by a sun visor. Major Gregory gets out of the passenger seat and stands by his open door for a moment, checking his watch. He stares down at Diana with her arm over her eyes. * * *

He appears to relish his position. He leans into the car and hoots his horn. Maggie turns. Diana does not.

MAJOR GREGORY
Ma'am! We are almost ready to begin the shoot!

After a moment Diana drops her arm from her eyes. Still in wide and from behind we might imagine we see her make the biggest decision of her life and don't even need to come close.

Exquisite music begins.

80 INT. SANDRINGHAM, KITCHEN - DAY 80

The kitchen is empty of people but filled with glorious food.

On the surfaces and central table there is a banquet for the eyes and stomach. We might guess the brigade have been working through the night.

There is pulled and grilled chicken, roast meats, sandwiches, savory pastries and pies. There is fois gras and caviar and packs of Highgrove organic biscuits and crackers. There are stacks of mince pies and candied fruits and chocolates.

On a separate surface, bottles of Champagne, wine, port, whisky and rum. Beyond them trays of cut glass dishes and wine goblets. There are also stacks of plates and regiments of cutlery. There are ten bowls of quail eggs.

As the music plays, we survey the finest picnic ever assembled. A tap drips. The bell in the high corner rings. After a moment Darren leads the brigade into the kitchen and they walk in slowly and survey their work.

After a moment...

DARREN
Brigade. One hour to the guns.

A pause.

DARREN (CONT'D)
Load the shoot boxes.

The music picks up (and we repeat the mood of the opening sequence).

81 INT. SANDRINGHAM, ARMORY - DAY 81

Darkness, then a door is unlocked and pulled open. Three estate staff enter with bunches of keys and they begin to unlock the oak doors of large cabinets. Inside we see rows and rows of single barrel and double barrel shotguns.

Two more junior staff members enter and unlock drawers. They take out boxes of shotgun cartridges. The music drives on...

82 EXT. COUNTRY ROAD - DAY 82

Bird song. Then a fleet of old Land Rovers drive by in convoy.

83 EXT. DIRT TRACK - DAY 83

The same convoy bumps over rough ground toward the edge of a misty wood where crows and rooks scatter....

84 EXT. SANDRINGHAM, ENTRANCE - DAY 84

A fleet of brand new Land Rovers drives up the drive way and parks up. The estate staff with the shotguns and ammunition are waiting and they begin the process of loading the guns into the cars.

85 INT. SANDRINGHAM, WILLIAM AND HARRY'S BEDROOM/NURSERY - DAY 85

In a shaft of bright winter light, we see Charles crouching to fasten the buttons on Williams waxed Barbour jacket, fresh out of the wrapper.

Charles peers at William. He is sympathetic and genuine. *

CHARLES
Just do your best, OK?

William nods his head. Music roars... *

86 INT. SANDRINGHAM, KITCHEN - DAY 86

The chefs and porters are arriving in the kitchen with large oak boxes, a hundred years old and more.

As they arrive, Darren organises for them to be set down in rows and opened. Each box is silk lined and with aged yellow silk and the opening of the boxes should look like the opening of hungry mouths, almost in unison.

The chefs then begin to carefully load the exquisite food into the boxes with Darren patrolling, hands behind his back.

DARREN
Eggs, dairy and cheese are friends. Meat and oil are enemies. Remember salt cellars lie down with spices in muslin bed sheets...

The bell on the wall rings loudly...

DARREN (CONT'D)
Faster but with care.

87 EXT. SANDRINGHAM, ENTRANCE - DAY 87

From the side of the house, three dog handlers appear, with four dogs each on leashes. The dogs are Golden Retrievers and they are baying with excitement. A dark van pulls up from beyond the house and the dogs are loaded into the van.

Everything is done with military precision.

As they are loaded, a second van arrives. As it pulls up, the chefs and porters, overseen by Darren, begin to emerge from the side of the house carrying the oak boxes.

The chefs place the oak boxes into the back of the van. The placing is solemn and ritualized. The music turns it almost into a dance.

When the last box is placed, the Royal Family emerge from the house and go to their allocated cars.

We see Darren looking on, registering that Diana is not with them, glancing back at the house.

Major Gregory emerges from the house and checks his watch. He also silently acknowledges an absence. He looks to Charles inside the car. Charles nods once for them to depart anyway.

William looks down to hide his emotion.

Major Gregory nods an instruction to the lead driver and the drivers all get into their vehicles. Major Gregory, himself, gets into the last one.

88 EXT. OPEN COUNTRY - DAY 88

The odd sight of a fleet of Land Rovers bumping across a meadow toward a dip in the landscape where a river flows beautifully. The vans follow. Crows circle, waiting for carrion.

In wide we see the convoy pull up in an organized line, bonnets facing toward the distant woods....

89 EXT. OPEN COUNTRY ON THE OTHER SIDE OF THE WOODS - DAY 89

The convoy of old Land Rovers drives across the open field and then parks up in ragged order. The men get out, three to a car. They are dressed in rough country clothes and, as they emerge, there is a festive atmosphere.

We should know that these men are the BEATERS, who drive the pheasants and other game birds onto the guns.

The men have thick Norfolk accents as they wish each other a * Merry Christmas.

90 EXT. OPEN COUNTRY, ROYAL SIDE - DAY 90

On the other side of the woods, the family step out into the chilly morning air. We see William looking back across open country toward the scarecrow, which has its back turned to them...

91 EXT. OPEN COUNTRY, OTHER SIDE - DAY 91

The men open their boots and pull out pikes and sticks and coloured flags on canes. Each car has a quartermaster who hands out the sticks....

92 EXT. OPEN COUNTRY, ROYAL SIDE - DAY 92

At the same time valets are unloading shotguns from the backs of the vehicles and handing them out to the loaders. Ammunition is allocated as if for battle... Meanwhile steaming hot tea is being poured into enamel mugs and handed to the women watching. *

93 EXT. OPEN COUNTRY, OTHER SIDE - DAY 93

The men here are now all armed with sticks and pikes and flags. The men begin to fan out and walks toward the stand of trees at the top of the hill.

94 EXT. OPEN COUNTRY, ROYAL SIDE - DAY 94

The men of the family and their Royal guests, are now all armed with shotguns - and Princess Anne, as the only woman among the shooters. They begin to form a line facing the woods. The van doors are opened and the dogs are brought out and held back by the handlers.

The baying of the dogs echoes across the valley.

95 EXT. OPEN COUNTRY, OTHER SIDE - DAY 95

The sound of dogs baying indicates that the shooters are ready. On a signal from a leader the men enter the woods and begin to thrash the undergrowth, yell and blow whistles.

96 EXT. SCARECROW FIELD - DAY 96 *

Diana and Maggie pull up at the place where Diana met Darren * at the opening. The scarecrow is nearby. Diana takes the * keys from the ignition and offers them to Maggie. *

We can clearly hear the baying of dogs, the whistles and * yells of the beaters. Diana seems more calm and controlled * than we have ever seen her. *

DIANA
Drive back to the house but don't give the keys to the valet. Park it in the servant car park and leave the keys in the glove compartment.

An anxious pause.

MAGGIE
Why? What are you going to do?

A pause.

DIANA
Take my place among the pheasants.

Maggie looks troubled.

MAGGIE
No seriously....

Diana interrupts firmly...

DIANA
Seriously Maggie it's all just a bit of fun isn't it. Sex, men, women, wives, husbands, mistresses, deceit, succession. Currency, that's all we are. When you read it in a book, it's as if it was always going to happen anyway. What fucking choice do any of us have?

Maggie hears certainty and doesn't persist with her question. Diana takes her hand.

DIANA (CONT'D)
And thank you for loving me. It's very nice of you.

MAGGIE
'Nice'?

DIANA
I'm ordinary and simple and I like nice things that are actually very middle class and unfashionable. I like 'Phantom of the Opera' and 'Les Miserables' and I feel sorry for pheasants. There is no hope for me. And I bet if you asked the pheasants 'do you want a nice quiet life in a cage being fed corn all day or would you prefer to be set free and fly and be shot at and take your chances in the wild world, they would choose to fly. I bet they would. So. This isn't about birds. *

MAGGIE *
What isn't? *

DIANA (NOT ANSWERING) *
It's about me. *

Diana opens the door...

DIANA (CONT'D)
I'll see you back in Kensington with a pheasant feather in my hat. *

97 EXT. OPEN COUNTRY, SHOOTING FIELD - DAY 97

We should see the scene in very wide. So wide we can see the beaters cars parked on one side of the woods and the Royal Land Rovers on the other.

(The fact that the woods divide the classes is a visual statement).

We hear the beaters whistles and yells and see the Royal shooters begin to load their guns almost in unison.

(We come close to see the loaded guns being snapped shut and aimed at the clouds. We see William being handed his loaded gun. He swallows hard.)

Then we are wide again as the first of the pheasants begin to flee from the woods and undergrowth. Pheasant flight is awkward and noisy and slow. The guns are about to take their toll.

The first shots explode and echo across the valley. Puffs of smoke appear from the barrels. For now the pheasants are out of range. More pheasants appear. But then...

Between the woods and the line of guns a figure appears in a dark jacket, directly below the line of fire. The figure marches with purpose and is holding the hand of a young boy. *
They are walking into the danger zone... *

We come close to William as he reacts before we realise. He repeats with dread....

WILLIAM
Oh God. Oh Mummy.

We come close to Diana as she marches under the flying pheasants. Harry is looking up and laughing. Diana has no *
expression, just a firm resolve. We now come close to Major Gregory who reacts. He quickly yells...

MAJOR GREGORY
Saboteur! Hold your fire!

The guns fall silent and are lowered. The dogs still are baying and straining at their leashes. A dry wind blows. The beaters have now made it through the woods and stand in a line facing the shooters.

Diana comes to a halt between the shooters and the beaters. Now even the dogs fall silent. Diana holds out her arms and stands like a scarecrow. After a moment she calls out.

DIANA
William! I want to take you home!

William reacts. He lowers his gun. Charles reacts with stone-faced horror at this embarrassment before the entire family.

DIANA (CONT'D)
I'm not moving from this place
until William comes to me.

A pause. She smiles...

DIANA (CONT'D)
You'll have to just shoot me.

Suddenly the royal shooters resemble a firing squad (and the image is deliberate). The wind blows and the dogs bark again.

Charles takes a moment. Pheasants fly directly through the line of guns with a clatter of feather and bone, their lives saved. Charles turns to William and, for the first time, we see an unexpressed sadness on his face. In just this moment we see a man crushed by his life.

He speaks words of kindness.

CHARLES
Go. Try to help her. I never could. *

William hesitates for a moment. There's a long silence and * Charles looks deeply sorrowful. Gregory calls out... *

GREGORY *
Your Highness, should I... *

Charles interrupts with a calm voice... *

CHARLES *
My son is going to join his mother. *
Everyone hold your fire. *

William thanks his father with a look. He hands his shotgun * to one of the loaders, then walks, and then runs to Diana. He arrives at her and Diana grabs him and twirls him around. Harry fires a pretend shotgun at the sky with a 'bang, bang!' *

We see Charles peer at them. The others all stare ahead * impassively.

We go back to super wide to see Diana, William and Harry * walking hand-in-hand off the field of battle between the guns and beaters.

98 INT. SANDRINGHAM, ENTRANCE HALL - DAY 98

Paul, the footman who first greeted Diana is holding the fort, reading a newspaper in the small office. He looks up as he hears footsteps.

Diana is hurrying toward the door with William and Harry. Paul stands to attention as Diana heads for the door. Then she stops and peers at the weighing machine.

She diverts and drags William and Harry toward it. Paul emerges from his office as Diana stands on the scales, then tugs William and Harry to stand on the scales with her.

The dial creaks and thuds to a heavy weight. Paul hovers and Diana calls out...

DIANA
There. Seventeen and a half stone. Look how much I enjoyed myself.

She steps off the scales and walks with the boys to the front door. Paul calls out...

FOOTMAN PAUL
Ma'am, should I bring the car around...

Diana calls back...

DIANA
Tell Major Gregory seventeen and a half stone. Write it down.

99 EXT. SANDRINGHAM, KITCHEN, STAFF ENTRANCE - DAY 99

Darren and the other chefs are smoking cigarettes, their hard work done for now. The servant car park is close by and visible.

As Darren smokes he sees people hurrying toward the car park. He reacts. From his POV we see Diana, William and Harry hurrying toward Diana's car. Darren reacts. He drops his cigarette and walks quickly to join her.

100 EXT. SANDRINGHAM, SERVANT CAR PARK - DAY 100

Diana is bright as she hurries the children along. Harry has his dinosaur toy in his hands. Darren arrives at a trot. *

DARREN
Are you leaving?

DIANA
Yes. Isn't it terrible.

DARREN
Do you want us to make you up some food? We have lots left over...

Diana smiles.

DIANA
No. I've promised them a real treat. Something they actually want.

Darren reacts.

DARREN
Do you know where you're going? I mean do you have a map?

DIANA
No. I will just keep driving until I find one.

DARREN
Find one what?

Diana doesn't reply. She walks on and reaches her car and opens the door. She calls back to Darren.

DIANA
I missed your soufflé. It would only have been wasted on me anyway.

101 EXT. SANDRINGHAM, SERVANT CAR PARK/INT. CAR - DAY 101

Diana gets the boys into the back seats and helps them with their seat belts. As she does, we hear the sound of shotguns firing, lots of them and often.

Diana goes to the driver's seat and opens the glove compartment. Inside she finds car keys and a note. She opens it up and reads...

'It's not just me who loves you'.

Diana smiles, folds the note, and fires the engine. Music begins...

102 EXT. COUNTRY LANE - DAY 102

Diana drives with the kids in the back and glances in the rear view mirror to see the scarecrow in the field. We can hear shotguns blazing...

103 EXT. COUNTRY TOWN ROAD - DAY 103

Diana's car is lost among the ordinary traffic as she drives, just another mother with children. We hear William call out and Diana answer in OOV without moving inside the car....

WILLIAM (OOV)
Mummy, why don't you just ask someone?

DIANA (OOV)
If I stop and ask someone they will tell the newspapers and it'll become this big stupid thing.

She looks down a turn off as she drives by. She swerves and misses a turn and brakes and reverses.

DIANA (OOV) (CONT'D)
There should be one down there.

WILLIAM (OOV)

How do you know?

DIANA (OOV)
I can just tell....

104 EXT. TRAFFIC, ROUNDABOUT - DAY 104 *

Diana's car is among traffic, driving around a small by-pass roundabout. Suddenly, inside the car, we see William put his face to the window..

WILLIAM
Mummy! *There's* one!

Diana brakes sharply.

105 EXT. LONDON, KENTUCKY FRIED CHICKEN - DAY 105 *

We see the drive thru Kentucky Fried Chicken doing a brisk * trade on this Boxing Day lunch time with cars queuing and moving through the system. We come close as Diana's car arrives at the speaker. Diana is wearing her dark glasses. *

SPEAKER (OOV)
Can I take your order.

WILLIAM
Mummy, do you have money?

DIANA
Shit.

WILLIAM
I have money.

DIANA
Good. OK. Three times chicken, two *
times fries, three Coca Colas. No, *
two coca colas and one orange
juice. Please.

SPEAKER (OOV)
If you change it to our bargain *
bucket you get a Christmas gift. *

DIANA
Good. Yes. OK. *

SPEAKER
And what name is it?

DIANA
Spencer. The name is Spencer.

The music drives on...

106 INT. SANDRINGHAM, CORRIDOR, GROUND FLOOR / SALON - DAY 106

...We join Charles as he walks grimly down the corridor all alone. Ahead the footman is waiting and he opens the doors of the drawing room.

We walk with him as he approaches the open door. We glimpse the elders of the Royal family gathered inside, waiting. Charles hesitates and prepares for an ordeal. At last he enters and the doors are closed.

Along with the eavesdropping footman, we hear Charles through the door...

CHARLES (OOV)
I have decided the time has come to
make a decision....

107 OMITTED 107 *

108 INT. SANDRINGHAM, LIBRARY (ALT: DIANA'S BEDROOM) - EVENING 108

...We stay with the empty room for a while. Then, after a moment, Major Gregory enters. *

He stops and looks around the room. Then he carefully places *'The Life and Death of Anne Boleyn'* back in the only gap in the bookcase.

109 EXT. ST PAULS CATHEDRAL, STEPS - DAY 109 *

The bells of St.Paul's are chiming. We find Diana and the boys sitting on the white stone steps, enjoying their Kentucky Fried Chicken. *

They are lost among tourist crowds and are unrecognized. Harry and William are eating chips and Diana peers at them. *

DIANA *
Nice? *

They nod, engrossed in their food. Diana looks back at the closed doors of the church where she got married and huddles against the cold. She then turns back to the boys. She opens up a carton of ketchup. *

DIANA (CONT'D) *
Better with ketchup. *

William and Harry both dip their chips in the small carton. William looks to her. *

WILLIAM *
Why are you not eating Mum? Are you not hungry? *

Diana takes a moment. She makes a decision and speaks as if she herself is surprised. *

DIANA *
You know what? As a matter-of-fact I <u>am</u> hungry. *

She grabs William's chicken leg from his hand and takes a big bite. The church bells ring as she savors the flavor of real food. We pull wide and see an ordinary family lost among the Boxing Day tourists on the steps of St.Pauls'. *

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THE END