

NEAMHSPLEÁCHAS

Written by

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Spec of Netflix's *The Crown*, S:4 E:1.5

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FADE IN:

1 INT. THEATRE DRESSING ROOM - DAY

1

ACTORS in Shakespearian costumes apply last minute makeup. In the corner, PRINCE CHARLES, 28, (Josh O'Connor), sits alone wearing a king's COSTUME. He toys with his CROWN.

CHARLES

(whispers)

"Throw away respect, tradition,
form and ceremonious duty, for you
have but mistook me all this
while..."

MOUNTBATTEN (O.S.)

Once more unto the breach, dear
friends!

LORD MOUNTBATTEN (aka DICKIE), 78, (Charles Dance), enters.

CHARLES

Wrong king. Is she here?

MOUNTBATTEN

Your mother had a pressing matter
at hand. She wishes you good luck.

Mountbatten takes the crown.

MOUNTBATTEN (CONT'D)

It's a fine thing to see you in an
expressive space such as this. We
all need a window. I have fishing.
Your father, aviation, and your
mother -

CHARLES

My mother wouldn't know how to
express herself if she sat on a
thumb tack in front of thousands.
At least in here one's voice is
celebrated.

MOUNTBATTEN

That's theatre, Charles. It allows
but a glimmer of influence for some
until the curtain closes.

Mountbatten places the crown on Charles' head.

MOUNTBATTEN (CONT'D)
Your crowd awaits, dear boy.

FADE TO BLACK.

2 FRONT TITLE SEQUENCE 2

CUT TO:

3 DOCUMENTARY FOOTAGE 3

Thousands of townspeople march in the street holding signs which read, "Civil Rights Association".

O'SULLIVAN (V.O.)
Why does the British presence still evade Ireland?

4 INT. COMMONS CHAMBER - DAY 4

MARGARET THATCHER, 50s, (Gillian Anderson) stands near the main desk and stares at a PHONE. PARLIAMENT sits in the wings awaiting the call.

O'SULLIVAN (V.O.)
Why after so many of our brothers and sisters having lost their lives for resistance, has nothing changed?

RING, RING, RING! Thatcher picks it up and listens.

5 DOCUMENTARY FOOTAGE 5

People throw bricks at the police. They are met with batons, but what began as two people against one officer turns into four.

O'SULLIVAN (V.O.)
My friends, tis time for a new approach. Today the Irish Republican Army struggling for freedom will enter a new phase.

6 INT. COMMONS CHAMBER - DAY 6

THATCHER
(on the phone)
Proceed.

Parliament members stand, yell, and point fingers while Thatcher stands expressing nothing.

O'SULLIVAN (V.O.)

The time has come to escalate our efforts and spill more blood so that the Crown retreats forever!

7 INT. JAGUAR - DAY 7

Thatcher with the same neutral expression rides in the rear passenger seat as it drives along the streets of London.

O'SULLIVAN (V.O.)

"Neamhspleáchas", brothers and sisters is what we want. Independence from Her Majesty, The Queen and freedom from all her restriction is worth bleeding for.

8 EXT. BUCKINGHAM PALACE - GATE - DAY 8

Three classic JAGUARS pull up. GATEKEEPER waves them through.

9 ENTRANCE 9

The cars drive through an archway and park. A CHAMBERLAIN opens the car's passenger door allowing Thatcher, sporting a blue dress to step out.

ELIZABETH (V.O.)

Have you consulted Dickie?

10 INT. BUCKINGHAM PALACE - AUDIENCE ROOM - DAY 10

Thatcher sits across QUEEN ELIZABETH II, late 50s, (Olivia Colman), postured perfectly in her Victorian CHAIR.

THATCHER

Dickie, your majesty?

ELIZABETH

Lord Mountbatten.

THATCHER

No, but the situation has been handled with delicacy and precision. By next week, you should read that the IRA has disbanded.

ELIZABETH

Good, but have you informed him on the recent riots?

THATCHER

I don't follow, your majesty. Lord Mountbatten has no affiliation to Ireland's diplomacy.

ELIZABETH

True, he does however visit Castle Cassiebawn with his family to fish for crabs or blue whiting or what have you from time to time.

THATCHER

Understood.

ELIZABETH

Now, in our last phone call, you wanted to inform me on an idea you have for the Prince, is that right?

THATCHER

Yes. Prince Charles, your majesty, represents the future stability of the nation, but as of the moment...

She hands the Queen a NEWSPAPER reading, "IS THIS THE ONE?!" showcasing a photo of Charles with a woman wearing a bikini.

THATCHER (CONT'D)

Stability is the last thing on the young man's mind.

ELIZABETH

And how would you suggest we reestablish this sense of stability, Prime Minister?

THATCHER

Young men fail to understand they are nothing more than a kite.

ELIZABETH

A kite?

THATCHER

It's built to be in the sky, to flit in the wind and scale to higher altitudes, but it can only do so when it's given some leeway by a grounded operator.

(MORE)

THATCHER (CONT'D)

Sometimes being restricted is a necessary step towards reaching one's goal.

ELIZABETH

Makes sense when it's put that way.

THATCHER

It's time to pull the string, your majesty. Remind the Prince of his duty with a bit of restriction.

ELIZABETH

And how pray tell would you suggest reminding the Prince of his duty?

THATCHER

Speaking of Mountbatten. Tell me, your majesty, do you trust he has the best interests for the crown?

Elizabeth looks over at RAIN pattering the window.

11

INT. ROLLS ROYCE - DAY

11

Over a foggy, wet window, a finger enters and draws a crown. Charles, wearing a suit, sits in the back with Mountbatten. Charles looks at his drawing and wipes it off. Mountbatten hands him a CARD with a written address.

CHARLES

What's this?

MOUNTBATTEN

From her majesty. I was asked to deliver a task, but didn't want it to derail you from your performance this evening.

CHARLES

Where is she sending me off to this time, Dickie? A dismal school, a cold city, or no, let me guess, a factory which is said to go on strike and in need of authority.

MOUNTBATTEN

We'll get to that, but first, do you remember my granddaughter, Amanda Knatchbull?

CHARLES

Vaguely. Why?

MOUNTBATTEN

Well, she's blossomed into a very beautiful young woman and -

Charles looks at the card.

CHARLES

Are you actually doing what I think you're doing?

MOUNTBATTEN

She's a more efficient direction as compared to "you know who".

CHARLES

Oh, you mean the one you egged me to pursue and soon after arranged the marriage of?

MOUNTBATTEN

Your frivolity over the last few months has caused talk amongst particular members of parliament, Charles.

CHARLES

(chuckles)

The PM is concerned about who I'm "sowing my oats" with?

MOUNTBATTEN

Gravely, I'm afraid. Now, before I explain your mother's request -

CHARLES

It's not a request! It's an ultimatum to drop everything you're doing no matter where you're at or how important is to you because it's -

MOUNTBATTEN

Your duty, dear boy.

The car parks. Charles knows Dickie is right. He tosses the card and exits.

12

EXT. BUCKINGHAM PALACE - ENTRANCE - NIGHT

12

ROYAL CHAMBERLAINS open the doors for Charles.

MOUNTBATTEN (O.S.)
They're worried about having
another David in their midst.

Charles turns and points at his uncle.

CHARLES
Is it such a failure to pursue a
partner for love instead of status?
Given the chance I would strive to
be the most successful failure of
this unjust family. They threw
Uncle David out for following his
heart. Why don't they do the same
to me?

MOUNTBATTEN
Because you're their son.

Mountbatten places his hand on Charles' shoulder.

MOUNTBATTEN (CONT'D)
You followed my advice and it led
you to Camilla, correct? It was
love, I won't deny you that, but
trust in me once more. Do this task
and if love doesn't find its way to
you, never again will you hear an
utter of advice from me in the
future.

Mountbatten inserts the card into Charles' breast pocket.

CHARLES
When am I to arrange it?

MOUNTBATTEN
It's been arranged.

13

EXT. KNATCHBULL ESTATE - DAY

13

A PAPERBOY, 12, on a BICYCLE carrying NEWSPAPERS pushes his
kickstand as AMANDA KNATCHBULL, 22, (Thomasin McKenzie), a
barefooted firecracker wearing pajamas slides down the rail.

PAPERBOY
Mornin' Ms. Knatchbull!

Paperboy can't undo the knot holding the stack of newspapers.
Amanda bites her nails.

AMANDA

We've been through this. Please do call me 'Amanda'.

PAPERBOY

Yes, ma'am.

Paperboy can't get the knot loose. Amanda reaches in and yanks the paper out and darts up the stairs.

AMANDA

Thank you!

14 INT. KNATCHBULL ESTATE - FOYER - DAY 14

Amanda rummages through the newspaper, takes out a section and drops it on the floor while nearing the...

15 STAIRS 15

She climbs and another page hits the floor.

A BUTLER in the Foyer picks up the pages left behind. He proceeds up the stairs as Amanda enters the...

16 BREAKFAST ROOM 16

Her family, MR. & MRS. KNATCHBULL, late 40s, sit at a lavish table alongside their five children.

TIM K.

(mouthful)

Mum, Amanda brought the news to breakfast again!

Mrs. Knatchbull cuts the HAM for JOHANNA K.

MRS. KNATCHBULL

Tim honey, don't talk with a mouthful. Amanda darling, can't the world wait until after eggs?

Amanda hands a page to her father and sits.

MR. KNATCHBULL

Leave her be. It's good to have your nose stuck between the crease.

Butler enters, gives the collected pages to Mr. Knatchbull.

MR. KNATCHBULL (CONT'D)
(to butler)
Thank you, George.

Father holds them up to read. Butler exits.

AMANDA (O.S.)
The IRA gathered yesterday. They're
in opposition to the government
because a number of their members
have been wrongfully convicted!

MRS. KNATCHBULL
(to Amanda)
For your date. Wear the gown with
the flowers along the shoulders.
That would impress him.

Mr. Knatchbull lowers his paper.

MR. KNATCHBULL
Impress who?

AMANDA
No one.

MRS. KNATCHBULL
Your daughter has a date tonight
with Prince Charles.

AMANDA
More like betrothed.

NICHOLAS K.
You're getting married?

MRS. KNATCHBULL
If she plays her cards right.

MR. KNATCHBULL
Say again?

AMANDA
No!

MRS. KNATCHBULL
(to Amanda)
Don't be so dramatic. And even if
it came to that, would it be the
worst thing in the world? To live
in Buckingham Palace, to be a
royal.

AMANDA
A box you mean to say with others
who are trying to scratch their way
out. I mean, look,

(MORE)

AMANDA (CONT'D)

(gestures to paper)

Yes, they're glamorous, but what happens behind those walls... I mean, she carries such an incredible prejudice against the Irish and - ?

JOHNNY K.

She?

AMANDA

(answering other brother)

The Queen.

MRS. KNATCHBULL

Queen Elizabeth II, is a saint and your great aunt, young lady! - The veiled sheath, single strap. Now that would suit his fancy.

AMANDA

(to Father)

She hasn't heard a word I've said.

MR. KNATCHBULL

Welcome to the club.

17 EXT. BUCKINGHAM PALACE - DAY 17

The changing of the guard commences.

18 INT. BUCKINGHAM PALACE - GUEST ROOM - DAY 18

PRINCESS MARGARET, 50s, (Helena Bonham Carter) dials and puts the phone to her ear and lights a cigarette.

MARGARET

Yes, Lord Snowdon, please... Don't you recognize my voice by now? Connect me to my husband... He's in the Camden Arts Centre prepping for his exhibit... good lord.

BEEP. BEEP. BEEP... BEEP. BEEP. BEEP...

19 INT. ART GALLERY - DAY 19

TONY JONES, 50s, (Ben Daniels) stands on a LADDER, strangles a light FIXTURE to shine properly on a PHOTOGRAPH.

From down the hall, RING, RING, RING... RING, RING, RING!

20 GALLERY HALL / GUEST ROOM - DAY

20

Margaret toys with the phone cord.

Tony picks up the PHONE.

TONY
Yes, Margaret?

MARGARET
No need to be snippy.

TONY
What do you need? I've got a lot to do here before the doors open.

MARGARET
Ah, yes. Your exhibit. How's it going? Remuneratively, I hope.

TONY
Margaret.

MARGARET
Pushy, pushy. I'm calling to see if you were still good to come to mummy's party tomorrow. She'd love it very much if you were there.

TONY
We discussed this.

MARGARET
I don't recall a discussion.

TONY
We made a deal, Margaret where I would pay a visit to the Queen Mother on her birthday if you made an appearance at my exhibit this evening.

MARGARET
That doesn't seem quite fair.

TONY
How's that?

MARGARET
You'll have fun at the party whereas I won't at your show. Sounds a bit exploitative, if you ask me.

TONY

That is what we agreed on. Can I count on your audience tonight?

MARGARET

Surely, your work will sell itself as it always has.

TONY

Margaret.

MARGARET

Which one do you want?

TONY

What?

MARGARET

It's a very simple question, Tony. Do you wish for a doting wife to be by the side of her accomplished husband or do you wish for a princess to condone the arts?

Tony pulls out a CIGARETTE, lights it, takes a draw.

TONY

Whichever one doesn't need to be praised.

Tony hangs up and heads back to work.

Margaret draws on her cigarette and smashes it out in a BOWL.

21 INT. BUCKINGHAM PALACE - DINING ROOM - DAY

21

A group of BUTLERS set plates for lunch.

Elizabeth, already sitting at the head of the table directly across PRINCE PHILLIP, 50s, (Tobias Menzies). Next to him is PRINCESS ANNE, 20s, (Erin Doherty). Across her, QUEEN MOTHER, 79, (Marion Bailey), and enter Margaret.

ELIZABETH

(to her sister)

Good of you to join us.

MARGARET

I had to make a call.

ELIZABETH

I do hope you both are playing nicely with one another.

MOTHER

Is Tony coming to my party? I do hope so. He always livens the place up, don't you think?

MARGARET

Oh, yes. Lively.

ANNE

Grandmama, this is out of the norm, but if you could have one thing for your birthday, what would it be?

MOTHER

For Charles to be happy.

MOUNTBATTEN (O.S.)

Don't make a wish before blowing out the candles now, Queen Mother.

Enter Mountbatten.

PHILLIP

Where is the boy anyhow?

ANNE

I heard he doesn't eat lunch.

ELIZABETH

That's odd. Why not?

MARGARET

Things must be sacrificed when sex is on the line.

Mother drops her spoon.

MARGARET (CONT'D)

What else do you think he is doing? You read the paper.

PHILLIP

We all have to read the paper when it comes to that boy.

22

EXT./INT. COUNTRY ROAD - DAY

22

A 1970's ASTON MARTIN DB6 flies down the road. A 1970's black sedan follows behind.

23 INT. BUCKINGHAM PALACE - DINING ROOM - DAY 23

ELIZABETH

How is he, Dickie? He talks to you more than any of us these days.

MOUNTBATTEN

Well, I'm afraid its now clear we have a thespian on our hands.

ANNE

She wasn't asking about his hobby.

MOUNTBATTEN

Right.

24 EXT./INT. COUNTRY ROAD - DAY 24

The Aston Martin carves around a curve. Charles grips the steering wheel. Eyes stern in the rearview mirror as he punches the gas. The sedan putters along the curve.

MOUNTBATTEN (V.O.)

He hasn't had much luck, I'm afraid but -

25 INT. BUCKINGHAM PALACE - DINING ROOM - DAY 25

PHILLIP

That's no surprise. He was following the advice you gave which inspires the absence of duty.

ANNE

I read about a 'Guinness'?

MARGARET

She's out.

26 EXT./INT. COUNTRY ROAD - DAY 26

Charles throws the gear into second and revs the engine as it climbs a hill. The sedan does all it can do to get over.

ELIZABETH (V.O.)

What of the one in the bikini?

27 INT. BUCKINGHAM PALACE - DINING ROOM - DAY

27

MOTHER

She's out, I think.

MOUNTBATTEN

From what I gather, the latest is -

ANNE

Amanda Knatchbull.

MOTHER

Your granddaughter, Dickie?

ELIZABETH

Oh, good.

MARGARET

Amanda is a good match. She's intellectual, out spoken -

PHILLIP

And best of all, knows the rules.

ANNE

Unlike a Mrs. Parker Bowles.

ELIZABETH

He isn't still seeing Camilla, is he?

MOTHER

After all the lengths we went through.

MOUNTBATTEN

No, the boy isn't, I'm proud to announce. I believe we have set up Charles for success this time.

PHILLIP

This time? What exactly have you done, Dickie?

28 EXT. KNATCHBULL ESTATE - DAY

28

The Aston Martin pulls up and stops at the stoop. The sedan enters behind but keeps its distance.

29 INT. ASTON MARTIN - DAY

29

Charles sits there for a moment and puts on a smile. Exits.

30 EXT. KNATCHBULL ESTATE - DAY 30

Charles walks up the steps, knocks and finds the door opened by Mrs. Knatchbull. She stands there smiling from ear to ear. She curtsies.

MRS. KNATCHBULL
Your royal highness. Come in!

31 INT. KNATCHBULL ESTATE - FORYE - DAY 31

The two enter and stand there. Awkward beat.

MRS. KNATCHBULL
Can I offer you a cup of tea, sir?

CHARLES
No ma'am. Thank you.

Whispering is heard. Charles sees the children peaking around the doorframe. He waves and they run off.

MR. KNATCHBULL (O.S.)
Don't mind them.

Father enters with a TEA CUP and doesn't bow. Charles comes over to shake his hand.

MR. KNATCHBULL (CONT'D)
Are you up for it, sir?

CHARLES
I'm sorry. Up for it?

AMANDA (O.S.)
You're late, **Charlie**.

Amanda walks down the stairs dressed in suede pants, tucked in her brown leather boots to match her jacket. She stands beside her mother.

MRS. KNATCHBULL
Aw! There you are! Looking beautiful as ever.
(whispers)
Why aren't you wearing a dress?

CHARLES
There's no excuse for my tardiness. Apologies, miss.

AMANDA

I hate it when men apologize.
You're late Charlie. Acknowledge
it, accept it and continue on, sir.

MRS. KNATCHBULL

Amanda, there's no need to be so
blunt, darling.

CHARLES

No. It's all right.

AMANDA

Ah, approval. So, if I may inquire
on this evening, what's the end
goal, sir?

CHARLES

Beg your pardon?

AMANDA

(to Father)
He begs too.
(to Charles)
Is your goal for this evening, sex,
marriage or both?

Mrs. Knatchbull scoffs off.

Charles chuckles thinking he's in on the joke, but finds a
stern face instead from Amanda.

CHARLES

Are you serious?

AMANDA

Indubitably, sir. A royal who
carries such a national burden
should always know the end goal of
their actions.

CHARLES

How about we start with a drink
first, as per the agenda?

Amanda shares a glimpse with her father. Mr. Knatchbull
shrugs and Amanda strolls off to the front door.

AMANDA

There better not be a horse drawn
carriage out there!

Mr. Knatchbull takes a sip of tea.

MR. KNATCHBULL
(gesturing at Amanda)
Like I said. Are you up for it?

32 EXT. STREET - DAY 32

A YOUNG MAN in a suit runs with a RED FILE in his hand.

33 GATE 33

He flashes his BADGE to the OFFICER and is buzzed through.

34 10 DOWNING STREET 34

He bangs on the door. Waits. An OLDER MAN in a suit opens the door and is handed the red file.

YOUNG MAN
(out of breath)
For PM's eyes only. Another copy
has been send off to Her Majesty.

35 INT. BUCKINGHAM PALACE - QUEEN'S OFFICE - DAY 35

Elizabeth at her desk goes through a stack of FILES. She reviews, signs, and closes it to then hand off to MICHAEL, 40s, (Will Keen). The same RED FILE is seen under his arm.

She proceeds to the box for another FILE. A PHOTO of Charles on her desk catches her eye. She sets the file down.

MICHAEL
Is anything the matter, mum?

ELIZABETH
Let's reconvene in a moment, yes?

MICHAEL
Of course, mum.

Michael gathers his files, pulls out the red file and stands there for a moment.

ELIZABETH
Is something on your mind, Michael?

MICHAEL

I was curious if your majesty would like for me to draft a speech outlining a delivered plan of action concerning the events of yesterday. It would be titled, "Neamhspleáchas".

ELIZABETH

That's Irish, if I'm not mistaken. What does that mean?

MICHAEL

You're not mistaken, mum. Uh, "independence", your majesty.

ELIZABETH

For Ireland? Whatever for?

MICHAEL

Regarding the IRA protest, mum.

ELIZABETH

The issue has been resolved, Michael. That government can't sustain itself on it's own. And regarding the IRA, they broke the law and a proper line of defense was put into place by parliament.

Michael places the red file on her desk.

MICHAEL

Mum, I do believe you should see this.

ELIZABETH

If our involvement is such a necessity, the PM would've discussed it in our last meeting.

Michael picks up the red file.

MICHAEL

Of course, your majesty.

Michael bows, turns and exits.

Elizabeth closes her eyes and puts her head back. Silence.

PHILLIP (O.S.)

You need a holiday, cabbage.

Elizabeth sees Phillip entering wearing a different suit.

ELIZABETH

Where are you off to?

PHILLIP

Tony's exhibit. He took these breathtaking photographs of a fleet of lost airplanes from the late -

Elizabeth folds her hands and leans forward.

ELIZABETH

I hate to cut you off, but there's something I'd like to discuss.

Phillip sits.

ELIZABETH (CONT'D)

Charles is a great many things to Dickie. A surrogate grandson, a vicarious mentee, a future king...

PHILLIP

Yes...

ELIZABETH

What's in Dickie's heart do you think when he gives our son direction?

PHILLIP

Endearment. The man took on a fatherly role after my exile from Greece and it was also he who introduced a 13-year-old future queen to a dashing young prince while on a tour of Dartmouth. So I would say Dickie's intentions are honorable.

ELIZABETH

Oh.

PHILLIP

However -

ELIZABETH

Yes?

PHILLIP

He is a military strategist. A natural born leader of men.

(MORE)

PHILLIP (CONT'D)

I can't sit here and rightfully say there isn't an inkling of selfishness through his actions for it's in his blood to cease opportunity.

ELIZABETH

So you don't deny he has sought selfish endeavors concerning the crown?

PHILLIP

The crown?

ELIZABETH

As you know, the India tour is coming up.

PHILLIP

Yes?

ELIZABETH

And the prime minister thought it would be a good idea for Charles to go in my place.

PHILLIP

I'm sorry, what?

ELIZABETH

If all goes well, regarding Amanda. The PM believes it will be greatly beneficial if she accompanies him on the tour instead of Dickie.

PHILLIP

Are you both mad?

Elizabeth looks at Charles' photo.

36

INT. ART GALLERY - NIGHT

36

A PHOTO of an airplane is displayed.

Tony, wearing a tux leads REPORTERS to one of his pieces.

TONY

As you can see, the lines of the wing are a symbolic reference to -

REPORTER

Lord Snowdon, apologies for the interruption sir, but when are we to expect Princess Margaret to arrive? To comment on your work.

TONY

That's the beautiful thing with my wife. She keeps everyone on their -

Margaret walks in all dolled up and holds a cocktail.

MARGARET

Darling!

REPORTERS swarm to her as she nears her husband. A small pecked kiss is shared between the two of them.

MARGARET (CONT'D)

Pardon the interruption, but one does need to make an entrance when genius is hung along the walls.

TONY

Thank you, darling.

MARGARET

I absolutely adore this piece.

(to reporters)

How the texture simply projects itself from the image. It's remarkable, Tony.

TONY

That's very thoughtful of you to say.

(to reporters)

The lines of the wing are almost a symbolic reference to the -

REPORTER

Princess, who are you looking forward to meeting during the Queen Mother's 80th birthday party?

MARGARET

Oh, too many to mention...

Tony puts his hand in his pocket and puts on a smile.

37 EXT. BAR - NIGHT

37

The street is vacant all except for the Aston Martin parked along the sidewalk and behind it is the sedan.

38 INT. BAR - NIGHT

38

Amanda sits across an empty CHAIR. The space is low lit and except for the BARTENDER, Charles and his BODYGUARD sitting a few tables down reading a BOOK, Amanda is the only person in the pub.

Charles makes his way to the table with two cocktails: a MANHATTAN and COSMOPOLITAN. He sits the Manhattan on his of the table and Amanda takes it.

AMANDA

Thank you, sir.

Charles looks at the fru-fru drink in his other hand and nods to his BODYGUARD. The man gets up and pulls the chair out for the Prince and returns to his table. Amanda purses her lips.

CHARLES

What do we cheers to?

AMANDA

The Irish.

CHARLES

The Irish?

AMANDA

They need all the help they can get.

CHARLES

To the Irish.

They clink and sip.

CHARLES (CONT'D)

You look lovely, by the way.

AMANDA

Thank you.

Long beat. Amanda taps her glass.

AMANDA (CONT'D)

Does his highness know any jokes?

CHARLES

As a matter of fact I do.

AMANDA

Well then, take it away, Charlie.

CHARLES

Uh, right. So, this hunter, a very skilled one walks into a bar and notices that all the men are limping. Disregarding this, he asks the barkeep if there's anything to hunt in the nearby woods.

AMANDA

Sure, because he's a hunter. So -

CHARLES

The barkeep says, "*There's this bear - the biggest, baddest, blackest bear you'll ever see and it can't die. Ask anyone in here.*" That night, the hunter goes out, finds the bear, takes aim and BANG!

Amanda jumps.

CHARLES (CONT'D)

The smoke clears and the bear is nowhere to be found. "*That wasn't so hard,*" the hunter thinks and then he gets a tap on the shoulder.

(taps table three times)

The bear standing behind the hunter and says,

(bear voice)

"Dear sir, I found that you are hunting me and because you have missed, I see two choices in your future. The first, you could be mauled to death, or you can pull down your trousers."

(normal voice)

The hunter thinks about it, pulls down his trousers and proceeds to limp back to town.

Amanda giggles.

CHARLES (CONT'D)

The next day -

AMANDA

He goes back?

CHARLES

The hunter arrives with a bigger gun, finds the bear, takes aim and BANG! The debris settles and once more the bear is nowhere to be found. Taps on shoulder.

(bear voice)

"Dear sir, you know the drill."

(normal voice)

Now after limping back to town yet again the hunter buys a bazooka, returns to the woods, finds the bear, aims and BOOM! All the trees are gone, things are on fire, and finally when the smoke clears the hunter declares, *"I've killed the bear!"* and then -

AMANDA

Oh no.

CHARLES

(taps table. bear voice)

"Dear sir, you're not here for the hunting, are you?"

Amanda laughs, snorts and keeps laughing. Charles chuckles. Finally the awkwardness ends. She applauds. Charles does a slight bow of his head as if he were back on stage.

AMANDA

I didn't know the royal family knew dirty jokes.

CHARLES

You'd be surprised.

AMANDA

Would I now? What other hush hush things go on behind those gold plated doors?

CHARLES

I actually learned it in the theatre.

AMANDA

You act?

CHARLES

At Cambridge, yes. We did Richard II and I played Richard.

AMANDA

The king?

CHARLES

Yes.

AMANDA

Of course you did.

CHARLES

What's that supposed to mean?

AMANDA

Nothing, just... tell me, how many auditioned for the role?

CHARLES

A handful maybe. Our troupe was quite small.

Amanda hides her expression.

CHARLES (CONT'D)

What is it?

AMANDA

I'd wager my next drink you've never not been cast in a role you've wanted.

Charles realizes what she's inferring.

CHARLES

I wasn't cast as the king because of my celebrity. I earned it.

AMANDA

I'm sure you did.

CHARLES

It was an incredibly difficult part to execute and everyone who read for it did so diligently. The director cast me because he said he saw something earnest.

AMANDA

Yeah, every night a sold out show.

Charles gnaws his jaw and gets up. His bodyguard stands too.

AMANDA (CONT'D)

Where are you going? You've barely touched your cosmo.

CHARLES

This was a mistake. Dickie should have never arranged this -

AMANDA

I'm just playing around, Charlie.

CHARLES

It's 'Charles'! And this is relentlessly jabbing me with evaluation and prejudice.

AMANDA

What else is a first date?

CHARLES

Do you even want to be here?

Amanda looks at him, crosses her arms and sits back.

AMANDA

No.

CHARLES

Why you accepted the invitation to this courtship is beyond me.

AMANDA

Charles sit down. You're making a scene. No pun intended... well maybe a little one. You want your whiskey back? Here.

Amanda places the glass on his side of the table. Charles looks at the seat, then at her. He sits. Amanda leans in and touches his hand.

AMANDA (CONT'D)

Here is not where I wish to be with you. I wish to be somewhere more... real, so you don't feel the need to pretend. Because this here, it's abnormal... did you rent out the entire pub simply to impress me?

CHARLES

It was actually for our safety.

Amanda sits back and looks out the window at Charles' car.

AMANDA

Some classmates of mine are throwing a party right now.

She looks at him in the corner of her eye. From under the table, Amanda places her foot in between Charles' legs.

AMANDA (CONT'D)

You want to go there with me?

Charles gulps and nods.

AMANDA (CONT'D)

Get your keys ready, my Prince. We have to ditch Mary Poppins first.

Amanda raises her glass to clink.

39

INT. ART GALLERY - NIGHT

39

A WHISKEY is handed to Tony slouching in a CHAIR by a HOST. Tony observes the exhibit. Everyone is huddled around Margaret and not a single person admires his work. He downs his drink and smashes it on the floor. Everyone looks at him.

MARGARET

Tony?

TONY

Get out.

MARGARET

Tony we -

TONY

GET OUT!

All the guests and reporters looks at each other and make their way to the doors.

TONY (CONT'D)

(to Margaret)

That means you too.

MARGARET

There's no need to be vindictive.

TONY

You sabotage my show, absorb all the attention and you tell me not to be vindictive?

MARGARET

This was hardly a show, Tony.

TONY

Tonight was supposed to be for me.
Not you. Me. That was the deal and
your unquenchable need to be heard
simply took over as it always does.

MARGARET

You're drunk, Tony.

Tony stands, points up and walks towards her.

TONY

You hear that?

MARGARET

You're drunk, Tony.

Tony pulls her hair back from behind. She gasps.

TONY

Listen. Do you hear anything?

MARGARET

No.

TONY

You made my life silent and I'm
done with it.

He releases her and walks out.

Margaret stands there alone in a shiver.

40

INT. HOUSE - NIGHT

40

Charles stands alone surrounded by a large amount of people.
Everyone is drinking, cigarette smoke fills the room with a
haze as 'Take a Chance on Me' from ABBA blasts.

A guy bumps into Charles and spills his drink on his suit.

CHARLES

Watch it, sir!

GUY

What are you the king?

Charles stares at him and Amanda pulls him aside.

AMANDA

Dance with me!

Charles sees the dance floor.

CHARLES

Nope!

AMANDA

Why?

CHARLES

Everyone's watching!

Amanda pulls off his sports coat, takes off his tie, undoes a few buttons from his shirt and roughs up his hair. She throws his jacket on a COUPLE making out on the couch.

AMANDA

There! Now you're one of us!

Amanda rushes onto the crowd and dances. Charles takes a CUP from ANOTHER's hand, downs it and enters the dance floor.

The two dance and with each beat Charles grows relaxed.

Amanda slips out of her jacket to get a bit closer to him.

Charles twirls her around and throws out a few moves of his own. She praises him and they get lost in the crowd.

41

INT. BUCKINGHAM PALACE - QUEEN'S BEDROOM - NIGHT

41

Elizabeth stands in her room taking off her shoes. Phillip, on the other end of the room takes off his tie.

ELIZABETH

There wouldn't be any distractions if she went with Charles.

PHILLIP

There would be one. It's like sending Bond off to kill Stromberg, but gets stuck with Anya Amasova in the middle of the ocean.

PHILLIP (CONT'D)

Here's an idea that woman didn't consider, why not send them both?

ELIZABETH

I don't think Dickie should be involved with anymore administrative decisions regarding the crown.

PHILLIP

Do you know what he's done for the crown, for you, for this family - the sacrifices he's made?

ELIZABETH

Yes, which is why he should spend the time he has left with his own.

Elizabeth sits at her mirror and removes her earrings. Phillip crosses his arms as he follows her.

ELIZABETH (CONT'D)

I think it's best if you inform him.

PHILLIP

You're telling me to uninvite him from our home?

ELIZABETH

Yes.

HONK! Phillip and Elizabeth look at the window, walk towards it and pulls back the curtains.

PHILLIP

It's Charles.

ELIZABETH

Why won't they let him in?

PHILLIP

I'm not quite sure that's him behind the wheel.

ELIZABETH

Well, who else could it be?

Phillip stares at his wife and walks off to bed. Elizabeth stays glued to the glass.

42

EXT. BUCKINGHAM PALACE - GATE

42

GATEKEEPER sees Amanda in the driver's seat of the Aston Martin. He knocks on the window making her roll it down.

GATEKEEPER

Turn the vehicle around, miss.

AMANDA

You don't understand, I'm -

GATEKEEPER

Miss, turn the vehicle around.

Charles, clearly drunk, raises from the passenger seat. Amanda holds in her laugh as Charles crawls overtop her to speak to the gatekeeper.

CHARLES

(to gatekeeper)

Open sesame, Mike, John... old boy?

(to Amanda)

They all look alike after awhile.

Amanda bursts out in laughter.

GATEKEEPER

Your Highness?

CHARLES

Tis, I the high-ass!

AMANDA

(giggling, to gatekeeper)

I'm so sorry.

Gatekeeper peers at the couple and opens the gate.

AMANDA (CONT'D)

Thank you!

CHARLES

(to gatekeeper)
Adieu! Adieu!

43

EXT. BUCKINGHAM PALACE - ENTRANCE - NIGHT

43

The sports car pulls up, parks and Amanda exits running around to the passenger door. Charles gets out with her help.

AMANDA

You got this.

CHARLES

I'll have you know, my lady, I usually can hold my own. What was in that punchbowl again?

Amanda has Charles lean his back against the car.

AMANDA

All the best from the well.

CHARLES

Well, next time we crash your friend's party, let me know cause I wanna bring something, okay? That's what guests do. Bring something.

Amanda looks at him with a chuckle. Charles breathes.

CHARLES (CONT'D)

You're my window.

AMANDA

You're drunk.

Charles looks at the palace, smiles and nods.

CHARLES

Yes, but seeing things a lot more clearly.

Charles looks at her, goes in for a kiss, but she puts her head down.

CHARLES (CONT'D)

Did I do something wrong?

AMANDA

No, it's not that. It's...

CHARLES

Everyone's watching, if that makes you feel any better.

Amanda laughs.

AMANDA

Call me?

CHARLES

Yeah. I got your -
(searches for the card in his breast pocket)
Where'd it go? What's your number?
I'll memory it in my lock.
(looks at car)
Did you drive?

Amanda touches his cheek and hands him the KEYS.

AMANDA

I'll call you.

CHARLES

Wait, how are you going to get home?

AMANDA

It's what we mere mortals call a taxi.

Charles chuckles as he stumbles towards the doors. Amanda heads to the gate. It opens. She slows her pace. A chamberlain opens the door for Charles.

AMANDA (O.S.) (CONT'D)

Charlie?

Charles turns to see Amanda coming back to him.

AMANDA (CONT'D)

I changed my mind.

CHARLES

About wha - ?

Amanda tugs on his sport's coat and gives Charles a proper goodnight kiss. Charles wraps his arms around her.

44 EXT. BUCKINGHAM PALACE - WINDOW - NIGHT 44

Elizabeth looking down at them smiles and closes the curtain.

45 EXT. BUCKINGHAM PALACE - ENTRANCE - NIGHT 45

The chamberlain turns to face the wall.

The kiss ends.

CHARLES

Grandmama.

AMANDA

What an odd thing to say after a first kiss.

CHARLES

The Queen Mother's birthday is tomorrow. Be my date and save me from a wretched evening from the who's who of England?

Amanda hides her smile.

AMANDA

You expect me to wear a dress and
get all dolled up for you?

Charles' bodyguard pulls in driving the black sedan.

AMANDA (CONT'D)

Oh, look. Poppins. Think he'll
drive me home?

She gives him one last kiss and walks towards the sedan. He
turns to enter the palace. There's a joy to Charles' stride.

The wind picks up and A UK FLAG flaps in the wind.

46 EXT. IRELAND EMBASSY - DAY 46

AN IRELAND whips left and right in the wind.

47 INT. O'SULLIVAN'S OFFICE - DAY 47

On a projection SCREEN, black and white footage of police
climbing over a blockade and pushing protestors back is seen.
The crowd swarms at the officers and others climb over.

Mountbatten sits across the DESK of DONAL O'SULLIVAN,
Ireland's Ambassador, early 70s, a weathered Irish man.

O'SULLIVAN

The Troubles were in Londonderry.

On the screen, the camera pans to view people running in all
directions as the police move in with a water cannon.

O'SULLIVAN (CONT'D)

These fifteen thousand protesting
simply wanted Britain's policy of
internment to end.

A group of military soldiers enter from the flanks. GUN SHOT.

Mountbatten bows his head.

O'SULLIVAN (CONT'D)

But now a wild bitter war of
injustice will wage on.

A single soldier moves in and shoots into the crowd. BANG!

O'Sullivan turns off the projector.

O'SULLIVAN (CONT'D)
They called it, "Bloody Sunday."

MOUNTBATTEN
Ambassador O'Sullivan, dare I ask,
why did you call me to view this?

O'Sullivan moves toward Mountbatten.

O'SULLIVAN
Though I am a conservative, I
settle with the IRA of how they
want an efficient step towards a
proactive reunification.

MOUNTBATTEN
For clarity sake, "proactive
reunification" would come from Her
Majesty, the Queen. Not me.

O'SULLIVAN
Yes, but through you I can have an
audience with her.

MOUNTBATTEN
So you can negotiate these terms?

O'Sullivan moves to his chair behind the desk.

MOUNTBATTEN (CONT'D)
With all due respect, sir. What
makes you think I am to create such
an invitation? Have you not tried
Prime Minister?

O'SULLIVAN
We'd rather not deal with she who
caused what you just witnessed.

MOUNTBATTEN
I'm more than happy to cooperate,
but I can't arrange such an ask.
I'm on thin ice, as it were.

O'SULLIVAN
Do you know how we perceive you?

MOUNTBATTEN
No, I'm unaware.

O'SULLIVAN
You are the symbol of imperialist
oppression within the crown.

O'Sullivan takes out a CIGARETTE and lights it.

O'SULLIVAN (CONT'D)
 You fish lobsters near the year's
 end, is that right? What's the name
 of your estate on our land?

O'Sullivan checks the file on his desk.

MOUNTBATTEN
 Castle Classiebawn.

O'Sullivan closes the file.

O'SULLIVAN
 A large number of death threats on
 you have come across my desk.

O'Sullivan gestures a cigarette to Mountbatten.

O'SULLIVAN (CONT'D)
 I read lobsters can live to be over
 a hundred years old. Unless they're
 eaten of course.

Mountbatten looks at the file and takes a cigarette.

MOUNTBATTEN
 Who the hell would want to eat an
 old lobster anyway?

48 INT. BUCKINGHAM PALACE - KITCHEN - DAY 48

A COOKED LOBSTER is pulled out of a pot and placed amongst
 several others sitting on an ICE CART which is then wheeled
 out to the -

49 BANQUET HALL 49

A number of royal CHAMBERLAINS, BUTLERS and other service
 MEMBERS prep the palace for the Queen Mother's birthday.
 MAIDS vacuum the floors, SERVERS polish the crystal and
 HANDYMEN tie balloons along the chairs.

50 INT. BUCKINGHAM PALACE - DINING ROOM - DAY 50

All the royals enter and sit in the place they sat before;
 Elizabeth, Phillip, Anne, and Mother. Margaret enters, sits
 and drops a dissolvable TABLET in her water.

MOTHER

Margaret, will Tony be here tonight? He livens this place.

Elizabeth clinks her glass. Margaret grunts.

A SERVER comes out with a single CUPCAKE with a lit candle and places it in front of the Queen Mother.

MOTHER (CONT'D)

How lovely!

ELIZABETH

Happy birthday, mummy.

MOTHER

Thank you, my dear. You know what musician I heard change their plans to come see me this evening?

ANNE

Do let it be Bowie.

MOTHER

Better. Paul.

PHILLIP

A Beatle?

MOTHER

Yes, and he's bringing his wife and Ringo!

ANNE

The drummer?

MOTHER

Their puppy! They named it after the drummer, I'm told.

ELIZABETH

Make a wish.

Mother goes to blow out the candle and then Charlie enters. Everyone stares at him.

CHARLES

What?

Anne stands and exits through the kitchen door.

ELIZABETH

So? How did it go last night?

Anne enters with a lunch PLATE. She sets it down for Charles.

CHARLES

I invited her to your party.
(to Q. Mother)
Do hope that was all right.

Mother smiles, blows out the candle.

ELIZABETH

Charles, there's something I've
been meaning to ask of you.

CHARLES

Is this what Dickie mentioned?
Where is he by the way? I owe that
man a hug.

Michael enters, bows and comes up to the queen.

MICHAEL

Your majesty?

ELIZABETH

Not now, Michael. We're -

MICHAEL

I dearly apologize for the
intrusion, but the prime minister
is on the phone.

Elizabeth peers at Michael and gets up.

ELIZABETH

Phillip, would you be a dear and
tell Charles the news?

Elizabeth exits.

PHILLIP

By all means, dear.

51 INT. BUCKINGHAM PALACE - GUEST ROOM - DAY

51

Elizabeth enters and picks up the PHONE.

ELIZABETH

What can I do for you in the middle
of lunch, Prime Minister?

52 EXT. WOODED STREET - NIGHT 52

A beat-up 1960s UK car travels with only its headlights as a way to see the curves.

THATCHER (V.O.)

A few events over the course of last week have come to light and are worth noting, your majesty.

The car drives near a cliff where the ocean is seen.

THATCHER (V.O.)

Would her highness have a moment this evening for a brief audience?

53 STORAGE UNIT 53

TWO MEN both wearing jackets exit the car. Passenger opens the trunk while driver lifts the garage of the building.

They carry a WOODEN CRATE out and place it in the trunk. The car lifts up. Driver closes and locks the garage door.

Passenger slams the lid shut. Driver ducks for cover.

PASSENGER (IRISH ACCENT)

Wats wrong wit ya?

Driver gets off the ground and heads back to the car.

DRIVER (IRISH ACCENT)

Feck, off boyo!

Driver shoves the passenger and they get in the car.

54 EXT. WOODED STREET - NIGHT 54

The car travels down a bend...

55 EXT. WOODED STREET - NIGHT 55

And stops overlooking a marina. BOATS are tied to the dock.

56 INT. UK CAR - NIGHT 56

DRIVER

Which one is it?

Passenger takes out a PHOTO of a fishing boat from his pocket. He flips it over, it reads, "Shadow V."

A PHONE rings.

57 KNATCHBULL ESTATE / INT. MOUNTBATTEN'S OFFICE - NIGHT 57

Amanda wearing an evening gown and picks up the PHONE.

AMANDA

Hello?

MOUNTBATTEN

Sweetie!

AMANDA

Grandpapa! So good of you to call.

MOUNTBATTEN

Did I catch you at a good time?

AMANDA

I'm just on my way out for a party.
You'll be there, right?

MOUNTBATTEN

Oh, that's delightful. Did last
night prove itself well?

AMANDA

(plays with phone cord)
You could say that. I have to go,
but I'll tell you about it when I
see you tonight.

MOUNTBATTEN

That's why I'm calling, sweetie.
I've got some pressing matters to
deal with unfortunately.

AMANDA

Really, like what?

'All Right Now' by Fire and Water plays over the radio.

58 EXT./INT. VW BUG - NIGHT 58

Amanda drives her VW bug through the streets of London.

59 INT. BUCKINGHAM PALACE - CHARLES' ROOM - NIGHT 59

Charles wearing an evening suit evaluates the FLOWERS on the table and lights some CANDLES.

He pulls out a small BOX from his pocket, opens it and sees a RING fit for a queen.

60 EXT. BUCKINGHAM PALACE - ENTRANCE - NIGHT 60

A line of cars pull up and let out politicians, celebrities and notable members of parliament all dressed to the nines. One of which is Thatcher with her husband, DENIS, (late 50s). She puts on a smile while entering the palace.

CHAMBERLAIN

Prime Minister. This way, please.

61 EXT. BUCKINGHAM PALACE - GATE - NIGHT 61

Amanda's car pulls up, is put in park and the gatekeeper has her roll down her window.

She turns the song off.

AMANDA

Hi! It's me, you know? "Honk, honk!"

GATEKEEPER

Name, ma'am?

AMANDA

Knatchbull, Amanda. I was with Charlie or rather the Prince of -

Gatekeeper checks his guestlist. Finds her name.

GATEKEEPER

(smiles)

I remember you, ma'am. Will you be visiting his Royal Highness on a regular and official basis?

AMANDA

Official? Sure, I mean we -

GATEKEEPER

Tell you want, I'll make a log of your tags so you no longer have to check in each time. Sound good?

The gate opens.

AMANDA

Thank you. Sorry, what's your name?

GATEKEEPER

On your way, ma'am.

Amanda smiles back, puts it in drive and leans out the window.

AMANDA

Simply out of curiosity, how many other vehicles do you have logged for the Prince... you know, on an 'officially'?

GATEKEEPER

Yours will be the first, Ms. Knatchbull. Have a good night.

AMANDA

I'll bring you back a piece of cake!

Amanda drives through the gate beeping her horn.

Gatekeeper shakes his head and laughs to himself.

62

INT. BUCKINGHAM PALACE - AUDIENCE ROOM - NIGHT

62

Elizabeth sits in her party gown, smooths out her skirt and rings the BELL.

The door opens with a chamberlain. He bows.

CHAMBERLAIN

The Prime Minister, your majesty.

Thatcher enters, Elizabeth stands, Thatcher curtsies and the Queen doesn't sit.

THATCHER

Your majesty.

Elizabeth waits for the door to be closed.

ELIZABETH

Now, what is so pressing that it must be discussed on the Queen Mother's 80th birthday?

THATCHER

First, let me apologize for the urgency of this audience. However, a decision on this matter must be made to preserve the nation's forthrightness.

ELIZABETH

Which is?

THATCHER

Your majesty we must leave Ireland.

Elizabeth doesn't understand.

63 INT. BUCKINGHAM PALACE - BANQUET HALL - NIGHT 63

Phillip escorts the Queen Mother into the room wearing her best gown. She sees a parade of people applauding. She glows.

64 INT. BUCKINGHAM PALACE - AUDIENCE ROOM - NIGHT 64

Elizabeth sits in her chair allowing Thatcher to do the same.

ELIZABETH

Why on earth do you believe that is a productive idea?

THATCHER

Have you seen the contents of the file?

ELIZABETH

Which one are you referring to?

THATCHER

The red file that was delivered yesterday, your majesty.

ELIZABETH

The one Michael has been pushing me to view? No, I haven't.

THATCHER

British soldiers who we called to control the riot, shot into the crowd and...

ELIZABETH

And?

THATCHER

A grouping of unarmed civilians
suffered greatly.

Elizabeth stares at PM without blinking.

ELIZABETH

How many?

THATCHER

26 injured and 13 dead.

The queen bows her head.

THATCHER (CONT'D)

The file contains a number of
disturbing photos which will be
used as evidence against the
military's attack on the IRA. They
will be in the papers tomorrow.

65 INT. BUCKINGHAM PALACE - BANQUET HALL - NIGHT

65

The band is playing at it's peak. People dance, the Queen
Mother shakes a tailfeather, Anne pets PAUL'S DOG and Phillip
looks for Tony amongst the crowd.

PHILLIP

Margaret.

Margaret drunkenly turns with a drink in her hand.

PHILLIP (CONT'D)

Where's Tony? I haven't seen him
come in yet. How was the exhibit? I
dearly want to apologize to him for
not making it.

MARGARET

Everyone wants Tony. Nobody wants
me anymore.

Phillip takes her drink and sets off to find Tony.

66 INT. BUCKINGHAM PALACE - AUDIENCE ROOM - NIGHT

66

THATCHER

My suggestion would be that we pull
our troops and instead of visiting
India, a country which has no
national emergency, the crown go to
Ireland.

ELIZABETH

Do you honestly believe that is the best choice we have at this moment? The last thing those poor souls want to see is the figure head who seemed to have pulled the trigger.

THATCHER

Might I retort, your majesty that by not making an appearance, it might boil the same effect. Take Queen Victoria as an example.

ELIZABETH

What are you implying?

Document Footage: Queen Victoria in Dublin.

THATCHER (V.O.)

Seven years within her reign, the 'Great Famine' of 1849 hit Ireland and reports show that the Queen failed to act as over a million deaths occurred. Due to her demonstrated lack of compassion, she was dubbed 'The Famine Queen'.

Elizabeth does her best not to stand.

THATCHER

That's not a status I wish for Her Majesty to be adopted by her people of today.

67

INT. BUCKINGHAM PALACE - CHARLES' ROOM - NIGHT

67

The flowers joggle back and forth. Amanda MOANS. Charles' pants are at his ankles. Amanda straddles him in her dress.

CHARLES

Come to India with me?

Amanda stops and looks at Charles.

CHARLES (CONT'D)

I'm scheduled to be on a tour a few days from now. It'll be for a month or so and was told I could invite you to accompany me.

Amanda kisses Charles.

CHARLES (CONT'D)

Is that a yes?

AMANDA

(going back at it)

Yes. Yes, yes -

68 INT. BUCKINGHAM PALACE - AUDIENCE ROOM - NIGHT

68

ELIZABETH

Yes, she was called that, but Queen Victoria during this time advocated donations from the crown's purse and was still blamed for incurable harvests. She did nothing because there was nothing more she could do, whereas **we** are doing just the opposite.

Elizabeth's jaw tightens.

THATCHER

What of the Prince of Wales?

ELIZABETH

What of the Prince?

THATCHER

Being a mentee of Lord Mountbatten, who's seen as presence of Her Highness would settle things.

ELIZABETH

I'd advise you, Prime Minister to find a method which resolves this issue without calling further and unwanted alteration upon the crown. Now, if you don't mind, I'd like to join my mother on her day.

Elizabeth stands. Thatcher stands.

THATCHER

Given the circumstances, if you would like for me and my husband to not attend the evening's event, we would understand, your majesty.

ELIZABETH

If you do not attend, something will be suspected and the best thing for us both to do is follow the agenda for this evening.

Elizabeth rings the bell. The chamberlain opens the door.
Thatcher bows and exits.

Michael enters and bows.

ELIZABETH (CONT'D)
What is it now?

MICHAEL
Your majesty, Lord Mountbatten is
on the phone and wishes to speak.

ELIZABETH
Michael, this is not the best time.

MICHAEL
I understand, ma'am. However, he
insists of an audience with Donal
O'Sullivan.

ELIZABETH
Who, might I ask is that?

MICHAEL
The Ambassador of Ireland, your
majesty.

Elizabeth raises her chin and walks out the side door leaving
Michael behind without an answer.

69 INT. BUCKINGHAM PALACE - HALL - NIGHT 69

Elizabeth walks through the darkness, hands at her sides.

There is a crack of light coming from the doors ahead.

The noise of the party roars from behind the doors.

Elizabeth stops at the doors, pulls her shoulders back, puts
on a smile and pushes open the door letting the light bathe
her entrance.

70 INT. BUCKINGHAM PALACE - BANQUET HALL - NIGHT 70

Elizabeth enters with a large smile on her face as if the
previous conversation never happened.

MARGARET
There you are!

Margaret and the crowd toast the Queen's arrival.

ELIZABETH

Thank you. Have we had cake?

Phillip collects his wife with a kiss on the cheek.

PHILLIP

Charles was just telling us all the story of his last night's date.

ELIZABETH

As per the Queen Mother's request, I hope.

MOTHER

None other.

Everyone laughs, including Phillip as he takes Elizabeth to her seat where Charles stands beside Amanda.

PHILLIP

(whispers)

Play along, cabbage.

ELIZABETH

Well I hope I missed nothing important.

MOTHER

Charles was just telling us all that they went into the abbey!

ELIZABETH

Westminster?

CHARLES

Afraid so, mummy.

(to the crowd)

Amanda processed my coronation. Imaginary, make-believe of course, like children would do. But she walks up to the coronation chair and tells me to sit, so I sit. She touches me with holy oil and when she places the invisible crown upon my head, believe it or not, I felt it's weight. It dawned on me, in that moment with her, the aspiration of greatness you strive for, mother. That power given by the divine, grandpapa was voiced with at birth...

Charles walks up to his mother.

CHARLES (CONT'D)

I understand now what you need of me and willing to follow your word without doubt, hesitation and persistence.

Elizabeth simply nods.

ELIZABETH

Good.

Queen Mother applauds. The crowd follows.

Charles reaches pulls out the RING BOX from his pocket and turns to Amanda.

Margaret sees this.

MOTHER

Let's have cake!

The crowd cheers, the music picks back up and the party continues. Amanda comes over to Charles.

AMANDA

Charlie?

Charles puts the box back in his pocket and smiles.

CHARLES

I want you to meet someone.

He brings Amanda in to meet his mother.

CHARLES (CONT'D)

Ah, mummy, I would like to introduce Ms. Amanda Knatchbull.

Amanda curtsies.

AMANDA

Your majesty.

ELIZABETH

I'm happy to have you here amongst the family.

AMANDA

Thank you and might I say, it's an honor to be in your presence your majesty. To be by your son's side this evening for the Queen Mother.

ELIZABETH

Very good.

Elizabeth turns to talk with Phillip.

Charles escorts Amanda towards the dance floor.

AMANDA

(to Charles)

One sec.

Amanda turns and makes a b-line towards the Queen.

AMANDA (CONT'D)

Aunt Lilibet?

Elizabeth turns curiously at the young woman.

AMANDA (CONT'D)

Might I also add, I greatly appreciate you're coming acts in taking a more proactive effort with the Irish.

Elizabeth faces Amanda with an icy stare and folds her hands together.

ELIZABETH

Was this your true intention?

AMANDA

Ma'am?

ELIZABETH

(stands)

This. Your plan as it were. You saw an opportunity and took it, didn't you, Ms. Knatchbull?

CHARLES

Mummy, what going on?

AMANDA

I support what you're doing. At first I didn't understand but after speaking to -

ELIZABETH

You used my son to get to me and have the audacity to protest the crown?

CHARLES

Amanda has no intention to give judgment upon -

AMANDA

Aunt Lilibet, I had a conversation with grandpapa who said -

ELIZABETH

Don't you dare say another word.

CHARLES

(to Amanda)

Darling, you're not speaking of the IRA, are you?

The party dies down. Amanda doesn't understand.

AMANDA

I was sharing my thoughts on -

ELIZABETH

Kindly leave now.

AMANDA

This is insane madness.

A chamberlain steps forward, grabs Amanda's arm.

AMANDA (CONT'D)

Charlie?

CHARLES

Don't touch her!

She is escorted out of the room.

CHARLES (CONT'D)

Mummy, she didn't mean to -

ELIZABETH

You are not to see that girl. If she treats the crown with that level of disrespect, she will treat you just the same.

A giant birthday CAKE with 80 candles is wheeled out.

CHARLES

She was simply voicing her opinion.

Elizabeth turns her back to her son and joins Phillip.

Charles nears the door, but is stopped by Margaret.

CHARLES (CONT'D)

Move aside!

Margaret gives Charles an ENGAGEMENT RING.

MARGARET

Don't let her go.

Charles takes the ring. Nods as a 'thank you' and exits.

Margaret sips her drink and joins the party.

71 INT. BUCKINGHAM PALACE - HALL - NIGHT 71

Charles sprints and barges through the next set of doors.

72 STAIRCASE 72

He hurries down the steps, trips and keeps going.

73 FORYER 73

He races across.

CHARLES

(to Chamberlain)

Open the doors!

Chamberlain do so and...

74 EXT. BUCKINGHAM PALACE - ENTRANCE - NIGHT 74

Charles sees Amanda in her car race around the curve and drive towards the gate.

He runs after her.

CHARLES

Amanda!

75 INT. CAR - NIGHT 75

Amanda cries as she drives.

In the rearview mirror, she sees Charles running across the pavement.

The gate opens and she continues on her way.

76 EXT. BUCKINGHAM PALACE - GATE - NIGHT 76

Charles stops as the gate close. Behind the bars, Charles looks out at the other side.

77 INT. CASTLE CLASSIEBAWN - OFFICE - NIGHT 77

Mountbatten is on the phone.

MOUNTBATTEN

Okay. Yes. I'll be there tomorrow,
Prime Minister...

(looks at a PHOTO of him
with grandchildren
fishing)

Did you happen to know what she
said to the queen?... Right. Okay
then. I'll make sure the prince
gets on the plane.

He hangs up and rubs his face with his hands.

78 INT. PALACE - CHARLE'S ROOM - DAY 78

Charles has the PHONE by his ear. It rings. No answer.

Mountbatten enters with SUITCASES in his arms.

79 EXT. AIRPORT / INT. ROLLS ROYCE - DAY 79

The Rolls drives up and parks. PAPPARAZZI bombard the car.

Charles and Mountbatten sit in the back listening to the
muffled voices outside. A camera flashes.

MOUNTBATTEN

Write her when we land. I know my
granddaughter, she'll write back.
As for now, time to play the part.

Mountbatten steps out. Charlie sits there for a moment.
Straitens his tie and puts on a fake smile and exits.

80 EXT. NEW DELHI - DAY 80

Charles steps out of a 1970s MERCEDES.

The street is covered with cars, cows and people on bicycles.

He enters the...

81 EXT./INT. TAJ MAHAL - DAY

81

A TOUR GUIDE leads Charles and Mountbatten through the building.

TOUR GUIDE

This ivory-white marble mausoleum was built by the Mughal emperor, Shah Jahan in 1631. He wanted to -

Mountbatten checks his watch. Charles sees this.

CHARLES

Have somewhere to be?

MOUNTBATTEN

(whispers)

After this, I must leave. There's an appointment I must keep.

CHARLES

Back home?

MOUNTBATTEN

Not yours, my boy.

CHARLES

Can you give this to her?

Charles pulls out a LETTER from his pocket.

CHARLES (CONT'D)

I wrote it while on the plane.

Mountbatten takes the letter.

CHARLES (CONT'D)

Thank you, Dickie.

Tour guide turns around to the Prince.

TOUR GUIDE

Did your Highness have a question?

Charles is caught off guard. He notices a PAINTING of MUMTAZ MAHAL.

CHARLES

Is it true this monument was built in memory of the emperor's wife?

TOUR GUIDE

Yes, indeed it was. In part, this complex was constructed to house her remains.

Charles walks over to observe the painting.

CHARLES

How did she die?

TOUR GUIDE

Giving childbirth, your Majesty.

CHARLES

(to himself)

To construct something so wonderful for the one you love...

TOUR GUIDE

And does the prince have a any plans to build such a monument?

Charles turns to the guide.

CHARLES

If I were a Muslim, England would be filled with my monuments, but alas I have yet to even break ground on the first.

Tour guide doesn't know how to register this and continues the tour.

Charles returns to the painting and looks at her eyes.

CUT TO:

82 INT. MYSORE PALACE - NIGHT 82

Charles' eyes seems to be elsewhere as he sits at a dinner table hosting India's most influential.

83 EXT. AIRPORT - NIGHT 83

The Mercedes pulls up to an airstrip.
Mountbatten exits and steps onto an airplane.

84 INT. KNATCHBULL ESTATE - AMANDA'S ROOM - DAY 84

Amanda sits by the window.

A Rolls Royce pulls up in the drive way.

Mountbatten exits the car, looks up at Amanda and pulls out the letter to signal at her.

TIM K. and NICK K. run out to Mountbatten to their grandfather.

Amanda smiles and exits her room.

85 INT. MYSORE PALACE - GUEST ROOM - NIGHT 85

Charles puts on his tie and looks at himself in the mirror slouching. His makes himself stand straight.

KNOCK, KNOCK. A LETTER from the UK is slid under the door.

FADE TO:

86 EXT. MARINA - DAY 86

The boat named, "Shadow V" bobs as a stormy wind picks up.

87 EXT. WOODED STREET - DAY 87

The UK car pulls up to over look the marina.

88 EXT. CASTLE CLASSIEBAWN - DAY 88

Mrs. Knatchbull, her twins, Nick K. and Tim K. wearing sea jackets load the JEEP with FISHING NETS and POLES.

Tim K. runs inside.

89 INT. CASTLE CLASSIEBAWN - OFFICE - DAY 89

Mountbatten paces. He is clearly troubled.

Tim races in and hugs Mountbatten.

TIM K.
You coming grandpapa?

MOUNTBATTEN
Give me five minutes. Okay?

TIM K.
(runs out)
He said five minutes, mama!

Mountbatten chuckles, sits and writes.

MOUNTBATTEN (V.O.)

"My dear Charles, There exists no greater compliment than to be called a 'prince among men'. Such a person earns this title with an ability to lead and inspire virtues which you have not yet achieved.

90 EXT. WOODED STREET - DAY 90

The jeep, driven by Mountbatten is followed by the UK car.

91 EXT. MARINA - DAY 91

Mountbatten, the twins, Mrs. Knatchbull and friends load up in the boat with all the fishing equipment.

MOUNTBATTEN (V.O.)

Must I remind you of your importance in building a destiny with some sweet and innocent girl **who will be loved as a queen?**

92 EXT. OFF THE COAST - DAY 92

The boat trails off into the sea.

MOUNTBATTEN (V.O.)

This is your true duty to the crown. Your most important task.

93 INT. UK CAR - DAY 93

The passenger pulls out a heavy looking REMOTE CONTROL with a single button and hands it to the driver. His thumb hovers over the button.

MOUNTBATTEN (V.O.)

You're more than a man because one day, through *her*, you will be king.

94 INT. CASTLE CLASSIEBAWN - OFFICE - DAY 94

Mountbatten writes and finishes up.

MOUNTBATTEN (V.O.)
 'To thine own self be true', Your
 loving uncle, Dickie.

Mountbatten seals the envelope with an "M" wax CREST.

95 INT. UK CAR - DAY 95

Driver presses the button on the remote.

96 EXT. OFF THE COAST - DAY 96

Shadow V explodes causing debris to fly in the air and cover the water with black pieces of wood. The hull of the boat bellows up in fire and a trail of smoke rises into the sky covering it's clear blue horizon with black clouds.

97 INT. MYSORE PALACE - GUEST ROOM - DAY 97

Close on letter: a tear drop hits the page.

Charles sits on the bed holding Mountbatten's letter doing everything he can to hold back the tears.

98 EXT. AIRPORT - DAY 98

Charles' AIRPLANE blazes by the runway and takes off.

99 EXT. COUNTRY ROAD - DAY 99

The Aston Martin peels around a curve...

100 COUNTRY ROAD 100

Scales a hill and...

101 KNATCHBULL ESTATE 101

Slides to a stop in the driveway.

Charles jumps out of the car, hurries up the stoop and knocks on the door. It opens. Mr. Knatchbull looks like hell.

CHARLES
 Sir, I'm so sorry.

Charles takes his hand.

CHARLES (CONT'D)
If there's anything I can do...

Mr. Knatchbull pulls his hand away from Charles.

MR. KNATCHBULL
You've done enough, sir.

Amanda makes her way to the front door.

AMANDA
What do you want, Charlie?

CHARLES
A moment.

Mr. Knatchbull shuffles away.

Amanda steps outside and closes the door behind her.

CHARLES (CONT'D)
How are you holding up?

AMANDA
I don't know how to answer that question. I shouldn't even be here.

CHARLES
What do you mean?

AMANDA
I was supposed to be on the boat. He came over here - with your letter and picked up everyone who wanted to go fishing.

CHARLES
What kept you from leaving?

AMANDA
Your letter.

Amanda starts to tear up. Charles embraces her.

AMANDA (CONT'D)
I don't understand it.

CHARLES
I have something for you.

Amanda looks at him inquisitively and wipes her eyes.

Charles knells and pulls out the RING.

AMANDA

Oh, Charlie.

CHARLES

This is what Dickie wanted. For you. For me. You're my window, my voice, Amanda. Marry me.

Amanda smiles, runs her fingers through his hair.

AMANDA

It's not you I'd be marrying.

Charles didn't expect this and stands.

AMANDA (CONT'D)

If I live in that castle with you, there won't be a happily ever after. What you're asking of me is to surrender my independence to a system which demands sacrifice to a head ornament. No one should be asked to do that, not even you.

Charles pulls her in, holds her tightly.

AMANDA (CONT'D)

Run away with me.

He lets her go a bit.

AMANDA (CONT'D)

Run away with me from it all. Far from family, responsibilities - Let's leave and never look back.

Charles detaches from her and steps back a bit.

CHARLES

But what of my duty?

AMANDA

To who?

CHARLES

The crown.

AMANDA

What does it matter if those who you love are no longer around, my prince?

CHARLES

It's not about that.

AMANDA

Then what is it about, Charlie?

Charles is, for the first time, at a loss for words.

AMANDA (CONT'D)

Here's what I promise you will happen. If you stay with mummy, there will never be another who will love you more than I, but if you denounce it all and come with me, I promise you'll have a whole new sense of the word, Charlie.

Amanda reaches out her hand towards Charles standing there.

Charles puts the ring in his pocket, leans in, lightly kisses her cheek and returns to his car. She watches him drive off.

Amanda wipes Charles' kiss off her cheek.

102

INT. BUCKINGHAM PALACE - DINING ROOM - DAY

102

A lunch table is seen bare in a lifeless room.

Butlers line the table with polished SILVERWARE and crystal GLASSES. It's lunchtime.

Elizabeth enters and sits at the head of the table. Phillip enters, sits opposite of her. Anne sits at her spot as does Mother and Margaret.

Dickie's chair remains empty...

As does Charles' chair.

FADE TO BLACK.

103

SUPER - END CRAWL:

103



The Troubles conflict raged for 25 years before the IRA and loyalist ceasefire. By 1998, more than 3,600 people had died.

Queen Elizabeth II visited Ireland in 2011. 40 years after Bloody Sunday.

FADE TO:



In 1987, Amanda Knatchbull married novelist and entrepreneur Lord Charles Ellingworth. They have three children. She became a UK social worker who specialized in child protection and still holds several directorships including the Chair of The Guinness Partnership.