

F O R   Y O U R   C O N S I D E R A T I O N

T                      H                      E  
FAVOURITE

WRITTEN BY

DEBORAH DAVIS AND TONY McNAMARA

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THE FAVOURITE

Written by

Deborah Davis and Tony McNamara

FINAL SHOOTING SCRIPT - 23rd MARCH 2017

Element Pictures  
21 Mespil Road  
Dublin 4  
Ireland

Scarlet Films  
3 Oakley Studios  
Upper Cheyne Row  
London SW3 5JW, UK

1 EXT COUNTRYSIDE 1  
A carriage crosses the landscape.

2 INT CARRIAGE DAY 2  
A man in a military uniform with one arm. Inside the carriage, (think overloaded modern taxi) seven or eight people are crammed in. ABIGAIL, an open, friendly innocent woman is crushed to the side. She clutches a dirty purse and a letter in her hands. Two kids, snot streaming from their noses, cough TB into the air. The military man smiles at her. She smiles back empathetically, then notices his other arm jiggling. She looks down. He has his hand inside his pants and is jerking off.

ABIGAIL  
Must you?

3 INT PALACE COURTYARD / SF GATE DAY 3  
A shout and the carriage stops. Abigail gets up. Stands and yanks the door open, a man grabs her arse. She pulls away but trips and launches off the edge of the carriage falling face first into the mud.  
She grabs her bag. Looks up at the castle before her. To her right soldiers are standing around a fire warming themselves, a few amputees.

4 EXT KITCHEN DAY 4  
The servant's entrance to the busy kitchen of the castle. At the door, SALLY, a young maid, stares at Abigail and takes the letter she hands her. She closes the door. Abigail waits.

5 EXT KITCHEN DAY 5  
Now MEG, the dour, fat 60ish housekeeper opens the door and stares at her. She motions her to come in.

6 INT KITCHEN DAY 6  
Abigail steps through into the busy basement kitchen.  
MRS MEG  
Grab a hunk of bread. Sally will take you to clean up and then to her Ladyship.  
Abigail grabs the bread and follows Sally. She tears at the bread ravenously.

7 INT BACKSTAIRS / WWS DAY 7

They head up the stairs. And through a door.

8 INT HALLWAY / A&E DAY 8

They walk along the hallway, wooden, lined with rugs.  
Beautiful, ornate and opulent.

Abigail stares at her surroundings. She sniffs herself, aware  
of her stench.

ABIGAIL  
This mud stinks.

SALLY  
They shit in the street round here.  
Political commentary they call it.

Sally opens a door.

SALLY (CONT'D)  
Go through here. Clean yourself up.

ABIGAIL  
Thank you so much.

Abigail goes through. Sally shuts the door behind her with a  
smile.

Abigail in darkness, finds herself behind a thick curtain.  
She fumbles her way and pushes through it to find...

9 INT DRAWING ROOM DAY 9

GODOLPHIN, MARLBOROUGH and SARAH staring at her.

SARAH  
I didn't know the new sewer ended  
in here.

Godolphin and Marlborough laugh.

ABIGAIL  
Lady Marlborough.

She curtseys.

ABIGAIL (CONT'D)  
It is I Abigail. Dear cousin. I had  
a letter from our aunt and... I'm  
sorry, I did not mean to present  
as a ... I fell out of the  
carriage,.. and a man was pulling  
his... never mind the man. My  
letter from our aunt...

She holds out the mud soaked letter but stops, flustered, as two flies arrive to buzz around her.

SARAH  
Friends of yours?

ABIGAIL  
I am sorry... I.

She shoos at them.

SARAH  
Your name girl. If we are blood,  
name it.

ABIGAIL  
Oh. I did not... Abigail Hill.

SARAH  
The Somerset Hills?

GODOLPHIN  
The one who went mad and burnt his  
own house down, himself in it.

MARLBOROUGH  
Lost all his money at whist.

GODOLPHIN  
No one bets on whist.

SARAH  
My uncle was one of a kind.

ABIGAIL  
I apologise for my appearance I do.  
The staff led me here. A harmless  
prank of some sort I suspect.

SARAH  
And you want?

ABIGAIL  
I hoped I might be employed here by  
you... as something.

SARAH  
A monster for the children to play  
with perhaps?

ABIGAIL  
Yes. If you like.

She raises her hands and makes a 'Ggrrrr' sound. They smile at this. Sarah considers her.

SARAH

Go back to that gouty old slattern  
Mrs Meg and tell her I said to give  
you quarters, food and something to  
do. Take your flies with you.

Abigail, thrilled, curtsies, turns and fights her way back  
through the curtain. They are all amused.

9A

INT ANNE'S APARTMENTS DAY

9A

Queen Anne stands, crown on her head, regal cape on. From  
behind her hands reach up and remove her crown. Another maid  
undoes her cape and takes it. Sarah watches on. They leave.  
Anne limps to a chair.

ANNE

How was my speech?

SARAH

You were brilliant.

ANNE

Did I have a lisp?

SARAH

You don't lisp.

ANNE

I know that's what was troubling  
about it. The thought I suddenly  
did.

Sarah, you must say hello to the  
little ones.

SARAH

No.

ANNE

Please?

Sarah looks over at the fenced off hay-filled pen that  
contains seventeen white rabbits.

SARAH

It is macabre. I love you but that  
I will not do.

ANNE

If you love me...

SARAH

Love has limits.

ANNE

It should not.

10 INT SECRET PASSAGE DAY 10

ANNE waits. Breathing a little bit fast. Sarah steps in.

Through the darkness Queen Anne and Sarah walk. Anne puts a blindfold on Sarah, she starts to bump into walls. Anne laughs and rights her.

They get to a door. Anne uses the key which is around Sarah's waist. Finds the lock, slides the key in, turns the lock, the door opens.

11 INT SARAH'S APARTMENTS DAY 11

Sarah stands in front of a model of Blenheim Palace. Anne watches on excitedly as she removes the blindfold. A model sits there. Sarah considers the model and walks round it.

SARAH

You do not lisp but you are mad.  
Giving me a palace?!

ANNE

I've been wanting to get you  
something for a while. It seemed a  
good opportunity. Marlborough  
winning. Were the Tories alright  
about it? I couldn't tell.

They stare at each other through the apertures of the model.  
A moment between them. Sarah shakes her head.

SARAH

It is a monstrous extravagance Mrs  
Morley. We are at war.

ANNE

We won.

SARAH

It is not over. We must continue.

ANNE

Oh... I did not... know that. Well  
Mrs Freeman, you will... be clever  
as keeper of the privy purse... and  
afford it.

12 INT GREAT HALL EVENING 12

The men and women of the court (COURTIERS) and some of the politicians (WHIGS & TORIES) mill about having drinks. A man carves bloody slices off a roasting elk (CARVING MAN), its head still intact. Marlborough addresses the group.



MARLBOROUGH

Gentleman! Ducks!

We see a makeshift ring has been fashioned out of chairs and upturned tables. Godolphin holds a duck, he lets it go at the same time a tory next to him does the same. Money is thrust to a CENTRAL BOOKIE (TORY) who holds bets. The ducks race to cheers.

Sarah enters, grabs a glass of wine off a FOOTMAN (3) who is holding a tray of them. Her husband looks over at her. She nods hello.

HARLEY walks up beside Sarah.

HARLEY

A palace!

SARAH

You seem angry at my good fortune.  
And I thought we were friends.

HARLEY

I really doubt you've made that  
mistake.

SARAH

Well I was actually just teasing. I  
thought you'd see that.

HARLEY

It will not stand.

SARAH

Well it will if I build it using  
the best craftsmen in the land. I  
hope it will stand for a hundred  
years as a symbol of my husband's  
gallant victory.

HARLEY

And I applaud your husband's  
gallant victory. However  
considering the parlous state of  
the treasury, it seems something  
the Queen should have taken advice  
from the loyal opposition on.

SARAH

But then it would've lost that  
delightful surprise element. You  
know like Christmas morning? If St.  
Nicholas bills you first it loses  
its frisson.

He stares at her. Building to something.

HARLEY

Cunt!

SARAH

And there I was expecting something  
witty that rhymed.

An 'Aaah' goes out from the crowd. Godolphin and Marlborough  
approach. Godolphin leading a duck.

GODOLPHIN

Horatio has done it again.

Sarah warmly squeezes Marlborough's hand as he settles beside  
her.

HARLEY

Prime Minister we need to discuss  
who will go to the French with the  
peace treaty proposal.

SARAH

We do not need a peace treaty. We  
have them on the run.

HARLEY

So they will give in to us.

GODOLPHIN

One battle will not win the war.

HARLEY

I have held my party together, as  
we the country landowners have  
essentially paid for this entire  
war.

GODOLPHIN

And grateful we are.

HARLEY

While city merchants have enriched  
themselves from it.

MARLBOROUGH

Yet I do not see your fat tweedy  
dead when I look out on the field  
of battle.

HARLEY

We are out of money. My point.

GODOLPHIN

We will raise taxes again.

HARLEY

You would be wise to rethink that Godolphin. I helped unite parliament for this. I will not do it again.

SARAH

The French are chastened but not defeated Harley. We must destroy them. Make them sue for peace, with broken backs and begging hearts.

HARLEY

What a sweet wife you have Marlborough.

MARLBOROUGH

Sweet. And right.

HARLEY

I cannot agree. We must take it to the Queen. If you would be kind enough to arrange a time Lady Marlborough.

She nods.

SARAH

Of course.

13 INT SERVANTS' QUARTERS NIGHT

13

An empty room of stone. A dozen Female Servants are crammed in. Dressed in sleeping wear, they smoke, drink, some try and sleep.

Abigail enters and looks around for somewhere to sleep, stepping over people's feet. A servant (GIRL WITH GLASS) pushes her and she falls, knocking the drink out of Sally's hand. Abigail crawls apologetically to some space in the corner.

Abigail curls up on the floor. Closes her eyes. A splash of liquid hits her face. The others laugh. She doesn't even bother to open her eyes to see what it is.

14 INT. SERVANTS' QUARTERS DAY

14

A row of naked servants including Abigail, all various ages and shapes. Sally soaps up armpits and crotch, then passes the soap to the next. Abigail, takes the soap, finding it utterly distasteful. An old woman with a large bucket throws water at them. Very cold water. Abigail grimaces.

15 INT GOLDEN HALLWAY DAY

15

A hallway. A FOOTMAN (2) outside a door. Sarah waits. Anne enters from her rooms, dramatic dark make up around her eyes.

ANNE

I am ready for the Russian ambassador.

SARAH

Who did your make up?

ANNE

We went for something dramatic. Do you like it?

SARAH

You look like a badger.

ANNE

Oh.

Her eyes start to tear.

SARAH

You're going to cry? Really?

She stops her. They look in a mirror.

SARAH (CONT'D)

What do you think you look like?

ANNE

(sadly)

A badger.

Sarah smiles ruefully.

SARAH

And do you really think you can meet the Russian delegation looking like that?

She shakes her head.

SARAH (CONT'D)

I will manage it. Go back to your rooms.

She nods sadly.

ANNE

Thank you.

Sarah walks off. Anne walks back toward the Footman (3). He looks straight ahead.

ANNE (CONT'D)

Did you just look at me! Did you?!

He shakes his head no. Looks at the ground.

ANNE (CONT'D)

Do not avert your eyes! Shut them!

He shuts them. She goes back into her rooms.

16 INT KITCHEN DAY

16

The busy, bustling kitchen. Maids scurry. Cooks cook.

In a corner piles of Dishes and dirty caked on plates in front of her. Steaming hot water in troughs. Abigail works on the dishes. Sally comes in carrying a bucket and brush.

SALLY

Morning.

ABIGAIL

(bright and friendly)

Oh hello. I was thinking of playing cards later if you would like to join me.

SALLY

Sounds brill. The old bag says you are to scrub the floor until she can see her toothless fat face in it.

She hands her the bucket full of liquid.

SALLY (CONT'D)

Sorry.

Abigail shrugs. Gets down on her hands and knees. She plunges her hand in the bucket. Intense pain shoots through her hand. She pulls it out.

SALLY (CONT'D)

You might need gloves. Lye is dangerous. It burns bad.

Abigail writhes in pain. The girls laugh and saunter off as she sticks her burning hand into a sink of cold water.

17 INT KITCHEN NIGHT

17

The kitchen is quiet. A few servants work but it's late. Abigail works her way through the dishes in the near empty kitchen, the red raw pain in her hand excruciating. Mrs Meg rushes in. Sees Abigail.

MRS MEG  
(to Abigail)  
You! Get the bandage box!

Abigail looks at her.

MRS MEG (CONT'D)  
Hurry! The Queen's had an attack of  
gout.

Mrs Meg grabs a bucket covered with a white cloth. \*

Abigail retrieves the bandage box.

18 INT BACKSTAIRS / WWS NIGHT 18

Abigail follows Mrs Meg along a narrow corridor. Abigail  
juggles the bandage box and bucket. \*

19 INT GOLDEN HALLWAY NIGHT 19

They pass Footman (1). The doors open.

20 INT ANNE'S APARTMENTS NIGHT 20

Abigail looks around as she enters the Queen's rooms for the  
first time.

Piercing sobs draw Abigail's attention. They enter the semi-  
darkened bedroom.

21 INT ANNE'S APARTMENTS NIGHT 21

Anne is lying on the floor, her leg raised up on a chair.

Sarah is there, examining Anne's foot. Anne screams. Footman  
1 brings a bottle of brandy past hurriedly. The QUEEN'S MAID  
stands by as the QUEEN'S DOCTOR examines her leg.

Mrs. Meg motions to her, Abigail puts the bucket down.

Sarah glances briefly at Abigail, The Doctor, who is laying a  
leech on Anne's leg. She flinches.

ANNE  
Sarah!

SARAH  
I'm here. I'm here.  
Brandy!

She pushes a shot of brandy to Anne's trembling lips.  
Abigail watches on.

ANNE

They hurt.

SARAH

I know my dearest I know. The beef! \*

Mrs Meg uncovers the bucket to reveal thin slices of raw beef. Abigail starts laying the slices on her leg. Anne screams. \*

SARAH (CONT'D)

Gently cousin. \*

Abigail nods. The Queen focuses on Abigail for a second, then a new wave of pain comes on her. Anne closes her eyes grimacing. \*

SARAH (CONT'D)

(to Anne)

It's alright. Tell me a story.

(to Mrs Meg and the

Doctor)

You two may go.

(to Abigail)

You, start wrapping that. \*

Mrs Meg and the Doctor nod and exit. Abigail wraps the leg in bandages. Anne, Sarah and Abigail are left there. But to Sarah it's just her and Anne. \*

ANNE

I... can't. I...

SARAH

How we first met. Tell me that.

Come on.

Anne struggles to focus, but tries.

ANNE

The... wretched... Cheever boy had me down on the ground and was holding me... dropping spittle in my face.

SARAH

He is still a pig. Then what?

Blood leaks through some pores. She mops it up.

SARAH (CONT'D)

Then what?

ANNE

I heard footsteps, fast footsteps, and saw these pink shoes running towards me...

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Anne gulps brandy down. She is calming.



ANNE (CONT'D)  
.. and then they disappeared and I  
heard a crack. And then he fell off  
me, and I looked over and... ughh.

SARAH  
Remember how his jaw just hung  
there?

ANNE  
I do. You took my hand and said  
'Hello, I'm Sarah. You're covered  
in spittle. Let's wash you off'.

They laugh. Abigail is awkward at being present to this  
private moment.

SARAH  
You must try to sleep.

Anne nods. She clasps Sarah's hand.

SARAH (CONT'D)  
(to Abigail)  
You may go.

She goes.

ANNE  
Don't leave.

SARAH  
I won't.

Anne closes her eyes.

ANNE  
Are you still there?

SARAH  
Yes.

Beat.

ANNE  
Still?

SARAH  
Yes.

Sarah touches Anne's face, tenderly.

It's dark and cramped. Abigail is lying huddled in the  
corner. She raises her hand and unwraps the bandage to see  
it, blistered and sore.

She looks around at the sleeping, farting, snoring bodies.  
She can't bear it.

23 EXT STABLES DAWN 23

Pre dawn. Abigail passes a sleeping groom by the stable door.

24 EXT PARK MORNING 24

A forested area. Abigail, one hand on the reins, races through the dawn light.

She comes to a halt, breathless and happy for a moment. She dismounts the horse and scans the forest floor for a particular plant. Upon finding it, she breaks off some leaves. She crushes the leaves with a stone on another stone and then unbandages her hand, places the pulp against her blisters and redresses her hand. She reaches down and bundles together some more leaves before getting back on her horse.

Through the trees, she spies a handsome Equerry in his twenties, MASHAM. His eyes are closed and his head rests on his horse's neck. He looks peaceful. Abigail watches him, transfixed. Suddenly his eyes blink open and he looks straight at her.

She kicks her horse and shoots away.

25 INT BACKSTAIRS / WWS / A&E DAY 25

Abigail walks up the stairs.

26 INT ANNE'S APARTMENTS DAY 26

Abigail walks into the apartment. She sees the Footman 1 from the night before guarding the door.

ABIGAIL

For the Queen. The doctor has ordered it immediately. It is a matter of extreme urgency

FOOTMAN 1

She's sleeping.

ABIGAIL

Shall I tell the doctor you imperiled the Queens health and let you rue the ramifications.

FOOTMAN 1

What does ramifi...mean.

ABIGAIL

It means he will have you whipped.

He nods, waves a hand to let her through. She goes into the Queen's bedroom.

27

INT ANNE'S APARTMENTS DAY

27

Anne lies sleeping, snoring slightly. Abigail examines her legs. They are still inflamed. She removes the dressing, pulls out the leaves she found on her ride and places them gently on her legs. Anne stirs a little.

Sarah enters. Stares at her.

SARAH

What are you doing?

ABIGAIL

I am... I... these are peleatis, the herb. I cut them this morning. They remove swelling and inflammation. I saw them and I thought it may help the Queen.

SARAH

You cannot just walk in here! Why did the footman let you through?

ABIGAIL

I lied to him. It is not his fault. I just wanted to help her. She seemed to suffer so much.

Sarah sees a group of three military men, Godolphin and Marlborough enter at the far door. She nods to them.

SARAH

Footman take her downstairs. Tell Mrs. Meg she is to receive six of the birch. Go!

Abigail is stunned. She nods and walks with the footman 1 out past the entering men.

Sarah goes to the woozy Anne.

SARAH (CONT'D)

You must focus Anne. Much is at stake.

28

INT ANNE'S APARTMENTS DAY

28

The maps are laid out across Anne's legs, she struggles to focus. Marlborough has a pointer. He hits the map.

MARLBOROUGH

We gather forces here. The  
Austrians mass here.

Anne focuses on the map.

ANNE

Is that... which country again?

SARAH

Listen!

She hits the map with the pointer.

SARAH (CONT'D)

Marlborough.

MARLBOROUGH

This is the town of Lille, in a  
valley. We lure them in by sending  
a small force to engage them. They  
give chase. We descend in numbers  
from above them.

GODOLPHIN

Hear hear.

Others concur.

SARAH

It is a brilliant plan. Queen Anne,  
you agree?

ANNE

The people expect it to be over.

Sarah takes her hand.

SARAH

We all want it over, but wishing  
does not make it so Anne. We could  
sue for peace, but we will not get  
it.

ANNE

It does help.

They turn. Anne stirs. She sits up woozy, as if slightly  
drugged.

ANNE (CONT'D)

Something soothing on my legs, it  
takes the burn out. What is it?

SARAH

Oh. Herbs. Of some sort.

ANNE

It's nice. Thank you.

She closes her eyes. Falls asleep. They stare at her.

29

INT KITCHEN DAY

29

The Footman 1 drags a struggling Abigail in, holding her by her ear. The whole kitchen stops. Servants turn and watch.

ABIGAIL

No! Please!

He takes her to a side bench by the wall. Pushes her over it.

MRS MEG

Do her in the barn if that is what is, not in my kitchen.

FOOTMAN ONE

Her Ladyship says six of the birch for this one.

Mrs Meg shrugs and nods.

He pulls down the back of Abigail's dress to reveal her bare back.

Mrs Meg goes to the corner and gets a hard stick of birch. The other girls stand around eating biscuits, excited for the show.

Abigail focuses on a smiling Sally.

Mrs Meg lifts her arm and lashes the birch across her back. Abigail flinches.

SALLY

She really is a lady, look how soft that skin is.

Mrs Meg pulls her arm back, strikes her again.

SARAH OS

Stop!

Sarah enters.

SARAH OS (CONT'D)

Let her up.

Abigail stands.

A welt starts forming across her back.

SARAH  
Follow me.

30 INT KITCHEN HALLWAY DAY

30

Sarah and Abigail in a small hallway off the kitchen.

SARAH  
So you are perhaps too kind for  
your own good.

ABIGAIL  
It has been said.

SARAH  
Which leads to stupidity. But the  
Queen is soothed somewhat so I  
thank you. You shall get me more of  
those herbs. And not overstep  
again.

ABIGAIL  
Yes Maam. My father always spoke  
highly of you.

SARAH  
I liked your father, he had charm  
to burn.  
And then I guess he did.

Abigail nods.

SARAH (CONT'D)  
You have fallen far.

ABIGAIL  
Yes. When I was fifteen my father  
lost me in a card game.

SARAH  
You are not serious?

Abigail  
Oh he was very upset about it. Took  
off into the forest with nothing  
but a scullery maid and a dozen  
bottles for solace.

SARAH  
And you went?

ABIGAIL  
We honour our debts. They would  
have hurt him.

SARAH  
Foolish. A woman should not let  
herself be chattel.

ABIGAIL  
I wanted to do right by my father.  
The debt was to a balloon shaped  
German man with a thin cock.  
Thankfully I managed to convince  
him a woman has her blood in twenty  
eight days a month.

Sarah considers her, notices her bandage hand.

SARAH  
What happened to your hand?

ABIGAIL  
Some of my colleagues are immune to  
my charms.

31 INT. ABIGAIL'S BEDROOM DAY 31  
Mrs Meg opens a door. Abigail enters a cell like room  
containing a single bed, a small table and a wash basin.  
Abigail puts her battered bag on the floor. She can't believe  
it. She is thrilled and bounces on the bed. Her own room.  
Mrs Meg leaves with a leer. Abigail goes and shuts the door  
and notices there is no lock.

32 INT HALLWAY / CG DAY 32  
Abigail, now dressed in a new dress, walks along the halls  
with Sarah. Sarah carries a document with the royal seal on  
it. A chubby aristocrat, EARL STRATFORD, sees Sarah and heads  
toward her.

SARAH  
Earl Stratford, do not come near me  
whining today or I will crush your  
tiny heart to liver.

He backs off.

A French woman elegantly dressed, MADAME TOURNEE.

SARAH (CONT'D)  
Madame Tournee. You may have the  
tapestry budget you have asked for.  
Spend one penny more and I will  
take your finger nails in lieu.

MADAME TOURNEE  
Merci.

SARAH  
Abigail, get a platter of oysters  
sent to the Dutch Ambassador.

ABIGAIL  
Yes your Ladyship.

Masham steps into view.

SARAH  
Colonel Masham.

He looks past Sarah and locks eyes with Abigail.

MASHAM  
Lady Marlborough.

SARAH  
The Queen will ride on Tuesday  
morning.

MASHAM  
Yes, Lady Marlborough.

He loiters.

SARAH  
Would you like a bite of my new  
maid before you leave?

He bows, a small smile exchanged between he and Abigail, and  
departs. Sarah sees the smile between them.

33 INT DRAWING ROOM DAY

33

Godolphin and Harley sit on couches smoking. Horatio sits  
next to Godolphin.

HARLEY  
Must the duck be here?

GODOLPHIN  
Fastest duck in the city. Horatio  
is a prize worth stealing, he does  
not leave my side.

HARLEY  
Keep him away from me or I will  
pull his liver out and eat it with  
a cornichon.

GODOLPHIN  
Charming.



HARLEY

You should know, I have canvassed my party. They are waiting for us to announce an attempt at peace.

GODOLPHIN

We shall both make our case to the Queen.

Harley stabs his pipe out, infuriated.

HARLEY

Where is the Queen? We have been waiting an hour.

Sarah enters with Abigail.

SARAH

I'm here.

HARLEY

Might I remind you, you are not the Queen.

SARAH

She has sent me to speak for her. She is unwell.

Abigail goes to a side table set with cakes. She starts cutting a piece.

GODOLPHIN

What says she?

SARAH

That Harley is a fop and a prat and smells like a ninety six year old French whore's vajuju.

HARLEY

I really doubt you're quoting.

SARAH

She has decided to continue with the war. She feels another victory in will put us in a stronger position for a treaty. Her letters.

She places a folded document with the royal seal on the table.

HARLEY

And how are we to pay for this?

Abigail delivers the cake.

SARAH

The Land tax is to be doubled.

HARLEY

This is madness. The war you will  
be fighting will be in our own  
countryside.

\*

SARAH

She relies on you and your love of  
England to hold the Tories  
together.

HARLEY

There are limits.

SARAH

To love of your country? To me  
there is no limit on that. Our last  
farthing to protect England if we  
must.

HARLEY

And our last man too? The dead pile  
up as do the resentments. Or that  
does not concern you?

SARAH

I grieve them all, in my heart a  
scar for each, and I send my own  
beloved with them, chest bared. So  
do not lecture me on the cost. You  
do not count the cost in men until  
you need something heavy to toss on  
the scales with your greed.

\*

HARLEY

A treaty would save money and  
lives. A win for all Englishman.

GODOLPHIN

We go to them after one victory,  
they know we are scared. We bury  
more of them. They know we have  
them. The Queen has decided Harley.

HARLEY

I disagree...a lot! I would like an  
audience with her where I may state  
my case.

SARAH

State it to me, I love a comedy.  
Is there cake?

Harley stares at her, disbelievingly.

HARLEY

This is a disgusting distortion of the system. You have no place in this!

SARAH

Your mascara is running. If you'd like to go fix yourself we can continue this later.

Harley kicks a small table across the room. He is exasperated, spittle flying. Abigail is thrilled by the whole thing.

SARAH (CONT'D)

You will need to pay for the repair of that. We have a war to finance. Every penny counts.

GODOLPHIN

(to Harley)

Come on, old bean. One more victory. Otherwise they will use the time it takes for a treaty negotiation to regroup. Mark my words.

\*

Harley ignores him, just staring angrily at Sarah. Suddenly Harley runs at Sarah, stopping just in front of her. She doesn't flinch. His breath is ragged, she breathes calmly. He breaks and storms from the room.

GODOLPHIN (CONT'D)

Must you rub it in? A man's dignity is the thing that holds him back from running amok.

SARAH

Sometimes a lady likes to have fun.

Godolphin eyes Sarah.

GODOLPHIN

We need to be careful Sarah. He is a useful ally and a dangerous enemy.

Godolphin exits. A wide eyed Abigail.

ABIGAIL

You are... extraordinary. A woman like no other.

SARAH

And you are astute and perspicacious. And perhaps something of a flatterer.

ABIGAIL  
It is not flattery when it is fact.  
You are not scared of anyone.

SARAH  
Of course not.

34 INT GOLDEN HALLWAY DAY 34

Abigail walks the hallway. Sees Masham. She follows him for a bit.

He turns around suddenly and looks at her.

MASHAM  
Are you following me?

Abigail turns on her heel and walks back the way she came.

He follows.

MASHAM (CONT'D)  
I said are you following me?

ABIGAIL  
You seem to be following me, sir,  
as I am in front of you.

MASHAM  
That was you on the horse this  
morning.

ABIGAIL  
I am a servant, where would I get a  
horse? Perhaps you dreamt of me?

MASHAM  
Perhaps it was you and I should  
have you stripped and whipped.

ABIGAIL  
I'm waiting.

She stares at him challengingly. He smiles, but doesn't move.

She suddenly breaks off and heads into the backstairs.

Harley walks in from another room. Sees Masham.

HARLEY

Going to ride that one are we?

MASHAM

She does make my blood hot.  
She is Lady Marlborough's new one.

HARLEY

Indeed. Interesting.

35 OMITTED 35

36 INT SARAH'S QUARTERS DAY 36

Sarah walks and finds Abigail looking at her books.

SARAH

Borrow anything you want.

ABIGAIL

Thank you. And thank you for the  
job.

SARAH

I have a thing for the weak.

Marlborough comes to the door. Sarah turns and looks at him.

MARLBOROUGH

It is time.

She nods. Then rushes to Marlborough and embraces him,  
holding him tightly.

SARAH

You must be safe. You must not be  
foolish and brave. Be smart and  
safe. I beg you.

MARLBOROUGH

I will.

SARAH

Stay with me tonight.

MARLBOROUGH

I must sleep with my men.  
It is only right.

She nods. He kisses her softly on the lips.

37 INT PALACE COURTYARD / GREAT HALL AFTERNOON 37

Anne and Sarah stand at the window looking down on A line of HIGH RANKING military men on black horses. Marlborough raises a hand of farewell to them. Abigail stands by the door.

SARAH  
I had a dream that this very small  
Frenchman covered in blood, was  
carrying his head around feeding it  
brie.

\*  
\*

Anne pinches her hand. They look at each other.

ANNE  
He is a great soldier.

Sarah composes herself.

SARAH  
He will be fine. We will prevail.

ANNE  
Of course we will Mrs Freeman.

Anne walks away toward the door.

Abigail coughs loudly as she reaches her. Attracting a look from Anne.

ABIGAIL  
I am sorry Your Majesty. I think I  
caught a chill picking the herbs  
for your leg.

ANNE  
That was you?

ABIGAIL  
Abigail.

Anne nods. Heads past her and out.

Sarah watches the horses disappear. Turns around. Sees Abigail.

SARAH  
Let's shoot something.

38 EXT PALACE GROUNDS / EG AFTERNOON 38

A large cage full of cooing pigeons. Inside it a PIGEON BOY waits for his cue.

SARAH O/S  
Throw!

He releases a pigeon and it flies through the air. A gunshot and it drops to the ground.

Sarah smiles, satisfied. At her feet, a pile of dead birds. The dogs retrieve the latest. She looks across at Abigail who has a gun.

ABIGAIL

It's sad really. They are so pretty.

SARAH

Learn to fly faster, pretty will not save you bird.

ABIGAIL

Throw!

A bird is released, Abigail raises her weapon and misses it.

SARAH

You're really doing damage to the sky.

ABIGAIL

Can I ask you something?

SARAH

As long as you are aware I have a gun.

ABIGAIL

You fought hard for this war and your husband is at the front of it, his life at risk. How can you ... do that?

SARAH

It is right. If we don't do it they will gather force and be over here cutting us all into chops within the year. You are of a sweet disposition and have had some blows so desire safety and favour above all else.

ABIGAIL

If he dies?

SARAH

Did you not sacrifice your cunt to fatty German to save your father?

ABIGAIL

...Yes.

SARAH

There's always a price to pay. I am prepared to pay it. Throw!

The bird flies, she shoots it down. Stares across at Abigail.

SARAH (CONT'D)

Just relax and aim. When it crosses your eye, pull the trigger.

ABIGAIL

Throw!

Abigail lines up the shot, shoots and brings it down. She smiles weakly, pleased yet sad.

SARAH

Yes! Perfect! I will make a killer of you yet.

39

INT GREAT HALL EVENING

39

A pair of bandaged legs in gold sequined stockings. Anne is wheeled into the ballroom by a Footman (4) on a brocaded throne chair with wheels. The ballroom is thronged with people.

People bow as she enters. She greets them.

The wheels are chocked with little wooden chocks. Harley makes a beeline for her.

HARLEY

Your Majesty. How lovely to see you. It seems you have allocated even more money into the abyss that is this fool's errand.

ANNE

Oh. Yes. We... will win. Sarah is sure we will win.

HARLEY

This landholders tax. You have no idea the fire storm of rage you have set loose in the countryside.

ANNE

Really? They are angry?

Sarah arrives.

SARAH

Dearest Queen.

Anne smiles at Sarah.



ANNE

How do you like the stockings?

SARAH

Festive.

HARLEY

I was just explaining to the Queen the mistake this tax is, and the war as well. We should sue for peace.

SARAH

Oh Harley, you're such a bore. That is for parliament. A ball is for dancing and eating these venison and horseradish puffs. Have you tried these?

HARLEY

I am having trouble swallowing at the moment. Your Majesty-

ANNE

I would like to enjoy the music now.

HARLEY

Of course.

Sarah winks at Harley. He walks away. The orchestra strikes up.

SARAH

Oh I love this music. I must dance.

Sarah leaves Anne and walks to the centre of the room. She stands scanning the crowd who naturally stop talking and give her attention. She raises her hand and slowly moves it over the crowd, finally stopping on Masham.

SARAH (CONT'D)

You.

A small smattering of applause as he heads to her.

The music begins. The dancing begins. A fast paced waltz. A little bit idiosyncratic, legs fly. Anne is thrilled, watching their slick leg work and fast moves. Then she saddens at the sight of her useless balloon like legs laid out in front of her, a little new blood seeping through her sequined stockings.

ANNE

Stop it.  
Stop!

The music stops suddenly. Sarah looks at Anne.

ANNE (CONT'D)  
I would like to go back to my room  
now!

SARAH  
What has happened?

ANNE  
Now!

The Footman (3) starts to wheel her away. People are staring,  
Anne sees Harley.

ANNE (CONT'D)  
Stop!  
Mr Harley, I agree I went too far  
with the tax for the war.

SARAH  
What?!

ANNE  
We shall keep it as it was.

Sarah's eyes blaze. Harley smiles and bows. Sarah takes over  
pushing from the footman.

HARLEY  
We are your servants my Queen.

40 INT GOLDEN HALLWAY NIGHT 40

Sarah wheels Anne along.

When they are alone, Sarah spins the wheelchair around.

SARAH  
Anne, I'm sorry.

Anne slaps her hard across the face.

SARAH (CONT'D)  
It's okay.

Anne nods. They smile at each other.

SARAH (CONT'D)  
Shall we go fast?

She runs with the chair, Anne shrieks and squeals.

41 INT SARAH'S QUARTERS NIGHT 41

Abigail climbs the ladder to the bookshelf. She slides a book  
in and pulls a new one out.

Hears the door open. Sees Anne's wheelchair whiz in and crash into the wall. Sarah follows behind. Abigail freezes.

ANNE

Give me your finger.

Sarah does so. Anne puts it in her mouth. Sucks it for a second then bites it hard. Abigail's eyes widen.

She watches as Anne releases her bite, grabs Sarah, pulls her face to hers, kissing her hard and passionately on the mouth.

Abigail almost falls off the ladder, but stays up. Hangs on.

ANNE (CONT'D)

Fuck me.

Sarah nods. She wheels her through to the bedroom.

Across the way, Abigail stands rigid on the ladder. She breathes out. Drops to the floor. Starts to creep out as quietly as possible.

42

INT HALLWAY / A&E NIGHT

42

Abigail clutching a book, in a daze starts to walk down the stairway.

Harley suddenly stands before her.

HARLEY

Abigail isn't it?

ABIGAIL

Yes sir,...

HARLEY

Stole a book I see. Why, one could be stripped and whipped for that.

ABIGAIL

My mistress lent it to me.

HARLEY

Shall we go ask her?

ABIGAIL

No!

Harley is satisfied he has something over her.

HARLEY

Come and take the night air with me.

She is a little scared but follows him.

43 EXT PALACE LAWNS / EG NIGHT

43

Harley walks with Abigail across the lawn. The lights of the castle behind them.

HARLEY

So you once were a lady and now you are a nothing, a bit of scullery scraps. How very sad.

ABIGAIL

I am still the lady I was. In my heart.

HARLEY

No doubt. It is important to make new friends is it not?

ABIGAIL

Yes. If that is what is actually happening here, and not veiled threats under the guise of civility.

Harley laughs.

HARLEY

Am I to understand you are smart?

ABIGAIL

You want something. To fuck me?

HARLEY

I will leave that to my friend Masham, who is completely cuntstruck by you. So tell me about Lady Marlborough, Godolphin, the Queen. Anything going on? I love gossip. It's a failing I know.

ABIGAIL

Lady Marlborough has been good to me, she has saved me. I will not breach her confidence.

HARLEY

Of course. You are in favour. But favour is a breeze that shifts direction all the time. Then in an instant you're back sleeping with a bunch of scabrous whores wondering whose finger's in your arse. You cannot have too many friends in court. I need a friend Abigail, one with cute ears and wide eyes. I am often blind-sided by the distorted situation at court. As Leader of the Opposition I should not be.

(MORE)

HARLEY (CONT'D)

I would merely like to know of any plans her Ladyship, Godolphin or the Queen may have.

ABIGAIL

I will not betray my mistress's trust.

HARLEY

Oh look a wren. How cute.

She looks to the trees. Harley trips her and she goes face first into the stony path.

HARLEY (CONT'D)

Are you alright? Let me help you up.

He reaches down. She warily reaches out a hand and he pulls her up a little.

HARLEY (CONT'D)

Thing is if you're not my friend. You are..

Then suddenly lets her go, she falls back down.

HARLEY (CONT'D)

... by definition my enemy. Anyway, think on it. No pressure.

Harley stalks off. Abigail sees the little wren, lying dead on the ground beside the path.

44 INT SARAH'S QUARTERS DAY

44

Morning. Abigail pours hot chocolate into two cups on a tray. Anne lying on a sofa. And Sarah on a chair.

SARAH

You will have to tell Harley you have changed your mind about the tax.

ANNE

Can't you do that?

SARAH

I am not the Queen.

ANNE

...are the people really angry about the land tax?

SARAH

They'll be angrier when the French  
are sodomising their wives and  
planting their fields with garlic.

ANNE

The Tories must not be rode  
roughshod over though. And...more  
dead if we do it.

SARAH

It is painful to lose men, but we  
cannot be half hearted in this or  
they will see our weakness and take  
us and we will lose thousands more.  
We must be strong Anne. It hangs in  
the balance and the tipping point  
is courage.

Abigail approaches with the hot chocolate.

SARAH (CONT'D)

None for the Queen.

ANNE

What?

SARAH

You cannot have hot chocolate. Your  
stomach, the sugar inflames it.

ANNE

Abigail hand me the cup.

SARAH

Do not.

Abigail is frozen.

ABIGAIL

I'm sorry, I do not know what  
to....

SARAH

Fine, give it to her, and then go  
get a bucket and a mop for the  
aftermath.

Anne takes it, but does not drink it. Sits with it. Abigail  
exits.

ANNE

Take me back.

She gets in her chair. Sarah goes across and unlocks the door  
panel to the secret passage.

45 INT SECRET PASSAGE DAY 45

Sarah wheels Anne.

SARAH  
You will pronounce the tax in  
parliament. I will set the date.

Anne nods. They stop. Sarah unlocks the door. Rolls Anne in.  
Shuts the door and heads back up the passage.

46 EXT PALACE GROUNDS / EG DAY 46

A suit of armour. A shot is fired banging into it, an arm  
falls to the ground.

At a distance Sarah and Abigail. Sarah reloads her pistol  
using the gun powder funnel.

ABIGAIL  
I must tell you something.

SARAH  
Go on.

ABIGAIL  
Mr Harley came to me. He asked me  
to betray your confidences, about  
what goes on between you and the  
Queen and Godolphin.

SARAH  
I see. And what will you do?

ABIGAIL  
I... am not going to! Obviously.

SARAH  
Not obviously. You may tell me of  
his approach to encourage my trust  
and still work both sides of the  
street.

ABIGAIL  
(outraged)  
I am a person of honour even if my  
station is not. Even if I were to  
be the last one left in this  
wretched place, I would remain a  
lady!

Sarah laughs.

SARAH  
You are pretty when outraged.  
So my secrets are safe with you?

ABIGAIL  
All of them.

SARAH  
Good.

ABIGAIL  
Even your biggest secret.

Sarah looks up at Abigail, who smiles knowingly. She closes her gun.

SARAH  
Abigail.

Sarah rises her gun. Shoots.

Abigail falls. Sarah starts laughing.

A terrified Abigail lies on the ground, checking herself for wounds. Sarah's smiling face appears suddenly above her.

SARAH (CONT'D)  
If you forget to load the pellet  
the gun fires, makes the sound, but  
releases no shot. It is a great  
jape do you agree?

ABIGAIL  
Yes.. great.

SARAH  
Maybe we will think of some use for  
it one day. Sometimes it is hard to  
remember if you have loaded the  
pellet or not. I do fear confusion  
and accidents.

ABIGAIL  
I'm sure people will be careful.

47 INT ANNE'S APARTMENTS DAY 47

Anne drops lettuce leaves into the enclosure for her rabbits. She watches them for a moment. She's bored.

48 INT ANNE'S APARTMENTS DAY 48

Anne sits alone, a big cake with blue icing half eaten beside her as she plays solitaire. She takes another piece of cake, her lips blue from the icing. She feels ill suddenly. Makes a noise.

Lady in waiting is ready with a bucket, she rushes over with and Anne throws up into it.



Footman (2) enters with a mop. Lady in waiting dabs at her lips with a linen. Anne pushes her away.

49 INT SECRET PASSAGE DAY 49

Anne on a crutch limps along the passageway.

50 INT SARAH'S QUARTERS DAY 50

Anne enters but the apartment is empty.

51 INT PRIVY PURSE OFFICE DAY 51

A full office, crammed with people and activity. Sarah is maintaining order, just. Sarah is at the desk, entering figures in the ledger. Abigail in the background.

MRS MEG

Twelve guineas for beef.

She is rewarded with a nod. Harley watches on, seated to the right of Sarah.

SARAH

Madame Tournee.

Madame Tournee steps forward.

SARAH (CONT'D)

The Winter Ball. Your expenses are out of control!

Madame Tournee

Madame is an artiste and art is like a cloud, it floats and gathers force as it must before it rains joy.

SARAH

Let it rain at the cost of eight guineas instead of fifty.

MADAME TOURNEE

But...

Sarah looks to her ledger, ignoring Madame Tournee.

SARAH

Cream. Mrs Meg your cream bill is outrageous. Are you bathing in it to help your hemorrhoids?

MRS MEG

No your Ladyship.

HARLEY  
May I examine?

SARAH  
Of course.

Harley looks down the ledger. He nods reluctantly.

HARLEY  
Perfect Lady Marlborough. As  
always.

SARAH  
Shall we sign off?

He nods. He signs the ledger. As does she.

PAGE BOY 2, a young boy of fifteen, comes in and whispers to Sarah.

52 INT ANNE'S APARTMENTS DAY 52

Sarah enters to find Anne standing on a window sill. She leans out dangerously, the wind pulls at her.

SARAH  
Aim for the flagstones. The lawn  
may break your fall.

ANNE  
You do not care!

SARAH  
Mrs Morley. Please.

Sarah goes to her. Grabs her suddenly by the back of the hair and yanks her inside. She lands on her arse.

ANNE  
Ow! Just stay for a little while!  
No! Take the day off. I command it.

SARAH  
Someone must run things!  
(plaintively)  
I am not food! You cannot just eat  
and eat!

Anne grabs Sarah by the forearm and bites her.

ANNE  
(playfully)  
And yet you are tasty.

And licks her.

ANNE (CONT'D)  
And salty. And if I grilled you,  
you would make a delightful meal.

SARAH  
You are... incorrigible.

Beat.

SARAH (CONT'D)  
Fine. I will come and play Whist  
with you this afternoon.

Anne smiles and claps her hands. Sarah, resigned, turns and leaves.

53 INT PARLIAMENT AFTERNOON 53

The Tories stomp their feet heavily drowning out Godolphin as he tries to speak.

GODOLPHIN  
The opposition asks us to be  
halfhearted in this war! We will  
not! We must wear our griefs for  
England is worth our all, and  
suffer we must to save her! Mr  
Harley control your rabble!

Sarah watches on. Sarah scribbles down a note and hands it to pageboy 2.

54 OMITTED 54

54A INT GOLDEN HALLWAY AFTERNOON 54A

Abigail walks through into the Queen's apartment.

She moves past the two Footmen (1-3) into

55 INT ANNE'S APARTMENTS AFTERNOON 55

There stands a table, set up, cards at the ready. A bottle of champagne and glasses.

A low growling sound comes from the next room. The Queen stands at a table and is stretching her leg in a ballet move and growling in pain.

Abigail watches the Queen from the salon doorway. Anne senses someone coming.

ANNE

About time Mrs Freeman. This  
fucking leg! It is like a monster  
attacking me. Cut it off for me  
will you?

ABIGAIL

I do not think so your Majesty.

Anne turns and looks at Abigail.

ANNE

Why are you here?

ABIGAIL

Lady Marlborough sent me as I am an excellent Whist player and she has been unavoidably detained with the business of state, but will be here post haste.

ANNE

It's my state! I am the business of state. Did she actually send me her maid?!

ABIGAIL

As I am standing here I am going to assume that's rhetorical. Your Majesty I wasn't always a maid. I am educated, speak French, Latin. My family fell on hard times. I am also her cousin.

ANNE

Very fascinating, but you shall leave regardless and tell her to come.

Abigail turns to leave, sees the rabbit enclosure.

ABIGAIL

Oh! They are gorgeous.

Anne grimaces, watches her go to them.

ANNE

My babies. Let them out please.

Abigail unlatches the door, it swings open and the rabbits hop out into the bedroom.

ABIGAIL

How many are there?

ANNE

Seventeen. It's Hildebrand's day today.

ABIGAIL

Which one is he?

Anne points to the small, white rabbit.

ANNE

That one. Shy, but stubborn.

ABIGAIL

May I?

Anne nods. Abigail picks him up.

ANNE

He likes you. I lost some seventeen children. Some born as blood, some without breath, and some just briefly with me.

Abigail's heart instantly goes out to her, tears pop from her eyes taking Anne by surprise.

ANNE (CONT'D)

Oh my dear.

Then Anne cries.

ABIGAIL

Today is Hildebrand's... day. The day, you lost him.

Anne nods.

ANNE

Each one that dies, something of you goes with them.

Abigail takes her hand.

ANNE (CONT'D)

Would you like to join me?

56 OMITTED 56

57 INT ANNE'S APARTMENTS EVENING 57

At the table, a battered and half torn apart birthday cake.

On the floor, the rabbits sit with the Queen and Abigail who feed them handfuls of cake.

58 INT ABIGAIL'S BEDROOM NIGHT 58

Abigail lies on her bed reading one of Sarah's books. She finishes and closes it. Suddenly the door swings open. She's startled. It's Masham.

Masham is wearing his Cavalry uniform: a velvet jacket lined in satin, white ruffles on his shirt, breeches, red stockings and black patent shoes with heels. Make up.

Abigail calmly stays where she is.

ABIGAIL  
What an outfit.

MASHAM  
Why thank you. I thought it might  
be too much.

ABIGAIL  
Have you come to seduce me or rape  
me?

MASHAM  
I am a gentleman.

ABIGAIL  
So rape then.

MASHAM  
No. You are a... You have intrigued  
me.

ABIGAIL  
And you, me. I am intrigued by what  
you look like under this.

Abigail gets up carefully examines his powdered face. She  
smudges his lipstick.

Abigail whisks the wig off his head. She ruffles his hair.  
Abigail puts the wig on her own head. She takes a wet cloth  
and wipes away some of his make up.

ABIGAIL (CONT'D)  
You are handsome. No wonder you  
cover it up. Women would swoon and  
nothing would get done.

MASHAM  
Who are you? No ordinary maid.

ABIGAIL  
It could be said I have fallen far.

Masham pulls her to him suddenly.

MASHAM  
It could be said I aim to catch  
you.

She leans in to kiss him. Bites his lip suddenly. Breaks.

ABIGAIL  
I might allow it.

She pushes him in the chest playfully.

ABIGAIL (CONT'D)  
Now good night sir.

He takes his wig back. Puts it back on his head awkwardly, making her laugh. Bows and leaves.

She falls back on the bed. Smiles wryly.

59 INT HALLWAY / WWS NIGHT

59

Masham shuts the door behind him. Harley waits in the hallway, smoking.

HARLEY  
Progress?

MASHAM  
She bit me. And this wig is ridiculous.

HARLEY  
A man must look pretty.

MASHAM  
I'm not entirely sure she approves.

HARLEY  
Try again in your own way old boy.

He nods.

60 INT. ANNE'S APARTMENTS DAY

60

Anne sits, dressed in a fine linen body suit. Sarah brings in a complex contraption, not dissimilar to a Medieval suit of armour. It has leather straps, buckles, iron plate and a steel brace. Sarah attaches the leather straps first to one shoulder and then the other shoulder, passing the straps under, over, and across Anne's upper body, pushing her to raise first one arm and then the other.

Sarah squeezes Anne's spare flesh to ensure the straps are tightly fitted to her body.

Anne  
Ow.

Sarah attaches a Breast Plate and Back Plate to the leather straps. Sarah rocks Anne back and forward as she fits each plate to a web of smaller leather straps and tightens each buckle, as if she were screwing Anne into an iron cage.

Sarah moves down to Anne's bandaged leg.

Sarah eases the leg into a steel brace which she tightens with screws.



The leg brace attaches to a seat that in turn attaches to the iron and steel cage around Anne's torso. Sarah steps back. Nods.

61 EXT PARK DAY

61

Anne and Sarah ride on horseback down a wide avenue in the park. Anne packed into her contraption.

SARAH  
Apologies regarding sending Abigail  
in my stead.

ANNE  
She was perfectly darling.  
Hildebrand really took to her.

SARAH  
Is that a rabbit?

Anne looks at her annoyed.

SARAH (CONT'D)  
Anne. You are too sensitive.

ANNE  
And you are too uncaring and mean  
some days.

Sarah turns her horse, she is apologetic, tries to joke her way out.

SARAH  
Some days I'm quite lovely though.  
Let's think of them.

Anne kicks her horse on, riding away from her.

SARAH (CONT'D)  
Anne!

Sarah lets her go.

SARAH (CONT'D)  
You are such a child!

62 INT HALLWAY / CG DAY

62

Abigail pushes Anne along a long hallway.

ABIGAIL  
I guess all the rapes were the  
hardest. Made me feel at their  
mercy, that I was nothing.

ANNE

You are not nothing. You are a dear person.

ABIGAIL

Thank you. You are so beautiful.

ANNE

Stop it. I am... you mock me.

ABIGAIL

I do not. If I was a man I would ravish you. Rrrrravish.

ANNE

Enough!

ABIGAIL

I am sorry.  
Oh look.

Through the glass on a terrace outside, a SMALL QUINTET of young aristocratic boys play.

A middle aged man (MUSIC TEACHER) directs them. He has a riding crop and slaps it into legs and shoulders that are not doing what they should. But it's beautiful and fresh, joyful even. As are they.

Anne and Abigail watch through the window, entranced. Then Anne becomes melancholic, a reminder of her own losses.

ANNE

Make them stop.

ABIGAIL

What?

Anne suddenly gets up and starts banging on the window hard startling the young boys.

ANNE

Stop! Enough! Stop!

The music stops, the teacher and boys all freeze and stare at the Queen.

ANNE (CONT'D)

Enough!

ABIGAIL

Your Majesty?

ANNE

Depart! All of you!!

The teacher and boys, frightened by the Queen's outburst, start to leave the terrace.

Anne limps off. Abigail follows her.

ANNE (CONT'D)  
I must rest.

ABIGAIL  
Shall I...

ANNE  
Leave me be!

63 INT GOLDEN HALLWAY / CG DAY

63

Anne limps along.

She sees a woman walking along the hall holding a baby  
(COURTIER - WOMAN WITH BABY).

ANNE  
Give me that!

The woman can see it's the Queen, but seeing the crazy look  
in her eyes, instinctively resists handing the baby over.

WOMAN  
Your Majesty I-

Anne grabs for it. The woman runs away from her, terrified.  
Anne suddenly realises she doesn't know where she is.

ANNE  
Where am I?  
Where am I?

Page Boy 1 steps forward startling Anne.

PAGE ONE  
Your Majesty. You are in the west  
hallway.

She takes a swing at him, cuffing him in the side of the  
head.

ANNE  
How dare you speak to me like  
that?!

Abigail suddenly appears beside her.

ABIGAIL  
Your Majesty.

ANNE  
Where did you go? Stupid girl.

She digs her fingers into Abigail's arm.

ABIGAIL  
I'm sorry.

ANNE  
Take me back.

64 INT ANNE'S APARTMENTS DAY 64

Anne lies on her bed, depressed.

Abigail watches her. She eyes the crutches leaning on the wall.

ABIGAIL  
Perhaps we should dance.

Anne sits bolt upright and stares at her, furious.

ANNE  
You mock me!

Abigail holds out two crutches.

ABIGAIL  
No. I just believe you can, that it  
would be cheering. And I would  
dearly like to dance with you.

Anne stares at her.

65 INT ANNE'S APARTMENTS DAY 65

Anne and Abigail stand next to each other. They both tap their crutches three times.

They twirl.

Slowly at first, then more and more intensely, following each other.

Anne becomes flushed with joy as they whirl and crutch.

Abigail locks eyes with the Queen. It is intense. They fall over. They lie there hands clasped, eyes closed. Exhausted but happy.

The footman opens the door. Sarah enters. Sees it.

66 EXT PALACE GROUNDS / EG DAY 66

A shot rings out. A pigeon falls from the sky. A dog runs to retrieve it. Abigail and Sarah stand shooting.

SARAH  
Twelve. Eleven. You are shooting  
exceptionally well Abigail.

ABIGAIL  
You have taught me well.

SARAH  
I hope you have not found your time  
with the Queen too tedious.

ABIGAIL  
Not at all. And if it gives you  
rest I am happy. Did you sleep  
well?

SARAH  
Like a shot badger.

ABIGAIL  
Excellent.

SARAH  
The Queen is... an extraordinary  
person, even if it is not readily  
apparent. She has been stalked by  
tragedy.

Abigail is startled.

ABIGAIL  
She seems quite lovely.

SARAH  
I will not burden you again.

ABIGAIL  
I am quite happy to-

SARAH  
I know you are. She will be angry  
if I do not appear soon.  
Take your shot.

Abigail looks at her steely eyed and then glances over to the  
boy with the pigeons in the cage.

ABIGAIL  
Throw!

The boy lets go of the bird, and Abigail suddenly turns her  
gun and shoots at the bird barely half a foot from the cage.  
Sarah and the boy are shocked. Sarah's shoes are sprayed with  
the bird's blood.

ABIGAIL (CONT'D)  
Thirteen.

Sarah looks at her. Abigail shrugs with a laugh.

ABIGAIL (CONT'D)  
Don't know what came over me.

The Queen's Page (2) comes running through the field holding a note. He approaches Sarah and pauses momentarily.

SARAH  
The Queen? I will be there directly.

The Page looks at the note, a bit lost.

SARAH (CONT'D)  
What?

PAGE TWO  
The Queen... asks for ...her.

He points to Abigail.

67

INT ANNE'S APARTMENTS DAY

67

The door opens. Anne is excited.

ANNE  
I have brought us up some lobsters,  
we will race them and then eat  
them!

SARAH  
I hope you have three.

Anne sees her.

ANNE  
Oh, hello.

SARAH  
Well hello. You sent for Abigail to  
try and make me jealous I think.

ANNE  
Perhaps.

Sarah grabs Anne by the throat and pushes her back. Anne can barely keep her feet and ends up slammed against the wall. Sarah looks at her, smiling.

She shoves her hand between Anne's legs.

ANNE (CONT'D)  
They will be in with the lobsters  
in a minute.

SARAH

Scared?

Footsteps can be heard just outside the door. Neither Anne or Sarah moves, they just breathe, slightly aroused by the danger, waiting for the other to give in.

The doors swing open. Meg and Sally walk in carrying lobsters in white gloved hands. Meg's hand has a spot of blood on it where she's been nipped. Anne and Sarah pull their hands away from each other suddenly.

SARAH (CONT'D)

I think a moat is a bad idea. It is too old fashioned.

MEG

Maam, three rude and unruly crustaceans. Best with butter and lemon than to be played with, but as you will your majesty.

They put them on the ground.

68

INT BACKSTAIRS / WWS NIGHT

68

Abigail, carrying a tray with two glasses and a bottle of champagne, walks into the back stairwell and is tripped. They smash into tiny pieces. She looks up and sees Harley.

HARLEY

Hello. Remember me?

ABIGAIL

Mr Harley. You always unbalance me.

HARLEY

So what's been happening?

ABIGAIL

The Queen and Lady Marlborough are to race lobsters and then eat them.

HARLEY

Do you want to get punched?

ABIGAIL

The Queen will announce the doubling of the landholders tax to Parliament.

HARLEY

Do you jest?

ABIGAIL

I do not think she is certain of it though.

HARLEY

But Lady Marlborough is providing  
that certainty.

ABIGAIL

Yes.

HARLEY

And?

ABIGAIL

That is all.

HARLEY

Why do I feel that is not all?

Abigail suddenly has tears in her eyes.

ABIGAIL

I am trying my best, I am.

HARLEY

Alright, alright, turn off the  
tears. Thank you. Have a pleasant  
evening.

He walks off. Abigail instantly smiles wryly to herself.

69

INT PARLIAMENT DAY

69

Queen Anne stands before Parliament. She is about to speak.  
Sarah watches from the gallery. Harley rises suddenly.

HARLEY

May I speak a moment, with Her  
Majesty's pleasure? May I exhort  
the chamber to roar a mighty hurrah  
for Her Majesty in her brilliant  
decision to not raise the land tax.

There is a hurrah from the Tories. Anne is thrown a bit.

HARLEY (CONT'D)

For the doubling of the tax would  
have been a disaster, and the  
fields would have run with blood as  
the countryside rose up against our  
city friends. To add to the piling  
dead of our sons on the field of  
this war. Again to our Queen for  
her deep wisdom in knowing where to  
draw the line in holding our  
country together. For there is no  
point winning a war abroad if we  
are to start one at home.

The Tories hurrah.



Anne blushes. Sarah can't believe it. Anne looks at her paper.

HARLEY (CONT'D)  
I apologise for the interruption  
Your Majesty. The floor is yours of  
course. We look forward to hearing  
what you have to say.

Anne looks down at her paper and then at Sarah, who motions her on. Anne clears her throat. Anne looks back at the paper. Is unsure what to do. Anne suddenly drops to the ground, as if she's fainted, silencing them all.

70 EXT WOODS DAY

70

Abigail is collecting flowers in the woods. She hears a noise, turns, but sees nothing. The wind whistles in the trees.

Then another sharp scurrying noise. She freezes. Silence. She scans the heavily wooded trees.

ABIGAIL  
Who's there?

More scurrying and a sound like the cry of a wolf. She drops her basket, panic stricken.

MASHAM  
Boo!

Abigail falls down, startled and terrified. Masham stands there laughing. She gets up and cracks him as hard as she can across the face. He is stunned. It hurt.

ABIGAIL  
Men should not sneak up on women.

Abigail laughs.

ABIGAIL (CONT'D)  
You look scared.

MASHAM  
I am hurt. Look.

ABIGAIL  
I have just now decided to marry  
you Masham.

MASHAM  
I cannot marry a servant. I can  
enjoy one though.

He reaches for her. She suddenly knees him in the balls. He falls to his knees. She drops and kisses his twisted, pained mouth.

ABIGAIL

I know it would ruin you to marry me. I will fix things for us.

MASHAM

Who says I would marry you?

ABIGAIL

I am in your blood and you will not rest until I am pinned underneath you. But I will decide if and when that occurs.

She puts his hand on her breasts.

ABIGAIL (CONT'D)

Say it is not so.

He grabs at her. She pulls away. Stands, her crotch at his face level.

ABIGAIL (CONT'D)

Don't you think we are a good match?

She runs off, laughing. He chases her, tackles her to the ground. Is on top of her. They breath heavily.

MASHAM

I think a very good match.

He starts to push her dress up.

ABIGAIL

Wait, kiss me properly first.

They kiss. She rolls away.

She runs to a tree, he is in hot pursuit. She moves suddenly, tripping him as he reaches her. He topples down the hillock to the other side.

She looks down at him as he lies in the leaves.

Masham looks up at her.

MASHAM

I am enthralled by you.

ABIGAIL

Of course you are. I am stealing your horse now.

She walks off, taking his horse by the reins.

71 INT PARLIAMENT DAY

71

Empty Parliament. Anne sits looking forlorn with Sarah. Godolphin is nearby.

ANNE

I looked like a fool. They were all staring weren't they? I can tell even if I cannot see. And I heard the word fat. Fat.

SARAH

Anne.

ANNE

And ugly.

SARAH

No one but me would dare, and I did not. I felt for you. He set you up. It is our fault.

ANNE

I did not know what else to do. I could not... go through with it.

SARAH

It's fine Anne. It's fine.

Footman (5) and (6) bring in her sedan chair and take Anne out of the chamber as Sarah walks over to Godolphin.

SARAH (CONT'D)

He was ready for us.

GODOLPHIN

He probably just assumed you would have been working on the Queen.

SARAH

A minor hitch. We will reset the date.

72 INT ANNE'S APARTMENTS DAY

72

Abigail walks around the room, slowly. She is still in her torn dress, admiring the ornate details of the Queen's possessions. She fingers the jewels on Anne's dressing table.

Smiles at the rabbits. Touches the silk bed clothes.

73 INT ANNE'S APARTMENTS DAY

73

The Queen on a crutch limps through her salon and into her apartment. She stops in her tracks and sees a startled Abigail's head in her bed.

ABIGAIL  
Oh Your Majesty.

ANNE  
What are you doing?

ABIGAIL  
Lady Marlborough asked me to wait  
for you and I was... and then the  
bed looked so beautiful and I was  
overcome... with, with foolishness.  
I am sorry.

ANNE  
You may get out now.

Abigail gets out. She is naked.

She walks slowly over to her clothes. Anne watches as Abigail  
leisurely puts her clothes back on, basking in the attention.

ABIGAIL  
Apologies again Your Majesty.

ANNE  
What happened to your dress?

ABIGAIL  
Wolves.

Abigail curtsies and exits.

74 INT ABIGAIL'S BEDROOM NIGHT 74

Abigail lies in bed. A banging on Abigail's door.

75 INT GOLDEN HALLWAY NIGHT 75

Abigail in her nightdress, barefoot, follows a Footman (2).  
Not sure what is happening.

76 INT ANNE'S APARTMENTS NIGHT 76

Abigail is led into the Queen's apartments.

FOOTMAN 2  
Her legs.

Abigail enters.

ANNE  
Rub my legs.

Abigail starts to massage her legs.

ABIGAIL  
Does it hurt a lot?

ANNE  
(deadpan)  
It is agony.

Abigail starts massaging higher and higher up Anne's legs.  
Anne doesn't stop her.

ANNE (CONT'D)  
(deadpan)  
Oh the pain.

Abigail's hands disappear under Anne's night dress. Anne  
tilts her head back, closes her eyes.

CUT TO

77 INT SARAH'S QUARTERS NIGHT

77

Godolphin is at the door to Sarah's apartment. Sarah in her  
nightgown. He holds a letter.

GODOLPHIN  
Marlborough has written. He is in  
position, the battle will begin any  
time.

Sarah takes and reads the letter quickly. A flicker of fear  
on her face.

GODOLPHIN (CONT'D)  
He will prevail.

SARAH  
Of course.

GODOLPHIN  
I imagine you will not sleep  
tonight. I can stay and sit with  
you? I could regale you with witty  
tales of my romantic exploits, and  
by exploits I mean humiliations,  
and some weeping.

SARAH  
You are sweet Godolphin which may  
explain the humiliations. I am  
alright.

She shuts the door.

Alone. Is agitated by the news.

She goes, opens the panel in the wall, steps through.

78 INT SECRET PASSAGEWAY NIGHT 78

Sarah walks quickly along the passageway. She reaches the door of the Queen's salon, takes her key and opens it.

SARAH  
Mrs Morley?

79 INT ANNE'S APARTMENTS NIGHT 79

There is no answer. Sarah gently opens the door to the room and sees the two women asleep in the bed.

80 INT SECRET PASSAGEWAY NIGHT 80

Sarah walks along the hallway, veers sideways, has to stop herself, hold herself up by the wall.

She continues walking in a daze. Stops.

A small sob cracks from her chest.

81 INT SARAH'S QUARTERS DAY 81

Abigail enters carrying a book, she walks happily into Sarah's quarters.

ABIGAIL  
Good morning Lady Marlborough

Sarah is on a ladder examining some books on her bookshelf.

Sarah drops the heavy book she is holding. It grazes Abigail's shoulder. She is knocked to the floor, startled.

SARAH  
Where is that book of poetry from  
the Dryden fellow?

\*

ABIGAIL  
I do not-

Sarah starts throwing books off the shelves. They rain down on Abigail, striking her, one in the face.

SARAH  
No! No! NO!

A thin line of blood trickles from Abigail's nose. Sarah drops from the ladder and lands next to her. Abigail pushes herself backwards along the floor, away from Sarah.

ABIGAIL  
I do not understand.

SARAH  
Did you take it? My book!

ABIGAIL  
No I-

SARAH  
I think you are a pretty little  
liar that I have misjudged.

Abigail realises what it's actually about.

Sarah grabs her by the face and squeezes it.

ABIGAIL  
I did not mean for this to happen.  
The Queen, she is forceful and -

SARAH  
You are dismissed from my service.  
Go back to Mrs Meg tell her to find  
you a position in the scullery. If  
she asks why, tell her 'Because I  
am a disloyal little bitch'.

Shocked and upset, Abigail takes a moment to compose herself.  
She curtsies.

ABIGAIL  
As you wish your Ladyship. It has  
been my privilege and honour to -

SARAH  
If you do not go, I will start  
kicking you and I will not stop.

Abigail nods, departs hurriedly.

We follow her into the hallway.

82 INT HALLWAY / A&E DAY

82

Abigail stands there, unsure of what to do. She suddenly hits  
herself hard in the face with the book she is holding. The  
blood starts to run again from her nose. Then tears. She  
checks her face in a mirror.

83 INT ANNE'S APARTMENTS DAY

83

Anne is resting on a chaise lounge when she hears crying.

See gets up, walks with her crutch, opens the door and sees  
the bloodied and tearful Abigail, standing there.

84 INT PALACE COURTYARD / SF DAY

84

A carriage sits in the driveway. Anne is being carried in her sedan chair down the steps of the palace. Sarah walks next to her.

SARAH

You have become close to Abigail.

ANNE

She has been a dear. Yes.

SARAH

It is such a shame but I have dismissed her for theft. She is a liar and a thief.

Beat.

SARAH (CONT'D)

Your tongue seems uncharacteristically still.

ANNE

I heard you.

Abigail walks past Sarah and waits by the door of the Queen's carriage. Sarah stares at her, incredulous.

ANNE (CONT'D)

She is my servant, she is not dismissed. I have made her my Maid of the Bedchamber.

SARAH

Did you not hear what I said?

ANNE

You regard her as a liar and a thief.

SARAH

Yes!

ANNE

I do not. Obviously.

Sarah stares at Anne, pulls her close to her and whispers in her ear.

SARAH

You will dismiss her.

ANNE

(whispers back)  
I will not. I like it when she puts her tongue inside me.



Sarah stands motionless, shocked by Anne's comment. Anne climbs in the carriage assisted by Abigail. Abigail gives Sarah the slightest hint of a smile. Gets in the carriage.

ANNE (CONT'D)

Go!

The carriage takes off, leaving Sarah standing there, stunned.

85	OMITTED	85
86	OMITTED	86
87	INT CARRIAGE DAY	87

Abigail reads to Anne in the curtained compartment. They sit together in happy contentment.

There is a sudden noise of banging on the carriage. Startling them.

CROWD 1 O/S

It's that fucking bitch! My sons a cripple you cunt!

CROWD 2 O/S

Stop the carnage you stuck up whore!

A startled Anne looks at Abigail.

ANNE

Don't they know who it is?

CROWD 3 O/S

Queen cunt!

ABIGAIL

I think they do.

Anne takes this in.

ANNE

Oh.

CROWD 4 O/S

Warmongering Slag!

She pulls back the curtain a little, a man with one eye stares back at her. Screams at her. A dozen other people run behind him chasing the carriage shouting. She shuts the curtain fast. Is shaken. Abigail moves quickly beside her. Holds her hand.

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ANNE

What are they shouting?

ABIGAIL  
Driver! Faster!  
(to Anne)  
Close your eyes. Sing a song with  
me. Will you be my Love? Do you  
know it? It is marvellous.

She cups a hand over one of Anne's ears, and sings into the  
other one distracting Anne from the noise outside.

Anne calms down a little bit, distracted, charmed, the noise  
starts to recede as the carriage speeds up. Anne curls into  
her.

88 OMITTED 88

89 INT MUD BATHS DAY 89

Anne is up to her neck in a large pool of bubbling mud.  
Abigail sits on a stool next to her.

ANNE  
It is so strange to be in this.

ABIGAIL  
It is good for you. The doctor says  
it will leach the toxins.

ANNE  
What if I go to sleep and slip  
under?

ABIGAIL  
Just imagine it is hot chocolate.

ANNE  
At least I would die happy.

A door opens. Sarah enters in a robe. She lets it fall to the  
floor and enters the bath.

SARAH  
After you left I thought, what a  
grand idea to take to the mud. To  
get whatever poisons one carries  
with one out.

She settles into the mud opposite Anne. Abigail and her eye  
each other.

SARAH (CONT'D)  
Abigail could you fetch me some  
refreshment?

ABIGAIL

I would like of course but I must  
be at the Queen's side and behest  
at all times. It is my role.

SARAH

Such loyalty. How delightful it is  
when one tries to cultivate a new  
trait in one's character.

ANNE

Do not scratch at her.

Beat. They sit there a moment. Sarah takes a finger of mud  
and draws a moustache across her lip.

SARAH

Mr Freeman.

Anne laughs. Does the same with the mud.

ANNE

Mr Morley.

SARAH

How handsome you are.

ANNE

Oh Mr Freeman, you are handsome.

SARAH

Oh but I forgot my glasses.

She draws circles round her eyes. Anne laughs. Abigail tries  
to smile, join in, but is unnerved by it.

90

INT CARRIAGE DAY

90

The three of them travel back together. Anne and Sarah on one  
side. Abigail on the other. Anne sleeps. Sarah whispers very  
quietly, almost to herself.

SARAH

You will be back in the street.

Abigail looks out the window.

91

INT GOLDEN HALLWAY

NIGHT

91

Sarah and Anne walk. Abigail follows, a step behind them.

SARAH

Remember when we were young and  
were not allowed out in the snow,  
and we opened all the windows in  
the ballroom and sat there as snow  
flurries just wafted in. And when  
your governess came in we were  
making a snowman and our hands were  
blue.

Anne laughs. Takes Sarah's hand and presses it.

ANNE

Oh that was such fun.

ABIGAIL

(mumbling)  
Sounds marvellous.

SARAH

So many things we have done  
together.

ABIGAIL

(mumbling)  
I do love ancient history.

ANNE

Abigail, did you say something?

ABIGAIL

I was singing. I cannot get a tune  
out of my head.

SARAH

Well there is so much room for it.

Abigail laughs uproariously.

ABIGAIL

Lady Marlborough. You are such a  
wit.

ANNE

You are a dear Abigail.  
I shall retire for the evening.

ABIGAIL

(eagerly)  
Shall I prepare your bed Queen  
Anne?

SARAH

Or shall you and I adjourn to your  
apartments for sherry?

A beat. She eyes them both. The moment of choice.

ANNE

A sherry sounds just the ticket.

Abigail's face falls.

ANNE (CONT'D)

Good night Abigail.

SARAH

Yes, good night dear Abigail.

Anne and Sarah walk off, hands clasped together. Leaving Abigail.

SARAH (CONT'D)

You are enjoying all this aren't you?

ANNE

To be beloved. Of course. To see you trying to win me. Why, what is not to love my dear?

SARAH

You will stop this ridiculous infatuation. You have made your point.

ANNE

Perhaps I was not making a point.

They look at each other. Anne kisses her suddenly.

92

INT ABIGAIL'S BEDROOM NIGHT

92

Abigail sits in a chair, focused but ranting. Masham sits next to her blithely smoking.

ABIGAIL

Perhaps because of my past, perhaps some malformation of my heart... I blame my father of course... cunt ..I must take control of my circumstance. I will need to act in a way that meets the edges of my morality. To trust is to risk, and when I end up living on the street selling my arsehole to syphilitic soldiers, steadfast morality will be a fucking nonsense that will mock me daily.

MASHAM

I'm not quite following.

ABIGAIL

Shhhhh.

He's hurt.

ABIGAIL (CONT'D)  
I apologise. But... do shhhh when  
I'm thinking.

He nods.

93

INT ANNE'S APARTMENTS DAY

93

Morning. Abigail brushes Anne's hair.

ABIGAIL  
Your hair is so lustrous. It is  
something people in court comment  
on.

ANNE  
Really. I always thought of it as  
nest like.

Sarah enters.

ABIGAIL  
(to Anne)  
I shall make you tea.

Abigail goes to a side table where pots and cups are.

SARAH  
What a lovely idea. Thank you  
Abigail.

ABIGAIL  
Of course.

ANNE  
(to Sarah)  
Pat the kids hello.

Sarah eyes her, and the rabbits. It is a challenge and she  
knows it. She smiles.

SARAH  
Of course.

She leans over the little temporary rabbit hutch and pats  
them, grimacing. Anne smiles.

Abigail takes some Lily of the Valley flowers from her apron.  
She pushes them into the pot adding hot water and tea making  
sure that the two women don't notice it.

SARAH (CONT'D)  
You will give that speech on the  
tax increase in parliament next  
week.

ANNE

I dreamed of the man on the  
roadside with one eye.

SARAH

What man?

ANNE

When we drove through town. He  
stared at me in such a way. I felt  
my blood chill.

Abigail takes a cup of tea over to Sarah.

SARAH

So kind.

Sarah drinks her tea. Takes a petit four, tosses it in the  
air and catches it in her mouth.

Abigail smiles at Sarah, unnerving her.

ANNE

Abigail. Do you think people are  
angry?

SARAH

Anne! She does not know.

ANNE

We should ask people. Bring a group  
of people from the villages in and  
ask them.

SARAH

That is not how matters of state  
are dealt with. People are led,  
they do not lead!  
Would you leave Marlborough  
exposed? He needs another battalion  
ready to join him. And that means  
money.

ANNE

Do not yell at me! I am the Queen!

SARAH

Then for once act like it!

Sarah walks out.

Sarah walks through the garden. Horses are being prepared to  
be ridden. Masham stands there holding two horses. Is about  
to speak.



MASHAM

Is the Queen to-

SARAH

Do not speak to me.

Sarah mounts a horse and takes off.

She grimaces as she rides. A slight pain in her stomach.

95 EXT WOODS DAY 95

Sarah is galloping through a wooded area.

Sarah suddenly doubles over with pain, a flop sweat breaking out across her face. She pulls the horse to a walk. Sarah blinks hard trying to pull herself together. She suddenly throws up.

The horse starts to gallop. She pulls listlessly at the reins.

Her bowels suddenly open noisily. She topples over. Gets her foot caught in the stirrup. The horse gallops on as her head hits the ground and she is dragged, unconscious.

96 INT GOLDEN HALLWAY DAY 96

Abigail walks the hallway determinedly. Shrieking, giggling and yelling can be heard. A pomegranate comes flying out of the doorway of a room ahead. It hits the wall and smashes bloody pink seeds everywhere.

97 INT DRAWING ROOM DAY 97

A group of painted up Tories including Harley have a young man naked (POMEGRANATE TORY) and are playing dodgeball with him, using pomegranates as balls. The wall is spattered bright pink. The young man tries to dodge but gets hit with one. He goes down and they all slam more pomegranates into him.

Abigail appears in the doorway.

The men all yell lewd things at her.

A pomegranate juice spattered Harley comes to her.

ABIGAIL

I have thought on the terms of our friendship.

HARLEY

I thought it was unconditional love.

ABIGAIL

I will get you an audience with the Queen if you ask her a favour for me.

HARLEY

Wench. You will-

ABIGAIL

Harley you do not need me as an enemy. As it turns out I am capable of much unpleasantness.

HARLEY

As am I.

ABIGAIL

(angrily)

It's so tiring to be like this!

(calmer)

The Queen has taken a shine to me and I will drip poison into her ear regarding you, until she is mad with hatred for you. Or we will have a mutually advantageous friendship. Count of three. Yes or no?

He stares at her.

HARLEY

If you are so close to the Queen, why not just ask this favour yourself?

ABIGAIL

I do not want her to ever think I want anything from her.

HARLEY

And have you counselled her for our side?

ABIGAIL

No.

HARLEY

Why not? The country's future hangs in the balance.

ABIGAIL

Uh huh. My thing is what I wish to talk about.

HARLEY

You do not care? I thought you were on our side.

ABIGAIL

I am on my side. Always. Sometimes  
it is a happy coincidence for you.  
Like now, you will get a chance to  
save the country.

98

EXT WOODS NIGHT

98

The horse walks through the woods. The woods are thicker now,  
darker.

In the moonlight they pass a man fucking a woman against a  
tree. The woman MAE, watches impassively as the horse drags  
Sarah past her. The man pulls up his pants and goes.

Mae leaves her tree, walks, takes a look at Sarah, then takes  
the horse's lead and leads it away, Sarah dragging along  
behind it.

99

EXT PALACE LAWNS / SF DAY

99

Harley walks beside the Queen.

HARLEY

What tremendous luck to find you in  
the garden.

ANNE

We were taking the air.

Abigail watches on from a distance.

HARLEY

You do not like the war. I know  
that.

ANNE

No. I do not. But we must...  
fight... for what we fight for.

HARLEY

Godolphin and Lady Marlborough seem  
to have corralled you, so that you  
do not get to hear from your loyal  
opposition.

ANNE

I am briefed appropriately.

HARLEY

Were it in person I'd believe it.

ANNE

I am often ill.

HARLEY

True. Sadly true. The war with the French will bleed us dry even if we win. We are in our strongest position now. If Marlborough loses this next battle we could lose all.

Anne takes this in for a beat.

HARLEY (CONT'D)

The people hate the war you realise. They begin to hate you.

Anne is quiet as she considers what Harley is saying.

HARLEY (CONT'D)

Lady Marlborough has not told you of the riots in Leeds?

ANNE

No. But there was a man with one eye that was...very distressing.

HARLEY

All I ask is that you search your heart.

ANNE

Of course.

HARLEY

Not Lady Marlborough's heart. Your own. I must also talk to you of your maid.

ANNE

Abigail.

HARLEY

I believe that is her name. It seems Colonel Masham has fallen for her, he wishes to marry.

ANNE

But she is a maid.

HARLEY

It is irregular and inexplicable but being sentimental I am moved to help if possible.

\*  
\*  
\*  
\*  
\*  
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\*  
\*

101           INT DRAWING ROOM           DAY           101

Anne has gathered with Godolphin, Masham and a few soldiers.  
Abigail stands nearby.

ANNE

What do you mean she has not been  
seen?!

MASHAM

She took a horse. It did not come  
back and nor did she.

Anne takes this in, as does Abigail.

GODOLPHIN

I shall send riders.

ANNE

I think she means to vex me. Do not  
send riders.

GODOLPHIN

In case she has fallen though.

ANNE

She is too good a rider too fall. I  
know what she is... Do not seek  
her.

102

INT BROTHEL BEDROOM

DAY

102

Sarah is sweating and feverish, she has an open wound gouged  
into her cheek and bruises and abrasions. She comes to, opens  
her eyes. A man with his trousers down is fucking a woman  
against the wall from behind across from her. Mae sits beside  
her sips from a flask of whisky.

SARAH

Where am I?

MAE

You're in heaven. That's God.  
You'll meet him later.

SARAH

I must... go.

Sarah tries to get up but throws up over herself.

MAE

I don't think that's happening. Lie  
back.

Mae takes her flask.

MAE (CONT'D)

Stop infection.

She pours some on Sarah's wound. Intense pain shoots through  
Sarah. She passes out.

103

INT ANNE'S APARTMENTS

NIGHT

103

Anne wakes up bathed in sweat, struggling for breath,  
clutching at her chest. She rings the bell by her bedside.  
Footman 3 comes in.

ANNE

Get Lady Marlborough.

He goes to leave but before he can she screams.

ANNE (CONT'D)  
Just take.. me to her!

104 INT GOLDEN HALLWAY NIGHT 104

Footman 3 wheels the Queen in her chair as she writhes in pain, struggling for breath, panicky. They enter Sarah's quarters. No Sarah.

ANNE  
Find her!

105 INT SARAH'S QUARTERS NIGHT 105

The Footman (3) searches vainly, in cupboards, under the bed. He shrugs at Anne. She closes her eyes.

106 INT ANNE'S APARTMENTS NIGHT 106

Anne sits up on her bed, her breathing labored. Pails of hot water steam up the room helping her breathing. Sally and Mrs Meg bring in more steaming pails set them down and leave the room. Abigail rubbing a cream into her back as the doctor takes her pulse. Godolphin stands by.

ANNE  
We must look for her! She could die out there! There are wolves out there are there not?

GODOLPHIN  
No Your Majesty. I don't think so. There are bandits and...

ANNE  
I think there are wolves!  
Find her!

She slumps back in her bed.

107 EXT PALACE GROUNDS / SF NIGHT 107

Ten riders some military, some courtiers head into the forest with lit torches. Godolphin, in his robe, watches them depart.

108 INT ANNE'S APARTMENTS DAY 108

Anne sits on a chair in the middle of the room, she is dressed and her symptoms have passed. Harley and Godolphin facing her. Abigail sits off to one side, feeding Godolphin's duck bits of fruit.

ANNE

No one knows where she is?

GODOLPHIN

No one has heard or seen of her.

ANNE

I thought she was...

She gets up. Goes to her rabbits.

ANNE (CONT'D)

What if she is-

ABIGAIL

Perhaps she has gone to Blenheim,  
her palace?

GODOLPHIN

There is no palace yet. It is the  
woods.

HARLEY

Well we should check in the trees  
just to be sure.

ANNE

Mr Harley!

HARLEY

I apologise. I hope we find her,  
and she is not dead in a ditch. The  
business of state however cannot  
stop. The Prime Minister has a  
ludicrous and costly idea to-

GODOLPHIN

Your majesty. There has been no  
word from the front in two weeks.  
There is no doubt that Marlborough  
is in trouble. We need to send a  
division immediately to help him.

HARLEY

(to Godolphin)

Costing a fortune, and built on  
your paranoia and walking into God  
know what? The messengers could've  
been killed, found a whore they  
liked the taste of. Or it could all  
be done and we have lost and they  
walk into an ambush.

GODOLPHIN

Your Majesty I beg of you.  
Immediate action is needed. Funds,  
men.



Anne shifts uncomfortably, unused to dealing with things without Sarah.

HARLEY

We need to wait.

ANNE

I... well... I will... think on it for a-

GODOLPHIN

This cannot wait. We need to act now.

Beat. Anne nods, but struggles as to what to do. Abigail suddenly speaks up from her position seated at the wall.

ABIGAIL

Is it somewhat like going late to a party. If the party's going well, they did not need you and resent the intrusion. If it is going badly, you cannot save it, but tend to get excruciatingly bored and regret you ever put on your nice gown for it.

They look over at her.

GODOLPHIN

It is not like a party!

ABIGAIL

I'm sorry Prime Minister, a passing thought.

ANNE

I think it is like a party.

HARLEY

A perfect analogy.

ANNE

We will wait. But they should be in their dresses ready to go at a moments notice. Shift a division to the coast and have a boat at the ready.

Godolphin, furious, walks to his duck and picks up the lead.

Sarah pushes herself upright, she is a bit better, but still weak. She steadies herself, across the room. The big man, God, real name Kevin, sits there.

She picks up a hand mirror and looks at the damage to her face. The gouge has a couple of rough stitches in it and has scabbed over.

SARAH

Boy. Fetch me a carriage.

He looks at up her. Shrugs.

KEVIN

Mae says no.

SARAH

I'm leaving. Help me up.

KEVIN

Shut up. Or I'll give you something to do with your mouth.

Sarah stands up. He stands up. He pulls a hard leather cosh out of his pocket, lazily smashes the cup that sits on a table next to him. Stares at her.

KEVIN (CONT'D)

Mae says no. Mae says no.

SARAH

Why don't you think for yourself?

KEVIN

I can hurt you if I have to. She said. But I get to decide if I have to. So that is thinking for myself.

Mae enters the room.

MAE

Feeling better then?

SARAH

Is my horse alive or did you eat it?

MAE

I sold it. Still didn't pay for your upkeep. But you look better. Don't worry about the face, some men like that. Not many, but some.

SARAH

Thank you for your kindness but I need to leave.

MAE

You still owe me though. You can suck for your supper from now on. I'll take twenty percent. You seem posh, gents will like that.

SARAH

Have you ever seen ten gold  
sovereigns?

MAE

In my dreams.

SARAH

Go to Hyde Park fountain at nine in  
the morning and you'll see a man  
walking a duck.

110 INT ANNE'S APARTMENTS NIGHT

110

Anne lies in bed, a bit feverish. Abigail sits with her. A  
cold compress on her head. Anne's eyes flip open.

ANNE

Abigail. I worry something has  
befallen her. It is night. Out  
there alone.

ABIGAIL

She is strong. She will be fine.

ANNE

Yes, yes, she will. She saved me my  
whole life. Without her I am  
nothing.

She seems devastated.

ABIGAIL

That is not true. You are the  
Queen.

ANNE

I am tired. It hurts, everything  
hurts. Everyone leaves me. Dies.  
Finally her.

She closes her eyes for a beat. Then suddenly opens them. An  
anger in them this time.

ANNE (CONT'D)

If she is not dead, I will cut her  
throat. She may be trying to hurt  
me, make me dissolve and dissemble  
and... I will not!

ABIGAIL

Sssh. She is fine. They will find  
her.

ANNE

I do not care. You are such a beautiful person. You glow with... loveliness. We must marry you.

ABIGAIL

What?

ANNE

Colonel Masham wishes to marry you.

ABIGAIL

He does?

ANNE

Yes. You have captured him.

ABIGAIL

That is... absurd. I have nothing to offer. I am a penniless servant. It would be career suicide.

ANNE

Your first thought is for him? You are a darling.

ABIGAIL

I care for him. Not as I care for you, but enough to marry. I will not lie, I would like to be a Lady again. I am not perfect.

ANNE

Yes. Yes.

She gets up.

ANNE (CONT'D)

This is right. While she is gone. If we wait she will return and yell and stomp about it. But you must have this. It is a gift I give you and I demand you take it.

ABIGAIL

Of course. When will-

ANNE

Now! Of course it must be now!

111

INT CHAPEL

NIGHT

111

A garland of white flowers sits on Abigail's head. Abigail's face is masked by her veil. Her and Masham stand in front of a chaplain.

Anne and Harley are the only guests. Harley is unmade up.  
Sleep in his eyes.

MASHAM

I, Samuel Masham, take thee,  
Abigail Hill, to be my lawful  
wedded wife.

ABIGAIL

I, Abigail Hill, take thee, Samuel  
Masham, to be my lawful wedded  
husband.

Masham places the ring on Abigail's finger.

MASHAM

With this ring I thee wed, with my  
body I thee worship, and with all  
my worldly goods I thee endow.

They kiss. Anne applauds, as does Harley.

112 INT PRIVY PURSE OFFICE NIGHT

112

Abigail sits at the table. She enters "2000 Guineas" into a  
ledger. Anne, Harley and Masham look on.

ABIGAIL

It is most generous. I am  
overwhelmed.

ANNE

Shall we say 'gambling debts' Mr  
Harley?

HARLEY

Excellent.

Abigail writes 'gambling debts' against the figure. She turns  
the ledger around to Harley. Harley signs off on it. Anne  
hands Abigail a promissory note with a seal on it.

ANNE

You are to take apartments on the  
east wing.

MASHAM

Thank you Your Majesty.

Abigail smiles. Jumps up and down happily.

ABIGAIL

Thank you! Thank you!

They pop champagne.

ANNE

It is fun to be Queen sometimes.

HARLEY

One can only imagine.

113

INT ABIGAIL'S BEDROOM

NIGHT

113

Masham lies on the bed, semi naked. Abigail's at the window staring out into the darkness.

MASHAM

You're looking the wrong way.

ABIGAIL

Where could she have gone? You rode through the forest looking for her?

MASHAM

I have told you before.

ABIGAIL

She would be sick, for several days, but she would be near recovered by now.

MASHAM

She probably went back to Southampton.

ABIGAIL

To do what? To plan what? To get ready, to-

MASHAM

I am as hard as a rock and it is our wedding night!

She goes and sits on the bed. He reaches for her. She pushes him away.

ABIGAIL

Lie still.

She puts her hand under the sheet and gives him a hand job as she continues talking.

ABIGAIL (CONT'D)

Now she is gone I find myself more concerned than when she was here. For it is like she could strike from anywhere at anytime, and I will not see it coming.

He moans.

ABIGAIL (CONT'D)

Sssh. I must be calm. She is gone,  
I am married. But I must be ready  
and yet how to be ready when one  
does not see the enemy. My life is  
a maze I continually think I have  
found a way out of, only to find  
another corner in front of me.

He groans loudly. Cums. She stares blankly ahead.

114

OMITTED

114

114A INT BROTHEL CORRIDOR DAY 114A

A bemused Godolphin leading a duck follows MAE past semi naked whores and clients.

115 INT BROTHEL DAY 115

Sarah sits on her bed. The door opens, it's Mae with Godolphin and his duck.

Godolphin barks out a laugh.

GODOLPHIN

What happened, are you alright?

SARAH

That cunt Abigail poisoned me, Mary Magdalene found me.

GODOLPHIN

Did they rape you?

SARAH

No they didn't, but gainful employment is on offer should I need it.

GODOLPHIN

Abigail did this?

SARAH

Yes. How goes the Kingdom?

GODOLPHIN

The Queen is considering a peace treaty offer to the French. And to switch two positions in cabinet to them. Harley suddenly has her ear.

SARAH

Had. Had her ear. Take me home.

She stands. Nods to Kevin who nods back. She exits.

116 INT DRAWING ROOM EVENING 116

A court tea. A dozen Ladies including Abigail in a new dress are talking and having tea.

A young boy sits at a piano playing as a woman accompanies him in song. She finishes and there is polite applause. The Ladies go back to talking.

They are suddenly aware of Sarah walking into the room.



SARAH

Ladies.

All the Ladies stop talking and look to her.

SARAH (CONT'D)

Well, I could always silence a room.

Abigail stands.

SARAH (CONT'D)

Oh dear, the servant is dressed in the clothes of a Lady. How whimsical. Is it a game of some sort?

Some of the Ladies titter.

ABIGAIL

Lady Sarah, my dear friend and cousin, how good to see you have returned from...?

SARAH

Hell. I'm sure you will pass through it sometime.

ABIGAIL

You have missed a few things. My marriage. It was a simple affair but beautifully done.

SARAH

Everyone leave.

Abigail stays where she is as the others depart.

SARAH (CONT'D)

If you offer me tea, you'll forgive me if I shan't accept.

ABIGAIL

I searched my heart and I did not have trust in it and that is my shame. I could not just stand by and let you destroy me. You maybe taught me that. But it is over now. I have won, I am safe. We do not need to fight anymore. Is that not grand? If you just forgive me, we can be happy together.

\*

Sarah slaps her three times across the face. Abigail falls to the floor. She looks up at Sarah.

ABIGAIL (CONT'D)

Obviously you have some anger to  
expiate. I will allow it this once.

Sarah smiles at her.

SARAH

Congratulations on your wedded  
bliss.

She walks out. Abigail lies on the floor. Smiles to herself

117 INT ANNE'S APARTMENTS NIGHT

117

Anne is asleep in bed. Sarah unlocks the secured door and  
enters. She sits on the bed. Watches Anne for a second. Leans  
over and blows air in her face.

Anne flickers awake. Stares at her, stunned.

ANNE

Your face.

SARAH

Do I look that bad? If I was a man  
it would seem quite dashing, a scar  
like this.

ANNE

Where have you been Sarah? Why did  
you leave like that?

SARAH

I went riding, some bandits  
attacked me, it took me a while to  
fight them off.

ANNE

Your poor face.

SARAH

You should see them. And you have  
been well I trust? Well taken care  
of. Men were eventually sent to  
find me I hear.

ANNE

I worried for you. I... thought you  
were... You did not do it to hurt  
me?

SARAH

I do not play games with you.

ANNE

I know. I know.

Anne gets up and moves to her night table puts on a robe.  
Sarah goes to her takes her hand, gently.

SARAH

Look at me. I will say this plainly  
and once my dearest one, you must  
send Abigail away.

Anne stares at her.

SARAH (CONT'D)

From my heart Mrs Morley. Do it.

ANNE

I do not want to.

SARAH

She is a viper.

ANNE

You are jealous, it is very sweet.  
You always said I needed too much  
love from you. Now with you both I  
have enough. Please accept that.  
Love her as me. You have been  
rather mean to her, I would also  
like that to change.

SARAH

You will do as I tell you.

A loud knock on the door.

FOOTMAN O/S

The Prime Minister and Mr Harley!

SARAH

Not -

A footman opens the door.

Harley and Godolphin enter. Godolphin clutching a note.

SARAH (CONT'D)

What is it!?

HARLEY

A thousand pardons your Majesty.  
But word from the front.

SARAH

What has happened?

GODOLPHIN

Marlborough is ready, he has them  
outflanked. He needs a garrison to  
attack the coast.

SARAH

We must prepare quickly.

HARLEY

The Queen has already readied a  
garrison.

ANNE

Let them go to the party now.

Sarah is caught off guard.

SARAH

What...party?

GODOLPHIN

Of course your majesty.

ANNE

It happened while you were gone.  
Thank you gentleman, keep me  
informed of all progress.

Anne is pleased and bolstered by her decision

SARAH

You may leave. I would like to  
speak to the Queen alone.

ANNE

Yes. Leave us.

They bow and make their way to the exit.

HARLEY

It is good to see you home and  
looking so well Lady Marlborough.

They traipse out. Sarah composes herself. The doors shut.

SARAH

Now, You did very well with the  
divisions.

ANNE

I know I did.

SARAH

However the two new Cabinet  
positions they must stay with the  
whigs.

ANNE

I am the Queen. Do not try to... do  
that thing you do.

SARAH

Do not try to manage this as you  
cannot. I know Harley has been in  
your ear and Abigail in your -

\*

ANNE

Enough!  
You must be as I wish you to be  
now. Do you understand?

SARAH

Anne

Sarah takes her hand, tries to pull her into a kiss. Anne  
pushes her away.

ANNE

Don't.

Sarah pushes her against the wall.

ANNE (CONT'D)

Your face frightens me. Don't.

They struggle, Sarah pushing herself on Anne, Anne spinning  
her, so that Sarah lands on the ground on her arse.

ANNE (CONT'D)

Good night Lady Marlborough.

SARAH

You do not do this! You do not!

Anne leaves and walks away. The door opens, where Sarah sees  
Abigail is holding it open. The Queen exits, the door shuts.

118 OMITTED 118

119 INT SARAH'S QUARTERS NIGHT 119

Sarah lies in bed awake, staring at the ceiling. She has a  
face plaster over her injury now. She gets up, goes to her  
drawer and pulls out bundles of letters.

120 INT ANNE'S APARTMENTS DAY 120

Anne blinks awake. As Sarah throws back the drapes.

SARAH

Morning.

ANNE

Morning.

SARAH

I think I'm becoming quite  
sentimental as I get older.

ANNE

I don't think you have the capacity  
for sentimentality.

SARAH

I didn't think so either, but so much is surprising me lately. I started looking over some of the many, many, many letters you've written to me.

She pulls some out, starts quoting from them.

SARAH (CONT'D)

'I long for your embrace', 'I long for the heat from your naked body on mine.' Very intense. Very... explicit.

ANNE

What are you-

SARAH

I thought I'd misplaced some of them the other day. Quite a fright. What if say that son of a bitch Jonathan Swift got them? In his newspaper the next day? You would be ruined.

Anne stares at her.

ANNE

You would never.

SARAH

You have no idea what I would do for my country. And for you.

ANNE

Ruin me? You would do that?

\*

SARAH

I will use these letters unless you announce the tax rise, change the Cabinet as I wish, and get rid of Abigail.

She gets up and leaves.

121 INT PARLIAMENT DAY

121

The Whigs and Tories gather on either side of the Parliament. They wait.

122 INT ANNE'S APARTMENTS DAY

122

Abigail is dressing Anne for the Parliament. Anne sits, staring out the window. Abigail lifts the crown, briefly pops it on her head, likes the look of it. She walks over to Anne.



ANNE

Do you not wish to know what I have decided?

ABIGAIL

I wish to know you are happy and that your spirit will lighten once this is done.

123 INT SARAH'S QUARTERS DAY 123

Sarah stands by her desk getting ready.

She looks at the pile of Anne's letters, flips one open. Reads it. She smiles. Tears well up in her eyes.

Suddenly takes the letters and throws them in the fire.

A Courtier (SPEAKING COURTIER) enters.

COURTIER

The Queen requests the return of your key. You will return it and vacate Court today.

SARAH

Where is she?

COURTIER

You are to hand over the key. The Queen will not grant you an audience.

She takes the key from around her waist and hands it to him.

124 INT SECRET PASSAGEWAY DAY 124

Sarah walks fast down the secret hallway. She bangs on the door.

Sarah peers through the keyhole. She can see Anne sitting on her bed.

SARAH

Anne! I handed over my key.

Anne ignores her.

SARAH (CONT'D)

You are angry I know. I am sorry. I went quite mad for a moment. Just open the door.

Anne ignores her.

SARAH (CONT'D)  
I burnt the letters. I burnt them.  
Do what you will.

Sarah hears Anne get up and come to the door. She waits.

Anne considers opening the door, but stops herself.

She presses her forehead on the door.

SARAH (CONT'D)  
I will not come back. Do you  
understand! I will go and be gone!  
Abigail has done this.  
She does not love you!

ANNE  
Because how could anyone? She wants  
nothing from me! Unlike you.

SARAH  
She wants nothing from you, and yet  
somehow she is a Lady with two  
thousand a year, and Harley sits on  
your knee most nights.

ANNE  
I wish you would love me as she  
does.

SARAH  
You wish me to lie to you?!  
'Oh you look like an angel that  
fell from heaven your Majesty'. No!  
Some days you look like a badger.  
And you can rely on me to tell you.

ANNE  
Why?!

SARAH  
Because I will not lie! That is  
love!

Anne stops a beat.

ANNE  
I must go attend to my duties.

Walks out of the room.

A dazed Sarah walks back along the hallway.

126 INT PARLIAMENT DAY 126

Whigs on one side. Tories on the other. Anne enters. They all stand. They all bow. She takes her papers out. Looks at them.

Godolphin looks for Sarah. Anne clears her throat.

ANNE

I have. I have over the last several months been unhappy with the government. Lord Godolphin has lost my confidence. Therefore I am announcing the new Prime Minister will be Mr. Harley. Godolphin, I thank you for your service. We will sue for peace with France immediately.  
I have spoken. All depart.

A shell-shocked silence. Then all hell breaks loose, as Anne walks from the stage.

Comes out into:

127 INT SARAH'S QUARTERS DAY 127

Servants and Footman (2) are in her apartments, piling things into boxes. Sarah stares at them. Abigail stands by supervising. She has the key around her waist. A servant moves a couch. \*

ABIGAIL

Leave that. I like it.

Abigail smiles at Sarah.

ABIGAIL (CONT'D)

I am moving in.  
The rug stays too.

SARAH

Oh my God. You actually think you have won.

ABIGAIL

Haven't I?

Abigail twirls the key.

SARAH

We were playing very different games.

ABIGAIL

Well, all I know is, your carriage awaits and my maid's on her way up with something called a pineapple.

128 INT ANNE'S APARTMENTS NIGHT 128

Anne stands alone by the window.

She watches as Sarah walks past outside, servants carrying her bags. A sadness on her face.

129 INT CARRIAGE / SF NIGHT 129

Sarah sits in the carriage, luggage beside her. She looks back at the palace. Hoping Anne might come out, for some reprieve.

DRIVER

Go?

Sarah waits a moment longer. Then, sadly.

SARAH

Go.

The carriage pulls away.

CUT TO

**ONE MONTH LATER**

130 OMITTED- MOVED TO 137A 130

131 OMITTED- MOVED TO 137B 131

132 OMITTED- MOVED TO 137C 132

133 OMITTED 133

134 INT GREAT HALL NIGHT 134

A dinner party is going on. An acrobat performs. Abigail holds court at the head of the table. She is a bit drunk. A MAGICIAN makes fire come out his mouth.

ABIGAIL

Do it again!

He does. She excitedly picks up a glass and hurls at the wall. It smashes. Everyone roars with laughter. And follows suit. She goes and sits on a soldier's lap. Masham watches her. A courtier comes to her.

135 INT ANNE'S APARTMENTS NIGHT

135

Anne is at a table, she is trying to work on papers. She can't see clearly and uses a magnifying glass. One of her arms hangs limply at her side. Abigail trips over as she enters.

ABIGAIL

Ow... I am here.

ANNE

Do my legs please.

ABIGAIL

Of course.  
(to the maid)  
Hot towels now!

Abigail goes and gets a silver dish of the paste. She wobbles a bit as she walks.

ANNE

Are you drunk?

ABIGAIL

I have had wine. Very good wine. I could get you some. It would ease you.

ANNE

No.

Abigail starts massaging the paste into her legs..

ANNE (CONT'D)

I do not understand these... papers.

ABIGAIL

I am feeling unwell. Excuse me a moment.

Abigail suddenly gets up, goes and throws up in a nearby vase.

ABIGAIL (CONT'D)

Sorry. I am unwell.

ANNE

Lay down and I will fetch the doctor my love.

ABIGAIL

Thank you.

Abigail lays on the couch. Anne winces in pain. Tries to refocus on the papers. Abigail starts snoring.

136 OMITTED 136

137 INT. SARAH'S SOUTHAMPTON HOUSE DAY 137

Sarah is sitting, staring at the Blenheim model. Godolphin is with her.

GODOLPHIN  
How is early retirement?

SARAH  
Dull. What goes on?

GODOLPHIN  
They have brokered a peace with the French, giving up too much of course.

SARAH  
Of course.

GODOLPHIN  
Marlborough returns in a week.

SARAH  
Harley will move to have him replaced.

GODOLPHIN  
...I hadn't seen it, but of course.

SARAH  
I will rip his mole from his face.  
You must stop it Godolphin.

GODOLPHIN  
I only have so much sway without you there.

SARAH  
I will tell you how, and you must use my words.

GODOLPHIN  
It would be easier to pull my strings if you were back at court.

Beat

GODOLPHIN (CONT'D)  
Obviously you have chosen to keep the particulars of your dismissal from me. I shall leave a gap in the conversation for you to remedy that.

BEAT.

GODOLPHIN (CONT'D)

I do not know of women and their feelings. But I know they nurse their hurts like wailing newborns.

SARAH

Godolphin, I feel a surge of desire to see your nose broken. Your point?

GODOLPHIN

A letter. An apology of some sort that facilitates your return.

Beat.

SARAH

There are limits to what one can give.

GODOLPHIN

You once told me quite the opposite.

Beat

SARAH

How is Anne? Happy?

GODOLPHIN

She seems...as mercurial as ever. Her health suffers however.

Sarah considers this.

137A INT ANNE'S APARTMENTS DAY

137A

Anne sits in a chair, a rug on her knees, she is asleep, her left arm hangs limply by her side. She snaps awake, focuses and is slightly surprised to see she is surrounded by a dozen members of the cabinet. Harley holds court.

HARLEY

Now that the peace with France has been made-

A cheer goes up from half the cabinet. Godolphin looks glum.

HARLEY (CONT'D)

Marlborough's return back to England is imminent. I wonder Your Majesty whether it is right that he is left as head of our forces?

Godolphin is outraged.

GODOLPHIN

He is a hero who won the peace for us!

HARLEY

Indeed. But he would have launched us into a bloody war that would have ruined us. So there's that.

GODOLPHIN

We have made a poor peace that we will rue.

Anne grunts and tries to compose herself, sit up. Sally comes and picks her arm up and places it on the pillow on her lap. Harley forges on.

HARLEY

Well, our people are happy. I suggest, Queen Anne, that as a gesture of our graciousness to France perhaps he should be stood aside? A new era of peace and prosperity, a new day, a door to a new future, metaphors abound.

GODOLPHIN

It will look like we surrendered and the palace will be surrounded with men who lost eyes and arms in the war angry at this slight on their leader.

ANNE

Men with...

GODOLPHIN

They will stare in at us with rage.

HARLEY

What a preposterous idea Godolphin. What are you-

ANNE

I...a...am tired...I will ponder it. Thank you all.

Harley bows. The members of cabinet begin to file out.

Godolphin lingers.

GODOLPHIN

Your Majesty, may I broach the matter of Lady Marlborough?



ANNE

No. You may not.

GODOLPHIN

A breach in a dear friendship,  
surely this could be healed?

ANNE

Some wounds will not close. I have  
many such. One just walks around  
with them. Sometimes one can feel  
them filling with blood.

Beat.

GODOLPHIN

Quite. Lady Marlborough is a woman of passion. Perhaps she behaved rashly and is apologetic for her behaviors?

ANNE

You know this?

GODOLPHIN

I... believe it to be so.

Anne takes this in.

GODOLPHIN (CONT'D)

Her love and loyalty to you and this country are her reasons for living. Perhaps she could write you and we could attempt to repair at least one wound in our Queen?

ANNE

I cannot stop her. I would imagine it is pointless and I would dash the letter into the fire. But... I cannot stop her.

Godolphin nods with a small smile.

137B INT PRIVY PURSE OFFICE DAY 137B

A noisy rabble stand before Abigail, pressing their claims.

ABIGAIL

Shut up please.  
SHUT UP!

Harley enters. The room silences.

HARLEY

A moment.

ABIGAIL

We will reconvene with some order and grace after lunch.

137C EXT GARDENS DAY 137C

Abigail walks with Harley.

ABIGAIL

I cannot control them. Whining for more.

HARLEY

Marlborough will return soon.

ABIGAIL

What is that to me? Your politics is dreary Harley. I have what I want, you have what you want. Our business is done.

HARLEY

If Marlborough remains head of our forces she has every right to be at court. Even if she is at odds with the Queen.

ABIGAIL

I see.

HARLEY

I imagined you would. The Queen and her must not have the opportunity to repair this wedge between them. For if they do I pity what Lady Marlborough will make of you. If there was some gentle nudge you might provide to the Queen's cogitations on this issue.

Abigail nods.

138 INT SARAH'S SOUTHAMPTON HOUSE DAY 138

Sarah sits at her desk, she dips a pen in an ink well, puts it to the paper, but cannot begin. The ink just runs into a blob. She casts that sheet of paper aside. Starts again.

'You cunt'

And starts again...

'God I miss you'

And again...

'I dreamt I stabbed you in the eye'

And again...

'My dearest Mrs Morley'

She continues writing the letter.

139 INT ANNE'S APARTMENTS DAY 139

A pile of mail, Anne is on the bed surrounded by rabbits. She is, casting aside letters manically with her good hand. Nothing. Abigail has entered and is watching.

ANNE  
(TO FOOTMAN 4)  
Are you sure this is all the mail?

ABIGAIL  
You seek something?

ANNE  
No. A...fabric piece from my cousin  
in Florence.

ABIGAIL  
I'm sure it will come.

The footman (4) nods. Abigail signals him to leave. She  
stands with the privy purse books.

ABIGAIL (CONT'D)  
Everyone is on the bed. Shall I  
join?

ANNE  
Of course.

She sits. Takes the Queen's hand.

ABIGAIL  
I am in a quandary and you are my  
dearest one. I do not know whether  
to speak of...

ANNE  
What is it?

ABIGAIL  
I will... I am not sure.

ANNE  
I do not like this, you will lodge  
this unknowable thing in my brain  
and it will eat me with horrible  
possibilities.

ABIGAIL  
It is not horrible dear Anne. It is  
just money.

ANNE  
Money?

ABIGAIL  
I have found in the books, large  
amounts of money that seem to have  
flowed to Marlborough. But is not  
reflected in the forces receipts of  
expenses.

ANNE

What?

ABIGAIL

It is gone. I did not know who's attention to bring it to. Shall I request it back on his return? Quietly perhaps?

ANNE

You are saying Sarah diverted money to him?

ABIGAIL

It does seem so. Some seven thousand.

Anne looks at her a beat. Utterly certain.

ANNE

She would not.

ABIGAIL

It is just-

ANNE

She would not!

Anne stares at her, like she sees through her suddenly. Abigail scrambles.

ABIGAIL

I am of course, perhaps mistaken in the bookkeeping. Sometimes all these numbers are dizzying. And they often do add up on second or third attempt. They are as fickle as humans. A simple explanation I am not seeing. We shall banish it from our minds. We should take the children for a walk in the garden?

ANNE

No. Thank you. I need to rest.

Anne lies down stares at the ceiling.

ANNE (CONT'D)

You may go.

Abigail bows, looks at all the torn mail.

Abigail exits into a hallway knowing she slipped up.

ABIGAIL

Fuck!

141 OMITTED 141

142 INT SARAH'S (NOW ABIGAIL'S) QUARTERS DAY 142

Morning. Abigail sits drinking tea. Sally enters she carries a tray of mail. She puts it before her.

SALLY

I need to put it back.

Abigail ignores her. It is all addressed to the Queen. She leafs through her mail. See's Sarah's wax seal on a letter. Takes it.

ABIGAIL

Be gone.

Sally takes the rest of the mail and goes. Abigail opens the letter. She reads it.

Is strangely touched. Wipes a tear away.

She tosses it in a nearby fire.

143 INT ANNE'S APARTMENTS DAY 143

Anne frenetically goes through her mail on the bed. Tosses letters away. Abigail watches. Anne summons a Footman (4), he leans toward her.

ANNE

This cannot be all of it!

FOOTMAN

It is M'aam.

She snaps.

ANNE

Don't lean at me!

ABIGAIL

Shall we request another fabric piece from your cousin in Florence? Maybe it was lost or eaten by mice on the long journey.

ANNE

No. Just. I would like to know all my mail is here.

ABIGAIL

Of course. Footman go and check again. Immediately! Incompetent!

He scurries away. Anne settles back.

ABIGAIL (CONT'D)

They are waiting.

144 OMITTED 144

145 INT ANNE'S APARTMENTS DAY 145

Anne is propped up in a chair. She holds her stomach, grimaces, a tray of hot chocolate and cake half eaten beside her. Anne is breathing in a labored fashion. The men swim in and out of focus. They are in the middle of a cabinet meeting. Harley, Godolphin and a small group of politicians are arguing.

HARLEY

Marlborough is at Southampton. We need a decision.

GODOLPHIN

Your Majesty if I-

ANNE

There was very little mail today.

Godolphin takes this in. Harley not sure what is going on.

HARLEY

Quite. If I may, the situation with Marlborough.

ANNE

He is stealing from me!

GODOLPHIN

What? Your Majesty that is preposterous.

ANNE

Lady Abigail. The privy purse. Is it not true they have stolen from me? Damaged us?

Abigail is stunned. She nods slowly.

ANNE (CONT'D)

It is all there in black and white. She must be ruined and banished from their beloved England. They are not loyal! They would hurt us, our country, the Queen!

GODOLPHIN  
Your Majesty if I may-

ANNE  
You may not. He will be charged.  
They will be banished! I have  
spoken. Get out!

146 INT SARAH'S SOUTHAMPTON HOUSE DAY 146

Sarah is drinking tea with Marlborough. She checks out the window, anxiously.

A group of armed riders approach the house, a BAILIFF at the head of them. She takes this in for a shocked moment.

SARAH  
The mail is here.

He looks up at her. She smiles.

SARAH (CONT'D)  
I am suddenly so tired of England  
my darling. Perhaps we should go  
somewhere else.

147 INT ANNE'S APARTMENTS DAY 147

Anne lies in bed, she opens her eyes. Sees Abigail sitting in a chair, reading by the window, dropping a madeleine into her mouth.

A rabbit wanders near her foot, she lifts a foot and traps the rabbit under her foot. It struggles for a moment. She lets it go with a smile.

Anne slides herself out of the bed. Lands on the floor, in pain. Abigail hears a grunt. Sees Anne is on the floor crawling, in pain.

ABIGAIL  
Anne.

Abigail rushes to her, takes her under the arms to help her up.

ABIGAIL (CONT'D)  
Darling Anne. Let's get you in a  
chair.

ANNE  
How dare you touch the Queen like  
that.

Anne leans on the wall.



ABIGAIL  
I'm sorry. I-

ANNE  
I did not ask you to speak.

ANNE (CONT'D)  
My leg. Rub it.

ABIGAIL  
You should lie down.

ANNE  
You will speak when asked to.

Abigail gets it, drops to her knees starts rubbing.

ANNE (CONT'D)  
I am so dizzy...I need to hang on  
to...

She grabs at Abigail's hair, wraps a hunk around her fingers,  
holding it hard. Abigail winces.

ANNE (CONT'D)  
Something...

Abigail rubs, looks over at the cage full of rabbits across  
the room sitting staring at her.

Anne winces in pain stares at the wall. Closes her eyes.

THE END

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