

THE
QUEEN

Original Screenplay by
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ARCHIVE TELEVISION FOOTAGE

It's Election Day 1997. Up and down the country, the PEOPLE OF BRITAIN, people of all shapes and sizes and denominations, black and white, young and old, are going to the Polls.

Everyone, that is, except the people that live in...

EXT. BUCKINGHAM PALACE - DAY

The most instantly recognisable Palace in the world.

The Royal Standard, (the flag of heraldic lions and symbolic harp-strings that signals the Monarch's presence), flutters on the roof.

INT. BUCKINGHAM PALACE - CHINESE ROOM DAY

We're in a state room at Buckingham Palace. A TV plays in the corner..

TV COMMENTARY

"..here's Tony Blair, just 43 years old, arriving at the polling station of his constituency in Sedgefield.."

QUEEN ELIZABETH II, wearing formal robes of the Garter, is posing for an official portrait by an elderly black PORTRAIT ARTIST, (representative, one assumes, of one of the many Charities of which she is patron)..

ELIZABETH

Have you voted yet, Mr Crawford?

ARTIST

(proudly dabbing palette)
Yes, Ma'am. I was there when they opened. First in line. Seven o'clock.

TV COMMENTARY

"If he wins, he'll be the youngest Prime Minister in almost two hundred years.."

He straightens..

ARTIST

And I don't mind telling you, it wasn't for Mr Blair.

ELIZABETH

Not a moderniser, then?

ARTIST

Certainly not. We're in danger of losing too much that's good about this country as it is.

TV COMMENTARY

"The only questions that still remain: how big will his landslide be? And how extensive, how sweeping will the modernisation programme be that he ushers in?"

ELIZABETH

Hmm.

The QUEEN watches as he paints..

ELIZABETH

I rather envy you being able to vote.

(a beat)

Not the actual ticking of the box, although, I suppose, it would be nice to experience that ONCE.

(a beat)

But the sheer joy of being partial.

ARTIST

Yes..

The ARTIST squints as he scrutinises the canvass..

ARTIST

One forgets that as Sovereign, you are not entitled to vote.

ELIZABETH

No.

ARTIST

Still, you won't catch me feeling sorry for you. You might not be allowed to vote, Ma'am..

(a beat)

But it IS your Government.

ELIZABETH

Yes.

The QUEEN raises her eyebrow..

ELIZABETH

I suppose that is some consolation.

FADE TO BLACK:

INT. BUCKINGHAM PALACE - QUEEN'S BEDROOM - DAY

The QUEEN's face. Fast asleep. It's shortly before 8.00 am. Daylight filters through the curtains. As does something else..

The stirring sound of bagpipes..

EXT. BUCKINGHAM PALACE - INNER COURTYARD - DAY

The inner courtyard of Buckingham Palace. In a ritual unchanged since Queen Victoria, a uniformed PIPER, wearing a kilt of Ancient Hunting Stuart tartan, marches under her Majesty's windows, playing the bagpipes.

It's her morning alarm call, and it's the way she wakes up wherever she is - anywhere in the world.

INT. BUCKINGHAM PALACE - QUEEN'S BEDROOM - DAY

Darkness. A soft knock at the door. (The strains of bagpipes can still be heard from below). Her Majesty's DRESSER sticks her head round the corner, with a calling tray of Earl Grey tea and the newspapers.

MAID

G'morning, Ma'am.

The DRESSER puts the tea and newspapers on a bedside table.

DRESSER

Shall I draw the curtains?

The QUEEN's sleepy voice answers..'Please'. The DRESSER goes to the window.

ELIZABETH (O.S)

Did you stay up?

DRESSER

Yes, Ma'am.

ELIZABETH (O.S)

And? Was it as expected..?

The QUEEN's hand reaches for spectacles, then for the newspapers. She puts on her glasses.

DRESSER

Yes, Ma'am. Mr Blair, by a landslide.

The QUEEN's expression changes..

ELIZABETH

I see.

She lifts the newspaper up. The front page comes into sharp focus.

FULL FRAME: the beaming smile of TONY BLAIR, the new Prime Minister. The QUEEN stares back. Their eyes meet - as it were. Headlines tell us..

"IT'S BLAIR!", "LANDSLIDE VICTORY FOR BLAIR".

INT. BUCKINGHAM PALACE - BREAKFAST ROOM - DAY

The QUEEN sits at breakfast. Reading the newspapers. Dogs under the table. A knock on the door, and ROBIN JANVRIN, (40's), her deputy Private Secretary, pops around..

JANVRIN

The Prime Minister is on his way,
Ma'am.

ELIZABETH

To BE, Robin.
(correcting, terse)
Prime Minister to BE.

The QUEEN frostily flicks a page, without looking up..

ELIZABETH (cont'd)

He hasn't asked my permission yet.

INT. BUCKINGHAM PALACE - CORRIDOR - DAY

The QUEEN and JANVRIN walk through a corridor of the Palace. It has the air of a grand hotel. Chintz. Flock. Long, gilded mirrors. Portraits on the walls..

ELIZABETH

He's a hard one to read, isn't he?

JANVRIN

Yes. On the one hand his background is quite establishment. Father a Conservative. A public school education at Fettes, where he was tutored by the same man as the Prince of Wales.

ELIZABETH

Well, we'll try not to hold that against him.

JANVRIN

On the other, his manifesto promises the most radical modernisation and shake-up of the Constitution in three hundred years.

ELIZABETH

Oh. Is he going to 'modernise' us, do you think?

JANVRIN

I wouldn't put it past him. He's married to a woman with known anti-Monarchist sympathies - you may remember her curtsy the first time you met. It could best be described as 'shallow'.

ELIZABETH

I don't measure the depth of a curtsy, Robin. I leave that to my sister.

JANVRIN

And I spoke to the Cabinet Secretary who said he was expecting the atmosphere at Downing Street to be very informal. Everyone on first name terms.

(a beat)

At the Prime Minister's insistence.

ELIZABETH

What? As in 'Call me Tony?'

JANVRIN

Yes.

The QUEEN's face puckers in distaste..

ELIZABETH

Oh. I'm not sure I like the sound of that.

(a beat)

Have we sent him a protocol sheet?

EXT. MALL - DAY

ARCHIVE FOOTAGE: as TONY BLAIR's motorcade drives down the MALL.

EXT. BUCKINGHAM PALACE - DAY

The motorcade sweeps into the grand, inner quadrangle of Buckingham Palace, and stops at the King's door.

INT. CAR - DAY

Three secret service BODYGUARDS leap out and open the car doors. TONY looks out at the palace..

TONY

Funny, I'm actually rather nervous.

CHERIE

Why? You've met her often enough before.

TONY

I know. But never one to one. And never as Prime Minister.

CHERIE

Remember, you're a man that's just been elected by the *whole country*.

TONY

Yes. But she's still, y'know..

TONY looks up at the vast palace in front of him..

TONY

The Queen.

INT. BUCKINGHAM PALACE - CORRIDOR/STAIRCASE - DAY

A uniformed EQUERRY leads TONY and CHERIE through corridors, and up a grand staircase..

EQUERRY

When we reach the audience room, I will knock. We will not wait to be called, we will go straight inside. Standing by the door, we bow. From the neck. I will introduce you. The Queen will extend her hand, you go to her, bow again, then shake her hand.

TONY shoots his cuffs, 'Right', clears his throat.

EQUERRY (cont'd)

Couple of other things. It's 'Ma'am' as in ham, not Ma'am as in farm.

TONY

Yes..

EQUERRY

And when you're in the Presence, at no point must you show your back.

TONY
The 'Presence'?

EQUERRY
Yes, Sir. That's what it's called,
when you're in her Majesty's company.

TONY turns, shoots a look at CHERIE, who sticks her fingers down her throat. TONY smiles back..

The EQUERRY reaches a grand door, and knocks gently. Without waiting for a reply, he enters..

CHERIE is left in the corridor. Alone. She stares at a liveried FOOTMAN.

He stares back. No life behind his eyes. CHERIE takes a seat on a chair. Eyes widen to herself.

INT. BUCKINGHAM PALACE - AUDIENCE ROOM - DAY

TONY and the EQUERRY enter, and gently bow their heads. The EQUERRY then straightens, and announces..

EQUERRY
Mr Blair, your Majesty.

The QUEEN extends her hand. TONY walks forward, and shakes it. The EQUERRY leaves. The door is then closed.

ELIZABETH
Congratulations.

TONY
Thank you, Ma'am.

ELIZABETH
Your children must be very proud.

TONY
I hope so.

ELIZABETH
You've three, haven't you?

TONY
That's right.

ELIZABETH
How lovely. Such a blessing. Children.

The QUEEN and TONY take their seats..

ELIZABETH
So..Have we shown you how to start a nuclear war yet?

TONY

(thrown)

No.

ELIZABETH

First thing we do, I believe.

(a beat)

Then we take your passport and spend the rest of the time sending you around the world.

TONY

You obviously know my job better than I do.

ELIZABETH

Well, you are my tenth Prime Minister, Mr Blair. I'd like to think there weren't too many surprises left. My first was Winston Churchill. He sat in your chair, in frock coat and top hat, and was kind enough to give a shy young girl like me quite an education.

TONY

I can imagine.

ELIZABETH

With time, one has hopefully added experience to that education, and a little wisdom - better enabling us to execute our constitutional responsibility.

(a pointed addition)

To advise, guide and warn the government of the day.

TONY

Advice which I look forward to receiving.

ELIZABETH

Well, we will save that for our weekly meetings.

(a beat)

Now, if there's nothing else, I believe we have some business to attend to..

TONY stares, then clicks..

TONY

Of course..

He falls, rather extravagantly, on bended knee. The supplicant position of deference...

TONY

Your Majesty, the country has spoken...and I come now to ask your permiss..

ELIZABETH

(interjecting)

No, no, no. It's usual for ME to ask the questions.

TONY winces. Wishes the ground would swallow him up.

ELIZABETH

Mr Blair, the people have elected you to be their leader. And so the duty falls on me, as your Sovereign, to ask you to become Prime Minister, and form a government in my name.

TONY stares. Lost for words. Then..

ELIZABETH

Generally, this is where you say 'yes.'

TONY

'Yes'.

The QUEEN extends her hand, which TONY kisses. She withdraws it again - quite sharply, then DISCREETLY PRESSES A BUZZER by her chair indicating the ceremony is over. The EQUERRY opens a door, and CHERIE is invited inside.

ELIZABETH (cont'd)

How nice to see you again, Mrs Blair.

CHERIE curtseys awkwardly, reluctantly, shallowly..

ELIZABETH (cont'd)

You must be very proud.

CHERIE

Yes.

ELIZABETH

And exhausted, I imagine. Where will you be spending the summer?

CHERIE

France.

ELIZABETH

How lovely.

TONY

You'll be in Balmoral, I expect.

ELIZABETH

Yes, I can hardly wait. Wonderful place.

The QUEEN indicates a portrait of QUEEN VICTORIA..

ELIZABETH

My great, great grandmother said of it
- "In Balmoral all seems to breathe
freedom and peace and to make one
forget the world and its sad
turmoils."

At that moment, the doors open, and JANVRIN enters, and whispers urgently in the QUEEN's ear. The QUEEN's face changes as she listens.

ELIZABETH (cont'd)

Really..?

Her expression changes. She frostily turns to the BLAIRS..

ELIZABETH (cont'd)

I'm afraid we're going to have to
leave it there.

With that the QUEEN shakes TONY's hand. TONY and CHERIE awkwardly back out of the royal presence, leaving The QUEEN and JANVRIN.

ELIZABETH

Not too short, was it? I gave him
fifteen minutes.

(a beat)

One doesn't want to be rude.

INT. BUCKINGHAM PALACE - CORRIDOR - DAY

TONY and CHERIE walk down a corridor. CHERIE whispers under her breath..

CHERIE

(mimics QUEEN's manner)

"Thank you so much for coming. Now
bugger off."

TONY

I know. What was all that about?

CHERIE

Diana. Apparently she's got a new
boyfriend.

ARCHIVE TELEVISION NEWS FOOTAGE

Of PRINCESS DIANA walking hand in hand with a dark-haired MAN in his late thirties..

CNN NEWSREADER

Dodi Al-Fayed is the son of Egyptian millionaire Mohammed Al-Fayed, a man whom the English establishment has repeatedly denied a British passport..

TELEVISION NEWS FOOTAGE

DIANA and DODI kissing and canoodling on board the yacht 'Jonikal'..

GERMAN NEWSREADER

The Princess and Mr Fayed were hugging and kissing in full view of the world's press yesterday..

TELEVISION NEWS FOOTAGE

DIANA and DODI on the yacht on their last holiday together..

FRENCH NEWSREADER

..the couple then left for Paris. At one point, the Princess told gathered reporters to watch out. Her next move would really surprise them...

CUT TO:

EXT. RITZ HOTEL - NIGHT

PAPARAZZI are assembled outside the hotel. A few SPECTATORS too.

CAPTION: "RITZ HOTEL, PARIS. 31 AUGUST, 1997".

Various NEWS REPORTERS are also broadcasting...

FRENCH REPORTER

(in French)

..the Princess of Wales and Dodi Fayed returned to Paris earlier today..

GERMAN REPORTER

..where they visited a local jewellery shop where unconfirmed reports suggested Mr Fayed had been looking at engagement rings..

INT. RITZ HOTEL - NIGHT

CCTV FOOTAGE: the unmistakable blonde hair of the PRINCESS of WALES as she enters the Ritz Hotel through revolving doors.

EXT. RITZ HOTEL - NIGHT

A German REPORTER continues..

GERMAN REPORTER

(in German)

...they have now been inside the hotel for more than two hours. We believe they have been dining in a suite on the fifth floor..

Presently a ripple of activity: DOORMEN furtively speak into walkie-talkies. Growing anticipation in the CROWD..

An AMERICAN REPORTER turns to his camera..

AMERICAN REPORTER

We've just been told the Princess is about to come out of the hotel..

PAPARAZZI jostle roughly for position, and raise their cameras as the doors open, and a BLACK MERCEDES slides into position.

INT. RITZ HOTEL - SAME TIME

Elsewhere in the hotel..

The real DIANA, her BODYGUARD, DODI FAYED, and HENRI PAUL leave the public part of the hotel, and walk down a flight of stairs..

EXT. RITZ HOTEL - FRONT ENTRANCE - NIGHT

Pandemonium breaks out as BODYGUARDS emerge from the hotel. Engines roar into life of the decoy black Mercedes.

Doors slam. The CROWD surges. An explosion of flashlights. Tyres burn. The squeal of rubber as the MERCEDES pulls off.

Swarms of PAPARAZZI give chase, kick-starting their motorcycles, speaking into cell-phones to their COLLEAGUES..

INT. RITZ HOTEL - SAME TIME

The real ROYAL PARTY, meanwhile, walks briskly through an underground corridor which leads to the back door of the hotel..

EXT. RITZ HOTEL - BACK EXIT - SAME TIME

PAPARAZZI who were waiting at the back exit, speak to their COLLEAGUES on their cell phones, and are about to jump on their motorcycles to join them in the chase, when suddenly..

HENRI PAUL, PRINCESS DIANA, her BODYGUARD and DODI FAYED emerge from a door, and climb into a waiting Mercedes. HENRI PAUL turns to the PAPARAZZI..

PAUL
 (in French, we see sub-
 titles)
 Don't bother following. You won't
 catch us.

The engine starts with a roar. The PAPARAZZI double-take, and frantically shout into their phones to their COLLEAGUES. 'Wait! They've come out at the back.'

EXT/INT. MERCEDES LIMOUSINE - NIGHT

The Mercedes pulls up at a traffic light.

ALL AROUND THEM: the glare of Paparazzi motorcycles and camera flashbulbs around the car. The Paparazzi call out in French and Italian. They thump the window. It's terrifying.

An explosion of flashing lights. Popping flashbulbs. The traffic light turns amber. DODI barks at the DRIVER..

The DRIVER, a short squat man in glasses, (we do not see his face), slams his foot down.

EXT. EXPRESSWAY - NIGHT

The car roars ahead, then speeds down into a tunnel, followed by the PAPARAZZI MOTORCYCLES.

FADE TO BLACK:

EXT. BALMORAL CASTLE - NIGHT

The Scottish Highlands. To establish.

The silhouette of a magnificent ten year old STAG stands on a rock, and roars into the night.

INT. CRAIGOWEN LODGE - NIGHT

'RRRRrrrrinnnggg', the phone rings..

A SILHOUETTE fumbles for a light switch, and hits the light. We immediately recognise the face. It's JANVRIN, the Queen's deputy Private Secretary.

JANVRIN
(into PHONE)
Robin Janvrin.

He listens, then his expression changes.

JANVRIN (cont'd)
What?

He checks the clock on the bedside table, waking rapidly now. Deadly serious..

JANVRIN (cont'd)
Right. I see.

JANVRIN hangs up. Then urgently dials a number on the telephone..

INT. CRAIGOWEN LODGE - NIGHT

JANVRIN (cont'd)
I'm going to need to speak to her Majesty. Right away.

EXT. BALMORAL ESTATE - NIGHT

Still pulling on clothes, JANVRIN rushes on foot towards the big house in the distance. Lights go on all over the darkened castle.

INT. BALMORAL - STAIRCASE. NIGHT

JANVRIN and a middle-aged DRESSER, (half-asleep and still rearranging her uniform), walk urgently up the stairs towards the second floor corridor where the QUEEN's bedroom is located. They pass a PAGE on the way down..

JANVRIN
Tell Sir Guy I'd like everyone in. As soon as possible.

The PAGE nods. Departs.

INT. QUEEN'S BEDCHAMBER - NIGHT

A knock on the door. The door opens, and the DRESSER's voice gently calls out..

DRESSER

Ma'am?

The QUEEN stirs in her bed..

DRESSER

Mr Janvrin is here to see you..

ELIZABETH

Oh..

The QUEEN turns on the light. The DUKE of EDINBURGH flinches in irritation, scrunching his eyes as they are blinded..

PRINCE PHILIP

What the..?

INT. BALMORAL - CORRIDOR - NIGHT

The QUEEN emerges from her bedroom wearing an old-fashioned dressing-gown, and clutching a hottie, (a velour-covered Cosimax hot water bottle), to find ROBIN JANVRIN waiting..

JANVRIN

Good evening, Ma'am. I'm sorry to disturb..

He clears his throat..

JANVRIN

I've just had a call from our Embassy in Paris. It's...the Princess of Wales.

PRINCE PHILIP appears in the doorway. Irritable.

PRINCE PHILIP

Why? What's she done now?

INT. MYROBELLA - TRIMDON - TONY'S BEDROOM - NIGHT

"Rrrrrring", the phone rings. We're in TONY BLAIR's constituency house in Trimdon, near Durham in northern England.

'Click', TONY, in T-shirt, turns on the light. His face is creased with sleep. He blinks..

TONY
What? How badly?

The figure of CHERIE stirs in the bed. Groans. TONY listens to the voice at the other end..

TONY
I see. Who are we speaking to there?

TONY
Right.
(shell-shocked)
Keep me posted.

TONY hangs up. CHERIE turns..

TONY
It's Diana. She's been in a car accident. In Paris.

CHERIE
Is it serious?

TONY
Apparently Dodi Fayed is dead.

CHERIE
What?

CHERIE's face. Visibly shocked. TONY has switched on the TV in the bedroom.

NEWSREADER
Let's just re-cap on what's happened.

INT. BALMORAL - SITTING ROOM - NIGHT

The QUEEN is sitting with the DUKE OF EDINBURGH.

PRINCE PHILIP
What was she doing in Paris?

ELIZABETH
You know what she's like.

The QUEEN flicks channels, peering over her glasses, trying to catch the latest news on the television..

At that moment CHARLES enters the room. His face ravaged with concern. It's the first time the QUEEN has seen him since news of the crisis..

ELIZABETH

It's quite awful...
 (wants to console CHARLES
 but finds it easier to
 say..)
 What are you going to do about the
 boys?

An awkward moment. Stifled..

CHARLES

Let them sleep until we know more.

ELIZABETH

Yes that's sensible.

CHARLES

I should go to Paris. I told my people
 to start organising a jet.

ELIZABETH

What? A *private* one?

CHARLES

Yes.

ELIZABETH

Isn't that precisely the sort of
 extravagance they attack us for?

CHARLES

Well, how else am I going to get to
 Paris at this time of night? The
 airport at Aberdeen will be closed.

Presently, a voice from behind..

QUEEN MOTHER

You can use the Royal Flight. They
 keep one of the planes on permanent
 stand-by.

(deadpan)

In case I kick the bucket.

ELIZABETH

Out of the question. It's not a matter
 of State.

CHARLES

What are you talking about?

ELIZABETH

Diana is no longer an HRH, nor a
 member of the Royal Family. This is a
 private matter.

CHARLES

She's mother to your grandchildren.

The QUEEN MOTHER sits on the sofa next to PRINCE PHILIP..

QUEEN MOTHER

What's the latest?

PRINCE PHILIP

I don't know. I can't hear..

(indicates TELEVISION)

Everyone's shouting!

CHARLES stares in disbelief. Exits the room..

INT. BALMORAL - JANVRIN'S OFFICE - NIGHT

A television plays in the corner..

TELEVISION

..behind me, is the tunnel of the Pont de l'Alma, which you reach by the expressway along the Seine. It was along here that the Mercedes carrying the Princess..

JANVRIN's SECRETARY hands over the phone..

SECRETARY

The Ambassador, in Paris.

JANVRIN

Good evening, Sir.

JANVRIN listens to what the person is saying at the other end. His expression changes..

JANVRIN

Right.

(ashen-faced)

I see.

INT. BALMORAL - 1ST FLOOR CORRIDOR - NIGHT

An ashen-faced JANVRIN walks along the corridor, reaches the room where the ROYAL FAMILY is watching television.

He clears his throat, knocks on the door..

INT. BALMORAL - LARGE SITTING-ROOM - NIGHT

JANVRIN enters.

JANVRIN
I've just spoken to our Ambassador in
Paris, Ma'am.

All heads turn to face him..

JANVRIN (cont'd)
I'm afraid it's not good news.

INT. BALMORAL - CHARLES'S STUDY - SAME TIME (AYRSHIRE)

PRINCE CHARLES's face: he lets out a strangled cry, as he
hears the news..

CHARLES
No!

CHARLES roars in pain and disbelief. His knuckles whiten..

CHARLES
No, no, no, no..!

In the doorway: STEPHEN LAMPORT, who has delivered the news,
can hardly bear to watch..

INT. BALMORAL - LARGE SITTING-ROOM - NIGHT

ON TV: struggling in vain to hold onto his composure, a
BRITISH NEWSREADER relays the news, visibly in shock..

NEWSREADER
We have just had confirmation, that
Diana, Princess of Wales..
(voice cracks)
..has died in Paris.

ELIZABETH, PRINCE PHILIP and THE QUEEN MOTHER all stare. A
tableau of shock.

A CNN ANCHOR breaks the news to a worldwide audience..

CNN ANCHOR
"I'm afraid we have some bad news to
report.."

INT. MYROBELLA - NIGHT

The CNN ANCHOR continues on TV.

CNN ANCHOR
"Diana, Princess of Wales, is dead."

TONY BLAIR is watching on TV, sitting downstairs, having
thrown on some clothes. He speaks on the phone..

TONY

What have I got on this week?

INT. DOWNING STREET - SAME TIME

ALASTAIR CAMPBELL, Press Secretary to TONY BLAIR, is dressed and already in Downing Street. Also watching television. (WE INTERCUT BETWEEN THE TWO LOCATIONS AS NECESSARY).

ALASTAIR

You're writing your maiden Conference speech as Prime Minister.

TONY

Well, let's cancel everything else. This is going to be massive.

(a beat)

I'd better make a statement in the morning.

ALASTAIR

You'll be pleased to know I've already started coming up with ideas.

On CAMPBELL's knee, a pad of paper. We pick out the words, "People's Princess."

TONY

God, she's only been dead an hour!

ALASTAIR

Would you prefer I didn't do my job?

INT. BALMORAL - CHILDREN'S CORRIDOR - NIGHT

The QUEEN's FACE in close-up. Her eyes flicker as she watches something intently.

We REVERSE ANGLE to see: a half-open door. SILHOUETTES inside. The sound of male voices. Whispering. Speaking softly.

It's the moment the BOYS are being told. We make out the SILHOUETTES hugging. The sound of tears. Soft voices. CHARLES repeatedly kissing his SONS.

Our CAMERA stays on the QUEEN's FACE. A distant flicker of pain at the unrestrained intimacy and affection between them.

Presently, the door opens, and a red-eyed PRINCE CHARLES emerges.

CHARLES
 They're going to go back to sleep.
 (clears his throat, speaks
 with difficulty)
 Well, try anyway.

The QUEEN goes up to CHARLES and stiffly, poignantly, tries to touch him. But cannot. Is unable. She withdraws her hand.

CHARLES
 (reading the message)
 My Private Secretary's office has
 found a travel agency open in New York
 that will sell me a flight to Paris
 with an hour's stop over in
 Manchester.

CHARLES contains himself with difficulty..

CHARLES
 Perhaps now you might consider whether
 it's still an extravagance to bring
 back the mother of the future King of
 England in one of our planes?

ELIZABETH
 (after a long pause)
 All right.

CHARLES's eyes burn. He turns, and walks out.

The QUEEN is left alone. She stares for a moment, then leaves, passing a FOOTMAN.

ELIZABETH
 (to FOOTMAN)
 I don't want the boys to see the news
 and get upset. First thing tomorrow
 morning, I want the radio taken out of
 their bedroom, and the television
 taken out of the nursery.

The FOOTMAN bows..

INT. BALMORAL CASTLE - QUEEN'S BEDCHAMBER - VERY EARLY DAWN

The QUEEN sits in bed, writing her diary, in a bedchamber where the decor is unchanged in a hundred years..

Outside, the sound of bird-song. The first rays of light.

The DUKE OF EDINBURGH sticks his head around the corner. He looks at the QUEEN..

PRINCE PHILIP
 Well, well, well.

ELIZABETH

Ye-es.

PRINCE PHILIP

Are you all right?

A silence.

PRINCE PHILIP (cont'd)

Your sister called about an hour ago.
From Tuscany.

ELIZABETH

I hope you told her to come back? Cut
the holiday short?

PRINCE PHILIP

I did.

ELIZABETH raises her eyebrow..

ELIZABETH

Can't imagine she was pleased.

PRINCE PHILIP

That's putting it mildly.

ELIZABETH

What did she say?

PHILIP smiles to himself recalling MARGARET's words..

PRINCE PHILIP

Something about Diana managing to be
even more annoying dead than alive.

The QUEEN looks up..

ELIZABETH

Just make sure the boys never hear you
talk like that.

PRINCE PHILIP

Of course.

PHILIP produces a bottle of pills from his dressing-gown
pocket, and shakes them..

PRINCE PHILIP (cont'd)

Something to help you go down?

ELIZABETH

No. I'm going to do my diary a little
longer.

PRINCE PHILIP

Fine. I'll sleep next door.

PHILIP touches her on the shoulder. But she doesn't reciprocate. He goes. The QUEEN appears to continue writing, but our CAMERA slowly turns to reveal her PEN is not moving. Nor writing.

She's staring in thought.

EXT. MYROBELLA - DAY

A Victorian, red-brick house. In the driveway, the incongruous mix of a grey Renault Espace people-carrier and two POLICE VEHICLES.

In the modest garden: two ARMED POLICE OFFICERS are playing football with three young CHILDREN..

INT. TRIMDON - BLAIR KITCHEN - DAY

Inside the plain, unfashionably decorated house..

The TV plays in the corner of the kitchen. CHERIE BLAIR, visibly upset, watches TV while cooking breakfast.

TONY is not wearing his Newcastle shirt.

TONY is reading out his statement which is written on a pad of paper, filled with crossings-out..

TONY
 "...that's how she will remain. In our
 minds, our hearts, forever."
 (looks up)
 OK, got it.

INT. DOWNING STREET - SAME TIME.

ALASTAIR CAMPBELL is in Downing Street, sits in an office, feet on a desk, staring at the TV..

ALASTAIR
 Where will you do it?

TONY
 I thought at church. On the way in.

ON TV: breaking news: Diana's brother, EARL SPENCER, makes a statement from the gates outside his house in South Africa..

SPENCER (ON TV)
 ...this is not a time for
 recriminations, however I would say
 that I always believed that the press
 would kill her in the end.
 (MORE)

SPENCER (cont'd)

But even I could not imagine that they would take such a direct hand in her death as seems to be the case. It would appear that every proprietor and editor of every publication that has paid for intrusive and exploitative photographs of her has blood on his hands today...

ALASTAIR

Not the press, mate. You've got the wrong villain.

An AIDE appears in the doorway, catches TONY's eye, and indicates her watch..

TONY

I've got to go.

ALASTAIR

You about to speak to the Queen?

TONY

Yes.

ALASTAIR shoots a mischievous look..

ALASTAIR

Ask her if SHE greased the brakes.

TONY

Now, now..

TONY hangs up, crosses to the study, making sure the doors are shut so he won't be disturbed. We notice his shirt has no. 10 on the back, under the name, 'BLAIR'.

INT. BALMORAL - DINING ROOM - DAY

The QUEEN, PRINCE PHILIP and the QUEEN MOTHER sit in silence at the table, eating breakfast, stoically listening to radio coverage, soberly flicking through newspapers..

The QUEEN is the only one who is fully dressed, (the others in bathrobes), and she wears black. She is reading "The Sunday Times".

All around them the QUEEN's (elderly) MAIDS perform the choreography of service as the radio coverage continues. One MAID pours tea. Another brings fresh toast.

Also present is the rather smarter VALET and MAID belonging to the PRINCE of WALES, and his separate HOUSEHOLD. They have a separate, (and more stylish), uniform of their own.

They set CHARLES's place and his breakfast, (nuts, grains, healthy food).

A flamboyant napkin is folded into an elaborate fleur-du-lis, (traditional symbol of the PRINCE OF WALES). The QUEEN turns to Charles's VALET..

A knock on the door, JANVRIN enters, and bows in respect to the QUEEN..

JANVRIN

I'm sorry to disturb, Ma'am, but I've the Prime Minister, for you. From his constituency.

QUEEN MOTHER

(privately rolls eyes,
without looking up from
newspaper)

Lucky you.

ELIZABETH

Thank you, Robin. I'll take it next door.

The QUEEN gets to her feet and walks out into..

INT. BALMORAL - FIRST FLOOR CORRIDOR - DAY

The first-floor corridor. STAFF flatten themselves against the wall, averting their eyes as..

The QUEEN unexpectedly comes out of the dining-room, walks along the corridor, and disappears into..

INT. BALMORAL - QUEEN'S STUDY - DAY

The QUEEN's study. High ceilings, portraits, stag's antlers on the wall. The QUEEN picks up the phone..

ELIZABETH (cont'd)

Good morning, Prime Minister.

INT. TRIMDON - BLAIR'S STUDY - DAY

The contrast in surroundings could hardly be greater. TONY sitting in a cramped room, surrounded by toys, in track suit, in a working-class house..

TONY

Good morning, your Majesty. May I say right away how very sorry I am - and that the thoughts and prayers of my family are with you at this terrible time and with the two princes in particular.

ELIZABETH

Thank you.

CHERIE appears in the doorway.

TONY

Is it your intention to make some kind of appearance. Or statement?

ELIZABETH

Certainly not.

INT. BALMORAL - QUEEN'S STUDY - DAY

The QUEEN's face, bristling at the suggestion. (WE INTERCUT AS NECESSARY)..

ELIZABETH

No member of the Royal family will speak publicly about this. It is a private matter and we would all appreciate it if it could be respected as such.

TONY

I see.

TONY straightens, taken aback..

TONY

I don't suppose anyone has had time to think about the funeral yet?

ELIZABETH

We've spoken to the Spencer family, and it's their wish..

(a beat)

..their express wish, that it should be a private funeral. With a memorial service to follow in a month, or so.

TONY

Right.

TONY shoots a look at CHERIE..

ELIZABETH

Given that Diana was no longer a member of the Royal Family we have no choice but to respect their wishes.

TONY

I see.

TONY shoots a look at CHERIE..

TONY

You don't feel that in view of her high profile and popularity..

(choosing his words carefully)

...it might be an idea to pay tribute to her life and achievements?

(a beat)

Or even just to her as a mother?

The QUEEN's face freezes over.

ELIZABETH

As I said. That's the Spencers' wish.

TONY (cont'd)

And the public, Ma'am? The British People?

TONY hesitates..

TONY

You don't think a private funeral would be denying them a chance..

ELIZABETH

Chance to what..?

TONY

To share in the grief?

The QUEEN's face: did she hear right?

ELIZABETH

It's a family funeral, Mr. Blair. Not a fairground attraction.

(a beat)

I think the Princess has already paid a high enough price for exposure to the press, don't you?

PRINCE PHILIP enters, dressed and ready for church. He indicates his watch..

ELIZABETH (cont'd)

Now, if there is nothing else I must get on. The children have to be looked after.

TONY

Of course.

'Click', the QUEEN hangs up. TONY stares at the receiver.

TONY (cont'd)

Good bye, Your Majesty.

He puts down the phone...

TONY

Her instinct is to do nothing. Say nothing. And give her a private funeral.

CHERIE

Are you surprised? She hated her guts.

TONY

Well, I think it's a mistake.

TONY's face becomes dark..

TONY

They screwed up her life. Let's hope they don't screw up her death.

INT. SALOON/HALL - BALMORAL - DAY

Everyone is getting ready to go to church. The QUEEN and QUEEN MOTHER are putting on their hats. PRINCE PHILIP, in full Highland regalia and black tie, helps both LADIES into their long coats...

ELIZABETH

The Chaplain called. Wanted to know whether he should make any changes to the service or make special mention of Diana.

PRINCE PHILIP

What did you say?

ELIZABETH

I told him he shouldn't change a thing.

QUEEN MOTHER

Quite right.

ELIZABETH

I think the less fuss one makes, or draws attention to it, the better.
(she lowers her voice, as the PRINCES approach from the saloon with CHARLES)
For the boys.

QUEEN MOTHER

Yes.

ELIZABETH

And we should probably arrange some company for them. Some young people.

PRINCE PHILIP
I'll take them for a long walk this
afternoon. Up Craggy Head.

ELIZABETH
Good. They'd like that.

PRINCE PHILIP opens the doors..

ELIZABETH (cont'd)
But no guns. It's Sunday.

They walk off to the waiting CARS..

INT. DOWNING STREET - SAME TIME

Offices BUSY FOR SUNDAY. Bustling AIDES and SECRETARIES. The engine room of Government. An AIDE sticks his head round a door, and calls down the corridor to...

AIDE
Alastair? He's on..

CAMPBELL turns, and excuses himself from his conversation, walks back down the corridor..

INT. OFFICE - DAY

ALASTAIR enters a press 'monitoring' room, where several televisions are playing. One or two AIDES are busy working..

ON TV: TONY, wearing a dark suit, and tie, takes his position in front of the statue of the Virgin Mary, in front of the cameras.

EXT. TRIMDON CHURCH - DAY

TONY steps closer to the microphones, then..

TONY
We are today a nation in a state of shock, in mourning, in grief that is so deeply painful to us. People everywhere, not just here in Britain, kept faith with Princess Diana..

INT. BALMORAL CASTLE - DAY

JANVRIN watches the broadcast on television, surrounded by several MEMBERS OF STAFF - MAIDS, COOKS, VALETS, FOOTMEN, all craning their necks, watching the television in the Private Secretary's room..

Our camera stays on JANVRIN's face, as TONY's speech continues..

TONY (ON TV)

"They liked her, they loved her, they regarded her as one of the people. She was the people's princess, and that is how she will stay, how she will remain in our hearts and memories forever.."

JANVRIN's eyes roll privately..

JANVRIN

A bit over the top, don't you think?

JANVRIN turns, fully expecting everyone to agree..

But instead all the STAFF MEMBERS behind him have tears rolling down their cheeks..

EXT. HOSPITAL - PARIS - DAY

Archive Footage.

CHARLES's motorcade pulls up outside the hospital in Paris. Doors open. PRINCE CHARLES gets out..

INT. HOSPITAL - CORRIDOR - PARIS - DAY

Shooting through the half-open door: we watch as the PRINCE of WALES disappears into the room. In the far corner, an open coffin.

CHARLES is visibly distressed. We hear the PRIEST's voice as he begins to pray..

PRIEST

Notre Pere qui es aux cieux,
Que ton nom soit sanctifie,
Que ton regne vienne,
Que ta volonte soit faite,
Sur la terre comme au ciel..

In the corridor: hospital OFFICIALS quietly close the door in respect.

TELEVISION NEWS FOOTAGE

PRESIDENT BILL CLINTON, fighting emotion, speaking from the White House lawn..

CLINTON (ON TV)
 I'll always be glad I knew the Princess, and hope everyone will support her two fine sons and help them have the life and the future she would want..

PRESIDENT NELSON MANDELA - speaking from Cape Town..

MANDELA (ON TV)
 I had the honour of hosting her a few months ago when she visited our country, and I was tremendously impressed by her..

The sound of a NEWSREADER's voice..

NEWSREADER (V.O.)
 In cities all around the world, shrines have been created, in a spontaneous, worldwide outpouring of grief.

Images of NEW YORKERS laying flowers outside the British Embassy, AUSTRALIANS doing the same in Sydney, PAKISTANIS in Karachi..

INT. CAR - DAY

TONY BLAIR is in a car on his way back down to London. The phone rings. He is travelling with an AIDE, who answers the phone, listens, then hands it to TONY..

AIDE
 Lord Airlie.

TONY shoots a look, 'Who?' The AIDE covers the phone..

AIDE
 The Lord Chamberlain. In charge of the funeral. You're meeting him at the airport.

TONY nods. Takes the phone.

TONY
 Lord Airlie.

INT. CAR - SAME TIME

A rather formidable, handsome, aristocratic man with a military bearing, is driven in a car, speaking into a mobile phone..

AIRLIE

(brisk, military)

Prime Minister. I'm responsible for organising all royal ceremonial events...

(a beat)

And there's simply no precedent for the funeral of an ex-HRH.

INT. CAR - SAME TIME

TONY privately rolls his eyes at the ridiculous upper-class pronunciation..

TONY

Then perhaps we should plan for any contingency.

LORD AIRLIE

Yes. I've arranged a meeting tomorrow morning at 10.00 at Buckingham Palace. Officials from all three palaces, representatives from the Spencer Family, the emergency services.

(a beat)

Would you send some of your people?

TONY

Absolutely. Of course.

They hang up.

TONY

(mimicking)

'Preeecedent?'

TONY rolls his eyes.

TONY

Where do they find these people?

EXT. RAF NORTHOLT - DAY

PRINCE CHARLES comes down the steps of his plane. He walks towards the line of OFFICIALS, among them TONY BLAIR who stands next to LORD AIRLIE. TONY and PRINCE CHARLES shake hands..

TONY

I'm so sorry, Sir. And if there's anything I or my Government can do...

CHARLES appears distracted. Miles away..

CHARLES

They stood up as we drove past...in cafes...in restaurants. Removed their hats. This was Paris. One of the busiest cities in the world...and you could hear a pin drop...

TONY

I imagine it will be the same here.

CHARLES

Yes...I imagine it will.

CHARLES looks at TONY..

CHARLES

The Palace would still prefer to see it as a private funeral. What are your feelings on that?

TONY

I...

(a diplomatic smile)

I think that would present us with difficulties.

CHARLES

So do I. My mother..

(corrects himself)

...the Queen, comes from a generation not best equipped to...

(tailing off)

...she grew up in the war...

(a beat)

I think what we need, what the COUNTRY needs is to be led by someone.."of today". If you follow?

(a beat)

Balmoral is..

(he gestures, 'another world')

TONY

I think I understand.

CHARLES and TONY shake hands, then the PRINCE moves on...

Meanwhile, in the background, DIANA's coffin is taken from the aeroplane by pall-bearers and loaded into a hearse.

The coffin is draped in the ROYAL STANDARD....

INT. BALMORAL - LARGE SITTING-ROOM - NIGHT

The QUEEN, PRINCE PHILIP and the QUEEN MOTHER watch television. It's the evening news..

ON TV: PRINCE CHARLES is greeted by PRESIDENT CHIRAC on the steps of the hospital.

ELIZABETH

Have we heard from the Spencers again?
Have they made up their minds when the funeral will be?

QUEEN MOTHER

Not me. No one tells me anything.

NEWSREADER (V.O.)

The Prince of Wales spent half an hour at the hospital. At 5.06, the party left with Diana's coffin..

PRINCE PHILIP

On our walk today, one of the ghillies said he'd seen a large stag up at Craghie Head.

(a beat)

He reckoned fourteen points.

QUEEN MOTHER

What? Really? We haven't had one that big on this estate in years.

PRINCE PHILIP

No. Quite.

ON TV: CHARLES's plane arrives back in England.

NEWSREADER (V.O.)

Diana's coffin arrived back in London, at RAF Northolt, two hours later..

The QUEEN watches intently as CHARLES is greeted on the runway by TONY BLAIR, and the two men talk.

A flicker of suspicion on the QUEEN's face..

PRINCE PHILIP

Anyway, I thought it might be a good distraction. For the boys.

ELIZABETH

What? Stalking?

The QUEEN looks up..

ELIZABETH (cont'd)

Isn't it a bit soon?

PRINCE PHILIP

I think anything that gets them outside is a good idea.

NEWSREADER (V.O.)

Earlier today, the Prime Minister made a statement from his constituency..

ON TV: TONY making his speech outside the church in Trimdon. We CLOSE on the QUEEN's face as she hears..

TONY (ON TV)

"They liked her. They loved her. They regarded her as one of the People. She was the People's Princess, and that is how she will remain in our hearts forever.."

The QUEEN watches in disbelief. Her knuckles whiten.

ELIZABETH

I'm sorry, I can't bear it.
(gets to her feet)
I'm going to bed.

The QUEEN walks out.

EXT. BUCKINGHAM PALACE - DAY

The following morning. A bare flagpole. No flag flying.

But the flowers left by mourners outside the palace gates are growing.

INT. BUCKINGHAM PALACE - MEETING ROOM - DAY

A large ceremonial room. Elaborate chinoiserie. Ming vases. Inside, some thirty or forty OFFICIALS, many uniformed, sit around a table. Among them: the CHIEF CONSTABLE of the METROPOLITAN police, the heads of the FIRE SERVICE and AMBULANCE SERVICE, military OFFICERS, representatives from the three palaces, Kensington Palace, (DIANA's court), St James's Palace, (CHARLES's court) and Buckingham Palace, (the QUEEN's court), representatives from the Intelligence and Police Protection services, experts in protocol, and finally, representatives from the SPENCER FAMILY and Downing Street, (among them ALASTAIR CAMPBELL).

LORD AIRLIE, (whom we met at RAF Northolt), checks the time. It's ten o'clock. He raps on a table, calling the meeting to order..

LORD AIRLIE

Right. It's ten o'clock. Let's make a start. Thank you all for coming at such notice. I think we all agree this is an extraordinarily sensitive occasion which presents us with tremendous challenges logistically...

(MORE)

LORD AIRLIE (cont'd)

(a beat)
 ...constitutionally..
 (a beat)
 ..practically...
 (a beat)
 ...diplomatically..
 (a beat)
 ...procedurally...

ALASTAIR privately rolls his eyes..

ALASTAIR
 Oh, Christ..

EXT. DOWNING STREET - DAY

10, Downing Street. A car pulls up. ALASTAIR CAMPBELL gets out. Visibly in a bad mood.

INT. DOWNING STREET - DAY

TONY BLAIR is in his office, surrounded by his AIDES, working in shirtsleeves.

TONY
 "...after eighteen years of Opposition, of frustration and despair, I am proud, privileged, to stand before you as the new Prime Minister..."

AIDE
Labour Prime Minister..

TONY
 "I want to set an ambitious course to modernise this country. To breathe new life into our institutions. To make privilege something for the many, not the few. So that we become nothing less than a beacon to the world..."

'Thump', the door opens, ALASTAIR CAMPBELL enters, clutching the day's newspapers..

ALASTAIR
 Bloody hell! You think the Royals are nutters! You should meet their flunkeys! Two and a half-hours on whether she should be carried in a hearse or a gun-carriage.
 (taps head, "Nuts")
 Anyway, raves in the press.

ALASTAIR dumps the papers on the desk..

ALASTAIR

This lot call you "The Nation's Mourner in Chief", this lot say you're "The only person who has correctly judged the mood of the country". Even the "Mail"..

(disdainfully holding the paper between finger and thumb)

..was impressed.

ALASTAIR drops the papers on TONY's desk.

ALASTAIR

"People's Princess", mate. You owe me.

ALASTAIR goes. TONY watches, then jumps up, opens the door. His AIDE calls after him, covering the phone..

AIDE

Gordon for you.

TONY

Tell him to hang on.

INT. DOWNING STREET - CORRIDOR - DAY

TONY follows ALASTAIR out, calls after him..

TONY (cont'd)

So it's decided? It's going to be a public funeral.

ALASTAIR

Yes. On Saturday. A whopper. The Abbey. The works.

TONY

Good. Has anyone told the Queen yet?

ALASTAIR

Dunno. No doubt some flunkey will be despatched. Grovelling on all fours.

TONY smiles imagining the prospect, goes back into his office.

INT. BALMORAL CASTLE - LARGE SITTING-ROOM - DAY

'Knock', a knock on the door, and ROBIN JANVRIN enters carrying a large file. He bows first to the QUEEN..

JANVRIN

Good morning, Ma'am.

..then to the QUEEN MOTHER..

JANVRIN

..Ma'am.

The QUEEN looks up..

ELIZABETH

What can we do for you, Robin?

JANVRIN braces himself. This is not going to be easy...

JANVRIN

Ma'am, there was a meeting at the Palace this morning.

ELIZABETH

About the funeral arrangements, yes.

JANVRIN

The Lord Chamberlain faxed over these plans for you to consider.

JANVRIN puts a large file on her desk..

JANVRIN

There is now general agreement, Ma'am, that a public funeral would be more appropriate.

ELIZABETH

I see.

The QUEEN perceptibly bristles..

ELIZABETH

And what form will it take?

JANVRIN

At the moment, they're suggesting..
(clears throat)

And of course these are early days..

JANVRIN braces himself. Shoots a nervous look at the QUEEN MOTHER..

JANVRIN (cont'd)

...basing it on Tay Bridge.

The QUEEN MOTHER looks up. Horrified.

QUEEN MOTHER

Tay *Bridge*..?

ELIZABETH

What..?

A stunned silence..

QUEEN MOTHER

B-but that's the code name for my funeral?

JANVRIN

Indeed, Ma'am.

(a beat)

But it would be for practical reasons only.

JANVRIN is dying.

JANVRIN

It's the only one which has been..

(treads delicately)

..'rehearsed'. The only one that could be put together..in time.

The QUEEN MOTHER needs to sit down..

QUEEN MOTHER

But I supervised those plans myself.

JANVRIN

Indeed, and the Lord Chamberlain was at pains to stress the *spirit* of the occasion will be quite different.

(a beat)

For example, in place of four hundred soldiers marching behind the coffin, the suggestion is that four hundred representatives from the Princess's various charities march behind the coffin.

ELIZABETH

I see..

The QUEEN MOTHER's eyes widen..

JANVRIN

And that instead of foreign Heads of State and Crown heads of Europe, the guests would include a sprinkling of actors of stage and screen, fashion designers and other..

(clears throat)

...celebrities..

QUEEN MOTHER

Celebrities..?

ELIZABETH

Oh.

The QUEEN looks ashen. The QUEEN MOTHER is pouring herself a drink..

ELIZABETH (cont'd)
Wa..was there anything else?

JANVRIN
No, Ma'am.

JANVRIN bows, and leaves. Then stops, remembering..

JANVRIN
Oh, yes. One other thing. The Police Commissioner was keen that you consider the idea of a condolence book.
(a beat)
It would give the growing crowds something to do. Make marshalling them easier.

ELIZABETH
(distracted)
Yes, of course..

JANVRIN reaches the door..

JANVRIN
Oh, and the flowers.

The QUEEN looks up..

ELIZABETH
What flowers?

JANVRIN (cont'd)
The flowers that have been left outside Buckingham palace. Currently they're blocking the path through the main gate, and will make things difficult for the Changing of the Guard.

ELIZABETH
Fine. Then move them away.

JANVRIN flinches slightly in anticipation..

JANVRIN
Actually, the Lord Chamberlain was wondering whether we shouldn't leave the flowers, and send the Guards through the North Gate.

The QUEEN looks thrown..

ELIZABETH

Ye-es. Of course.
 (chastened)
 Quite right.

INT. TONY'S OFFICE - DAY

'Rrrring', the phone rings. TONY is sitting at his desk with one AIDE. A knock on the door. Another AIDE enters..

AIDE

Stephen Lamport on one.

TONY looks up. Irritated at being disturbed..

TONY

Who?

AIDE

The Prince of Wales's private
 secretary. In Balmoral.
 (covering phone)
 He said it was urgent.

TONY rolls his eyes, then picks up the phone.

TONY

Good afternoon.

LAMPORT (V.O.)

Good afternoon, Prime Minister.

INT. BALMORAL - CHARLES'S STUDY - DAY

STEPHEN LAMPORT, Private Secretary to the Prince of Wales, sits at a desk. CHARLES is also present, listening..

LAMPORT

The Prince of Wales wanted me to thank
 you again for your kind words
 yesterday.

TONY

Not at all.

LAMPORT

He feels you and he...are modern
 men...of similar mind...

(a beat)

...who could work well together at
 this difficult time.

TONY shoots a quizzical look..

TONY

Well, please thank his Highness, and assure him that he can count on my full support. At all times.

(a beat)

Was that it?

LAMPOR

Yes.

TONY hangs up. He turns to his AIDE..

TONY (cont'd)

Bizarre. Why is Charles doing this?

AIDE

What?

TONY

Creeping up to me like this. He did it at the airport when he asked me to 'deal' with his mother.

AIDE #2

Because he knows that if the Queen continues to get it wrong over Diana, it won't be long before the Royals become public enemy no 1.

(a beat)

Terrified of being shot, apparently.

TONY

Who, Charles?

AIDE

His people have already been onto us asking for extra protection.

AIDE #2

He probably thinks if he's seen to be on our side, the Queen will be the one left in the firing line, not him.

TONY

What? So it's OK for his mother to take the bullet, not him?

(shakes head)

What a family.

EXT. BALMORAL CASTLE - COURTYARD - DAY

The QUEEN, in tatty old Barbour, head-scarf, Wellington boots, loads Corgis and picnic hampers into the back of an old Land Rover.

She climbs into an old, muddy Jeep, and starts the oily, smoky diesel engine. As she begins to drive out, she turns a corner, and passes CHARLES who is climbing into his much smarter, luxury, leather-upholstered jeep..

CHARLES
Wait! Where are they?

ELIZABETH
Up at Craighead.

CHARLES
I'll come with you.

CHARLES climbs in. The QUEEN notices how extravagantly dressed he is. A kilt and tailored hunting jacket..

CHARLES (cont'd)
Want me to drive?

ELIZABETH
Certainly not.

CHARLES shudders at the rough interior of the car, the mud-spattered windows, the hard, uncomfortable ride..

CHARLES
I thought you were going to get a new one of these?

ELIZABETH
What for? It's perfectly all right.

The engine splutters as she changes gear. The car lurches forward.

INT/EXT. JEEP - BALMORAL ESTATE - DAY

The QUEEN drives hard through woods, dust kicking up in the old Land Rover's wake. It's a bone-shaking ride.

CHARLES stares out of the window, lost in thought..

CHARLES
I was thinking last night what Diana might have done had it been me that died in the tunnel in Paris.

The QUEEN privately rolls her eyes..

CHARLES
She would certainly have taken the boys to Paris. I rather regret not doing that now.

ELIZABETH

What? And expose them to the media? It would have been a dreadful thing to do. They're much better off here.

CHARLES

Look, whatever else you may have thought of Diana - she was a wonderful mother.

(a beat)

She adored those boys. And never let them forget it.

(a beat)

Always warm.

The QUEEN's hands tighten on the steering wheel..

CHARLES

And physical.

(a beat)

Never afraid to show her feelings.

ELIZABETH

Especially whenever a photographer was in sight.

CHARLES

Yes, she MAY have encouraged all that, but still..

CHARLES looks out of the window. His eyes mist over..

CHARLES (cont'd)

That was always the extraordinary thing about her. Her weaknesses and transgressions only seemed to make the public love her MORE. Yet ours only make them hate us. Why is that?

CHARLES looks up..

CHARLES (cont'd)

Why do they hate us so much?

The QUEEN mutters under her breath...

ELIZABETH

Not 'us', dear.

CHARLES

(not having heard)

What?

The QUEEN salutes GAME-KEEPERS who remove their hats as the QUEEN roars past.

CHARLES
 Yesterday, when we drove the coffin
 back into London, there was a noise. A
 bang. I don't mind telling you I
 thought it was a gun.

CHARLES's hands wring in anxiety..

CHARLES (cont'd)
 I thought someone had taken a shot at
 me.

The QUEEN hits the brakes, and pulls up. Visibly irritated by
 her son's weakness. She opens the door, and steps out..

ELIZABETH
 Why don't you go on without me? I'm
 going to walk back..

CHARLES
 Are you sure?

ELIZABETH
 Yes. It looks like rain..
 (the DOGS jump out)
 And I'm not in the mood for stalking
 anyway.

CHARLES knows better than to contradict his mother. He gets
 into the driving seat, puts on the safety belt, and drives
 off.

The Land Rover disappears in a cloud of dust.

The QUEEN straightens, then notices her shoe-laces are
 undone. The DOGS bark excitedly.

ELIZABETH
 Wait! My shoe-lace is undone. You
 don't want me to trip and hurt myself,
 do you?
 (a beat)
 You wouldn't get any proper walks
 then.

The QUEEN blissfully chatters away to the DOGS. So much
 easier than people...

ELIZABETH
 Right. Done. Now who knows the way
 home?

The DOGS yap excitedly, immediately scamper off in the
 direction of the castle..

ELIZABETH
 You clever things!

EXT. SCOTTISH HIGHLANDS - DAY

CHARLES's Land Rover drives up into the hills, into spectacular landscape. A mile or two ahead, above the tree-line, PHILIP, the two PRINCES and STALKERS carrying guns, crawl on their bellies in pursuit of their quarry..

A hundred years ahead of them, the STAG, unaware of the danger, imperiously, grazes on the grass..

DISSOLVE TO:

INT. BALMORAL CASTLE - QUEEN'S BEDCHAMBER - NIGHT

The QUEEN, granite-faced, still smarting from her row with CHARLES, is in her bedroom. A nightcap martini is on her bedside table. She is writing her diary.

PHILIP emerges from the bathroom, appears in the doorway..

ELIZABETH

I spoke to Charles this afternoon.

A flicker of coldness behind her eyes..

ELIZABETH

Who was good enough to share with me his views on motherhood.

PRINCE PHILIP

What did he say?

A TV plays in the corner. DIANA, starved thin, panda-eyes, the infamous Martin Bashir 'PANORAMA' interview..

ELIZABETH

How wonderful Diana was.

PRINCE PHILIP

That's changing his tune.

ELIZABETH

What a natural.

DIANA (ON TV)

..I think..they see me as a threat of some kind..

PRINCE PHILIP sees what's on television, then grimaces..

PRINCE PHILIP

(puckers face)

Oh, for God's sake..

ELIZABETH

Maybe he's got a point. Maybe we are partly to blame.

PHILIP goes over to the television..

PRINCE PHILIP

I can't watch this.

ELIZABETH

No, wait. Leave it.

PHILIP stares at the screen..

DIANA (ON TV)

"Every strong woman in history has had to walk down a similar path.."

ELIZABETH

We encouraged the match. And signed off on it. Both of us.

(a beat)

You were very enthusiastic, remember.

PRINCE PHILIP

She was a nice girl. Then.

DIANA (ON TV)

"And I think it's this strength that causes the confusion and the fear."

PRINCE PHILIP shakes his head..

PRINCE PHILIP

And I was sure he'd give the other one up. Or, at least make sure his wife towed the line.

(a gesture)

Isn't that what everyone does?

A flicker behind the QUEEN's eyes.

ELIZABETH

Is it?

Her knuckles momentarily whiten. Unaware, PHILIP stares at the television..

DIANA (ON TV)

"Why is she strong? Where is she getting it from? Where is she going to take it? How is she going to use it?"

He rolls his eyes in disbelief..

PRINCE PHILIP (cont'd)
 I can't bear it any more. If you're
 watching, I'll sleep in here. Early
 start tomorrow..

(kisses her on the
 forehead)

See you in the morning.

PHILIP goes, leaving the QUEEN staring. Still stinging from
 his remark about adultery.

'ZAP', she angrily hits the remote. The picture goes black.

INT. DOWNING STREET - BLAIR'S HOME - NIGHT

TONY BLAIR and CHERIE at home, watching television. It's 10
 o'clock. The KIDS are in bed, but their TOYS are still strewn
 around the sitting-room. TONY is tidying them up into boxes..

ON SCREEN: British historian DAVID STARKEY is lambasting
 CHARLES. TONY and CHERIE sit on the sofa, watching
 television, eating pasta on their knees. STARKEY defends the
 QUEEN. Part of an older generation. She knows no better.

CHERIE (cont'd)
 How much of all this could be the
 first stirrings of..

TONY
 What?

CHERIE
 ..I don't know...something more
 interesting. Maybe this time people
 have finally seen them for what they
 are.

TONY
 Which is?

CHERIE
 A bunch of freeloading, emotionally
 retarded...nutters.

TONY
 (rolls eyes)
 That's just absurd.

CHERIE
 Why? They exist in a ludicrous cocoon
 of privilege and wealth. They don't
 pay tax.

TONY
 Yes, they do.

CHERIE

The Queen alone costs us what? Thirty, forty million a year..

TONY reaches the door, and turns..

TONY

Not you, too. Look...if you want to have a serious conversation about this..

CHERIE

I do..

TONY

..about the Constitution..

CHERIE

We don't HAVE one..

TONY

...or about ways in which we as a Government could begin to phase out hereditary privileges, then fine.

CHERIE

(indicating plates)

If you're going, take the dishes..

TONY comes back to take the dirty plates..

TONY

But spare me the whole.."off with their heads" thing.

CHERIE

Why?

TONY

Because it insults your intelligence.

CHERIE

"The case for reform is simple and obvious. It is in principle wrong and absurd that people should wield power on the basis of birth, not merit or election."

(a beat)

YOUR words, not mine.

TONY is momentarily thrown..

TONY

Well, maybe now I've grown up.

(a beat)

It's *unimaginable* this country being a republic. Certainly in her lifetime.

CHERIE

Why?

TONY

Because...no would would wear it.
 (can't help laughing at
 the idea)
 No one WANTS it.
 (gestures)
 It's just...daft.

TONY heads for the door..

CHERIE

It's not a mother thing, is it?

TONY turns..

CHERIE

Think about it. If she were still
 alive, wouldn't Hazel be exactly the
 same age? Whenever you talk about your
 mother, you mention her stoicism. Her
 frugality. Her sense of duty. The fact
 she was brought up in the way. Well
 c'mon..?

(a beat)

Who does THAT sound like?

TONY smiles.

TONY

I'm going to do the washing-up.

FADE TO BLACK

INT. DOWNING STREET - CORRIDOR - DAY

ALASTAIR and TONY walk through the labyrinthine corridors and
 busy offices..

ALASTAIR

All right, the good news is that the
 Palace has agreed to video screens in
 the Royal Parks.

TONY

And the bad news?

ALASTAIR

Crash barriers.

TONY

What about them?

ALASTAIR

They're now predicting more than two million people will descend on London, and there aren't enough barriers to line the route. So we've gone cap in hand to the French for theirs. And there's something else I think you should see.

ALASTAIR leads TONY into..

INT. DOWNING STREET - MONITORING ROOM - DAY

TONY follows ALASTAIR into an office where a television plays in the corner. Several young AIDES and INTERNS are watching, recording, making notes. Shirtsleeves, feet on desks. Informal.

ALASTAIR

Can we run that piece again? You're going to love this.

An INTERN puts in a video, hits the 'play' button. ON SCREEN: several members of the public complain about the royals. TONY watches for a moment, then..

TONY

Look, I know all this..

ALASTAIR

There!

One member of the public complains about the flag..

TONY

Don't tell me. There isn't a flag flying at half mast above Buckingham Palace.

TONY rolls his eyes to himself.

TONY

God. Will someone save these people from themselves..

(irritated)

Fine. I'll call Balmoral...

TONY turns away, walks towards the door.

ALASTAIR

'Planet Zog'?

TONY

Because as Prime Minister of this country, I've really got nothing better to do..

TONY walks out..

EXT. BALMORAL ESTATE - DAY

The ROYAL FAMILY is gathered for a bar-be-cue lunch. At a distance, the BOYS, are in the river, being taught fishing by a GHILLIE..

PRINCE PHILIP stands by a barbecue, struggling to get the fire to light. The QUEEN MOTHER is in another corner..

A LAND ROVER pulls up. The QUEEN gets out with her dogs. She notices PHILIP's struggle with the bar-be-cue..

ELIZABETH

Those fire-lighters no good?
(carrying tupperware
boxes)

I brought some stew just in case. I
think it's lamb. We could always have
that cold..

PRINCE PHILIP

No, we'll be all right.

The QUEEN throws some food to her dogs, but makes several hand gestures forbidding them to eat. The DOGS salivate, and whimper, but dutifully show their forbearance. Staring at the food.

The QUEEN, meanwhile, starts setting places at the table with plates, knives and forks..

ELIZABETH

Robin had a call from the Prime
Minister. Who expressed his concern.

PHILIP turns, an exasperated look..

PRINCE PHILIP

About WHAT?

ELIZABETH

The flag above Buckingham Palace. He
thinks it should be flying at half-
mast.

The DOGS continue to whimper hungrily.

PRINCE PHILIP

Then I hope Robin told him there ISN'T
a flag above Buckingham Palace...
(angrily jabs coals with a
long, sharp fork)
...only the Royal Standard, which
flies for one reason only.

(MORE)

PRINCE PHILIP (cont'd)

To denote the presence of the Monarch. Since you're here, the flag pole is bare. Which is as it should be.

CHARLES clears his throat..

CHARLES

Isn't it possible..that to some people...the Royal Standard is just.. ..a flag? And that the flap pole being bare sends out the wrong signal.

The QUEEN turns. A withering look..

ELIZABETH

That's not the point.

PRINCE PHILIP

The point is it's more than four hundred years old. It has never been lowered for ANYONE..

QUEEN MOTHER

Your grandfather didn't get that flag at half-mast when he died and if your mother were to die tomorrow, she wouldn't get it either.

CHARLES

Yes...but sometimes...in a situation like this..one has to be flexible..

All heads turn. And stare at CHARLES.

CHARLES

(shrugs)

It is just a flag.

ELIZABETH

"What about the Union Jack?", was Mr. Blair's next suggestion.

QUEEN MOTHER

(rolling eyes)

Oh, for heaven's sake.

PRINCE PHILIP

The next thing he'll be suggesting you change your name to Hilda and mine to Hector?

(angry gesture)

Who does he think he's talking to? You're the Sovereign. The Head of State. You don't get dictated to.

(a beat)

You've conceded the idea of a public funeral. You've opened up the parks. That's ENOUGH.

The QUEEN indicates to PHILIP to keep his voice down, to avoid upsetting the BOYS, who are still fishing..

PRINCE PHILIP (cont'd)

You wait. In forty-eight hours it was all have calmed down.

ELIZABETH

Like those condolence books.

PRINCE PHILIP

Quite right.

(a defiant snort)

When we started with one, everyone predicted they would grow and grow. But we've heard nothing more about that, see?

CHARLES clears his throat..

CHARLES

Apparently there are now fifteen.

ELIZABETH

What..?

CHARLES

And people are queuing through the night.

PHILIP stares. The QUEEN's expression changes.

INT. BALMORAL CASTLE - CHARLES'S QUARTERS - DAY

CHARLES crosses the saloon to his study, talking to his Private Secretary.

CHARLES

In one sense its comforting.

(a beat)

For the first time my parents can see what it's been like for me all these years, being up against her popularity.

(a beat)

But they're still making the mistake of thinking the Diana they knew from living and dealing with her, will eventually be the one seen by the public. But it's not. The two Dianas, theirs and ours, bear no relation to one another at all.

CHARLES looks at LAMPOR..

CHARLES (cont'd)
 They just adored her. Would have loved
 nothing more than for her to be Queen.
 (a beat)
 Someone compassionate. With a heart.
 Gifts in tragically short supply
 around here.

CHARLES looks at LAMPORT..

CHARLES
 I've been thinking is the flag flying
 at half mast over my house at
 Highgrove?

LAMPORT
 Yes, Sir.

CHARLES
 Make sure we get a picture of that in
 the papers, would you? If my mother
 wants to make a mess of this, that's
 her business.
 (a beat)
 I won't let her drag me down, too.

INT. BLAIR'S BEDROOM - NIGHT

The BLAIRS are in bed working, watching TV. On TV: Tracey Ullman speaks enthusiastically in favour of young, dynamic Tony Blair in London. TONY and CHERIE watch..

CHERIE
 See? It isn't just me.

TONY
 What?

CHERIE
 People really DO want change. And want
 YOU to give it to them.

TONY
 And do what? Cut off their heads?

CHERIE
 Apparently, one in six people now
 support the idea of getting rid of the
 Monarchy.

TONY
 (irritated gesture)
 That's just the papers spoiling for a
 fight.

CHERIE

But still, imagine this country
without them? With a nice elected Head
of State?

(a beat)

That'd be some legacy. If the
revolution were to happen on your
watch.

BLAIR stares. Visibly unsettled.

INT. QUEEN'S BEDROOM - NIGHT

The QUEEN sits at her desk, writing her diary. Her pen
scratches across the paper..

Presently the PEN stops. She stares for a moment, her face a
picture of sadness..

FADE TO BLACK:

EXT. BALMORAL - DAY

The SHOOTING PARTY with WILLIAM, HARRY, and several GILLIES
and STALKERS drives off in various JEEPS.

INT. BALMORAL CASTLE - PRIVATE SECRETARY'S OFFICE - DAY

JANVRIN stands at the window, looking out as the cars leave..

JANVRIN

That's the stalking party off?

He takes a deep breath..

JANVRIN

Right, we'd better have a look at
these papers.

SECRETARY

"Show us there's a heart in the House
of Windsor," says the Sun..

His SECRETARY passes a copy over to JANVRIN..

SECRETARY

"It proves, the Royals are not like
us", the Mirror. "Time to change the
Old Guard at Buckingham Palace".
Express.

JANVRIN

(heart sinks)

God..

The SECRETARY reads from "THE INDEPENDENT" ..

SECRETARY

"One can't help wondering who's advice they are taking for it's clearly the wrong advice..."

JANVRIN

Right...

The SECRETARY puts down the INDEPENDENT, open on a page marked.. "THE WINDSORS STILL DON'T UNDERSTAND US."

JANVRIN's face looks haunted..

JANVRIN (cont'd)

Well, I'll try not to take that personally.

INT. DOWNING STREET - TONY'S STUDY - LATE AFTERNOON

TONY sits on his sofa. The three speech-writing AIDES stand/sit in front of him. TONY reads from the speech..

TONY

"People have been yearning for a change in this country." Good. "The result is a quiet revolution now taking place. Led by the real modernisers. The British People.."

TONY tails off..

TONY

'Revolution'? Not you, too?
(tails off)
Who wrote this?

One AIDE puts up his hand.

TONY

Where does it come from?

AIDE

Where does it *come* from?

AIDE 2

Just look at the papers. Talk to people on the streets.

AIDE

Something's happening out there.

TONY's expression changes. He gets to his feet. Walks out, muttering under his breath..

TONY
 Revolution.

The AIDES look at one another..

INT. DOWNING STREET - CORRIDOR - LATE AFTERNOON

TONY puts his head around his SECRETARY's door..

TONY (cont'd)
 Get me Balmoral, will you?
 (a beat)
 I'll take it in my office.

INT. DOWNING STREET - TONY'S OFFICE - LATE AFTERNOON

TONY walks back into his office. His face is deadly serious.

TONY
 Right. You lot. Out.

TONY stands by the door. Holding it open. The AIDES stare at one another..

AIDE
 What about the speech?

TONY
 Later.

The AIDES file out.

INT. BALMORAL CASTLE - QUEEN'S STUDY - LATE AFTERNOON

The QUEEN and JANVRIN are working in one corner, going through her red boxes. In another corner, PRINCE PHILIP sits watching the television..

A tea-tray sits in front of him. Scones. Tea-cakes.

The QUEEN and JANVRIN are finishing off. JANVRIN stands, (never sits in her presence)..

JANVRIN
 ..and finally, Ma'am, a DSO medal. A Corporal, in Kosovo..you may have read about it in the papers..pulled two civilians from a bus after a bomb blast.

The QUEEN signs the certificate of honour. PRINCE PHILIP calls out, indicating the tea..

PRINCE PHILIP
Hurry up, dear. Getting cold.

ELIZABETH (cont'd)
Is that it?

JANVRIN
Yes, Ma'am. Just the letter of
condolence to the widow of the
Ambassador to Brazil.

The QUEEN signs. JANVRIN bows and leaves.

ELIZABETH
Good.

The QUEEN walks over to join PRINCE PHILIP for tea by the
television, when JANVRIN turns, (we notice his SECRETARY
stands in the doorway)..

JANVRIN
Ma'am, apparently the Prime Minister
is on the phone for you.

PRINCE PHILIP
(snaps)
Tell him to call back.

The QUEEN hesitates, then..ever dutiful..

ELIZABETH
No, I'd better take it.

PRINCE PHILIP rolls his eyes. JANVRIN nods to his SECRETARY,
who rushes off to transfer the call.

The QUEEN walks over to her desk again. Picks up the phone.

ELIZABETH
Prime Minister?

INT. DOWNING STREET - LATE AFTERNOON

TONY sits up on his sofa in his office..

TONY
Good afternoon, your Majesty. I'm
sorry to disturb. I was just
wondering..

INT. BALMORAL - QUEEN'S STUDY - CONTINUOUS

PRINCE PHILIP indicates she should put TONY on speaker-phone.
The QUEEN obliges. TONY's voice comes out..

TONY

...whether you'd seen any of today's papers?

The QUEEN looks at her desk. Most of the newspapers are strewn out in front of her..

ELIZABETH

We've managed to look at one or two, yes.

TONY

In which case, my next question would be - whether you felt some kind of response might be necessary?

ELIZABETH (cont'd)

No. I believe a few over-eager editors are doing their best to sell newspapers..and it would be a mistake to dance to their tune.

TONY

Under normal circumstances I would agree, but..

PRINCE PHILIP

(under his breath)

Here we go! The bloody flag again..!

ELIZABETH indicates for PHILIP to be quiet..

TONY

..my advisers have been taking the temperature among people on the streets - and the information I'm getting is that the mood..

(choosing words carefully)

...is quite delicate.

PRINCE PHILIP

(under his breath)

Of course. That's where all the ruddy cameras are.

ELIZABETH gestures again for PHILIP to 'SSSshhh'..

ELIZABETH

So what would you suggest, Prime Minister? Some kind of statement?

TONY

No, Ma'am. I believe the moment for statements has passed.

TONY takes a deep breath..

TONY

I would suggest flying the flag at half-mast above Buckingham Palace...

PRINCE PHILIP almost has an apoplexy..

PRINCE PHILIP

See!

TONY

And coming down to London at the earliest opportunity.

PHILIP stares in disbelief.. "What?"

TONY

It would be a great comfort to your people and would help them with their grief.

ELIZABETH

THEIR grief?

The QUEEN exchanges a look with PHILIP..

ELIZABETH

If you're suggesting that I drop everything and come down to London before I attend to two boys that have just lost their mother..you're mistaken.

PRINCE PHILIP

Absurd..

ELIZABETH

I doubt there are many who know the British more than I do, Mr. Blair, nor who has greater faith in their wisdom and judgement. And it is my belief that they will soon reject this 'mood' which has been stirred up by the press...in favour of a period of restrained grief, and sober, private mourning.

(a beat)

That's the way we do things in this country. Quietly. With dignity.

(a beat)

It's what the rest of the world has always admired us for.

TONY

Well, if that's your decision, Ma'am, of course the government will support it.

(MORE)

TONY (cont'd)

(a beat)

Let's keep in touch.

ELIZABETH

Yes.

(could hardly be less
enthusiastic)

Let's.

The QUEEN hangs up. Looks over at PHILIP..

PRINCE PHILIP

Bloody fool.

He indicates the tea..

PRINCE PHILIP

Now your tea's gone cold.

INT. BLAIR'S OFFICE - CONTINUOUS

TONY hangs up the phone. He is lost in thought. His SECRETARY sticks her head around the door..

SECRETARY

Robin Janvrin on one.

(a beat)

He must have been listening in.

TONY picks up the phone.

TONY

Mr Janvrin?

INT. PRIVATE SECRETARY'S OFFICE - BALMORAL - SAME TIME

JANVRIN speaks on the telephone to TONY BLAIR.

JANVRIN

Prime Minister, I understand how
'difficult' her behaviour must seem to
you..how 'unhelpful'..but try to see
it from her perspective..

(searches for right words)

She's been brought up to believe its
God's will that she is who she is.

TONY

I think we should leave God out of it.
It's just not helpful.

JANVRIN

She won't have seen anything like this
since the Abdication.

(a beat)

(MORE)

JANVRIN (cont'd)

And I cannot emphasise enough what affect that had on her. Unexpectedly becoming King as good as killed her father.

TONY

All right - but first we have to deal with these terrible headlines. I'll see what I can do with the Press.

JANVRIN

I'm most grateful, Prime Minister.

TONY

But I can't promise anything. It's not me they want to see.

TONY hangs up, thinks, then..

INT CORRIDOR DOWNING STREET

Tony comes out of his office and walks down the corridor to where the secretaries are.

TONY

Ask Alistair to come and see me will you.

The Secretary nods and picks up the phone.

TONY

And cancel whatever I'm doing tonight.

He turns and goes back to his office.

EXT. BALMORAL CASTLE - DAY

The QUEEN drives out in her Land Rover. And into the countryside..

EXT. HIGHLANDS - DAY

The Land Rover shakes and judders. The QUEEN bobs up and down. ESTATE WORKERS remove their hats as she drives past..

EXT. HIGHLANDS - DAY

The roads have become rougher and narrower. The QUEEN drives with surprising confidence and ability. The QUEEN reaches a fork. She drives on, taking the right fork.

EXT. RIVER DEE - DAY

The QUEEN reaches the River Dee, then slows down. She stops and stares. Ahead of her is a difficult, quite perilous crossing.

The QUEEN composes herself, visibly intimidated. A deep breath, then..

She drives into the fast-moving river.

EXT. RIVER DEE - DAY

The Land Rover's engine roars. The jeep rocks alarmingly side to side as it slowly crosses the river.

One big rock after another. The QUEEN skilfully negotiates the challenge, and is beginning to enjoy the experience..

But ahead is one rock she hasn't seen..

'Crreeak', the Land Rover's undercarriage hits the rock. The ugly sound of tearing metal.

The QUEEN instinctively brakes, then sensing that was the wrong thing to do, slams her foot down on the accelerator. The engine roars in protest, and..

'Snap'. An ominous mechanical sound.

ELIZABETH

Oh..

The QUEEN's eyes widen. Knowing that sound was serious.

ELIZABETH

Oh, you are stupid.

She tries to start the car again, but to no avail. No matter what she does, the Land Rover is stuck..

The QUEEN looks into the glove box. Inside is a mobile telephone.

The QUEEN punches in a number..

ELIZABETH

(into phone)

Hello? Could you put me through to the Ghillies' office?

(listens)

Hello, Thomas? I'm afraid I've done something very foolish. I think I've broken the prop-shaft. Crossing the river.

INT. GHILLIES OFFICE - DAY

The HEAD GHILLIE listens, his expression changes in alarm, then..

HEAD GHILLIE

Are you sure, Ma'am?

ELIZABETH

Yes, perfectly. The front one, not the rear. I've lost the four-wheel drive. You forget I worked as a mechanic in the war.

HEAD GHILLIE

And are you all right?

INT. LAND ROVER - SAME TIME

The Land Rover creaks as it rocks on the stone..

ELIZABETH

Yes, perfectly, thank you. I'm so sorry to waste your time..

HEAD GHILLIE

We'll come out straightaway.

ELIZABETH

Oh, will you? You are kind. Thank you.

(a beat)

I'll wait by the car.

The QUEEN hangs up. Puts the phone away, then opens the Land Rover's door.

EXT. HIGHLANDS - RIVER DEE - DAY

The QUEEN gingerly climbs out of the Land Rover, and walks across the stones to the river bank, getting her shoes wet.

EXT. RIVER BANK - DAY

The QUEEN sits on a stone by the stranded Land Rover. She sits in silence..

Nothing but the sound of running water, wind in the trees, and birdsong.

Ah, that's good.

The QUEEN closes her eyes. All around her, silence except for the sounds of the great outdoors.

Privacy at last. The first moment of silence in what feels like months. The QUEEN breathes deeply. It's all been a bit much.

No time to think.

One shock after another.

Everyone shouting.

All far too dramatic.

Come to think of it, this is the first time she's been able to..

Suddenly, almost imperceptibly, we notice her shoulders are shaking. Not dramatically, but enough to suggest what is happening. The QUEEN - away from the world - is crying.

We only see her back. Presently, she reaches into her jacket pocket, produces a handkerchief, and dabs her eyes. Gradually, she composes herself.

That's better.

Don't want to make a fuss.

The GILLIES will be here soon.

The QUEEN takes a deep breath. That's better.

Presently the sound of rustling leaves, and the unmistakable sense that she is being watched. Strange..

The QUEEN turns to have a look, then almost drops the cup..

Standing in front of her, no more than twenty yards, is the STAG.

The QUEEN freezes, hardly dare breathe. It is enormous. His antlers are bigger and more dramatic than she could have imagined.

His fur is thick. His blaze across his nose is distinctive. He is vast, almost the size of a horse.

And staring at her. The QUEEN stares back.

ELIZABETH

Oh, you are a beauty.

It is unprecedented - almost supernatural. No STAG ever willingly comes this close to humans.

The QUEEN looks into his dark, brown eyes. An unmistakable connection between them..

It's a magical moment. All around them the whistling of wind, the sound of trees bending. Then, ever so faintly, in the distance..

The hum of approaching engines. It's the GILLIES coming to look for the QUEEN. Sensing this..

ELIZABETH (cont'd)
 (indicating the STAG
 should go)
 Go. Go on. You'd better go..

The STAG remains rooted to the spot..

ELIZABETH (cont'd)
 (claps hands)
 Go. Shoo. Go on.

The ENGINES get closer and closer. The STAG takes a last look at the QUEEN, then briefly inclines his head, turns, and walks off.

No sooner has he disappeared into the woods, than..

Several LAND ROVERS appear, driving across the river, and GILLIES and EQUERRYS jump out, holding tow-ropes, waving in greeting and calling out, concerned for the QUEEN's safety..

The QUEEN takes a last look in the direction of the STAG, to make sure he has gone, and smiles to herself.

He's vanished. It's as if he was never there.

INT. DOWNING STREET - BLAIR'S FLAT - AFTERNOON

TONY is putting on a fresh shirt and tie, standing in front of a a mirror. CHERIE enters..

CHERIE
 I've just been told there are news
 crews outside waiting for you to come
 and "speak to the people."

TONY
 Yes.

CHERIE
 What's that about?

TONY
 I told the Queen's private secretary
 I'd do what I could to help with the
 press.

CHERIE

Why? Don't you think she deserves it?
Sitting up there on her 40,000 acres.

TONY

I know...but allowing her to hang
herself might not be in our best
interests either.

TONY exits, then stops at the door..

TONY

Besides, I think there's
something...ugly about the way
everyone's started to bully her.

CHERIE watches TONY go.

INT. BALMORAL CASTLE - QUEEN'S BEDCHAMBER - NIGHT

The QUEEN is in bed, watching television. Staring.

ON SCREEN: television footage of TONY BLAIR, shaking hands
with 'the people', defending the QUEEN, helping MOURNERS with
their grief..

TV PRESENTER

..earlier tonight the Prime Minister
went out and pleaded with people to
understand the Royals' behaviour..

PRINCE PHILIP appears in the doorway...

ELIZABETH

How are the boys?

PRINCE PHILIP

Not so good tonight. A lot of slamming
doors.

(a beat)

I think they saw the papers.

The QUEEN's eyes close. Pained..

ELIZABETH

Oh, no..

ON SCREEN: television footage of FAMILIES sleeping in parks.
Kensington Palace is a sea of flowers and tributes. The MALL
is lined with singing, hugging, weeping MOURNERS of all ages
and nationalities, holding candles..

PRINCE PHILIP

I'll take them out early again
tomorrow morning.

The QUEEN stares with total lack of comprehension at the VOX POPS which the television interviewer is doing..

TV INTERVIEWER (ON TV)

Where have you come from?

MOURNER 1 (ON TV)

Hamburg.

TV INTERVIEWER (ON TV)

Hamburg, *Germany*?

MOURNER 1 (ON TV)

Well, I just had to be here. She was such a wonderful woman..

PRINCE PHILIP

What?

MOURNER 2 (ON TV)

She was an angel..

PRINCE PHILIP

...and a hysteric.

MOURNER 3 (ON TV)

So compassionate, and caring..

PRINCE PHILIP

Oh, please..

PHILIP indicates the television..

PRINCE PHILIP (cont'd)

Sleeping in the streets and pulling out their hair for someone they never knew?

He shoots a quizzical look..

PRINCE PHILIP

And they think we're mad?

PHILIP turns to the QUEEN..

PRINCE PHILIP (cont'd)

Have you seen the latest funeral guest list?

ELIZABETH

No.

PRINCE PHILIP

I suggest you keep it that way. A chorus line of soap stars and homosexuals.

(a beat)

(MORE)

PRINCE PHILIP (cont'd)

Apparently Elton John is going to be singing.

The QUEEN's eyes close. It's agony.

PRINCE PHILIP

That'll be a first for Westminster Abbey.

The QUEEN stares distractedly at the television..

PRINCE PHILIP

Condolence books are now being signed in our embassies in every major city in the world.

(a beat)

And in London alone the number has reached forty.

After a beat..

PRINCE PHILIP

(stares at the CROWDS of MOURNERS on the television)

This reminds me of one of those films. A few of us in a Fort. Hordes of Zulus outside.

A silence. The TELEVISION coverage continues..

PRINCE PHILIP

So it's VITAL you hold firm. Stick to your guns. You wait. They will come to their senses soon.

(a beat)

They HAVE to.

PHILIP climbs into bed beside the QUEEN..

PRINCE PHILIP

C'mon, move over, Cabbage.

The QUEEN stares at the TV. Staring at a modern Britain, a modern world she no longer understands.

EXT. HIGHLANDS - NIGHT

A bright, full moon. The unmistakable silhouette of THE STAG walks slowly across the blue-white orb - until he reaches a river..

There, he stops, and bellows imperiously into the night.

FADE TO BLACK:

INT. DOWNING STREET - BEDROOM - DAY

The following morning.

6.30 am. TONY watches from his bed. The pastel-coloured set of 'GOOD MORNING TV'. The hosts, a MAN and WOMAN in their forties, sit on a sofa. The MAN turns to the camera..

TELEVISION PRESENTER

It's six o'clock. Time for a look at the morning's newspapers. Jenny..

WE CUT TO: a smiling woman in her thirties, who sits at a coffee table which is covered in newspapers..

JENNY

Good morning. Well if you thought yesterday's headlines for the Royals couldn't get any worse - think again.

INT. BALMORAL CASTLE - QUEEN'S BEDROOM - DAY

The QUEEN sits in bed, reading the newspapers. Her expression is ashen. She stares at the headlines.

From outside her window, the sound of bagpipes as the PIPER SERGEANT stoically plays in a heavy Scottish downpour..

A distant rumble of thunder.

INT. DOWNING STREET - TONY'S OFFICE - DAY

8.00 TONY BLAIR is with ALASTAIR CAMPBELL and a team of AIDES are in a meeting room with the newspapers in front of them..

ALASTAIR

(takes another paper)

The Sun - "Where is our Queen? Where is her flag?"

(takes another paper)

The Express, "Show us you care", with a picture of a grumpy Queen.

(takes another paper)

The Mail - "Let the Flag Fly at half-mast", and inside, "The Queen should be here to show her respects."

ALASTAIR raises his eyebrow.

ALASTAIR

Blimey! But the flip-side is...
"Blair more popular than Churchill shock."

ALASTAIR expects TONY to be pleased, but instead he appears concerned..

TONY
Did any of them pick up on our
statement of support?

ALASTAIR
Just one.

CAMPBELL shows BLAIR the front page of 'THE GUARDIAN' where
"BLAIR DEFENDS STOICAL ROYALS.." is a minor headline..

ALASTAIR (cont'd)
Statements of support don't sell
papers.

TONY's expression changes. Frustrated. He thinks, then..

TONY
Right..

TONY gets to his feet, and walks out. ALASTAIR watches

EXT. BALMORAL CASTLE - DAY (CLUNY)

The QUEEN walks out for her walk with her Corgis. She has her
head-scarf and old raincoat on. DOGS barking excitedly..

She is about to set off, when JANVRIN appears, breathlessly..

JANVRIN
The Prime Minister for you, Ma'am.

The QUEEN looks pained at the thought..

JANVRIN
I'm afraid he's rather insisting.

ELIZABETH
All right. I'll take it here.
(a beat)
In the kitchens.

INT. BALMORAL - KITCHENS - DAY

Frantic KITCHEN STAFF disperse in all directions as the QUEEN
comes into the kitchen, DOGS barking..

COOKS and MAIDS doff their caps, bowing in respect, then run
into hiding, as the telephone extension rings..

The QUEEN picks it up..

ELIZABETH

Good morning, Prime Minister.

The QUEEN gestures to her DOGS. They promptly fall silent.

INT. DOWNING STREET - SAME TIME

TONY sits in his chair..

TONY

Good morning, Ma'am.

TONY hesitates, then chooses his words carefully..

TONY (cont'd)

You've seen today's headlines?

INT. BALMORAL CASTLE - KITCHENS - SAME TIME

COOKS and FOOTMEN rush in a chair for the QUEEN, and bring a cup of tea. The QUEEN sits down..

The DOGS duly follow suit. And sit.

ELIZABETH

Yes, I have.

TONY

Then I'm sure you'll agree. The situation has become quite critical.

TONY takes a breath. Knows this won't be easy.

TONY (CONT'D)

Ma'am, a poll that's to be published in tomorrow's paper suggests 70% of people believe your actions have damaged the monarchy and one in four are now in favour of abolishing the monarchy altogether.

Silence.

TONY

As your Prime Minister, I believe it's my constitutional responsibility to ADVISE the following..

TONY braces himself. Knows the impact his words will have..

INT. BALMORAL CASTLE - KITCHEN - DAY

The QUEEN hangs up. She appears profoundly shaken. She turns to JANVRIN..

ELIZABETH
Is Queen Elizabeth up yet?

INT. BALMORAL CASTLE - STAIRCASE - DAY

The QUEEN walks up a staircase to her mother's quarters..

INT. BALMORAL CASTLE - CORRIDOR - DAY

The QUEEN walks along a corridor. She reaches a door. Knocks. Then, rather touchingly, calls out..

ELIZABETH
Mummy?

INT. BALMORAL - QUEEN MOTHER'S BEDROOM - DAY

The QUEEN sits on the unmade bed, as the QUEEN MOTHER finishes getting dressed, (attended by DRESSERS)..

ELIZABETH
One - lower the flag to half-mast above Buckingham Palace and all other Royal residences. Two - leave Balmoral, and fly down to London at the earliest opportunity. Three - pay respects in person at Diana's coffin. And four - make a statement via live television to my people and the world.

The QUEEN stares.

ELIZABETH (cont'd)
Swift prosecution of these matters, he felt, might, just might avert disaster.

EXT. BALMORAL GROUNDS - DAY

The QUEEN and QUEEN MOTHER walk through the grounds: stout, resolute, waterproofs, rain. A glorious Scottish summer. Distant rumbles of thunder...

QUEEN MOTHER
Obviously you're going to have to talk to the Lord Chamberlain about all this.

ELIZABETH
I have.

QUEEN MOTHER
And to Robert Fellowes.

ELIZABETH

To him too.

QUEEN MOTHER

And..?

ELIZABETH (cont'd)

It seems they both agree with him.

A silence.

QUEEN MOTHER

I see.

The QUEEN stares. Then..

ELIZABETH

Something's happened. There's been a change...a shift of values..

The QUEEN looks up..

ELIZABETH (cont'd)

When you no longer understand your people, isn't it time to hand over to the next generation?

QUEEN MOTHER

Certainly not! Remember the oath you took

ELIZABETH

"I declare that my whole life, whether it be long or short, shall be devoted to your service."

QUEEN MOTHER

Your WHOLE life. That's a commitment to God as well as your people.

ELIZABETH

But if my actions are damaging the crown?

QUEEN MOTHER

Damaging them? My dear, you are the greatest asset this institution has. One of the greatest it has EVER had. The problem will come when you leave, but that's not for you to worry about - and certainly not today.

The Queen rolls her eyes..

ELIZABETH

Mummy..

Then drifts off, into her own thoughts

ELIZABETH

It's just no one seems to value
tradition or constancy any more.

(a beat)

It's all about show. About wearing
your heart on your sleeve.

QUEEN MOTHER

And you're not like that. Never have
been. No...you must show strength. Re-
assert your authority. You sit on the
most powerful throne in Europe. Head
of an unbroken line that goes back
more than a thousand years. How many
of your predecessors do you imagine
would have dropped everything and gone
down to London because people holding
candles wanted help with their grief?

The QUEEN MOTHER's tirade continues, but the QUEEN is not
listening. She knows she has a decision to make.

QUEEN MOTHER

And as for Mr Blair and his Cheshire
Cat grin...

EXT. BALMORAL GROUNDS - LATE AFTERNOON

The stalking Party is wrapping up after a day on the moors,
some two dozen people, stalkers, members of the Royal Family,
gamekeepers etc. load up the Land Rovers ready to return to
Balmoral Castle.

A mobile phone rings. The Head Ghillie appears holding the
phone.

GHILLIE

Mr Janvrin for you sir.

Prince Philip takes the phone... a little surprised.

PRINCE PHILIP

Yes Robin. ..?

Philip listens

PRINCE PHILIP

What? It's madness! The whole thing!
Bloody madness!

Thunderous, Philip hangs up.

PRINCE PHILIP

It seems we are going back to London!

PHILIP climbs angrily into the Land Rover, slamming the door. People's eyes widen.

INT. QUEEN'S STUDY - BALMORAL - LATE AFTERNOON

The QUEEN's face in close-up. CHARLES peers round the door..

He stares. Then, after a beat...

CHARLES
I've just been told. You've decided to
go back to London.

The QUEEN's face. Avoids eye contact.

CHARLES
I just want to say - I admire...
(strangled, trying to find
the right words)
I think it's the right decision.

Silence. CHARLES stares..

CHARLES
Let's hope we haven't left it too
late.

The QUEEN ignores him. CHARLES goes.

EXT. BALMORAL GATES - DUSK

An explosion of flashlights: the motor-winders and flashbulbs of the WORLD's MEDIA whir and pop through the gates of Balmoral Castle.

It's an eerie, venal image. An unmistakable echo of DIANA's world, and her last moments in Paris.

The QUEEN, CHARLES, PHILIP, and the two PRINCES try not to show their hostility, and gingerly inspect the flowers laid at the gates of Balmoral..

The QUEEN's face is grim set. Lips pursed. Visibly uneasy with the CAMERAS audibly whirring all around her.

CHARLES holds his son's hand, and tries to concentrate on the flowers and wreathes and tributes.

PRINCE WILLIAM stares at the CAMERAS. Hostile, uncomprehending looks. The beginning of a lifelong animosity. Suddenly..

'BANG' a passing motorbike's exhaust backfires. CHARLES jolts in shock, and flinches privately.

Clearly, his fears have not lessened. He's expecting the bullet at any moment..

INT. DOWNING STREET - BLAIR FAMILY FLAT - SAME TIME

In the kitchen: CHERIE is feeding the kids supper at the kitchen table. The cheery chaos of family life. Everyone talking at once. Laughter. Teasing.

Through an open door, we can see TONY in the sitting-room working. Shirt-sleeves, tie loosened..

INT. BLAIR FLAT - SITTING ROOM - SAME TIME

TONY sits with his feet up, doing his boxes, signing papers, and half watching television at the same time.

ON SCREEN: the QUEEN and the Royals doing their photo-call. The voice of the NEWS READER at Channel Four..

NEWS READER (ON T.V.)

We are just getting some pictures now from Balmoral. These are rather historic shots. Clearly the Queen has responded to criticism that the Royal Family is not engaged..

TONY looks up. Breathes a sigh of relief..

TONY

(to himself)

Thank God for that.

From the kitchen: CHERIE's voice..

CHERIE (cont'd)

It's fish-fingers. Want any?

TONY

Be right there.

TONY finishes signing the papers. Turns off the TV. Walks into the kitchen. We hear CHERIE's voice as the door closes..

CHERIE

I'm afraid they're a bit burned.

FADE TO BLACK

EXT. BALMORAL - DAY

The PIPER SERGEANT walks around the castle perimeter playing the bag-pipes.

INT QUEENS BEDROOM - DAY

The QUEEN is being dressed in black by her DRESSERS. Her Face apparently inscrutable. But the difficulty of the situation is clear.

INT. BALMORAL CASTLE - BEDROOMS - VARIOUS - DAY

The QUEEN comes downstairs to the first landing where bags are being brought out of the rooms by MAIDS and VALETS

PRINCE PHILIP

Where are the boys? Have they already left?

ELIZABETH

Yes. They left for London after breakfast. With Charles.

PHILIP shakes his head..

PRINCE PHILIP

It's not right, you know

ELIZABETH

Yes, but further discussion is no longer helpful either.

The QUEEN heads downstairs. PHILIP follows...

PRINCE PHILIP

Oh, well. I suppose it gives the ghillies time to find a new stag for the boys now theirs has been shot.

ELIZABETH

What?

The QUEEN momentarily stiffens..

PRINCE PHILIP

Haven't you heard? It wandered onto one of the neighbouring estates where it was shot by one of the commercial guests.

ELIZABETH

Really..?

The blood has drained from her face..

ELIZABETH (cont'd)

Which estate?

EXT. BALMORAL - COURTYARD - DAY

The QUEEN, pulling an old Barbour over her black dress, emerges into a courtyard where the royal cars are being loaded with bags for the trip.

She climbs into a landrover, starts the engine.

SECURITY MEN stare quizzically at one another, then leap into life and dash to their own cars to follow

They drive out of the Balmoral Estate.

INT. DOWNING STREET - BLAIR OFFICE - DAY

TONY sits at his desk working on his speech. A knock on the door. ALASTAIR CAMPBELL enters..

CAMPBELL

Here's your box. There's some important policy unit stuff on top.

(a beat)

And you've seen the papers?

TONY

(snaps, irritated)

I'm the Prime Minister. Of course I've seen the papers.

ALASTAIR indicates the newspapers laid out on the table..

'The Times': 'PALACE BENDS THE KNEE TO BLAIR'

'The Sun': "QUEEN CAVES IN ON PALACE FLAG".

'The Express': "DOWNING STREET STEPS IN TO SAVE QUEEN".

'The Mirror': "A QUIET WORD FROM TONY BLAIR AND THE NATION GETS ITS WISH".

ALASTAIR

(in comic voice)

"Your Maj? Come down to London." "Who says so?" "Tony Blair."

ALASTAIR reaches the door - sees TONY. Then..

ALASTAIR

"Mr. Father of the Nation."

ALASTAIR goes. TONY watches. Losing patience.

EXT. NEIGHBOURING CASTLE - COURTYARD - DAY

The QUEEN's Land Rover, plus a protection vehicle, pulls up in a courtyard at Braemar Castle.

The DRIVERS jump out. Go to open the doors for her..

Working STALKERS and GHILLIES stop in their tracks, and double-take. Faces appear at windows. STABLE-HANDS, VISITORS and ESTATE STAFF stop and stare..

We over hear whispers, 'Bloody hell!' 'It's her!'

Presently, the HEAD GHILLIE appears in a doorway, deferentially straightening his hair, and clothes. He walks towards the QUEEN.

HEAD GILLIE

Morning, Ma'am. Is it his Lordship you've come to see?

He reaches into his pockets for his cell-phone..

ELIZABETH

No, no..please don't disturb him. I've come on another matter. I hope you don't mind..

EXT. NEIGHBOURING ESTATE - DAY

The QUEEN and HEAD GILLIE walk towards a circular cooling room. The HEAD GILLIE opens the door..

INT. NEIGHBOURING ESTATE - REFRIGERATED ROOM - DAY

A large cooling room, where the shot animals are washed, disembowelled and cut up.

Hanging in the centre of the room, his innards removed, blood draining onto the floor, is the STAG. A GAMEKEEPER, in overalls, is working on the carcass, when the door opens, and the QUEEN walks in.

The GAMEKEEPER straightens. Stops what he's doing..

HEAD GILLIE

There he is..

The QUEEN gasps in shock. Notices the GAMEKEEPER was about to begin the process of severing the STAG's head. The HEAD GILLIE, mistaking her reaction for admiration, smiles..

HEAD GILLIE (cont'd)
 Yes, he's a beauty, isn't he? An
 Imperial, Ma'am. Fourteen pointer.

But the QUEEN has not heard. She indicates a nasty wound..

ELIZABETH
 He was wounded.

HEAD GILLIE
 Yes. We got our guest in very close,
 had him lined-up perfect, and still..
 (shrugs apologetically)
 ..an investment banker, Ma'am. From
 London.

The QUEEN stretches her hand out, almost touches the wound..

HEAD GILLIE (cont'd)
 I'm afraid the stalkers had to follow
 him for miles - to finish him off.

ELIZABETH
 (voice cracks)
 Let's hope he didn't suffer too much.

Unseen by others, the QUEEN's knuckles whiten..

ELIZABETH (cont'd)
 Please pass my congratulations to your
 guest.

HEAD GILLIE
 I will, Ma'am.

She clears her throat, then goes..

HEAD GILLIE
 (removing hat)
 God bless you.

The QUEEN goes. Dignified on the outside, but dying a
 thousand deaths underneath.

MATCH CUT TO:

INT. AEROPLANE - ROYAL FLIGHT - DAY

The QUEEN's face. She staring out of the window, dying a
 thousand deaths inside, on her way to RAF NORTHOLT in London.
 She is aboard the private jet belonging to the Queen's
 Flight, sitting opposite her is the QUEEN MOTHER

On the table in between them are all the morning's NEWSPAPERS
 with their humiliating headlines.

A shadow passes across her. The sound of a clearing throat. The QUEEN looks up. It's ROBIN JANVRIN. She snaps out of it.

ELIZABETH

Yes, Robin..

She puts on her glasses. Composure returns. Professional again.

JANVRIN

I've done a draft of your television address.

ELIZABETH

Thank you.

JANVRIN puts it down. He notices all the NEWSPAPERS.

ELIZABETH (cont'd)

Was there anything else?

JANVRIN opens his mouth, wants to say something to comfort her..but realises it would be inappropriate.

JANVRIN

No, Ma'am. Landing in fifteen minutes.

EXT. MALL - DAY - ARCHIVE

The CAR carrying the QUEEN and PRINCE PHILIP sweeps into the MALL.

INT. DOWNING STREET - ALASTAIR'S OFFICE - DAY

ALASTAIR sits at his desk. A TV plays the footage of the QUEEN's car driving through the MALL..

A SECRETARY walks in..

SECRETARY

I've got a copy of the Queen's speech.

She passes it over to ALASTAIR..

SECRETARY

Shall I give Tony a copy?

ALASTAIR

Let me have a look at it first.

ALASTAIR starts reading it..

INT. CAR - SAME TIME - ARCHIVE / RECONSTITUTED ARCHIVE

The QUEEN and PHILIP stare out of the car. For the first time, they get an idea of the actual size and scale of the CROWDS..

PRINCE PHILIP
(jaw drops)
Good God..

The QUEEN stares in fear and disbelief at the people lining the MALL. In places, the CROWDS are standing twenty deep.

The FACES are reflected in the car windows. Are they hostile? Are they people she understands? Camera flashlights pop.

INT. DOWNING STREET - ALASTAIR'S OFFICE - SAME TIME

ALASTAIR makes a change to the Queen's speech. We CLOSE on the text as he writes, inserting...

"..speaking as a Grandmother"..

In the background, on TV: we see the QUEEN's car pulls up. The doors open, the QUEEN gets out..

Unaware her words are being edited by her Government.

EXT. BUCKINGHAM PALACE - DAY - LIVE

The QUEEN steps out into the crowds..

INT. DOWNING STREET - MONITORING ROOM - DAY

TONY and several AIDES are watching the televisions.

ON SCREEN: the QUEEN and PHILIP are looking at bouquets laid at the gates of the palace, reading messages and inscriptions..

Candles are burning. Incense sticks. There are pictures of DIANA, and mini-shrines. Poems have been written.

TONY watches intently. Behind him, the door opens and ALASTAIR enters..

ALASTAIR
They sent a copy of the Queen's
speech.

ALISTAIR holds it between finger and thumb..

ALASTAIR (CONT'D)

You might want to scrape the frost off it first.

ALASTAIR passes it to TONY..

ALASTAIR

I made a couple of changes. So it sounds like it comes from a human being.

ALASTAIR turns, walks towards the door..

ALASTAIR

Oh, and one bit of good news. The old boot's FINALLY agreed to pay respects at Diana's coffin.

TONY spins round, eyes flashing in anger..

TONY

You know when you get it wrong, you REALLY get it wrong.

(a beat)

That woman has given her whole life in service to her people - fifty years doing a job she NEVER wanted - a job she watched kill her father. She's executed it with dignity, honour and, as far as I can tell, without a single blemish - and now we line up buying for her blood - why? Because she's struggling to lead the world in mourning for a woman who threw everything she offered back in her face, and who seemed, in the last few years, to be committed twenty-four seven to destroy everything she holds dear.

TONY storms off.

EXT. BUCKINGHAM PALACE - DAY

The QUEEN continues to read the hand-written messages for DIANA, "We love you." "Rest with the angels, Diana". "You touched us with your love."

And also some which are downright hostile. "You were too good for them." "They have your blood on their hands."

The QUEEN stares, visibly shocked, then..

Behind her, a small GIRL approaches, holding a bouquet of flowers. She stops, in front of the QUEEN..

ELIZABETH

Oh..hello.

The LITTLE GIRL tries to curtsey..

ELIZABETH (cont'd)

Would you like me to place them for you?

LITTLE GIRL

No.

ELIZABETH

Oh.

LITTLE GIRL

They're for you.

ELIZABETH

(visibly shocked)

For me..?

The QUEEN is thrown. Suddenly looks utterly lost. Vulnerable, almost childlike. Her eyes are puffy and swollen, as though she is fighting tears..

CROWDS of MOURNERS watch intently. The QUEEN takes the flowers, then turns and walks away, visibly shaken..

INT. BUCKINGHAM PALACE - CHINESE ROOM - DAY

A television CREW is rigging lights in the Chinese Room in Buckingham Palace. JANVRIN enters and crosses the room. CAMERAS are being fixed to tripods..

The QUEEN sits in a corner going through her speech.

JANVRIN

Your Majesty, there's a last minute addition from Downing Street. They're suggesting adding '..and as a grandmother..' here.

ELIZABETH

Right.

The QUEEN makes a note on the text..

ELIZABETH (cont'd)

"So what I say to you now, as your Queen and as a grandmother, I say from my heart."

JANVRIN

You think you can say it?

ELIZABETH

Do I have a choice?

The QUEEN turns as SOUND RECORDERS fix a clip-mike to her dress.

DIRECTOR

We're ready for you, your Majesty..

The QUEEN gets up.

DIRECTOR

Just to confirm this is going out live.

ELIZABETH

Right

DIRECTOR

And you'll be at the front of the six o'clock news on all the channels

ELIZABETH

I see.

The QUEEN is led over to where the DIRECTOR has placed a chair and table in front of the cameras and lights..

FLOOR MANAGER

(calling out)

Ten seconds, everyone..

The QUEEN sits at her desk. Final touches from hair and make-up. The MALL is clearly visible. The QUEEN holds the speech in front of her..

DIRECTOR (cont'd)

Five, four..

We close on the QUEEN's face, and..

ELIZABETH

Since last Saturday's dreadful news we have seen, throughout Britain and the world, an overwhelming expression of sadness at Diana's death..

WATCHING FROM THE WINGS:

PRINCE PHILIP and PRINCE CHARLES watch. PHILIP clenches his jaw muscles in irritation.

INT. CHINESE ROOM - SAME TIME

The QUEEN continues..

ELIZABETH

We have all been trying in our different ways to cope. The initial shock is often succeeded by a mixture of other feelings. Disbelief, incomprehension, anger and concern for those who remain.

INT. DOWNING STREET - SAME TIME

TONY and CHERIE BLAIR watch from their apartment..

ELIZABETH (ON TV)

We have all felt these emotions in these last few days. So what I say to you now, as your Queen and as a grandmother, I say from my heart...

TONY flinches in sympathy as she says the line. CHERIE notices this, then..

CHERIE

"Heart"? What "heart". She doesn't mean a word of this.

TONY

That's not the point. What she's doing is extraordinary.

(points to the TV)

That's how you survive.

CHERIE turns, and stares..

CHERIE

Listen to you! A week ago you were the great moderniser, making speeches about the "People's Princess", now you've gone weak at the knees.

TONY bristles with irritation..

CHERIE

I don't know why I'm surprised. In the end, all Labour Prime Ministers go ga-ga for her Maj.

ELIZABETH (ON TV)

I hope that tomorrow we can all, wherever we are, join in expressing our grief at Diana's loss, and gratitude for her all-too-short life.

INT. BUCKINGHAM PALACE - CHINESE ROOM - SAME TIME

The QUEEN draws to a close. Her face is inscrutable. The DIRECTOR prepares his CREW to wind up..

ELIZABETH (cont'd)
 May those who died rest in peace and
 may we, each and every one of us..

CLOSE-UP OF THE QUEEN:

ELIZABETH (cont'd)
 ..thank God for someone who made many,
 many people happy.

The QUEEN holds her expression for the camera. Then..

CUT TO PROCESSION OF CARS/HEARSE TRAVELLING TO KENSINGTON PALACE

VOICE OVER:

'Diana's coffin, now on the move the short distance from St James's Palace, to her home at Kensington Palace before her burial tomorrow. It's incredible. Less than a week. Who could have imagined such scenes? '

OVER THIS: we FADE IN the sound of a haunting, elegiac hymn..

INT. WESTMINSTER ABBEY - DAY

A soloist sings "Libera me, Domine" from Verdi's Requiem, in Westminster Abbey as:

GUESTS, (including TOM CRUISE, TON HANKS, NICOLE KIDMAN and STEVEN SPIELBERG), arrive with swollen, red eyes, for the funeral.

LUCIANO PAVAROTTI also attends - along with STING, TRUDI STYLER, BILL and HILARY CLINTON, ELTON JOHN, MOHAMMED AL-FAYED, CLIFF RICHARD, QUEEN NOOR...

TONY and CHERIE BLAIR take their positions at the front of the church. The First Couple of Great Britain.

EXT. STREETS OF LONDON - DAY

DIANA's coffin is driven away. Showered by flowers all the way to her final resting place at Althorp.

The entire distraught, tearful NATION it seems, has come out onto the streets to pay their final respects.

SLOW FADE TO BLACK:

CAPTION: 'TWO MONTHS LATER'

INT. DOWNING STREET - BLAIR'S FLAT - EVENING

The face of TONY BLAIR stares back from a bathroom mirror. CHERIE is proudly tying his tie. Checking his appearance.

We're in the family apartment above 11, Downing Street. CHERIE puts the finishing touches to his appearance..

We notice her appearance has become even more stylish. Gone is her spiky hair. And the rough edges. Every inch the First Lady. They've both come a long way in a short time.

CHERIE

So? Off to see your girlfriend?

TONY

Now, now..

CHERIE

I hope she shows you some respect this time. It's quite a debt of gratitude she owes you.

CHERIE straightens his tie..

CHERIE

Mr "Saviour of the Monarchy."

TONY

I doubt she'll see it that way.

EXT. BUCKINGHAM PALACE - COURTYARD - EVENING

TONY's motorcade sweeps into Buckingham Palace. Doors are opened by his PROTECTION OFFICERS.

TONY steps out to be greeted by the waiting JANVRIN..

TONY

Robin. Good to see you.

JANVRIN
Prime Minister.

TONY
(his most winning smile)
Tony, please..

JANVRIN allows himself a private smile..

INT. BUCKINGHAM PALACE - CORRIDOR - EVENING

TONY BLAIR and the EQUERRY walk along the corridor, and reach the door.

TONY shoots his cuffs. Clears his throat. The EQUERRY knocks.

INT. AUDIENCE ROOM - EVENING

TONY and the EQUERRY enter. Both bow from the neck..

EQUERRY
The Prime Minister, Ma'am.

TONY walks forward and meets the QUEEN, who, like JANVRIN, barely smiles, doesn't make eye contact, shakes his hand, and indicates a seat..

ELIZABETH
Do sit down.

TONY
Thank you.

TONY sits, and stares at the QUEEN. Her face is inscrutable.

TONY
It's good to see you again. After quite a summer..

The QUEEN's face. Stiffens.

TONY (cont'd)
I'm referring to your visit to India and Pakistan, where your comments about ending historic disagreements went down very well.

Silence.

TONY (cont'd)
And the Commonwealth Heads of Government Meeting. I spoke to the Prime Minister of Malawi, who was saying how much he appreciated your tough stance on Nigeria.

Silence.

TONY

I meant to tell you at the time but you were being monopolised rather.

Silence.

TONY

I imagine those occasions are quite difficult. Twenty-four heads of Government each clamouring for a private audience..

Silence. TONY takes a deep breath, then..

TONY

Also, we haven't had a chance to speak since THAT week. And I wanted to offer my apologies..

The QUEEN looks up..

ELIZABETH

Whatever for?

TONY

In case you'd felt 'manhandled' or 'managed' in any way.

ELIZABETH

Not at all.

A beat.

ELIZABETH

I don't think I shall ever understand what happened this summer.

TONY

The circumstances were exceptional, Ma'am. And in the end, you showed great personal strength, courage, and humility.

ELIZABETH

You're confusing humility with humiliation.

TONY

That's not true.

ELIZABETH

You didn't read the cards on the flowers outside the palace that Friday.

TONY

I actually think History will show it was a good week for you.

ELIZABETH

And an even better one for you, Mr Blair.

TONY

But there are fifty-two weeks in a year, Ma'am. And two and a half thousand in a half century.

The QUEEN looks up. Thrown by his compliment..

TONY

And when people come to assess your legacy, no one will remember those few days.

ELIZABETH

Really?

ELIZABETH

You don't think that what affection people might once have had for..

She wants to say 'Me', but instead says..

ELIZABETH

..this institution has been diminished?

TONY

Not at all. You're more respected now than ever

A pause..

ELIZABETH

I gather some of your closest advisors were less fulsome in their support..

TONY

One or two. But as a leader I could never have added my voice to the chorus.

ELIZABETH

You're very kind.

The QUEEN looks at TONY, raises an eyebrow..

ELIZABETH

Because you saw the headlines and thought,
"One day, it might be me."

TONY is flustered

ELIZABETH (cont'd)

And it will, Mr Blair, quite suddenly,
and without warning.

TONY looks up..

The QUEEN opens her handbag, and takes out her reading
glasses..

ELIZABETH (cont'd)

I suppose we'd better get on with the
business in hand..

The QUEEN looks out of the window. Notices how the sun is
setting..

ELIZABETH (cont'd)

I do love this time of day. Shall we
walk while there's still some sunshine
left? I do hope you're a walker.

TONY

I am.

ELIZABETH

Good. The clocks go back next week,
then it'll be dark by five.

TONY and the QUEEN get to their feet.

ELIZABETH (cont'd)

I always think these meetings stand a
better chance of succeeding if the
Prime Minister is a walker.

FOOTMEN open the door as TONY and the QUEEN go out of the
Audience Room, and into..

INT. CORRIDOR - BUCKINGHAM PALACE - DAY

BLAIR and the QUEEN turns a corner, and emerge into a corridor from the audience room..

ELIZABETH

As a matter of fact, it's how I think best. On my feet. I've never been one for sitting around endlessly. A good walk and fresh air sorts everything out..

Unexpectedly, she stops. And suddenly we realize she's been holding something back..

ELIZABETH

One in four, you said? Wanted to get rid of me?

TONY

For about half an hour. But then you came down to London and all that went away.

ELIZABETH

I've never been hated like that before.

TONY

No. And that must have been difficult.

ELIZABETH

It was. Very.

They begin walking again..

ELIZABETH

Ever since Diana people want glamour and tears..the grand performance..and I'm not very good at that. I prefer to keep my feelings to myself. Foolishly I believed that's what people wanted from their Queen. Not to make a fuss nor wear one's heart on one's sleeve, duty first... self second.

The QUEEN stops..

ELIZABETH

It's how I was brought up. It's all I've ever known

TONY

One forgets. You were so young when you became Queen.

The QUEEN drifts off..

ELIZABETH

I was. A girl.

Then pulls herself back..

ELIZABETH

But I can see the world has changed.
And one must 'modernise'.

TONY

Well, perhaps that's where I can help.

ELIZABETH

(with a twinkle as they set off)
Don't get ahead of yourself Prime-
minister, I think you'll find that I'm
supposed to be advising YOU!

INT. BUCKINGHAM PALACE - GRAND STAIRCASE - DAY

The corridor outside. As the QUEEN passes JANVRIN, he surreptitiously looks at his watch, and raises his eyebrow. The QUEEN smiles..

INT. BUCKINGHAM PALACE - GARDENS - DAY

FOOTMEN open double-doors which lead out into the gardens. The QUEEN and the PRIME MINISTER walk out..

ELIZABETH

So...what might we expect in your
first Parliament?

TONY clears his throat, then..

TONY

Well, Ma'am, top of the list is
education reform. We want to radically
reduce classroom sizes...

Our CAMERA slowly pulls back over the gardens, until the QUEEN and TONY are two dots in the distance...

Time has moved on. Sand has covered the footprints.

The momentary hiccup that was 'Diana' already long forgotten..

FADE TO BLACK: