

THE
C R O W N

Episode 509
"COUPLE 31"

PRE-TITLE:

1 INT. SOMERSET HOUSE, COURT ONE - DAY 19 (FLASHFORWARD) 1

A small, drab courtroom. Pale green walls. A shabby municipal feel.

The USHER prepares the courtroom for the day's proceedings: arranging seating, putting out drinking water. They place papers in front of the judge's bench.

2 INT. MEDIATION OFFICE, WAITING ROOM - DAY 16 (FLASHBACK) 2

An impersonal waiting room at a divorce mediation office. A number of COUPLES sit on plastic chairs. The atmosphere is tense. Unhappy. No one is speaking. One COUPLE have a small BABY who starts crying in its pram.

3 INT. MEDIATION OFFICE - DAY 16 (FLASHBACK) 3

ANTHONY and BARBARA CARTER, a couple in their late 30s, who we saw in the waiting room, sit in front of a DIVORCE MEDIATOR.

BARBARA

I've always been a very outgoing person. I have my wine circle, my book club, the church... I'd always ask him to come but he'd never want to.

ANTHONY

And I'd say to her: "I don't know these people. I have a busy job. I'm tired in the evenings.

BARBARA

Who can be tired every night?

4 INT. SOMERSET HOUSE, HIGH COURT, OFFICE - DAY 19 (FLASHFORWARD) 4

The (unseen) MAN opens the wardrobe and retrieves a black judge's gown.

Finally, he takes the horsehair wig from the stand.

JUDGE GERARD ANGEL (58) looks in the mirror as he puts it on.

BARBARA (V.O.)

Everyone would say: "Where's Anthony?" They'd assume something was wrong in the marriage. And soon enough there was.

(MORE)

BARBARA (V.O.) (CONT'D)

We had moved out into separate bedrooms and started eating separately.

5 INT. MEDIATION OFFICE - DAY 16 (FLASHBACK) 5

ANTHONY

We'd become very different people.

BARBARA

And before long the love had gone. From my side.

ANTHONY

Which is a shame, really. Because I still love her.

But BARBARA doesn't.

BARBARA

No...I don't anymore. I'm sorry.

6 INT. SOMERSET HOUSE, COURT ONE - DAY 19 (FLASHFORWARD) 6

The session is ready. The CLERK is in her seat.

JUDGE ANGEL enters. The USHER asks everyone in the room to stand. ALL rise.

Silence settles. Some "ahems" and squeaking of feet. JUDGE ANGEL sits at the bench and casts an eye over his notes.

CLERK

Couple number 1. Case number 309 of 96: Carter and Carter.

JUDGE ANGEL checks his notes.

JUDGE ANGEL

The petitioner maintains that her marriage to the respondent has irretrievably broken down... Does any party or person wish to show cause against the decrees being pronounced or to be heard as to the question of costs?

BARRISTER

No sir.

JUDGE ANGEL

Very well. I pronounce decrees and make orders in accordance with the respective district judges' certificates. Next, please.

- 7 INT. BUCKINGHAM PALACE, DRAWING ROOM - NIGHT 1 7
ELIZABETH is in her drawing room. Writing paper in front of her. She exhales. Begins to write.
- 8 INT. BUCKINGHAM PALACE, CORRIDOR - DAY 2 8
ELIZABETH walks alone down a corridor. Clearly weighed down by the news she is about to deliver.
ELIZABETH (V.O.)
Dearest Charles... Dearest Diana...I am writing to let you know...
- 9 INT. BUCKINGHAM PALACE, AUDIENCE ROOM - DAY 2 9
MAJOR and CAREY sit before a pale-faced ELIZABETH.
ELIZABETH (V.O.)
..that everyone is now of one mind. That a termination of your marriage is not only inevitable, but preferable. When you made your vows to each other on your wedding day...
The two men absorb the news solemnly.
- 10 INT. HIGHGROVE, DINING ROOM - DAY 2 10
CHARLES reads the letter at his breakfast table.
ELIZABETH (V.O.)
It was an occasion that warmed millions of hearts around the world. Fourteen years later, those vows lie shattered all around us. To approve a divorce, let alone request it, goes against every one of my convictions as a wife, mother, Sovereign and head of the Church of England. But the present situation has become intolerable and is causing great pain and anguish to the whole family.
- 11 INT. KENSINGTON PALACE, DRAWING ROOM - DAY 2 11
DIANA reads the letter.
ELIZABETH (V.O.)
In particular to your sons, William and Harry.
(MORE)

ELIZABETH (V.O.) (CONT'D)

My fervent wish is that, by reaching an agreement swiftly you will restore a dignity that in recent years has so regrettably been lost. With love from Mama.

DIANA puts the letter down, then bursts into tears.

FADE TO BLACK.

FRONT TITLE SEQUENCE

CUT TO:

12 INT. SWISS COTTAGE, ORBACH'S HOUSE - DAY 3

12

DIANA is with her psychotherapist, SUSIE ORBACH..

DIANA

In the days immediately after the interview, I felt the whole world was on my side. But then the wind changed, and people that had always been on my side started to turn.

ORBACH

Like who?

DIANA

What?

ORBACH

Who?

DIANA

Valued members of staff leaving me. My press secretary. My private secretary. The man I hoped might love me...

ORBACH

(flicking through records)
The heart surgeon. Doctor Khan?

DIANA

Has suddenly gone silent. And then the letter from the Queen. So final. So matter-of-fact. The epitaph to our marriage written up in a few lines. It's like that moment when the coffin is brought into a funeral - and you realise that it's all real.

She looks up haunted.

- 13 EXT. SWISS COTTAGE, ORBACH'S HOUSE - DAY 3 13
- DIANA exits the house. Goes to her car. Rummages for keys which she cannot find. PHOTOGRAPHERS see her.
- Flustered, DIANA bursts into tears. Overwhelmed. Finally finding her keys.
- 14 EXT. HIGHGROVE - DAY 4 14
- A series of cars pull up outside Highgrove.
- People get out of the cars carrying briefcases. This is the Prince of Wales's LEGAL TEAM headed by FIONA SHACKLETON.
- RICHARD AYLARD comes out of the house to greet them.
- CHARLES (V.O.)
My lawyers came to see me today.
And informed me of Diana's headline demands.
- 15 INT. HIGHGROVE, CHARLES'S STUDY - DAY 4 15
- A large meeting is in progress. Charles's AIDES and ADVISERS, and Shackleton's TEAM. Piles of documents, paperwork and chunky laptops cover the table.
- CHARLES (V.O.)
She wants to keep her residence at Kensington Palace, as well as her office at St James's. She wants her office budget to be separate from the final financial settlement, for which she is seeking a one-off payment of some thirty-five million pounds.
- 16 INT/EXT. HIGHGROVE, STUDY/GARDEN / RAY MILL HOUSE - DAY 4 16
- Afterwards: CHARLES is talking on the telephone to CAMILLA from his study.. We INTERCUT.
- CAMILLA
God. That's punchy.
- CHARLES
Outrageous and totally unrealistic is what it is.
- CHARLES notices a GARDENER outside is digging up the wrong flower bed.
- CHARLES
Hang on.

He opens the french windows and exits onto the terrace. Calls to the GARDENER.

CHARLES

That's going in the kitchen garden.
Not there!

(to CAMILLA)

She knows perfectly well I can't take that kind of money from the Duchy of Cornwall. And then she threatened that if I contest the figure that she's going to withdraw her consent to the divorce which means another two years before we can get the marriage legally dissolved. Frankly, it speaks of desperation that she would sink this low.

CAMILLA

Well, she probably thought after the Panorama interview she'd be left holding all the cards. Instead it's all just blown up in her face.

CHARLES

Anyway, how are things with you? Have those ghastly people gone from the end of your drive?

CAMILLA pulls back a heavy curtain and looks out of her window to see a number of PHOTOGRAPHERS and REPORTERS at the bottom of her drive...

17 EXT. RAY MILL HOUSE - DAY 4

17

A POV of CAMILLA peeking out of her bedroom window, a haunted look about her. We are outside the gates at the bottom of her drive with the PHOTOGRAPHERS. A rush of shutter clicks as they get their shot.

CAMILLA (V.O.)

Sadly not. They seem to have set up home there.

18 INT. RAY MILL HOUSE/HIGHGROVE, GARDEN - DAY 4

18

CAMILLA

I have to creep around like a criminal under house arrest. Mrs Campbell has to deliver all my food to me and I can't even take the dogs for a walk. I'm literally under siege. Literally.

CHARLES

It's an outrage that you're made to suffer like this. I had a word with a member of my legal team.

19 EXT. HIGHGROVE - DAY 4 (FLASHBACK) 19

The LEGAL TEAM is leaving. Getting back into their cars. CHARLES is talking to one of the lawyers, HILARY BROWNE-WILKINSON, as they walk to her car..

CHARLES (V.O.)

And she came up with a name of someone she's been impressed by at the Press Complaints Commission. A public relations expert who could protect you.

20 EXT/INT. HIGHGROVE, GARDEN/RAY MILL HOUSE - DAY 4 20

CHARLES continues his phone call with CAMILLA..

CHARLES

Fight your corner in terms of privacy and public image.

CAMILLA stares out at the JOURNALISTS...

CHARLES

Would you meet him? If she arranges it?

CAMILLA

With a spin doctor?

21 INT. BUCKINGHAM PALACE, CORRIDOR - DAY 5 21

The sound of footsteps. MAJOR is led down a corridor towards the Audience Room by an EQUERRY.

MAJOR (V.O.)

It's now clear the Princess of Wales has engaged Anthony Julius at Mishcon de Reya.

22 INT. BUCKINGHAM PALACE, AUDIENCE ROOM - DAY 5 22

ELIZABETH is with JOHN MAJOR.

MAJOR

The Prince of Wales has engaged Fiona Shackleton at Farrer and Co. Neither is known, nor I suspect was hired, for their ability to give ground and make peace.

(MORE)

MAJOR (CONT'D)

And I worry that with feelings on both sides still running high after the Panorama programme it might prove hard to keep things 'amicable'.

ELIZABETH

Yes. What we need is some kind of mediator. Someone who might be trusted by both sides. A Privy Counsellor, perhaps?

MAJOR

The Lord Chancellor comes to mind? Or Baroness Chalker? Douglas Hurd, of course. Recently retired. He could be excellent.

ELIZABETH tails off, looks at MAJOR.

ELIZABETH

What about you?

MAJOR

Me?

ELIZABETH

You've done such good work in Northern Ireland. You are the rarest of things. Someone that is easy to like and trust. I know as Prime Minister you are the busiest man in England... but might you consider it. To act on our behalf. As an intermediary? An intercessor? (saving best for last)
An umpire?

Major's face: flattered and taken aback.

23

INT. DOWNING STREET FLAT - NIGHT 5

23

MAJOR is having supper with his wife NORMA.

MAJOR

I was lost for words. The boy from Brixton who couldn't get a job as a bus conductor, being asked to mediate in a royal divorce. By the Queen herself. I was tickled by her use of the word, "umpire".

NORMA

(plating up sausages)
One or two?

MAJOR

Two.

(beat)

You know I've always fancied myself
in the role. Players everywhere
getting hot under the collar,
appealing loudly all around
you...and me the calm, quiet
reasonable man...

NORMA looks at him.

NORMA

I'm heading back to Huntingdon. See
you at the weekend?

MAJOR

I'll try my best.

NORMA

The children will want to see you.

MAJOR

As I said I'll try my best.

NORMA

We ALL want to see you.

MAJOR

It depends how much work I have.

NORMA

(quiet)

Yes. Of course.

Norma's face: a flicker of sadness and loneliness. Goes.

24 INT. SOMERSET HOUSE, COURT ONE - DAY 19 (FLASHFORWARD) 24

We're back in the small, drab courtroom.

JUDGE ANGEL sits on the bench.

CLERK

Couple number 12. Case number 502
of 96: Lawson and Lawson.

JUDGE ANGEL shuffles his papers. A smattering of "ahems". The
squeaking of shoes.

25 INT. MEDIATION OFFICE - DAY 17 (FLASHBACK) 25

A working-class couple, LINDA and RICHARD LAWSON, sit before
a DIVORCE MEDIATOR.

LINDA

The worst bit is him getting home just as it's getting light.

RICHARD

I do shift work. Long-distance lorry driving.

LINDA

Sleeps all day. Works all night.

RICHARD

I'm just trying to do my job and provide for my family.

LINDA

That's his catchphrase. But what's the point in having a family if you never see them?

RICHARD

And that's hers.

LINDA

I have begged him to take on less shifts. 3 a week instead of 5. He promises to talk to his boss but he never does.

RICHARD

We need the money.

LINDA

In my childhood family was at the heart of everything we did. Sorry. My dad was always there making everyone laugh.

RICHARD

Always going on about your perfect father! In my family sometimes we had to choose between putting money in the gas meter and buying food. You have no idea what it feels like to have nothing.

LINDA

The biggest birthday present you could give your children would be time with you. Time with their dad. Sorry.

RICHARD falls silent. Averts his eyes.

LINDA

Recently I told my Dad how hard it's been...

(hard to speak)

(MORE)

LINDA (CONT'D)

And he said to come home. To a proper family. So we are going to move home. The girls can have a grandfather, if not a father.

26 INT. SOMERSET HOUSE, COURT ONE - DAY 19 (FLASHFORWARD) 26

Back in Court One.

JUDGE ANGEL

Very well. I pronounce decrees and make orders in accordance with the respective district judges' certificates. Next, please.

27 INT/EXT. ISLINGTON STREET, HOUSE - DAY 9 27

A doorbell rings. HILARY BROWNE-WILKINSON answers. On the doorstep is CAMILLA.

CAMILLA

Am I terribly late?

BROWNE-WILKINSON

Not at all!
(kissing on the cheeks)
Come on in. Pop your coat there.

CAMILLA

Is he already here?

BROWNE-WILKINSON

Yes. It's all fine. He's just waiting for you through here. Okay?

28 INT. ISLINGTON, HOUSE - DAY 9 28

CAMILLA is introduced to MARK BOLLAND..

BROWNE-WILKINSON

Mark Bolland, Camilla Parker Bowles.

CAMILLA

Hello. I'm not quite sure what I was expecting a spin doctor to look like. Older perhaps!

BROWNE-WILKINSON

Don't let his youth put you off!
This one's a killer.

CAMILLA

So are we over here?

BROWNE-WILKINSON

If you just want to sit down...
Would you like some tea?

CAMILLA

Yes please.

BROWNE-WILKINSON

Do you take milk?

CAMILLA

No. Straight up. Thanks.

BOLLAND

Yes please, thank you.

BOLLAND

May I start by saying how much
sympathy I have felt for you for as
long as I can remember.

CAMILLA

Don't worry about me. I'm fine.

BOLLAND

No, I disagree. I think the press,
and by implication the country has
been monstrous.

CAMILLA

One doesn't want to be all 'Poor
me' about it, but people have not
been kind. I think they forget.
Loving the Prince of Wales has cost
me everything.

BOLLAND

So what are we going to do about
it?

CAMILLA

As I see it, I have a clear choice.
Either I abandon my relationship
with Charles and start my life
again out of the limelight, or I
put my foot down, and...

BROWNE-WILKINSON interrupts.

BROWNE-WILKINSON

Oh, no.

BOLLAND

What?

BROWNE-WILKINSON

They're clamping your car.

CAMILLA

No it's not my car. It belongs to the Prince of Wales. It's one of the estate cars.

BROWNE-WILKINSON gets to her feet.

BROWNE-WILKINSON

Let me deal with this. I'm on it.

She goes. Leaving CAMILLA and BOLLAND, who go over to the window to watch.

BROWNE-WILKINSON (V.O.)

Hello? Sorry! Can you please stop that! I've got a visitor's parking permit. I was just filling it out.

CAMILLA

Do you think they are very strict around here?

BOLLAND

I've got no idea. But Hilary will sort them out. She's a force of nature. Anyway. You were saying. Either you abandon your relationship with the Prince of Wales and start your life again out of the limelight, or...?

CAMILLA

Or..

(a beat)

I put my foot to the floor and go for it.

BOLLAND

For what?

CAMILLA

Isn't it obvious? I don't want to spell it out.

BOLLAND

I think it's vital that you spell it out.

CAMILLA

Go for official acceptance. Legitimacy.

BOLLAND

As his wife?

CAMILLA

Yes.

BOLLAND

And therefore ultimately...?

CAMILLA

Well. Whatever I would be if I were his wife.

BOLLAND

I believe there is a name for it.

CAMILLA

I can't say that word.

BOLLAND

What word?

CAMILLA

The 'Q' word.

BOLLAND

Why?

CAMILLA

Because it's unsayable. Because it's treasonous to even contemplate it.

BOLLAND

But it's what we're talking about, isn't it? Standing here in this terraced house in the middle of Islington. Watching someone clamp your boyfriend's car. You being Queen.

CAMILLA

Look, I never wanted any of that. But what is my alternative after all this time? If I let this situation, this predicament I'm in diminish me? Destroy me?

BOLLAND

No. I agree. You need to go for it.

CAMILLA

The thing is, I think if we WERE to marry, I could actually be some help. I know how to make the Prince of Wales happy, which he deserves. And do a better job, which the country deserves. I cannot watch the buggers muddle these advisors he's hired to help him make of it most the time.

BOLLAND

Hear, hear.

CAMILLA

Particularly around the divorce.

BOLLAND

The biggest single overnight improvement the Prince of Wales could make to his public image - would be to resolve the divorce as swiftly and as amicably as possible.

CAMILLA

I agree! I mean the entire country is sick of "The War of the Waleses".

BOLLAND

Sick to the back teeth.

In the street outside, BROWNE-WILKINSON and the CLAMPING CREW are at loggerheads...

CAMILLA

Diana would never be clamped, would she? One bat of the eyelids, one flash of the smile, and they'd all just melt away.

BOLLAND

Why not show your face? Might make a difference.

CAMILLA

(touchingly insecure)
My 'leathery' old skin, 'unplucked' eyebrows, and dreadful dandruff. I don't suppose you read that piece?

BOLLAND

I did. I'm sorry. And I will take care of all that, I promise.

(a beat)

Shall we talk again in the coming days?

CAMILLA

Yes. All right. I suppose I better move that bloody car. Very nice meeting you.

BOLLAND

Lovely meeting you.

CAMILLA goes out into the street - is touchingly insecure, but instantly charming to the CLAMPING CREW.

CAMILLA

Hello chaps I'm terribly sorry about this. I wonder if I drive the ca away now could you see a way of possibly letting me out? Thank you, you're very kind I'm so sorry. We can draw a line under the whole thing!

30

INT. RAY MILL HOUSE/HIGHGROVE - NIGHT 9

30

CAMILLA on telephone to CHARLES. We INTERCUT.

CAMILLA

I liked him. I think you will, too.

CHARLES

Who?

CAMILLA

The spin-doctor. I think you should meet him.

CHARLES

What for?

CAMILLA

For a spin check-up. With his little stethoscope.

CHARLES

Ha!

(laughing)

God you make me laugh!
More than laugh. The two cornerstones of any successful relationship. Does your partner make you laugh? And do they make you...

CAMILLA

Ah, ah.

CHARLES

What?

CAMILLA

Never know who's listening!

CHARLES

God, that's true!

CAMILLA

We don't want to make that mistake again.

CHARLES
No. No. We. Do. Not! Night.

CAMILLA
Night.

CHARLES hangs up, smiling. A close escape.

31 INT. DOWNING STREET FLAT - DAY 10 31

JOHN MAJOR is getting dressed in a suit. Tying his tie. Looking in the mirror. Reading newspapers.

32 INT/EXT. LONDON STREETS, CAR - DAY 10 32

MAJOR is driven to St James's Palace. Calm and focused.

CHARLES (V.O.)
Look I know you've been asked to help us resolve the divorce in a civilised manner. But how can anyone expect my side to behave civilly when her side has already made such an open declaration of war!

33 INT. ST JAMES'S PALACE, CHARLES'S OFFICE - DAY 10 33

MAJOR is with CHARLES.

MAJOR
Perhaps the Princess, in seeking such a large initial sum, is simply trying to ensure her future independence - rather than allowing a situation to develop in which she is beholden to you for a longer period of time. In some ways, her attempt to avoid a financial settlement with no fixed term, could be seen as a way of liberating you both.

CHARLES
I'm afraid that speaks to a generosity of spirit YOU possess, not Diana! An opening demand of this magnitude is clearly designed to ruin me and is entirely in keeping with the Princess's desire to destroy me at every turn.

MAJOR smiles politely. Counting silently to ten.

MAJOR

I am simply encouraging you to be more flexible in your thinking towards the Princess, and what her motivations might be.

CHARLES

When she is flexible, I shall be flexible!

34 INT. KENSINGTON PALACE, DRAWING ROOM - DAY 11

34

MAJOR is with DIANA.

DIANA

Don't talk to me about flexibility. He's the most inflexible man I know.

MAJOR

Well, after a lengthy and, I think, productive discussion..I can confirm that His Royal Highness is now prepared to discuss a sizeable payment - with just one stipulation. That you refrain forever from speaking in public about the marriage, or the monarchy, in any way that could be seen as damaging.

DIANA

If he's going to stuff my mouth with gold and hope I gag - that sum better have eight figures and start with a three.

MAJOR smiles gently, never leaving the high road..

MAJOR

In any negotiation it's worth remembering there are often two languages being spoken. The language of the demands being made, and what's actually being said underneath. I prefer to try and ignore the former and speak the latter. The Prince's team is saying "We want you to be happy. We want you to be secure. We just want to keep things quiet and private. And dignified."

35 EXT. HIGHGROVE - DAY 12

35

CAMILLA pulls up in her car, as BOLLAND pulls up in his car. They greet each other warmly.

CAMILLA
I've been chasing you since
junction 14.

BOLLAND
Mrs Parker-Bowles good to see you.

CAMILLA
Oh, Camilla. Please.

36 INT. HIGHGROVE, DRAWING ROOM - DAY 12

36

CAMILLA introduces BOLLAND to CHARLES.

CAMILLA
Look what I found in the lay-by.

BOLLAND
Your Royal Highness.

CHARLES
(shaking hands)
Everywhere I go...a deafening
chorus telling me to engage you
immediately! And what an enormous
difference you could make to both
our lives! Mrs Parker Bowles could
not have been more effusive, and
this morning John Wakeham
telephoned me to tell me how
indispensable you've been at the
Press Complaints Commission.

BOLLAND
(hands raised)
That's very kind. I don't have any
special powers, I really don't. I
just, you know, read the newspapers
and watch TV like everyone else -
but I do now sense a tipping point -
where the Princess of Wales's
perceived disloyalty with regard to
the Panorama interview might
actually help the two of you.

CHARLES
How?

BOLLAND
If you appear to be the complete
opposite. The reasonable party.
Stable. Settled. Mature.
(MORE)

BOLLAND (CONT'D)

But first, sir, you must resolve this divorce. You cannot retain the sympathy and respect of the nation until that's done.

CAMILLA

Hear hear.

BOLLAND

Talk to your lawyers. Instruct them to reach a generous agreement. Take the high ground - get it done - and then we can focus on the two of you and start to bring Mrs Parker-Bowles out into the open.

CHARLES looks at CAMILLA. She takes his hand.

37

INT. MEDIATION OFFICE - DAY 18 (FLASHBACK)

37

A couple, MARK and SOPHIE TURNER, address a DIVORCE MEDIATOR. MARK is older and higher on the social scale than SOPHIE, who has a more pronounced Essex accent.

MARK

We met when she came to work as a hygienist at my dental practice.

SOPHIE

I'd never had much stability in my life. So when Mark expressed interest...I was flattered.

MARK

We started seeing each other. I'd always wanted kids. I just hadn't found the right woman yet.

SOPHIE

When he got on one knee I imagined telling my Mum, who was always on at me about my failed relationships. "Who is it today?" she'd always say. "Should I bother learning his name?" And I thought this'll show her.

MARK

On the honeymoon I suggested we start 'trying'.

SOPHIE

We'd never talked about kids before.

MARK

And she didn't want to know.

SOPHIE

I was only 24. I said "Give it time".

MARK

(ignoring this)

She started going out. At first just once or twice a week. I was okay with that.

SOPHIE

Really? I don't think so.

MARK

Then more and more.

SOPHIE

He would stay up, waiting for me.

MARK

Like you were avoiding me.

SOPHIE

Like a parent.

MARK

I started getting stressed.

SOPHIE

Like a policeman. Listening in on my calls. Reading my post.

MARK

All I wanted was to start a family.

SOPHIE

I just couldn't cope. With his control. It just felt suffocating. Do you ever feel that some people just aren't cut out for marriage?

MARK

(a sad look)

You certainly aren't.

Two profoundly unhappy people. Sitting together.

38

INT. SOMERSET HOUSE, COURT ONE - DAY 19 (FLASHFORWARD)

38

We're back in the small, drab courtroom.

JUDGE ANGEL sits on the bench.

CLERK

Couple number 23. Case number 1044 of 96: Turner and Turner.

JUDGE ANGEL

Does any party or person wish to show cause against the decrees being pronounced or to be heard as to the question of costs?

There are no objections.

JUDGE ANGEL

Very well. I pronounce decrees and make orders in accordance with the respective district judges' certificates. Next, please.

39

INT. BUCKINGHAM PALACE, AUDIENCE ROOM - DAY 13

39

MAJOR takes his seat opposite ELIZABETH. Allows himself a smile.

EQUERRY

Prime Minister, Your Majesty.

MAJOR

Your Majesty.

ELIZABETH

I detect a sunniness of disposition today.

MAJOR

I'm happy to say...there has been headway in the negotiations between the Prince and Princess of Wales.

ELIZABETH

Oh, well done. How on earth did you manage that?

MAJOR

I wish I could take the credit. The breakthrough was instigated by the Prince of Wales who seems to have discovered a new urgency in bringing this matter to a close. He has offered a lump sum of some seventeen million pounds, with an additional annual stipend of some four-hundred thousand pounds from which the Princess will be able to fund her own office and travel arrangements.

ELIZABETH

So what are the next steps?

MAJOR

A joint statement from the Waleses' legal teams, as well as one from Buckingham Palace. A decree nisi will have to be filed and the final hearing will take place in a regular court, the same procedure as thousands of divorces before it and after it.

ELIZABETH

How sad. The biggest, most celebrated wedding in memory. Then this.

MAJOR manages a sympathetic smile.

40 INT. HIGHGROVE, CHARLES'S STUDY - DAY 14 40

CHARLES is in a large room, surrounded by his legal team. They are producing contracts.

SHACKLETON

Once we're happy with the draft, we'll send it on for the Princess to look over too. We felt it should be as brief as possible. It simply confirms the joint custody arrangement and nods to the Princess of Wales's future role as a valid but separate issue.

41 INT. HOLBORN, MISCHON DE REYA, ANTHONY JULIUS'S OFFICE - DAY 41
14

DIANA is in large offices/boardroom, surrounded by her legal team. They are simultaneously producing contracts.

42 INT. HIGHGROVE, CHARLES'S STUDY - DAY 14 42

CHARLES is given final divorce papers to sign. He signs.

43 INT. HOLBORN, MISCHON DE REYA, ANTHONY JULIUS'S OFFICE - DAY 43
14

DIANA is given final divorce papers to sign. She signs.

44 INT. HIGHGROVE, CHARLES'S STUDY - NIGHT 14 44

Charles's DIVORCE TEAM celebrates the successful conclusion with champagne.

CHARLES attempts to celebrate. Puts on a brave face. But is suddenly overcome by sadness.

45 INT. HOLBORN, MISHCON DE REYA, ANTHONY JULIUS'S OFFICE - NIGHT 14 45

Diana's DIVORCE TEAM celebrates the successful conclusion with champagne.

DIANA attempts to celebrate. Puts on a brave face. But is suddenly overcome by sadness.

46 INT. HIGHGROVE, CHARLES'S STUDY/BUCKINGHAM PALACE, BREAKFAST ROOM - DAY 15 46

The sound of a ringing telephone. CHARLES, sitting at his desk, picks up.

CHARLES

Hello?

OPERATOR (V.O.)

Her Majesty the Queen for you, sir.

CHARLES

(surprised)

Thank you.

CAMILLA, present in the background, looks up. CHARLES looks at her, then...

CHARLES

Mummy?

ELIZABETH

So I gather it's...done?

CHARLES

Yes.

ELIZABETH

I hope you're...if not happy, then relieved.

CHARLES

I'm not sure what I feel. Certainly not relief.

CAMILLA tactfully leaves the room. Out of earshot.

ELIZABETH

I've made the necessary arrangements. The funds will be drawn from the Privy Purse. To settle Diana's payment.

CHARLES

Thank you.

ELIZABETH

It's good for the boys that the hostilities are over.

CHARLES

Yes.

ELIZABETH

And it can't have been easy for Diana either.

On Charles's face, clearly lost in thought.

47 INT. KENSINGTON PALACE, BATHROOM - DAY 15 47

DIANA sits on the edge of the bath, fully clothed. She watches the bath fill, lost in thought.

48 INT. KENSINGTON PALACE, BATHROOM - DAY 15 48

DIANA is now in the bath. We view her from behind. Her body language is tense. Unable to relax. She hangs her head in sadness, chin buried in her neck.

49 INT. KENSINGTON PALACE, DRAWING ROOM - DAY 15 49

DIANA watching television.

Presently a noise from outside. DIANA crosses to the window. Looks down to the quadrangle to see..

The Prince of Wales's PERSONAL PROTECTION OFFICERS. And his car.

Diana's face: surprised.

50 INT. KENSINGTON PALACE - DAY 15 50

DIANA arrives at the front door - smoothes her hair, wipes away any smudged mascara - to see..

CHARLES inside. Staring at the wall.

CHARLES

Are those pictures different?

DIANA

Lots of things here are different. Why are you here? Have you come to take away more furniture?

(MORE)

DIANA (CONT'D)

Or inform me of some nasty last-minute change to the settlement?

CHARLES

Honestly..I'm...not quite sure WHY I'm here. All I know is...I got in the car this morning and it just sort of...drove itself here.

DIANA

Had I known I'd have put on a revenge dress.

CHARLES

Haven't you been wearing one of those every day since our separation? Certainly seemed like it reading the newspapers.

DIANA shows him in.

51

INT. KENSINGTON PALACE, DRAWING ROOM - DAY 15

51

DIANA

For what it's worth, I think you look even more beautiful like that.

DIANA

A mess?

CHARLES

Natural.

DIANA

Stop it.

CHARLES

And you still blush. Like the very first time.

DIANA

Only with you. Infuriatingly. Anytime you say anything remotely nice.

CHARLES

I probably didn't do that enough, did I? Say nice things.

DIANA

No!

CHARLES

Well, divorce clearly suits you.

DIANA

Suits YOU more like. Finally got everything you've ever wanted.

CHARLES

No man whose marriage has failed will ever have everything he wants. He will forever be like a vase with a great crack in it.

DIANA

Please..

CHARLES

It's none of my business, but I heard you might have found someone?

DIANA

I think that's all going away, sadly. Scared him off, poor thing.

CHARLES

I'm sorry.

Silence.

DIANA

How are those nuts?

CHARLES

Like cardboard.

DIANA

They've been there for months. Are you hungry?

CHARLES

A little.

DIANA

We could see if there's anything in the kitchen?

CHARLES

All right.

DIANA

Do you even remember where it is?

CHARLES

The kitchen? What are you talking about? I did live here happily for years.

CHARLES heads in the wrong direction.

DIANA

It's THIS way.

CHARLES

Is it?

DIANA

And you were NEVER happy here.

They head to the kitchen.

CHARLES

I was happy here for five years.

DIANA

NEVER.

CHARLES

How long would you say?

DIANA

A year, tops.

CHARLES

Nonsense!

DIANA

But we're divorced now. So who cares?

52

INT. KENSINGTON PALACE, KITCHEN - DAY 15

52

DIANA and CHARLES rummaging in the fridge..

DIANA

Right. We've got eggs, mushrooms, we've started eating onions now that you've left...ham? I can make an omelette.

CHARLES

Great!

CHARLES watches as DIANA starts cracking eggs into the pan.

DIANA tries to fold the omelette over.

CHARLES

Oh dear.

DIANA

(she prods the eggs with a spoon)
This is *impossible*. Darren usually leaves me notes. Sticky notes with instructions.

CHARLES laughs.

DIANA
Never mind. The menu has changed.
We are now having scrambled eggs.

53 INT. KENSINGTON PALACE, KITCHEN - DAY 15

53

DIANA and CHARLES in the kitchen. Informal. Casual.

CHARLES
Why doesn't one just eat scrambled
eggs all the time?
(looks around the kitchen)
And why did we never eat in the
kitchen before. It's such...fun.

DIANA
There is so much we could have done
differently a second time round.

CHARLES
All right. Now that we're here. A
review of the marriage. An audit.
No judgements, no arguments. Just
lay it out on the table.

DIANA
An autopsy?

CHARLES
Don't say that.

DIANA
Why? The marriage IS dead. We have
both signed the death certificate.
It IS an autopsy.

DIANA indicates the kitchen-lunch.

DIANA
We never did 'this' before because
you never showed interest in
spending any time alone with me.
You always made sure there were
other people..

CHARLES
Because you were so withdrawn and
so shy. I thought company might
help.

DIANA
Yes. But it was always company for
YOU, it was never company for me,
and I could have been brought out
of my shell. All I needed was the
confidence from being loved by you.

CHARLES

All right. All right. My fault.
(hands raised)
But you didn't make it easy either.

DIANA

No. I was difficult. I was just hurt. And I wanted attention.

CHARLES

Well you certainly got that!

DIANA

And I'm sorry so much of it must have felt like an attack on you.

CHARLES

Thank you. I'm sorry, too. For all of it. There was so much pressure on us both. And we were so young.

DIANA

I was young. You've never been young. Not even when you were young.

DIANA smiles. But she sees she's hurt CHARLES.

DIANA

I'm sorry. That came out meaner than I intended.

CHARLES

Maybe we shouldn't do this. It's upsetting. You do know there was always love there.

DIANA

Yes. And respect. And a sense that somehow we were a good match..

CHARLES

Perfect match. That was the thing. The whole WORLD thought we were the PERFECT match.

DIANA

Just not the perfect love. Because you already had that with someone else.

CHARLES

Can I ask a favour? Can we use her name today?

DIANA

Camilla.

CHARLES

Thank you.

It hangs there.

DIANA

I never stood a chance.

CHARLES

Neither did Camilla. All anybody wanted was the fairytale of US.

DIANA

And for a while it WAS a fairytale, wasn't it?

CHARLES

How could we let everyone down like that? Hacking chunks out of each other in public. Turning on each other in the most awful way. And some of the things you said - in that interview. About me being unfit to be king. Knowing the impact that would have on me.

DIANA

I only meant that being king would stop you from doing other things. Things that might ACTUALLY make you happy. That you might be more naturally suited to, that's all.

CHARLES

I'm not "naturally suited" to being king?

DIANA

That's not what I said.

CHARLES

The thing I was born to do? I don't think I've ever heard anything more quietly eviscerating.

CHARLES gets up.

DIANA

You're twisting my words. Please don't get up.

CHARLES

And to say that about our son, too - that you wouldn't wish for him to inherit his birthright either.

DIANA

What caring mother would? And watch him suffer this madness? The waiting for it to happen, the expectation. Look how miserable it's made you.

CHARLES

It's not the waiting that made me miserable. It was the years spent rotting in a marriage to someone trying to destroy me.

DIANA

Don't do this.

CHARLES

Why on earth did you marry into this family if that's the way you felt?

DIANA

I didn't marry a family, I married a man. I married YOU. Because I loved you. And I gave birth to a son that we might have a family together - not a monarch in waiting. I could ask you the same question.. why did you marry ME?

CHARLES

Because I had no choice. Ask my parents. They were perfectly aware I loved someone else.

DIANA

There it is! Well perhaps they also knew that a younger, more popular wife might help you succeed!

CHARLES

Not sure how popular she is now - now that everyone sees her for who she really is.

DIANA

My popularity has been transferred to William - who everyone would prefer to see as king. Not you.

CHARLES

I came here today wracked by guilt and uncertainty. Sad for what the country had lost and sorry for my part in it.

(MORE)

CHARLES (CONT'D)

But I leave here liberated - and more certain than ever that only with you out of my life and out of this family can anyone find the happiness and the stability that has eluded us for sixteen years.

He storms out.

DIANA is left staring after him - what just happened?

54 INT. SOMERSET HOUSE, COURT ONE - DAY 19

54

The bare interior of Court One. The divorce hearing grinds on. Dreams dissolved in dimly lit minutes.

A weary JUDGE ANGEL presides. Everything continues mechanically. The USHER has guided in the last of the waiting JOURNALISTS.

CLERK

Couple number 31. Case number 5029 of 96: His Royal Highness the Prince of Wales and Her Royal Highness the Princess of Wales.

JUDGE ANGEL shuffles his papers.

JUDGE ANGEL

It is understood that both parties have lived apart for two years prior to the petition, and that the respondent consents to the granting of this decree... Does any party or person wish to show cause against the decrees being pronounced or to be heard as to the question of costs? Very well. I pronounce decrees and make orders in accordance with the respective district judges' certificates. Could we clear the courtroom, please.

55 INT. SOMERSET HOUSE, HIGH COURT OFFICE - DAY 20

55

A dingy, poorly lit office. Photocopiers. Filing cabinets. Paper in trays. Anonymous CLERKS with backs to each other.

We glimpse the decree absolute, an unassuming, unspectacular legal document. 'Principal Registry of the Family Division'... 'Referring to the decree made in this cause...'

We get a closer look:

'Between HRH the Prince of Wales ("the Petitioner") and HRH the Princess of Wales ("the Respondent")'

The CLERK issues it with a stamp. It lands with a thud of decided finality.

56 ARCHIVE TELEVISION FOOTAGE, FULL-FRAME - DAY FB1 56

1981. From a high angle, the nuptials concluded, we see Charles and Diana emerge down the red-carpeted stairs of St Paul's to the rousing strains of Elgar's 'Nimrod'. The distinctive train of Diana's dress follows behind.

NAVAL OFFICERS flank the route in a 'V' formation. BEEFEATERS too. The pageantry is breathtaking.

COMMENTATOR (V.O.)

There are those who say that the monarchy has no relevance to modern British life.

57 ARCHIVE TELEVISION FOOTAGE, FULL-FRAME - DAY FB1 57

Outside St Paul's, throngs and throngs of crowds, screaming, waving flags, cheers rising to a roaring crescendo.

COMMENTATOR (V.O.)

Obviously. A lot of people don't agree.

58 ARCHIVE TELEVISION FOOTAGE, FULL-FRAME - DAY FB1 58

From afar we see the red and gold open-top landau pulled by four white horses. We follow the crowd as the procession moves, waving handkerchiefs and Union Flags.

COMMENTATOR (V.O.)

And so, out into sunshine and bells and wild delight, as a palpable wave of affection and pride wells out from the crowd.

A vast swell of delirious applause.

59 ARCHIVE TELEVISION FOOTAGE, FULL-FRAME - DAY FB1 59

The landau heads to Ludgate Hill. A wider vantage point: from where we're looking, the crowd appears infinite.

COMMENTATOR (V.O.)

The Mall fills with people like a thermometer fills with mercury.

(MORE)

COMMENTATOR (V.O.) (CONT'D)

Who can doubt the love and
happiness that this couple so
obviously feel and share? So
strong, that for one inspiring day
a whole nation can forget its
troubles to unite in wishing them
well.

BLACKOUT.