

The Princess of Brentwood  
an original screenplay by  
J. Neil Schulman

Justin Ptak  
Justin Ptak Agency  
26 Bloody Brook Road  
Amherst, NH 03031  
603-913-7752  
justinptak@post.harvard.edu

FADE IN

INT. BUCKMINSTER PALACE - DAY

We open in the contemporary-day Court of QUEEN VICTORIA II of Wittland during a routine Investiture at Buckminster Palace.

THE QUEEN

Smiling happily to the hundreds of court spectators.

THE LORD CHAMBERLAIN

We are pleased to announce the engagement of His Royal Highness Prince Arthur, the Prince of Caterwaul, to Lady Susan Herbert.

The COURT SPECTATORS react with enthusiastic applause.

EXT BUCKMINSTER PALACE DAY

Applause is echoed outside Buckminster as a crowd gathers in the hope of seeing one of the most attractive royal couples in recent memory.

OPENING TITLES BEGIN

SEQUENCES OF SHOTS - NO DIALOGUE

EXT PALACE - DAY

A MILITARY BAND strikes up the song, Congratulations.

EXT STREETS - DAY

We see the strikingly handsome ARTHUR, PRINCE OF CATERWAUL

And the strikingly blonde, blue-eyed LADY SUSAN, soon to be the PRINCESS OF CATERWAUL, greeting crowds of waiting admirers  
A SCHOOLBOY kisses Lady Susan's hand

INT. TV STUDIO - DAY

THE PRINCE AND PRINCESS answer questions on a WBC interview show

INT. OPERA HOUSE - NIGHT

THE PRINCE AND PRINCESS appearing together at the opera

EXT STREETS - DAY

THE PRINCE AND PRINCESS walking hand-in-hand through "home country" CROWDS, winning the affection of the local people.

EXT. STREETS - EVENING

We watch, on the eve of the wedding, the magnificent Royal Fireworks Display (to Handel's Music for the Royal Fireworks) and immediately jump into the Royal Wedding, watching their vows to the ARCHBISHOP OF CRANBERRY, both at

INT. APPALLED SAINT'S CATHEDRAL - DAY

Directly, and repeated live on 3/4 billion televisions in HOMES, DEPARTMENT STORES, and BARS throughout the world.

EXT STREETS - DAY

We see the royal couple's carriage parade through the streets of Lipton after the wedding and their train departure to meet the

EXT ROYAL YACHT WITTANNIA - DAY

THE PRINCE AND PRINCESS on their honeymoon.

CUT TO:

EXT GATES OF PALACE - DAY

A second official announcement. This one is a traditional handwritten notice, framed in wood, secured by a COURT OFFICIAL to the gates of Buckminster Palace.

A COCKNEY MAN in the front row of eagerly awaiting onlookers reads it aloud:

COCKNEY MAN

(shouting)

'Er Royal 'Ighness was safely delivered of a son at 8:23 PM today. 'Er Royal 'Ighness and 'er child are both doing well.

WOMAN IN CROWD

(shouting)

God Bless the Prince and Princess of Caterwaul!

CROWD

(repeating)

God Bless the Prince and Princess of Caterwaul!

THE CROWD begins SINGING "For He's a Jolly Good Fellow."

CUT TO:

EXT. QUAIN T MERRY HOSPITAL - DAY

THE PRINCESS AND PRINCE

leave with their new INFANT SON.

CUT TO:

INT. APPALLED SAINTS CATHEDRAL DAY

We watch the christening by the ARCHBISHOP OF CRANBERRY of the INFANT second-in-line to the Wittish throne, PRINCE JOHN RICHARD PAUL GEORGE.

SEQUENCE OF SHOTS NO DIALOGUE

EXT HORSE STABLES - DAY

WE attend the blond, blue-eyed PRINCE JOHN'S four-year-old birthday party where he is given a pony ...

INT PALACE DAY

And his eighth, where he is given a STATE-OF-THE-ART-ELECTRONIC VR GAME.

CUT TO:

INT. PALACE FUNCTION ROOM - DAY

Finally, as an OFFICIAL PHOTOGRAPHIC PORTRAIT is being taken ("Say'cheese'!") of PRINCE ARTHUR, PRINCESS SUSAN, and eight-year-old PRINCE JOHN, we FREEZE FRAME and

OPENING TITLES END.

CUT TO:

INT ROYAL FILBERT HALL - NIGHT

THE PRINCE AND PRINCESS OF CATERWAUL, dressed to kill, in their box at the Royal Filbert Hall, watching a performance of THE SYRIAN LIBERATION BALLET.

PRINCE ARTHUR is enjoying the performance tremendously.

PRINCESS SUSAN is bored silly, and keeps nodding off, then jarring herself awake each time her head starts drooping forward.

This occurs several times, until the performance finally ends and everyone applauds.

SUSAN is most enthusiastic in her applause—she's applauding the performance's end.

EXT ROYAL FILBERT HALL NIGHT

A few minutes later, the Prince and Princess (accompanied by DETECTIVE BODYGUARDS) emerge from the Hall, heading toward their LIMOUSINE, and having to cross picket lines by HUNDREDS OF DEMONSTRATORS with SIGNS carrying ANTI-SYRIAN SLOGANS.

As soon as the Demonstrators see THE PRINCE AND PRINCESS, there is immediate JEERING and BOOING at them.

FIRST DEMONSTRATOR

(shouting)

Whose side on you on, anyway?

SECOND DEMONSTRATOR

(shouting)

You've watched those bastards dance  
while they dance on the graves of  
the innocent!

WITTISH POLICE dressed in crowd-control gear clear a path for the PRINCE AND PRINCESS through the picket lines, and the two of them brave their way into the back of their limousine.

SUDDENLY, An EGG-THROWER lobbs a RAW EGG at the Royal Couple, and the egg hits the Princess square in the face.

Immediately, the OTHER DEMONSTRATORS start pulling the EGG-THROWER back, and THE POLICE start rushing toward him to make an arrest; The Princess and Prince's BODYGUARDS take the opportunity to get the limousine doors open and shove the ROYAL COUPLE into the back.

THE BODYGUARDS jump into the front and the LIMOUSINE DRIVES AWAY.

INT LIMOUSINE - NIGHT

INSIDE THE LIMOUSINE, the PRINCESS OF CATERWAUL is obviously greatly upset by what's just happened. She's on the verge of tears and the PRINCE is trying to comfort her, taking a handkerchief and wiping the egg off the Princess's face.

PRINCE ARTHUR

The bloody coward.

BARRY

(from front seat via  
Intercom)

Sir, is Her Royal Highness all right?

Princess Susan manages to nod.

PRINCE ARTHUR

(Intercom)

Yes, she'll be fine. Thank you.

PRINCESS SUSAN

The worst of it, Arthur, is that I'm on their side. Why did we have to go through all this tonight?

PRINCE ARTHUR

(sighs)

It was the Primal Minister's idea. It was thought our appearance would be conciliatory just before the summit.

PRINCESS SUSAN

God, I hate politics.

Prince Arthur takes his wife by the hand.

PRINCE ARTHUR

You look as if you could do with a drink.

PRINCESS SUSAN

Oh, that would be lovely.

PRINCE ARTHUR

(intercom)

Barry, could you please drive us to Peccadillo?

BARRY

(intercom)

Yes, sir.

Susan looks happy for the first time that night.

CUT TO:

EXT CLUB NIGHT

THE LIMOUSINE pulling up in front of a night spot near Peccadillo Circus.

One of the Detectives, BARRY, opens up the back door so the Prince and Princess can get out. PRINCE ARTHUR gets out first, then extends his hand to help the PRINCESS out—

When immediately a gaggle of REPORTERS jump forward.

PRINCE ARTHUR

(under his breath)

Oh, bloody hell.

FIRST REPORTER  
 Your Royal Highnesses!  
 Do you have any comment on-

PRINCESS SUSAN  
 (exasperated)  
 Haven't you all done enough for one  
 night? Aren't we ever permitted  
 just to be ordinary human beings?

PEOPLE coming out of the club and beginning to stop and stare.

THE PRINCE sees that this is dangerously close to causing "a scene."

PRINCE ARTHUR  
 (to SUSAN)  
 Darling, we'd better go.

Susan glares at her husband.

PRINCESS SUSAN  
 (to ARTHUR)  
 Whose side are you on, anyway?

SUSAN jumps back into the limousine.

THE PRINCE gets into the limousine, and the limousine drives off again.

INT LIMOUSINE - NIGHT

The PRINCESS glares at the PRINCE.

PRINCE ARTHUR  
 Darling, I was only just-

PRINCESS SUSAN  
 I don't want to talk about it.

THEY DRIVE ON IN SILENCE.

CUT TO:

THE PHOTOGRAPHIC PORTRAIT

that we saw PRINCE ARTHUR, PRINCESS SUSAN, and PRINCE JOHN posing for at the end of the Titles Sequence. We PULL BACK FROM the Portrait TO SEE:

INT PALACE BREAKFAST ROOM - MORNING

The three of them near the end of breakfast in their Lipton estate, KENSPECKLE PALACE.

The table they are seated at is just short of being ridiculously long. PRINCE ARTHUR is at one end, a stack of morning newspapers beside him. He picks up one headlined: "'Whose Side Are You On?' Princess asks Prince" and throws it down in anger.

At the table's far end, PRINCESS SUSAN is flipping through a fashion magazine, and looks up when she HEARS the SPLAT! Of ARTHUR throwing down the paper. They glare at each other briefly, then Prince Arthur picks up The Times of Lipton, a story headlined, "Mass Anti-Wittish Demonstration in Spain Wexit Bankrupted Us!"

Susan returns to her fashion magazine.

Midway between them, on the side, is PRINCE JOHN, looking back and forth between his parents.

Except for the setting, this might be any family at breakfast: they are casually dressed; breakfast is cold cereal, juice, milk, and toast; and there are no servants present.

That is, this might be any family at breakfast the morning after Mom and Dad have had a fight.

There is an interminable silence. Finally, John can't take it anymore.

PRINCE JOHN

May I be excused?

PRINCESS SUSAN looks up from her magazine, concerned.

PRINCESS SUSAN

You haven't touched your breakfast.

PRINCE JOHN

I don't feel at all hungry.

PRINCESS SUSAN

You're not coming down with a fever just before we leave, are you?

Susan reaches over to feel John's forehead.

PRINCE ARTHUR

Leave the boy alone, for Heaven's sake. It's likely that he just doesn't 'feel at all hungry.'

Susan glares at her husband, who turns back to his newspaper.



PRINCESS SUSAN

You're excused, but you'd better change straightaway. Your father's taking us to the airport in just forty minutes' time.

John gets up.

PRINCE JOHN

Daddy, why don't you come to America with Mummy and me?

PRINCE ARTHUR

There's nothing I'd like better, but I'm afraid I'm tied up here with business - 'the firm's business,' as your great-grandfather used to call it.

John accepts this with a resigned shrug. His attempt at diplomacy has failed.

JOHN exits.

After JOHN leaves, we pause once more on the PRINCE AND PRINCESS OF CATERWAUL as they studiously, and silently, ignore each other at the breakfast table.

CUT TO:

INT PRINCE JOHN'S BEDROOM - MORNING

Prince John's bedroom is a dialectic between the old and the new - the royal and the ordinary - and reinforces our impression that prince or not, this is, above all, a modern eight-year-old boy.

Perched on an ornate four-poster bed is a Teenage Mutant Ninja Turtle surrounded by comic books; hanging on the wall next to a portrait of a royal ancestor is a framed SpaceShipOne poster. A marble chess table holds, instead, a game board with assorted miniature magicians and monsters. A model of the Space-X Dragon is suspended from a Victorian fixture and an arcade-size video game sits upon a thick Persian rug.

A state-of-the-art VR game (the one we saw being given to John on his last birthday) sits on a desk made when "state of the art" meant an abacus. John decides to spend a little time before departure playing a favorite game.

INSERT: INSIDE GAME PLAY JOHN'S POV

BACK TO SCENE

JOHN is not very far along when his governess, ANNE MacINTOSH, breezes in. Anne is the 21ST century edition of the traditional Wittish Nanny - a gay Mary Poppins. She is stern when necessary, indulgent when it suits her -- of necessity, she is Prince John's best friend. But at the moment, duty before friendship.

ANNE MACINTOSH

Time to change into your travel clothes, John.

John looks up from his game.

PRINCE JOHN

Is that how *you're* going?

She looks down at her own jogging outfit, but there's no getting past this woman.

ANNE MACINTOSH

No one will be looking at *me*, Your Royal Highness.

--and we know she only calls him this when she means business.

ANNE MACINTOSH (CONT'D)

Nevertheless, when I return in ten minutes' time, we'll both be properly attired.

She turns to leave.

PRINCE JOHN

Annie?

Anne turns back.

PRINCE JOHN (CONT'D)

They're going at it again.

ANNE MACINTOSH

(sighs)

Perhaps this trip will be good for them. They always say that absence makes the heart grow fonder.

John ponders this. Even at eight years old, he's not sure that the adage holds true.

CUT TO:

INT PRINCE JOHN'S BEDROOM - A FEW MINUTES LATER - MORNING

Prince John changing his clothes when there's a knock at the door.

PRINCE JOHN

Yes?

PRINCE ARTHUR (O.S.)

It's Daddy. May I come in?

JOHN finishes tucking in his shirt then runs to the door and opens it.

PRINCE ARTHUR walks in, arms clasped behind his back.

PRINCE ARTHUR (CONT'D)

I just wanted to tell you that it's very important how you behave on this trip. Everything you say and do is going to be a reflection on the entire country. Do you understand?

PRINCE JOHN

Yes, Sir.

PRINCE ARTHUR

And while you're on this trip, I want you to take care of your mother for me.

PRINCE JOHN

I will, Daddy.

Arthur softens up a bit. He looks over, notices the Space-X model, and points to it.

PRINCE ARTHUR

That one is new, isn't it?

PRINCE JOHN

Annie and I just finished putting it together. Daddy, can I be an astronaut when I grow up?

PRINCE ARTHUR

(smiles)

When you grow up, John, you're going to be the King.

PRINCE JOHN

Oh.

(MORE)

PRINCE JOHN (CONT'D)

(beat)

Then can I be the King *and* an  
astronaut?

Arthur looks uncomfortable and doesn't answer.

CUT TO:

EXT LAWN - DAY

Properly attired -- with PRINCE JOHN carrying his game -- the young Prince And ANNE rendezvous with PRINCE ARTHUR again, PRINCESS SUSAN, and THEIR TRAVELING COMPANIONS on an open stretch of estate lawn. In most families The statement "Your father will be taking us to the airport" means that Dad will be driving the family Ford. The "family Ford," in this case, is instead a military helicopter that Prince Arthur will be piloting.

As soon as the entourage -- PRINCESS SUSAN, her LADY-IN-WAITING, her LADY'S MAID, PRINCE JOHN, ANNE MACINTOSH, and two DETECTIVE BODYGUARDS are strapped in, PRINCE ARTHUR lifts the helicopter off for their Flight to Heathcliff Airport.

INT HELICOPTER - DAY

One might expect that a helicopter flight with one's father piloting would be exciting for an eight-year-old boy, but this is nothing out of the ordinary for Prince John, and the flight is as commonplace for him as a drive in the family van would be for most children. So, to pass the time, John resumes playing his game, but his father stops him.

PRINCE ARTHUR

You'll have to put that away.

PRINCE JOHN

Why, Sir?

PRINCE ARTHUR

Regulations don't allow the use of electronics gear anywhere near aircraft--there's the possibility that it might interfere with navigation.

JOHN shrugs and closes his game again; then joins the rest of his companions in watching the scenery below.

EXT AIRPORT - DAY

As usual wherever members of the Royal Family go, mobs go also; a reception committee of WELL-WISHERS, CAMP FOLLOWERS, REPORTERS, and CHAPERONED GROUPS OF CHILDREN -- behind police

lines -- surround the jetliner that PRINCESS SUSAN and PRINCE JOHN will be taking to New York. It is Wittish Airways' scheduled 10:30 AM flight, not a private charter, but because royalty are to be aboard, the other passengers have already been boarded from the terminal and the AIRCRAFT taxied to a spot where the Princess and her son can make royalty's usual dramatic departure.

EXT RUNWAY - DAY

The other TRAVELING COMPANIONS climb the movable staircase into the jetliner ahead of PRINCESS SUSAN and PRINCE JOHN.

PRINCE ARTHUR  
I'll Skype you each day.

ARTHUR kisses SUSAN AND JOHN goodbye, on both cheeks in the Continental manner.

PRINCESS SUSAN and PRINCE JOHN climb to the top of the movable staircase, then turn to wave at PRINCE ARTHUR, still at the bottom. ARTHUR waves back to them. And WE HEAR from the crowd what sound like SEVERAL GUNSHOTS.

IN RAPID SEQUENCE

Immediately chaos erupts. There are SCREAMS.

DETECTIVES begin scanning the crowd with their guns drawn--

PRINCE ARTHUR tries to climb the staircase to protect his wife and son, but his BODYGUARDS surround him, making it impossible for him to move. He locks eyes with Princess Susan, but all she sees is his complete helplessness, not his efforts to get to the two of them.

PRINCESS SUSAN'S POV

From her VANTAGE POINT at the TOP of the STAIRCASE,

PRINCESS SUSAN SEES the cause of the disturbance: A SMALL BOY who managed somehow to smuggle a TOY CAP PISTOL past airport security has discharged it at ANOTHER SMALL BOY -- and SUSAN STARES IN HORROR as she sees a DETECTIVE spotting what he thinks is a real gun and aiming his own weapon at the BOY.

PRINCESS SUSAN  
(shouting desperately)  
No, please don't!

But of course in the NOISE no one can hear her. We're certain that we're about to witness a tragedy ... when just in time, the DETECTIVE realizes that it is only a small boy with a toy, and TAKES his FINGER off the TRIGGER without firing.

We FOCUS a moment on the PRINCE AND THE PRINCESS OF CATERWAUL -- each with feelings of frustration and helplessness --then they lock eyes once more before PRINCESS SUSAN regains her composure enough to guide PRINCE JOHN aboard the aircraft.

EXT AIRCRAFT - CONTINUOUS

THE CABIN DOOR closes. PRINCE ARTHUR looks on, wistfully, as the staircase is pulled back and the plane taxies away to take off.

CUT TO:

EXT AIRCRAFT IN FLIGHT - ESTABLISHING - DAY

INT AIRCRAFT - DAY

Aboard the aircraft in flight. The FLIGHT ATTENDANTS have their hands full keeping upper-class AUTOGRAPH SEEKERS away from PRINCESS SUSAN and PRINCE JOHN.

A BOY PASSENGER about John's age tries to come forward to meet the Prince. They smile at each other and JOHN waves to the BOY PASSENGER to come forward and keep him company. But before the boy can come forward, a FLIGHT ATTENDANT chases him away,

FLIGHT ATTENDANT

Back to your seat where you belong.

With a sigh, John resigns himself to a flight without anyone his own age to talk to, with his mother preoccupied by something, and without his game ... until ANNE MACINTOSH, in the seat in front of him, hands him a book--one of fantasy writer C.S. Lewis's classic Chronicles of Narnia, Prince Caspian.

Happily, for once, John opens the book and begins to read.

CUT TO:

EXT - JFK INTERNATIONAL AIRPORT - DAY

THE AIRCRAFT LANDING.

EXT TERMINAL ON-AIRPORT ROADWAY - DAY

HIGH SCHOOL MARCHING BAND

playing the Wittish Royal Anthem --and playing it badly out of tune.

PRINCESS SUSAN and PRINCE JOHN wave to the crowd waiting for them. Next to the marching band, a line of OFFICIAL GREETERS stands along a red carpet.

PRINCESS SUSAN manages to conceal her distaste for the out-of-tune playing rather better than PRINCE JOHN, who's had less experience repressing his feelings in public. But ANNE manages to kick him before his laughter causes an international incident.

Thus begins Princess Susan and Prince John's official goodwill tour of the United States.

A SERIES OF SHOTS connected by THEME MUSIC in the style of Handel's Water Music takes us to:

EXT BROADWAY - DAY

A ticker-tape parade through New York City for the PRINCESS OF CATERWAUL and PRINCE JOHN --

EXT FREEDOM TOWER DAY

Where the MAYOR OF NEW YORK presents PRINCESS SUSAN and PRINCE JOHN with the Key to the City

And

MAYOR

So you'll feel like real New Yorkers!

GOLD-HANDLED POOPER SCOOPERS FOR THEIR CORGIS.

INT TOY STORE - DAY

Where the STORE MANAGER is giving PRINCE JOHN the Grand Tour-- by the numbers.

PRINCE JOHN stops and actually tries to play with a game, but the MANAGER hurries him away--to a better photo location for the assembled REPORTERS.

EXT INDEPENDENCE HALL PHILADELPHIA - DAY

Where the MAYOR OF PHILADELPHIA presents PRINCESS SUSAN and PRINCE JOHN with a replica of the Liberty Bell and with the Key to the City--

INT BANQUET HALL - DAY

A luncheon reception with the "DESCENDANTS OF THE AMERICAN REVOLUTION" in front of a HUGE BANNER that reads:

"WE DIDN'T REALLY MEAN IT!"

EXT THE WASHINGTON MONUMENT DAY

Where the VICE PRESIDENT presents PRINCESS SUSAN and PRINCE JOHN with a box of red tape and with the Key to the City.

## INT WITTISH EMBASSY - EVENING

The official Wittish Embassy Reception where the WITTISH AMBASSADOR, LORD DAVID WILSON, PRINCESS SUSAN, and PRINCE JOHN are on a receiving line meeting AMERICAN DIGNITARIES, SENATORS, REPRESENTATIVES, and the United States SECRETARY OF STATE, DR. HENRY WERFNER. PRINCE JOHN is having trouble staying awake--

## INT WHITE HOUSE DINING ROOM - DAY

A luncheon at the White House, THE PRESIDENT and FIRST LADY hosting. While the PRESIDENT is giving his welcome address, this time PRINCESS SUSAN is having trouble staying awake, and PRINCE JOHN is kicking her under the table to look alive -- which she does, just before she's supposed to thank the PRESIDENT.

## EXT GARDEN PARTY - MORNING

A Garden Party where a MOTHER is pushing her FIVE-YEAR-OLD DAUGHTER forward to give a bunch of flowers to Princess Susan, and the frightened-to-death little girl bursting into tears. Her own mother is too embarrassed to care about the little girl's distress.

PRINCESS SUSAN

(to CRYING LITTLE  
GIRL)

There, there, Sweetheart, don't be  
afraid.

## EXT DALLAS - DAY

Where the MAYOR OF DALLAS presents PRINCE JOHN and PRINCESS SUSAN with Ten Gallon Hats and the Key to the City.

## EXT SACRAMENTO CALIFORNIA STATE HOUSE - DAY

Where the GOVERNOR OF CALIFORNIA presents PRINCE JOHN and PRINCESS SUSAN with California Avocados and Certificates of Honorary Citizenship in the Republic of California.

## EXT CHINESE THEATER - DAY

Where the MAYOR OF LOS ANGELES presents PRINCE JOHN and PRINCESS SUSAN with a Map to the Stars' Homes and the inevitable Key to the City:

LOS ANGELES MAYOR

I hereby declare you Angelenos!



INT BEVERLY HILLS LUXURY HOTEL - NIGHT

And finally, as THEME MUSIC ENDS, PRINCESS SUSAN and PRINCE JOHN are let into their suite.

AS SOON AS

PRINCE JOHN sees a bed, he collapses onto it, fully dressed and face down.

CUT TO:

INT HOTEL SUITE - NIGHT

PRINCESS SUSAN, now in an elegant bathrobe, is watching television with ANNE MACINTOSH -- also robed, though somewhat less elegantly. (Princess Susan's Lady-in-Waiting and Lady's Maid have already gone to bed.) ON TELEVISION, a late-night Network Special, Royalty in America, is recapping Princess Susan and Prince John's ceremonies that day with the Governor of California.

LOS ANGELES MAYOR (ON TV)

I hereby declare you Angelenos!

PRINCESS SUSAN

(to ANNE)

I think that if I ever receive the key to another city, I shall scream.

ANCHORMAN TED SINGER (ON TV)

The Royal Goodwill Tour ends in Los Angeles, with Princess Susan and young Prince John flying back to Wittland tomorrow morning. We'll be back with the coverage of that departure and a retrospective of the entire two-week visit, tomorrow night. This is Ted Singer. Good night for ABS News.

INT PRINCE JOHN'S HOTEL BEDROOM - NIGHT

PRINCESS SUSAN takes the opportunity of the commercial break to check in on the now-fast-asleep PRINCE JOHN. She tucks her son in, kisses him on the cheek.

INT PRINCESS SUSAN'S HOTEL ROOM - NIGHT

ANNE has changed the TV channel; in the background, one of the retro stations is playing an old episode of something like Father Knows Best.

ANNE MACINTOSH

Is he asleep?

PRINCESS SUSAN

Fast asleep, looking just like an angel. Poor thing--this trip hasn't been any fun for him at all.

ANNE MACINTOSH

He hasn't complained once.

PRINCESS SUSAN

No, of course he wouldn't. He's exactly like his father.

Susan looks over to the television and notices, for the first time, the program. A typical 50's/60's scene with a happy, communicative family -- an ordinary family of the type she longs for and can never have.

PRINCESS SUSAN (CONT'D)

Oh, do please put something else on. I can't bear this sort of thing.

ANNE changes the channel again. The Night Show is on. BOB O'RILEY is behind the desk with sidekick DON MULLER nearby.

BOB O'RILEY (ON TV)

My next guests are co-authors of the bestseller, Not With My Son, You Don't!

PRINCESS SUSAN (CONT'D)

That's more like it.

BOB O'RILEY (ON TV)

Mel Michaelson is the precedent-setting attorney who has prosecuted accused cult murderers and defended sexually harassing bosses --

DON MULLER

Has he ever defended you?

O'RILEY mock glares at MULLER while the studio audience laughs.

A SKYPE CALL INCOMING -- not on TV, but in the hotel room. ANNE gets it.

ANNE

His Royal Highness.

BOB O'RILEY (ON TV)

And Michaelson's client, in what turned out to be another landmark case, was commentator Grant Heller,  
(MORE)

BOB O'RILEY (ON TV) (CONT'D)  
 top-rated host of Heller's Journal.  
 Mel Michaelson's and Grant Heller's  
 Collaboration on this bestseller--

ANNE hands a TABLET to SUSAN then ducks out discreetly.

Susan lowers the TV SOUND; we SEE but NOT HEAR, F. MELVIN  
 MICHAELSON and GRANT HELLER joining O'RILEY on the Night TV  
 stage.

WE INTERCUT THE SKYPE:

PRINCE ARTHUR, at the breakfast table.

PRINCE ARTHUR  
 Good morning.

PRINCESS SUSAN  
 Good night, you mean.

PRINCE ARTHUR  
 How was your day?

PRINCESS SUSAN  
 Bloody exhausting.

PRINCE ARTHUR  
 I saw you on the telly. You and  
 John have handled everything  
 splendidly. I'm very proud of you  
 both.

PRINCESS SUSAN  
 I'll be sure and tell John you said  
 so.

PRINCE ARTHUR  
 I can tell him myself, if you'd like.

PRINCESS SUSAN  
 He's fast asleep at the moment.  
 It's almost midnight here.

**Arthur doesn't let this get to him.**

PRINCE ARTHUR  
 Well, you'll be back home tomorrow  
 and I can tell him then.

SUSAN DOES NOT SAY ANYTHING.

PRINCE ARTHUR (CONT'D)  
 You sound odd. Is everything  
 Quite all right?

PRINCESS SUSAN

I'm just so tired of all this -

Susan stops. She doesn't want to get into an argument again -- over Skype.

PRINCE ARTHUR

Well, then, get some sleep.  
Everything will be back to normal  
when you get home.

PRINCESS SUSAN

I'm sure.

PRINCE ARTHUR

See you tomorrow.

PRINCESS SUSAN

Good night.

SUSAN DISCONNECTS ... and looks as if perhaps she might start crying. She turns up the TV SOUND again.

ON TV:

GRANT HELLER is a New Yorker in his mid-to-late forties with a hound-dog face. MEL MICHAELSON is aristocratic looking, sixtyish and silver-haired.

We hear their conversation on TV as we focus in on Susan, the emotional tension coming to the surface.

MICHAELSON (ON TV)

The main problem we had in Grant's case was preventing his husband from abducting Grant's then-five-year-old son before we could get a custody hearing in California--

GRANT HELLER

And, you see, Bob, we were up against the clock because I split up my time between L.A. and New York, and California had a six-month residency period before I could even file for divorce--

BOB O'RILEY

That was the big victory in your case, wasn't it?

MICHAELSON

Right.

(MORE)

MICHAELSON (CONT'D)

The California Supreme Court just upheld the Appellate decision to stop defining residency by time lived in the state and county --

ANNE MACINTOSH comes back into the suite to find PRINCESS SUSAN crying in front of the television set. The GOVERNESS takes the PRINCESS into her arms to comfort her.

The discussion of divorce on TV has pushed PRINCESS SUSAN past the point of no return.

PRINCESS SUSAN

Anne, I've decided to leave Arthur.

The GOVERNESS nods understandingly.

CUT TO:

INT HOTEL CORRIDOR - DAY

A FEMALE SECRET SERVICE AGENT, JANE, is guarding a security desk in front of the ELEVATORS. ANNE MACINTOSH comes out of the Royal Suite and takes out a joint.

ANNE MACINTOSH

(to JANE)

Got a light, luv?

While JANE is distracted, almost like in a Bugs Bunny cartoon, we see, first, PRINCE JOHN -- then PRINCESS SUSAN -- sneak out of the room into the stairwell while JANE is being distracted by ANNE.

As soon as SUSAN and JOHN are into the stairwell, ANNE calls for the elevator.

EXT HOTEL - DAY

ANNE has the hotel DOORMAN summon a taxi for her.

EXT. STREET - DAY

THE TAXI pulls up to the curb.

PRINCESS SUSAN and PRINCE JOHN check to make sure that no one can see them, then get into the taxi with ANNE. The cab speeds off.

INT HOTEL SUITE - DAY

The Princess's MAID rolls a breakfast cart into the Princess's suite. WE HEAR the television from the Princess's bedroom.

The Maid leaves the cart then goes into the Princess's bedroom to wake her. But the bed has not been slept in and the Princess isn't there.

The MAID checks into Anne MacIntosh's room -- the bed likewise unused -- then checks into John's room. No prince.

INT HOTEL CORRIDOR - DAY

The MAID running panicked down the corridor.

INT ROYAL SUITE - DAY

A short while later, a meeting is in progress in the Princess's suite with the LADY-IN-WAITING, the MAID, the two Wittish DETECTIVE-BODYGUARDS, and the American SECRET SERVICE AGENT.

TV is on with the sound off.

JANE

No one got in here and Their Royal Highnesses never passed my desk.

BARRY (DETECTIVE/BODYGUARD)

Do you think we should telephone the Prince?

The LADY-IN-WAITING shudders visibly at the thought.

She is saved of having to make a decision by the TELEVISION taking the foreground with BREAKING NEWS. BARRY turns up the sound.

TV ANCHOR (ON TV)

--we now go live to Connie Datsun.

EXT WESTWOOD FEDERAL BUILDING - DAY

Alternating between live views and television views.

A TV REPORTER stands outside the Federal Building in Westwood holding a microphone.

CONNIE DATSUN

This is Connie Datsun with a live Supercam report from the Los Angeles offices of the U.S. Immigration and Naturalization Service where we have Breaking news.

We see PRINCESS SUSAN and PRINCE JOHN, surrounded by reporters and television crews, as they emerge from the I.N.S. offices, battle their way down the corridor past REPORTERS throwing questions at them, then dogtrot out of the Federal building

toward a waiting limo which ANNE MACINTOSH is holding for them. They manage their way in and the cab speeds off.

CONNIE DATSUN (VO ABOVE ACTION) (CONT'D)

Susan, Princess of Caterwaul and her eight-year-old son, Prince John of Caterwaul, have requested this morning that the United States grant them a visa for permanent residency in this country. So far, we have been unable to get any statement from official sources, other than confirmation from the District Director of I.N.S. for Los Angeles that a request has been made, commenting on this--uh--unusual turn of events. This comes only hours before the Princess and young Prince were to return home--

INT ROYAL HOTEL SUITE - DAY

The dumbstruck expressions of the Princess's LADY-IN-WAITING, her MAID, the two Wittish DETECTIVES, and JANE confirm everything we are already thinking. This time, it's really going to hit the fan.

CUT TO:

INT KENSPECKLE PALACE - PRINCE ARTHUR'S OFFICE - NIGHT

A few minutes later in Wittland. It's evening. PRINCE ARTHUR is doing paperwork at his desk, when his personal secretary, GROUP CAPTAIN RONALD CHESTERTON -- CHESS -- ducks his head in.

CHESS

Call from America for you, Sir.  
Lord Wilson.

PRINCE ARTHUR

Thank you, Chess.

CHESS ducks out again and ARTHUR picks up the call with a telephone headset. We HEAR only his end of the conversation.

PRINCE ARTHUR (CONT'D)

David? So good to hear from you.  
How's Washington treating you? What?  
... What? ... No ... Nobody even  
knows where they've gone? ... No ...  
No, thank you ... I'll be all right  
... Thank you for calling, David.

PRINCE ARTHUR pauses then punches a number into the phone. Again we only HEAR his end of the conversation.

PRINCE ARTHUR (CONT'D)  
Hello, Gwen--Arthur. I must speak  
To the Queen at once ... I don't  
care who's with her, let me speak to  
my mother!

There is another pause.

Then ARTHUR, in an altogether different higher -- voice:

PRINCE ARTHUR (CONT'D)  
Hullo, Mummy?

CUT TO:

EXT NYC GLASS SKYSCRAPER - DAY

SAMANTHA FRIENDLY (V.O.)  
This is a Gift from The Lord!

INT INQUISITOR CONFERENCE ROOM - DAY

Inside the plush editorial offices of the top tabloid in America, The Inquisitor.

Practically the entire STAFF is crammed into the conference room. Around the room on walls are framed front pages of the tabloid with various screaming headlines.

The tabloid's MANAGING EDITOR, SAMANTHA FRIENDLY, is holding forth:

SAMANTHA FRIENDLY  
This is a gift from the Lord!

She repeats -- and we are reminded of Aimee Semple McPherson at her most pious. She stabs a finger toward a male reporter, JEFF JEFFRIES.

SAMANTHA FRIENDLY (CONT'D)  
Jeffries--this is Adam Levine & Behati  
Prinsloo offering you a threesome  
--and you can't get it up!

The STAFF laughs.

SHE POINTS TO a photographer, ROY PETERSON.

SAMANTHA FRIENDLY  
Peterson--this is a visit from Kate  
Upton giving you a million dollars  
(MORE)



SAMANTHA FRIENDLY (CONT'D)  
 tax-free on the condition you don't  
 reveal she's had a tummy tuck--and  
 you couldn't resist selling me a  
 picture of her scars for half that!

More laughter.

SAMANTHA FRIENDLY gestures grandly to everyone.

SAMANTHA FRIENDLY (CONT'D)  
 Bonus six-months' salary to the  
 Reporter who finds out "The Real  
 Reason Princess Su Left Prince Artie  
 -- \$300K cash to the lens who gets  
 me "pix of A tearful Princess Su and  
 Prince Jack" -- and seven figures if  
 we're exclusive *and* first.

(beat)

And none of you even know where they  
 are?

JEFF JEFFRIES  
 Nobody's seen them since they left  
 the Federal Building.

SAMANTHA FRIENDLY  
 Boys and girls, this is our bread-  
 and-butter for the next five years.  
 I don't want to fire the lot of you  
 and rely on outsiders. But I will.  
 Use our detectives and our checkbook.  
 We'll pay royal servants enough to  
 retire on. Don't worry about libel.  
 This time, we've got figures so public  
 they can't sue. I want venom --  
 yesterday.

((beat))

Move out!

Meeting breaks up.

CUT TO:

EXT RESORT - DAY

A GOLF CART driven by Secretary of State HENRY WERFNER, and  
 carrying the Wittish Ambassador, LORD DAVID WILSON, is chasing  
 ANOTHER GOLF CART with THREE RIDERS. When the carts get  
 close enough, we see that one of the men being chased is the  
 PRESIDENT.

THE TWO GOLF CARTS - SIDE BY SIDE

PRESIDENT

David, good to see you.

The PRESIDENT introduces THE OTHER TWO.

PRESIDENT (CONT'D)

My Chief of Staff, Denny Hodel. The Attorney General, Murray Compton.

MURRAY COMPTON

Lord Wilson.

AMBASSADOR WILSON

Mr. President, Her Majesty's Government wants the Princess of Caterwaul and Prince John of Caterwaul back. We have canceled their passports and wish you to return them at once.

The PRESIDENT looks over to the ATTORNEY GENERAL, who shakes his head.

MURRAY COMPTON

Your Excellency, legally Princess Susan and Prince John are simply tourists requesting a change in visa status. They are not heads of State nor does our Constitution allow the U.S. to grant any official status to royalty. Currently their visa status is pending. Of course if your government is prepared to bring criminal charges against them and extradite--

The AMBASSADOR looks like he might have a stroke from apoplexy.

AMBASSASOR WILSON

Bring criminal charges against members of the Royal Family? Ridiculous!

The ATTORNEY GENERAL shrugs helplessly. The Ambassador's blood pressure climbs another notch.

AMBASSASOR WILSON (CONT'D)

Henry, perhaps you can explain the situation?

The SECRETARY OF STATE clears his throat.

HENRY WERFNER

David tells me it's the Primal Minister's position that in allowing the Princess and Prince to remain here against the wishes of Her Majesty, we are granting political asylum to members of the Royal Family against their own nation -- and Against the nation that has been our closest ally for a century.

AMBASSASOR WILSON

Mr. President, Two men can be the best of friends all their lives, but if one of them runs off with the other's wife, that friendship can be strained past the breaking point. This is such a situation.

PRESIDENT

David, that's all well and good. But I can't force them to leave. It would be political suicide.

HODEL

We have polls, mails, tweets. Calls from mayors and governors. My wife watches Princess Susan more closely than she follows Game of Thrones.

THE AMBASSADOR winces at the comparison.

MURRAY COMPTON

My wife informed me if I send them back, I can forget about my sex life until after the election -- when I'll be back in private practice.

AMBASSADOR WILSON

And I suppose you've heard from the First Lady, Mr. President?

PRESIDENT

No problems for me personally.  
(beat)  
I do have the Secret Service protecting me.

The AMBASSADOR is not amused.

CUT TO:

EXT CENTURY CITY - DAY

In front of an office tower in Century City.

An UBER pulls up to the curb. ANNE MACINTOSH, wearing dark glasses, emerges from the UBER and looks around.

ANNE MACINTOSH

The coast is clear.

Also wearing dark glasses, PRINCESS SUSAN gets out of the UBER. Then, carrying his game, follows a much-shorter member of the Royal Family. He's also wearing dark glasses.

As the UBER speeds off, the three of them stroll casually into the building.

PRINCESS SUSAN checks the building directory. She sees a listing for "THE STAR CHAMBER - EDITORIAL OFFICES - 14" -- gasps, as she realizes she's smack in enemy territory -- then backs up the directory to find what she's looking for: "LAW OFFICES OF MICHAELSON, CHASE & SPEAKMAN -- 23."

SUSAN, JOHN, and ANNE get into the elevator--alone--and SUSAN gives a little sigh of relief as she punches "23."

The elevator doors start to shut.

VOICE (O.S.)

(shouted)

Hold that elevator!

And an ARM is thrust in to hold it.

A STAR-CHAMBER REPORTER AND PHOTOGRAPHER get in, talking animatedly.

THE REPORTER punches "14."

STAR CHAMBER REPORTER

Still no sighting?

STAR CHAMBER PHOTOGRAPHER

(shakes head)

We've staked out every hotel and no sign of Their Nibs. Must be staying with friends.

STAR CHAMBER REPORTER

Or maybe they left L.A.

The PHOTOGRAPHER takes out a joint and starts lighting up. PRINCE JOHN tugs as the PHOTOGRAPHER'S sleeve.

PRINCE JOHN

Excuse me but I thought you should know. There's a notice forbidding smoking in the lift.

ANNE rolls her eyes heavenward. SUSAN bites her lower lip.

STAR CHAMBER PHOTOGRAPHER  
I don't see any Bobbies around  
To stop me, kid.

STAR CHAMBER REPORTER  
(To SUSAN)  
Hey, you're Wittish, right?  
What do you think about your Princess  
pulling a disappearing act like that?

PRINCESS SUSAN  
(dryly)  
Terribly irresponsible, I should  
think.

The elevator doors finally open at "14" and the REPORTER and PHOTOGRAPHER gets out at the Star Chamber editorial offices and walk off talking, without even looking back.

The elevator doors close again.

SUSAN and ANNE look at PRINCE JOHN and burst out laughing.

INT LAW OFFICES - DAY

Facing the elevators as they emerge on "23" is a RECEPTIONIST looking as if she's a supermodel.

RECEPTIONIST  
May I help you?

Without removing her sunglasses.

PRINCESS SUSAN  
We're here to see Mr. Michaelson.

RECEPTIONIST  
Do you have an appointment?

PRINCESS SUSAN  
I'm afraid we don't. We didn't dare  
risk it.

RECEPTIONIST  
Mr. Michaelson doesn't see anybody  
without an appointment. If you'll  
all have a seat, I'll get his  
secretary so you can make one. Who  
shall I say is here?

PRINCESS SUSAN  
Susan.

RECEPTIONIST

Susan what?

The PRINCESS OF CATERWAUL removes her sunglasses. As she does, so does PRINCE JOHN.

The RECEPTIONIST's jaw drops.

RECEPTIONIST (CONT'D)

Holy sh--

She manages to bite off the last word. The RECEPTIONIST tries punching a number into her phone. About the fourth time, she manages to get it right.

RECEPTIONIST (CONT'D)

Dolores, You know that case Boss has been yammering about for three days? The one he says he'd kill for?

CUT TO:

INT CONFERENCE ROOM - DAY

Later. PRINCE JOHN and ANNE MACINTOSH are VISIBLE in the CONFERENCE ROOM, waiting. JOHN is playing his game.

Anne is watching television-- a network newsbreak. An ANCHORMAN, CARL OSBORNE, is sitting behind a desk, a slide of PRINCESS SUSAN and PRINCE JOHN behind him.

OSBORNE (ON TV)

The tempest caused by the request of the Princess of Caterwaul to take up permanent residency in the United States with her son continues, with Wittish Foreign Secretary, Colin Oglesby, calling the United States quote --"rash and irresponsible for creating a dangerous rift between two traditional allies in a world never more than one step away from international chaos" --unquote. The Administration has so far been unavailable for comment on Oglesby's charges--

We PULL SLOWLY AWAY from A MATCHING TELEVISION.

INT MICHAELSON'S OFFICE - CONTINUOUS

PRINCESS SUSAN in consultation with MICHAELSON.

MICHAELSON is seated at his desk, listening. SUSAN is talking, looking out the twenty-third story window to Century City.

PRINCESS SUSAN

I really don't see that I had any other choice. I want to lead an ordinary life again. I want my son to grow up as an ordinary boy. If, when he's grown, he wishes to accept the awful restrictions of a royal life, that will be his choice.

MICHAELSON

What you've been telling me for the last hour is that you want a divorce.

Susan turns and looks at him.

PRINCESS SUSAN

It's not that I wish to divorce Arthur. It's the Prince of Caterwaul I must divorce.

MICHAELSON

Arthur might be willing to give that up for you. There is precedent.

PRINCESS SUSAN

No! He couldn't live without it. It's the only life he's known. It's the life he has chosen.

MICHAELSON

If this gets to court, his lawyer will argue that it's the life you chose also.

PRINCESS SUSAN

I was a silly 19-year-old Wittish girl raised on fairy tales about Prince Charming -- and the Prince of Caterwaul was in love with me and asking me to marry him. What girl wouldn't have been swept off her feet? By the time the reality behind the fairy tale hit me, our honeymoon had left me pregnant with John.

MICHAELSON

That's why you never had any other children.

PRINCESS SUSAN

(nods)

I had no desire to bring yet another child into such an insane existence.

MICHAELSON

Are you in love with your husband?

Susan looks miserable.

PRINCESS SUSAN

How can I ever know? His every move is conditioned by what other people think is proper for him. He never does anything of importance without permission. Just with what, precisely, am I supposed to be in love?

MICHAELSON taps his fingers together.

MICHAELSON

Your case presents special difficulties. Protection for you and your son. Schooling for John. Controlling publicity. Oh, yes. My fee. You can afford to pay me, can't you?

SUSAN smiles for the first time.

PRINCESS SUSAN

I thought this was the case you'd "kill for."

MICHAELSON

Fine. Who do I have to kill to get paid?

PRINCESS SUSAN

Don't worry. I've managed to save out of the household money.

MICHAELSON smiles.

MICHAELSON

The law requires we show "evidence of permanent professional, business, social, and civic ties consistent only with California domicile--"

PRINCESS SUSAN

What?



MICHAELSON

Nineteen-forty-nine, Penn Mutual  
Life Insurance versus Fields. You  
must live, work, and have friends  
here before you can file suit

PRINCESS SUSAN

We've been living in a house I've  
taken in Brentwood since the day we  
left the hotel. And I must take a  
job?

MICHAELSON

(nods)

Something for which you have "special  
skills" -- that part's for your H1B  
visa. As for civic ties, I suppose  
you can join the P.T.A.

PRINCESS SUSAN

Would it count that the Governor of  
California has made us honorary  
citizens and the Los Angeles Mayor  
has declared us "Angelenos?"

MICHAELSON

(laughs)

It might. It just might.

PRINCESS SUSAN

Which leaves just social ties.

MICHAELSON

Are you free for dinner tonight?

Susan nods.

MICHAELSON (CONT'D)

I've got a friend who might be a big  
help to us in a number of ways.  
He's gay so you don't need to worry  
about romantic complications or even  
the optics of that.

CUT TO:

EXT SUBURBAN HOUSE - NIGHT

That evening. A suburban house in Santa Monica with a Tesla  
parked in the driveway.

INT HOUSE - NIGHT

GRANT HELLER in his STUDY, a pipe in his mouth producing clouds of smoke, writing at a computer.

The evening news is on TELEVISION in the background, CONNIE DATSUN anchoring.

CONNIE DATSUN (ON TV)  
 Today's demonstration at the  
 Washington Mall by several thousand  
 women demanding that the Princess of  
 Caterwaul and her son be allowed to  
 remain in the United States --

A slide of PRINCE ARTHUR comes up behind CONNIE DATSUN.

CONNIE DATSUN (ON TV) (CONT'D)  
 While back in Wittland the Prince of  
 Caterwaul --

GRANT stops typing and gives the TV his attention.

CONNIE DATSUN (ON TV) (CONT'D)  
 --has continued his official duties  
 without commenting on the crisis  
 surrounding him. Today he continued  
 his inspection tour of working  
 conditions in Wittland. With that  
 report is Lipton correspondent, Allen  
 Avery.

GRANT HELLER watching closely.

ON TV: AVERY is standing in front of the Lipton department store, Marx & Spinoza.

ALLEN AVERY (ON TV)  
 The Prince of Caterwaul is keeping a  
 'stiff upper lip' regarding the break-  
 up of his marriage and his only  
 statement on the subject has been  
 that he will continue his duties as  
 usual. This was evident today as he  
 talked with department store sales  
 personnel.

TV REPORT CUTS to PRINCE ARTHUR--surrounded by REPORTERS talking to a SALES CLERK in the store's TV department.

PRINCE ARTHUR (ON TV)  
 What exactly do you do here?

SALES CLERK (ON TV)  
 I'm in charge of the tellys, Sir.

PRINCE ARTHUR (ON TV)  
Keep you busy here?

SALES CLERK (ON TV)  
It's been a little slow lately, Sir.

PRINCE ARTHUR  
Pay you enough?

SALES CLERK (ON TV)  
Be better when business picks up,  
Sir.

PRINCE ARTHUR (ON TV)  
That's the spirit!

TV CUTS BACK to ALLEN AVERY in front of the department store.

ALLEN AVERY (ON TV)  
How much longer the Prince will keep  
his own spirits up is another question  
entirely. This is  
Allen Avery reporting from Lipton.

Grant resumes typing.

EXT HELLER'S HOUSE - NIGHT

MICHAELSON'S SUV -- with PRINCESS SUSAN, PRINCE JOHN, and  
ANNE as his passengers -- pulls into the driveway next to  
Grant's Tesla.

INT HOUSE - NIGHT

Grant's son, BRAD -- John's age -- comes into Grant's STUDY.

BRAD HELLER  
Dad, they're here.

CUT TO:

INT SUV - NIGHT

JOHN and BRAD play a game in a BACK SEAT.

PRINCESS SUSAN  
We've been ducking the press the  
past several days -- Oh, sorry. No  
offense intended.

GRANT HELLER  
None taken.

(MORE)

GRANT HELLER (CONT'D)  
As for keeping my colleagues away  
from you I have some ideas.

CUT TO:

EXT MEXICAN FAST FOOD DRIVE THRU - NIGHT

"TACO HEAVEN"

MEL through an open rear window is ordering at the SPEAKER.

MICHAELSON  
(to SPEAKER)  
One green-chile Burrito Ambrosia,  
Three Taco Gigantica's, three Burger  
Grande's --

MEL MICHAELSON is shaking his head slowly at Grant's Declasse tastes, but PRINCE JOHN -- and PRINCESS SUSAN --couldn't look happier.

CUT TO:

INT PARKED SUV - A FEW MINUTES LATER

Everyone is eating the Mexican food with their hands except SUSAN, who's attacking the fast food with plastic utensils and refusing to eat while talking.

GRANT HELLER  
(between bites)  
I don't think you'll have trouble  
with the State Department -- not  
with public opinion on your side.  
I'd be more worried about  
Action by your own government.

ANNE MACINTOSH  
But you think they're safe for the  
moment.

GRANT HELLER  
Only as long as nobody knows where  
you are. The minute anybody knows  
your address, you'd better have  
security in place. My staff will  
get trusted installers out first  
thing.

PRINCESS SUSAN  
That's frightfully good of you.

GRANT HELLER  
 (putting on Texas  
 accent)  
 Happy to be of service, Ma'am.

JOHN picks out a piece of avocado and holds it up.

PRINCE JOHN  
 (suspiciously)  
 What's this green thingie?

PRINCESS SUSAN  
 That's avocado, dear. The Governor  
 of California gave us a crate of  
 them, remember?

PRINCE JOHN  
 It looks disgusting. Get it away  
 from me.

PRINCESS SUSAN  
 John! You're not being polite.

PRINCE JOHN  
 Why must I be polite? I'm not going  
 to be a prince anymore.

ANNE MACINTOSH  
 Commoners must be polite as well.

JOHN decides "commoners" would know about this. He looks to GRANT HELLER for confirmation. GRANT nods. JOHN looks to MEL MICHAELSON. MEL nods. Finally, JOHN looks to the other eight-year-old.

BRAD HELLER  
 They get you no matter who you are.

CUT TO:

EXT BRENTWOOD - NIGHT

Establishing.

EXT PRINCESS SUSAN'S HOUSE - NIGHT

SUSAN, JOHN, and ANNE exit the SUV.

PRINCESS SUSAN  
 (to MICHAELSON)  
 Good night!

MICHAELSON  
 Good night!

MICHAELSON'S SUV drives away.

But as soon as the SUV disappears JEFFRIES and PETERSON pop out from behind a bush.

PETERSON  
(shouting)  
Hold it!

A series of motorized flashes goes off in the Royal's faces.

JOHN grabs on to his mother.

ANNE INTERPOSES HERSELF.

ANNE MACINTOSH  
How dare you! Stop that!

PETERSON MOVES SIDeways AND SWITCHES TO VIDEO, WHICH WE SEE INTERSPERSED, HIS POV.

JEFFRIES  
Don't give us that, Princess.  
You knew we'd catch up sooner or  
later

ANNE MACINTOSH  
Who the devil are you?

JEFFRIES  
(formal bow)  
Jeff Jeffries, The Inquisitor, at  
your service. My sidekick, Roy  
Peterson.

PETERSON stops shooting long enough to render his own bow.

PRINCESS SUSAN  
Mr. Jeffries, Mr. Peterson. We are  
no longer public figures. I'll thank  
you henceforth to leave us alone.  
Good night.

SUSAN motions ANNE and JOHN to start into the house.

JEFFRIES jumps into their path, blocking them.

JEFFRIES  
Give me a break, Highness. A billion  
people are asking why you ditched  
Artie. Think of the public service  
I'm doing.

PRINCESS SUSAN

(angrily)

I don't give a damn for your "public service." This is precisely the sort of thing I'm trying to get away from -- get my son away from. Good night.

SUSAN pushes past them and begins unlocking the front door.

JEFFRIES

(loudly to PETERSON)

Say, Roy, you shoot the plate on that SUV?

PETERSON

Yep.

JEFFRIES

Get it run. Could be the new boyfriend.

JOHN and ANNE precede SUSAN through the front door.

PRINCESS SUSAN

You people make me sick.

And she enters, slamming the door.

PETERSON plays back the video for JEFFRIES.

INSERT:

PRINCESS SUSAN (ON VIDEO)

I don't give a damn for your public service.

(fast forward)

You people make me sick.

JEFFRIES and PETERSON high five.

INT HOUSE - IMMEDIATELY

There's little furniture so far.

PRINCE JOHN

Mummy, may we call Daddy?

ANNE MACINTOSH

It's way past your bedtime.

PRINCESS SUSAN

(to ANNE)

Perhaps this would be a good time.

(MORE)

PRINCESS SUSAN (CONT'D)  
 Arthur will just be getting up.  
 Would you put through the Skype for  
 him, please?

ANNE looks at Susan with concern, then nods.

As the Skype connects ANNE hands the tablet over to JOHN.

WE INTERCUT THE SKYPE CALL:

PRINCE ARTHUR, drying from a shower and in his robe.

PRINCE ARTHUR  
 Hullo?  
 (face lights up)  
 John, my boy! How are you?

PRINCE JOHN  
 I'm fine, Daddy. How are you?

PRINCE ARTHUR  
 I'm well, except I miss you terribly.

PRINCE JOHN  
 I miss you, too! When are you coming  
 to join Mummy and me?

PRINCE ARTHUR  
 Where are you?

PRINCE JOHN  
 We're still in America.

PRINCE ARTHUR  
 Did your mother tell you I'd be  
 joining you?

PRINCE JOHN  
 No, but you will, won't you?

PRINCE ARTHUR  
 I'll have to talk to your mother  
 about that.

PRINCE JOHN  
 (to SUSAN)  
 Daddy wants to talk to you.

PRINCESS SUSAN  
 (brief hesitation)  
 Say good night to your father. Then  
 off to bed with you.



PRINCE JOHN

Mummy says I have to go to bed now.  
Good night, Daddy.

PRINCE ARTHUR

Good night, John. You keep on being  
a good boy and do what your mother  
tells you.

PRINCE JOHN

I will, Sir.

JOHN hands the tablet over to PRINCESS SUSAN, then heads off  
scene, his GOVERNESS in tow.

SUSAN waits until they're out of earshot.

PRINCESS SUSAN

(wearily)  
Hello, Arthur.

PRINCE ARTHUR

I'm afraid you haven't explained  
this very well to John. Nor to me,  
for that matter.

PRINCESS SUSAN

It's not an easy subject to get into  
with either of you.

PRINCE ARTHUR

You could have at least told  
me instead of leaving me to hear it  
from David Wilson.

PRINCESS SUSAN

I was afraid if I called you'd manage  
to talk me out of it. And I knew  
for the sake of us all that must not  
happen.

PRINCE ARTHUR

I'm going to try just that now.  
Susan, before when we've run into  
trouble you turned to me for  
protection against the world. Now  
you've turned to the world for  
protection against me, who loves  
you.

PRINCESS SUSAN

I saw things very clearly when that  
toy pistol went off at our departure.

(MORE)

PRINCESS SUSAN (CONT'D)

What I saw is that you can't protect us from the world. Arthur, you're a lion who's been raised in a zoo. They've manacled you and clipped your claws. They've trained you never to roar lest you frighten someone. But I grew up knowing what it is to be free and I can't live in your cage anymore. I don't want our son to grow up caged, either.

PRINCE ARTHUR

Susan, let's stick to the facts. I'm your partner whom you promised to "love, honor, and cherish." You've let me down, you've let our families down, you've let the country down. I could speak again of my love for you, but I think it's more important that I speak of the duty you've promised and the honor involved in keeping that promise.

PRINCESS SUSAN

Duty! Honor! Don't you realize those are the chains they've used to imprison us?

PRINCE ARTHUR

You're demanding the impossible. You are the Princess of Caterwaul and your son will someday be King of Wittland. Do you think the world will forget those facts simply because you choose not to live in a palace? You wish us to live ordinary lives but we are not an ordinary family, no matter what our personal desires.

SUSAN begins crying.

PRINCESS SUSAN

I was right not to call you before this.

SUSAN DISCONNECTS.

This time, SUSAN sits on the empty living room floor and cries alone, without ANNE MACINTOSH to comfort her.

CUT TO:

INT WITTISH FACTORY FLOOR - DAY

PRINCE ARTHUR is making an inspection tour of a factory (what it manufactures, we're not sure) and is being escorted around by a group of the factory's EXECUTIVES. All of them are wearing business suits topped by industrial hats with eye and ear protectors.

The factory MACHINE NOISE is horrendous.

ARTHUR stops at a WORKER operating a piece of power machinery.

PRINCE ARTHUR  
(shouting over noise)  
What exactly are you doing?

WORKER  
(shouting back)  
I'm sealing the managram fartlers,  
Sir.

ARTHUR pretends he understood this.

PRINCE ARTHUR  
(shouting)  
Ah. Keeping you busy here?

WORKER  
(shouting)  
Not as busy as I'd like, Sir. Laid  
off for all of March.

PRINCE ARTHUR  
(shouting)  
Pay you enough, do they?

WORKER  
(shouting)  
The wife and I could always use more,  
Sir, what with another little one on  
the way.

PRINCE ARTHUR  
(shouting)  
Well, keep up the good work and I'm  
sure there will be more.

INT FACTORY - CONTINUOUS

ARTHUR and the EXECUTIVES move off the floor, through a set of doors to a somewhat quieter area. ALL remove ear protectors.

INT FACTORY - QUIETER AREA - CONTINUOUS

PRINCE ARTHUR  
 (to SUPERVISOR)  
 Just what are "managram fartlers"  
 and why must they be sealed?

SUPERVISOR  
 Is that what he said? I thought he  
 said he was *stealing* them.

ARTHUR ponders this as the GROUP is confronted by the usual  
 gaggle of REPORTERS and PHOTOGRAPHERS.

CHIEF EXECUTIVE  
 Are there any questions for His Royal  
 Highness?

EXPRESS-MAIL REPORTER  
 Sir, do you have any comment on the  
 story just published in the American  
 weekly, The Inquisitor?

PRINCE ARTHUR  
 (caught off guard)  
 I'm afraid I haven't seen it.

The REPORTER hands the TABLOID to Arthur.

INSERT

"PRINCESS SU ON THE RUN:

"I Don't Give A Damn For Public Service! You People Make Me  
 Sick!"

A PHOTO of an Angry PRINCESS SUSAN

BACK TO SCENE

CHIEF EXECUTIVE  
 I was calling for questions regarding  
 industrial--

PRINCE ARTHUR  
 No, I'll answer this.  
 (beat)  
 First, I can assure you unequivocally  
 that the Princess of Caterwaul has  
 been misquoted, or quoted out-of-  
 context. Such remarks do not  
 represent her beliefs. Nevertheless,  
 if she had said something of the  
 kind, could she be blamed?  
 (MORE)

PRINCE ARTHUR (CONT'D)

The tour I've taken here today has been to study working conditions in this factory. Any worker given intolerable working conditions would be accorded the right to strike or quit.

(beat)

From before our marriage, you ladies and gentlemen of the media have tailed Susan mercilessly, making her feel she's on exhibit in a zoo. You maintain that you have done this as representatives of the public. If you are, then the public must share responsibility for your actions. And since the public has imposed intolerable working conditions on the Princess of Caterwaul, then the public should not be surprised that the Princess of Caterwaul has quit. If I had not gained a Greater tolerance for the pressures attendant on this job, by growing into it, I might well have done the same.

DAILY AUTOGRAPH REPORTER

Sir, are you saying that you approve of the Princess's actions? That you'll do nothing to bring the Princess of Caterwaul and Prince John back?

PRINCE ARTHUR

I will do everything within my power to bring my wife and son back. Do not, however, be surprised if I fail, since you've left me little power with which to make an attempt.

PRINCE ARTHUR moves off.

NEWSPERSON 1

Sir!

NEWSPERSON 2

Prince Arthur!

CUT TO:

EXT CENTURY CITY - DAY

In front of the office tower housing Melvin Michaelson's law firm.

A LUXURY JEEP with the roof off pulls up to the curb. Half-a-dozen other cars pull up behind it.

PRINCESS SUSAN -- looking like a charging rhino -- gets out of the Jeep's driver's seat, followed close order by PRINCE JOHN, ANNE MACINTOSH and two additions to her coterie: the two Wittish DETECTIVES assigned to her and her son as bodyguards, who have resumed their duties.

PAPARAZZI jump out of the other cars and immediately begin besieging them with questions and shooting pictures.

PRINCESS SUSAN is clutching, tightly, a copy of The Inquisitor-- the one with her on the cover.

INT OFFICE BUILDING - DAY

SUSAN, JOHN, and ANNE march to the nearest elevator and SUSAN punches for her floor. The Wittish DETECTIVES are holding everyone else out until A REPORTER and PHOTOGRAPHER for The Star Chamber protest.

STAR CHAMBER PHOTOGRAPHER  
But we work in this building!

The Detectives allow the REPORTER and PHOTOGRAPHER in, holding everyone else back.

It is the same REPORTER and PHOTOGRAPHER who were on the elevator with the Royals last time.

STAR CHAMBER REPORTER  
Are you filing for divorce?

SUSAN doesn't answer.

STAR CHAMBER REPORTER (CONT'D)  
Are you going to sue The Inquisitor?

SUSAN remains silent but smiles.

The REPORTER and PHOTOGRAPHER shrug to each other.

The PHOTOGRAPHER takes out a joint and starts lighting it.

PRINCE JOHN looks up at his mother and Anne.

ANNE MACINTOSH  
Déjà vu?

This time ANNE nods to DETECTIVE BARRY, who takes the joint out of the PHOTOGRAPHER's mouth, and grinds it out.

JOHN gives a very "Stan Laurel-ish" nod of the head.

The elevator doors open.

INT STAR CHAMBER OFFICES - CONTINUOUS

The REPORTER and PHOTOGRAPHER follow the Royals out ... and realize they're on their own floor -- "14" --the editorial offices of The Star Chamber.

SUSAN walks up to the STAR CHAMBER RECEPTIONIST as the astonished REPORTER and PHOTOGRAPHER watch.

PRINCESS SUSAN  
 Would you please tell your Managing  
 Editor, Mr. Malcolm, that Su from  
 Wittland is here for her job  
 interview?

The REPORTER and PHOTOGRAPHER look as if they're about to faint.

CUT TO:

CLOSE ON

The front page of The Star Chamber -- and two hands holding it.

Over PRINCE ARTHUR'S PHOTO:

"The Inquisitor Has Lied About My Wife!" Over a PHOTO of

PRINCESS SUSAN:

"Meet The Star Chamber's New Fashion Critic

THE PRINCESS OF CATERWAUL!"

WE PULL BACK

INT INQUISITOR OFFICE - DAY

TO SEE the rival Star Chamber tabloid being read by Inquisitor Managing Editor SAMANTHA FRIENDLY in her office.

Intercom buzzes.

SAMANTHA FRIENDLY  
 Yes?

SECRETARY (ON INTERCOM)  
 Jeffries and Peterson.

SAMANTHA FRIENDLY  
 Send them in.

Jeffries and Peterson come into her office and take seats across from her desk and smile.

SAMANTHA FRIENDLY

I called you in to give you your bonus checks in person. That's nine months salary extra for each of you.

She hands them their envelopes.

The TWO MEN open their envelopes and grin widely at the checks.

PETERSON

Want me to get a shot of you handing Jeffries his check?

SAMANTHA FRIENDLY

(shakes head)

That's all. You can go.

The TWO MEN are taken aback by her abruptness, but rise to leave.

SAMANTHA FRIENDLY (CONT'D)

Oh, boys. Have you seen today's Star Chamber?

They shake their heads.

SAMANTHA FRIENDLY (CONT'D)

You might want to pick up a copy on your way home.

JEFFRIES

Okay

THEY TURN TO LEAVE AGAIN.

SAMANTHA FRIENDLY

Boys, just one last thing.

The two men turn back.

SAMANTHA FRIENDLY (CONT'D)

You're fired.

CUT TO:

EXT WITTISH CONSULATE GENERAL ON WILSHIRE - DAY



TO ESTABLISH.

INT CONSULATE CONFERENCE ROOM - DAY

Wittish Ambassador LORD DAVID WILSON is seated around a conference table with SIX MEN dressed in SAVAGE ROW suits. These men are MI-16 AGENTS -- WITTISH SECRET SERVICE.

AMBASSADOR WILSON

The two paramount considerations in this operation are the absolute safety of the Princess of Caterwaul, Prince John of Caterwaul, and Miss MacIntosh; and absolute secrecy regarding this operation. Not one hair on Their Royal Highnesses' or Miss MacIntosh's persons are to be put at risk, under penalty of Her Majesty's extreme displeasure.

HEAD MI-16 AGENT

The Americans know nothing of this?

AMBASSADOR WILSON

(shakes head)

Nor can the Primal Minister guarantee your safety if word of this operation leaks. If you succeed in returning the Princess of Caterwaul, Prince John of Caterwaul, and Miss MacIntosh to Wittish soil, the Primal Minister will issue an official statement that Their Royal Highnesses were suffering from homesickness and decided to return home. If the Princess doesn't cooperate, there will be another official statement shortly about Her Royal Highness's retreat due to stress.

HEAD MI-16 AGENT

And if we fail?

AMBASSADOR

Then the Primal Minister will be unable to do anything on your behalf since the scandal will bring down the government with calls for immediate elections.

((beat))

And I'll be out of a job ... if not in Dunham Prison.

CUT TO:

EXT PRINCESS SUSAN'S BRENTWOOD HOUSE - EVENING

A LUXURY JEEP parked inside the gate.

OUTSIDE THE GATE

No longer a deserted village street. POLICE using sawhorses along the sidewalk to keep back REPORTERS, PHOTOGRAPHERS, TV CAMERAS, LOCAL CHILDREN, STREET PEOPLE, TOURISTS, MIMES, and SOUVENIR DEALERS.

INT HOUSE - EVENING

More furniture now.

PRINCESS SUSAN

Looking outside, holding back a curtain slightly so she can see without being seen herself. She shakes her head sadly.

PRINCESS SUSAN

Arthur was right. I thought it was only Royalty that interests them. It seems someone trying not to *be* royal interests them even more.

ANNE MACINTOSH

People have short attention spans. Something else will come along and they'll all run elsewhere.

PRINCESS SUSAN

We can hope. It's all been rather pointless if I've simply exchanged one pack of hounds for another.

SUSAN walks over to a coffee table, on which are lying several Wittish newspapers, and begins flipping through them, looking at their HEADLINES for what must be the tenth time.

INSERTS

The Times of Lipton: "Prince of Caterwaul Defends Princess's 'Right to Strike'"

The Daily Looking Glass: "Intolerable Working Conditions" Declares Prince Arthur

The Sin: "Prince Arthur Tries to Patch Things Up"

BACK TO SCENE

PRINCESS SUSAN

When I spoke to Arthur I accused him of not being able to protect me from the public and here he is doing it.

ANNE MACINTOSH

You've decided to go back home, haven't you?

PRINCESS SUSAN

How did you know?

ANNE MACINTOSH

You've been looking dreamily at those newspapers since I brought them in.

PRINCESS SUSAN

Do you think I've been very foolish, Anne?

ANNE MACINTOSH

Not at all. Your walk-out worked.

SUSAN looks at her watch.

PRINCESS SUSAN

It's the middle of the night back home. I'll call Arthur in the morning to let him know we're on our way back.

SUSAN and ANNE hug each other.

EXT HOUSE -- CONTINUOUS

Everyone milling around as if at a street fair.

CUT TO:

EXT HOUSE - LATER - MATCHING

The street is deserted again. Only one PATROL CAR remains.

TWO BLACK ROLLS ROYCES pull up in front of the house.

The six Wittish MI-16 AGENTS get out.

An AGENT takes out a police MagLite and FLASHES it three times at the front house window Susan was looking out earlier.

Quietly, MI-16 AGENTS walk up to the front door. It is opened from inside by the two Wittish DETECTIVES who'd rejoined Susan and John as their bodyguards.

INT HOUSE - CONTINUOUS

The six MI-16 AGENTS enter the house joined by the two DETECTIVES and all eight men silently begin heading for the bedrooms.

The two DETECTIVES directing the others by hand gestures, they break into three teams: two for Prince John's bedroom, three each for Princess Susan's and Anne MacIntosh's bedroom.

A FEW SECONDS LATER

PRINCE JOHN, PRINCESS SUSAN, and ANNE are being carried-- kicking but not (their mouths are covered) screaming--

WHEN BRIGHT LIGHTS and SIREN suddenly turn on throughout the house, the lights blinding the Intruders. They stop in their places--

Met by PATROL GUARDS with their GUNS DRAWN The WITTISH AGENTS and DETECTIVES let go of PRINCESS SUSAN, PRINCE JOHN, and ANNE and put their hands up.

CUT TO:

INSERT

A TELEVISION MONITOR showing THE ABDUCTION ATTEMPT IN PROGRESS.

INT. TV STUDIO CONTROL BOOTH - DAY

TV DIRECTOR  
Playback ending ... Three, two, one  
... Back live--Camera two!

INT HELLER'S JOURNAL STUDIO - DAY

GRANT HELLER seated opposite PRINCESS SUSAN, MEL MICHAELSON and U.S. Attorney General, MURRAY COMPTON.

GRANT HELLER  
Mr. Attorney General, now that you've seen the security video do you have any comment?

COMPTON looks as if he's sitting in an electric chair.

MURRAY COMPTON  
Well, Mr. Heller ... you see ... of course the Department of Justice will conduct a very thorough investigation of this -- er -- incident--

PRINCESS SUSAN

The word you're searching so hard for is "kidnapping."

MURRAY COMPTON

Well, Your Royal Highness, whether this -- uh -- relocation attempt is legally kidnapping is the very point under investigation. It's a knotty problem in "Conflicts of Law" which may very well have to be settled by the Supreme Court --

VIEW -- TV WALL SCREEN

MURRAY COMPTON (ON TV) (CONT'D)

--particularly since, in this case, The custody of the child in question has never been ruled on by an American Court--

MICHAELSON

That will be corrected shortly.

GRANT HELLER

(to SUSAN)

Then you are intending to remain in Los Angeles and file for divorce?

PRINCESS SUSAN

Yes.

WIDER VIEW TO SEE

INT LUXURIOUS LIVING ROOM - DAY

Four members of the Movimiento de liberación de Gibraltar ("MLG" for the rest of the script) watching the TV. THREE BROTHERS in their TWENTIES CARLOS, EDUARDO, and ANDRES -- and their 19-year-old sister ANA -- all wearing fashionable fatigues.

On the wall is a POSTER representing the anti-fascists in the Spanish Civil War.

GRANT HELLER (ON TV)

(to SUSAN)

But you were intending to return voluntarily when the abduction attempt took place?

PRINCESS SUSAN

(nods)

The kidnapping attempt showed me what my true position is.

The TV interview continues in the background.

GRANT HELLER (ON TV)

(to COMPTON)

Regardless of the custody status of Prince John that wouldn't affect the legality of an abduction attempt on the Princess of Caterwaul and Miss MacIntosh, would it?

MURRAY COMPTON (ON TV)

I can't comment on an ongoing investigation. We have not yet decided whether to prosecute the Wittish agents, inasmuch as they may very well have been acting upon the orders of a traditionally friendly government--

CARLOS speaks to the ANA in Spanish with English subtitles.

CARLOS (subtitled text)

They won't prosecute. All this supposed tension between the Wittish and the Americans is nonsense. They've been in bed together all along.

CUT TO:

EXT WITTISH COUNTRYSIDE - MORNING

PRINCE ARTHUR is on horseback wearing dress shirt and cutaway frock, breeches and boots--along with a rather large contingent of SIMILARLY MOUNTED AND DRESSED CHARACTERS, in the middle of a fox hunt.

The foxhounds are sniffing around--trying to pick up the scent again -- when suddenly the fox is spotted, and the hounds start chasing it, the riders following the hounds close order.

As ARTHUR rides after the hounds, ANOTHER RIDER -- not dressed for the hunt -- pulls his horse alongside, and starts shouting,

PROCESS SERVER

(shouting)

Sir! Sir!

Without slowing down, ARTHUR looks over to the man.

PRINCE ARTHUR  
(shouting)  
You're not with the hunt so who the  
devil are you? PETA? Press?

PROCESS SERVER  
(shouting)  
Process server!

The PROCESS SERVER sticks his hand out with an envelope.

PRINCE ARTHUR (CONT'D)  
Oh, no you don't!

THE PRINCE gallops away leaving the PROCESS SERVER in his  
dust.

CUT TO:

EXT UNDERWATER - DAY

PRINCE ARTHUR in full SCUBA gear with a power scooter in a  
group of DIVERS.

ANOTHER DIVER paddles his way up to the PRINCE and tries to  
hand him an envelope wrapped in plastic. Arthur looks at  
the diver --sees that behind the mask it's the PROCESS SERVER  
again and powers away, the Process Server left in a turbulence  
of bubbles.

CUT TO:

INT PARATROOP AIRPLANE - DAY

PRINCE ARTHUR wearing a military jumpsuit and parachute, in  
a paratroop line.

After several PARATROOPERS jump ARTHUR follows.

We see ARTHUR majestically free-falling toward earth -- then

THE PROCESS SERVER

-- also free-falling -- glides in next to ARTHUR and tries  
to hand him an envelope.

ARTHUR immediately pulls his rip cord and the PROCESS SERVER  
quickly drops below as Arthur's parachute catches air.

CUT TO:

INT KENSPECKLE PALACE - NIGHT

A formal affair. PRINCE ARTHUR in full dress, greeting LORDS and LADIES, DUKES and DUCHESSSES, CABINET MINISTERS, and FOREIGN DIGNITARIES.

A NOW-FAMILIAR MAN in waiter's uniform walks up to the PRINCE.

PROCESS SERVER

Roses are red, violets are blue,  
Dinner is served --

THE PROCESS SERVER sticks an envelope into PRINCE ARTHUR'S cummerbund.

PROCESS SERVER (CONT'D)

--and so are you.

CUT TO:

EXT LOS ANGELES INTERNATIONAL AIRPORT - DAY.

A Royal Air Force Airbus A330 MRTT jet comes in for a landing.

There are no brass bands or red carpets this time as Arthur Prince of Caterwaul; his private secretary, GROUP CAPTAIN RONALD CHESTERTON; and the usual VALET and DETECTIVE BODYGUARD deplane down a movable staircase. Then, they walk to a BELL JET RANGER HELICOPTER, board, and with Arthur at the controls, take off.

CUT TO:

EXT HELIPAD - DOWNTOWN L.A. HOTEL ROOF - MORNING

BELL JET RANGER lands, PRINCE ARTHUR and ENTOURAGE get out.

NEWS CREWS are behind POLICE LINES atop the hotel as PRINCE ARTHUR is met by LORD WILSON, and the ROYAL ENTOURAGE walk inside the hotel ignoring the media's shouts

MEDIA VOICES

Prince Arthur!

CUT TO:

EXT STANLEY MOSK COURT HOUSE - MORNING

One Hundred Eleven North Hill Street, downtown Los Angeles -- the Los Angeles Superior Courthouse.



A MEDIA MOB.

TED SINGER

It was a storybook romance like other storybook romances, a storybook wedding like other storybook weddings, a storybook marriage like other storybook marriages. But like half the storybook romances, weddings, and marriages in the modern world, the Bride and the Groom did not live happily ever after. Ted Singer reporting from the Los Angeles Superior Courthouse.

CONNIE DATSUN

Three-quarters-of-a-billion people around the world watched the Royal Wedding on television. Now they'll have the chance to watch the Royal Divorce of all places, in an American courtroom.

CUT TO:

INT COURTROOM CORRIDOR - DAY

The PRINCE and PRINCESS meet each other's lawyers.

MICHAELSON

Susan, this is Arthur's lawyer, former California Attorney General, Ralph Bartok.

PRINCESS SUSAN

How's it going?

The PRINCESS shoves out her hand to shake BARTOK's. The PRINCE is taken aback at the informality.

BARTOK

(to ARTHUR)

Your Royal Highness, F. Melvin Michaelson.

THE PRINCE does not offer his hand

PRINCE ARTHUR

How do you do.

SUSAN takes a granola bar out of her handbag and begins peeling it open, offering it for a bite to the others.

PRINCESS SUSAN

They're fantastic!

None accept, and she bites into it herself.

MICHAELSON

The Judge denied all in limine motions in the pretrial meeting, so we're going directly to trial.

BARTOK

Also the Judge didn't at all like the idea of litigants in an American Court being addressed by an honorific greater than "Your Honor" so for the duration of this trial, you are simply "Mr. and Mrs. Windsong."

PRINCE ARTHUR

Very well.

MICHAELSON

Shall we go in?

PRINCE ARTHUR

I'd like a moment with Her Royal Highness, if I may.

BOTH ATTORNEYS

(in unison)

No!

PRINCESS SUSAN

Sure.

The two attorneys look nervous, but EXIT into the courtroom.

ARTHUR

(to SUSAN)

I only wanted to say that I knew nothing whatsoever about the abduction attempt until it was over.

PRINCESS SUSAN

I knew that. But that just makes it worse because they didn't even see fit to consult you. It proves everything I've been saying to you.

PRINCE ARTHUR

(sighs)

How is John?

PRINCESS SUSAN

As well as can be expected. Grant Heller and his son have taken John to a science-fiction convention to take his mind off all this.

There's a long moment of silence.

PRINCESS SUSAN (CONT'D)  
We better get in.

CUT TO:

INT COURTROOM - MORNING

SUSAN and MICHAELSON are at one litigant table. ARTHUR and BARTOK at the other.

A COURT CLERK is at a table attached to the Judge's bench, working. A COURT STENOGRAPHER is preparing. A BAILIFF is standing, waiting.

ANNE MACINTOSH seated in the gallery.

COURT VIDEO CAMERAS TURN ON.

WE OCCASIONALLY INSERT TV VIEWS.

JUDGE ROSENSTEIN enters the Courtroom from her chambers and starts toward the bench.

BAILIFF  
Remain seated and come to order.  
Court is now in session, THE HONORABLE  
GLORIA ROSENSTEIN, Judge Presiding.

JUDGE ROSENSTEIN takes the bench.

The CLERK hands THE JUDGE a sheaf of papers. She studies them for a moment, signs one of them, then hands it back to the CLERK.

THE JUDGE LOOKS UP.

JUDGE ROSENSTEIN  
The first item on today's docket is  
case number 602357, In Re Dissolution  
Of Windsong Marriage, and related  
case 602621, Windsong Versus Windsong.  
State your appearances.

MICHAELSON GETS UP.

MICHAELSON  
Michaelson, Chase and Speakman, Your  
Honor, F. Melvin Michaelson appearing,  
representing the Petitioner, Susan  
Windsong.

MICHAELSON sits down.

BARTOK gets up.

BARTOK

Bartok and Tannen, Your Honor, Ralph S. Bartok appearing, representing the Respondent, Arthur Windsong.

BARTOK sits down.

JUDGE ROSENSTEIN flips through some more pages.

JUDGE ROSENSTEIN

I see that Petitioner has temporary custody of the child John by order of this Court, on Petitioner's ex parte Motion To Show Cause, alleging an abduction attempt by the father's agents in violation of California's Domestic Violence Act. I don't see the child in the courtroom, or his name on either of the lists of witnesses. Is he available if we need him?

MICHAELSON stands up.

MICHAELSON

He's in Anaheim, Your Honor, and we can produce him after an hour or so recess.

JUDGE ROSENSTEIN

Very well. Mr. Michaelson, do you wish to make an opening statement?

MICHAELSON

Yes, Your Honor.

JUDGE ROSENSTEIN

You may proceed.

MICHAELSON

Your Honor, it's the Petitioner's contention that the life of Royalty is too laden with restrictions and obligations to be imposed on anyone without full informed consent. When Susan Herbert married the Prince of Caterwaul at age nineteen, she was too struck by the glamour of the situation to be able to make a reasonable appraisal of the life she was about to enter.

(MORE)

MICHAELSON (CONT'D)

We therefore maintain that since nineteen was too young, then her eight-year-old son must be allowed the right to grow to his full majority before deciding whether he wishes such restrictions and obligations to be thrust upon him. We are maintaining that the two rights we wish upheld in this case are the right of a woman to be free from her husband's will -- no matter how powerful he is -- and the right of a boy to grow up free to choose his own destiny. It is to defend these rights that we petition not only for dissolution of this marriage, but for custody of eight-year-old John as well. Thank you, Your Honor.

MICHAELSON sits down.

JUDGE ROSENSTEIN

Mr. Bartok, do you wish to make an opening statement?

BARTOK

Your Honor, we'd prefer to reserve our opening statement to the beginning of Respondent's case.

JUDGE ROSENSTEIN

Very well, Mr. Bartok. Mr. Michaelson, call your first witness.

MICHAELSON stands.

MICHAELSON

Your Honor, I call to the stand Her Majesty, Queen Victoria the Second of the Unified Kingdom of Great Wittland.

There is a stir in the gallery and several heads turn to look back at the doors.

MICHAELSON is not, however, one of those looking back.

Nobody enters.

JUDGE ROSENSTEIN

Mr. Michaelson, as a court of inferior dignity, is there any point in my finding the Queen of Wittland in  
(MORE)

JUDGE ROSENSTEIN (CONT'D)  
contempt for ignoring your subpoena?  
You must be aware that I have no way  
of enforcing such a ruling on a  
foreign head of state.

MICHAELSON  
That is all the notice I was asking  
for, Your Honor.

JUDGE ROSENSTEIN  
Let the record state that the Queen  
of Wittland has been called to this  
Court and has declined to appear,  
with no penalty that can be imposed.  
Call your next witness, Mr.  
Michaelson.

MICHAELSON  
Your Honor, I call Miss Anne  
MacIntosh.

As ANNE walks to the witness stand ARTHUR leans over to  
BARTOK. And whispers.

PRINCE ARTHUR  
Why call the Queen to testify since  
he knew beforehand she wouldn't  
appear?

BARTOK  
(whispers back)  
He just got into the record proof  
that any custody order issued by  
this Court is not enforceable in  
Wittland. He'll use that to try and  
get Judge Rosenstein to rule against  
any custody arrangement that involves  
John as a child ever visiting Wittish  
soil.

Arthur whistles silently.

CUT TO:

INT COURTHOUSE PARKING LOT - EVENING

SUSAN and ANNE MACINTOSH in THE LUXURY JEEP, SUSAN in the  
driver's seat.

MICHAELSON talks to SUSAN from outside the Jeep.

MICHAELSON

(to SUSAN)

I'll see you back here Tuesday  
Morning.

PRINCESS SUSAN and ANNE MACINTOSH drive away.

EXT GARAGE - EVENING

A few seconds after the Jeep pulls out a BLACK VAN -- not a commercial panel van but a family van with dark-tinted windows in the rear -- pulls into traffic behind them, tailing them.

INT BLACK VAN - CONTINUOUS

The four MLG's. ANA driving, with CARLOS, EDUARDO, and ANDRES.

TRACKING

the JEEP on the freeway, still being tailed by the BLACK VAN.

CUT TO:

EXT ANAHEIM NIGHT

THE JEEP on Harbor Boulevard in Anaheim as it passes the Anaheim Convention Center.

THE CONVENTION CENTER'S GIANT DISPLAY

"WELCOME WESTERN SCIENCE FICTION CONVENTION"

THE JEEP

PULLS into one of the major hotels adjacent to the Convention Center, and parks.

THE BLACK VAN pulls into the hotel also.

CUT TO:

INT CONVENTION AREAS - NIGHT

VARIOUS ESTABLISHING SHOTS

SCIENCE FICTION FANS are wandering through HOTEL and CONVENTION riding the escalators, sitting in the bar and coffee shop, many wearing ELABORATE COSTUMES, some original, many handmade reproductions of costumes taken from popular movies, TV series, comics, and games.

FOLLOWING SUSAN AND ANNE:

One of the MLG's -- EDUARDO -- follows SUSAN and ANNE as they weave their way through the hotel past convention events in progress until Susan and Anne reach the hotel elevators.

EDUARDO waits for the elevator with SUSAN and ANNE.

A FAN WEARING WITTISH REGENCY COSTUME sees SUSAN and does a double take. We can see a moment on the Fan's face -- an expression equivalent of "It couldn't be!" Then we HEAR a SHOUT.

FAN (O.S.)  
(shouting)  
Hey, it's George R.R. Martin!

And The REGENCY FAN hesitates for just another second -- then joins the stampeding fans.

INT HOTEL ELEVATOR CONTINUOUS

WITH INT HOTEL HALLWAY

EDUARDO gets on with SUSAN and ANNE. Ride to floor.

After SUSAN and ANNE get out of the elevator at their floor, EDUARDO holds the doors THEN GETS OUT.

After waiting a few seconds, EDUARDO SEES which room Princess Susan and Anne are going into.

INT HOTEL ROOM - NIGHT

INSIDE the hotel room, as SUSAN and ANNE enter, GRANT HELLER, BRAD HELLER, and PRINCE JOHN.

AT ELEVATORS

EDUARDO waits.

CUT TO:

INT HOTEL CORRIDOR

As PRINCESS SUSAN, PRINCE JOHN, THE HELLERS and ANNE emerge and walk back to the elevators.

PRINCESS SUSAN is wearing a STAR WARS REBEL ALLIANCE costume. A helmet is part of the Princess's costume, and she is putting it on as she emerges from the hotel room; when on, it conceals most of her face. But EDUARDO, waiting near the elevators, sees her put the helmet on.



PRINCE JOHN is in a Teddy-Bearish "Ewok" costume, completely concealed.

THE HELLERS and ANNE are not costumed.

INT HOTEL LOBBY - NIGHT

SUSAN and JOHN, faces concealed by their costumes, THE HELLERS, and ANNE head toward CONVENTION CENTER.

EDUARDO hand signals to ANA.

CUT TO:

INT CONVENTION CENTER MASQUERADE - NIGHT

The Convention Center has been set up with several thousand chairs, surrounding a runway and stage, for the Convention Masquerade--a competitive parading of all the best costumes and skits fans have been working up for the past year.

INT CONTESTANT PREP AREA - NIGHT

MASQUERADE PARTICIPANTS are putting the final touches on their costumes, taking pictures of each other and being given final tips for their presentations.

GRANT HELLER and ANNE MACINTOSH are taking pictures of PRINCESS SUSAN and PRINCE JOHN in their face-concealing costumes. THREE STAR WARS IMPERIAL STORMTROOPERS prepping nearby.

CARLOS, wearing a rubber character mask, goes up to ONE of the STORMTROOPERS.

CARLOS

(in English, Spanish  
accent)

May I take a photograph of the three  
of you? For my little boy.

STORMTROOPER

Sure. Hey, guys, line up.

CARLOS

(pointing to door)

No good background here. In there?

STORMTROOPER

If it's quick.

The THREE STORMTROOPERS follow CARLOS through A DOOR.

INT EMPTY FUNCTION ROOM - NIGHT

As CARLOS leads the three STORMTROOPERS into the room. EDUARDO AND ANDRES are waiting, both wearing FANTASY CHARACTER FACE MASKS. CARLOS closes the door.

CARLOS points a gun at the STORMTROOPERS. We can't tell if it's real or a stage prop.

STORMTROOPER

Hey, all weapons have to be peace-bonded.

CARLOS

Please, out of your costumes.

CUT TO:

INT CONVENTION MASQUERADE CONTEST - NIGHT

GRANT, BRAD, and ANNE seated in audience.

WE SEE CHARACTER SKITS, EACH ANNOUNCED OVER LOUDSPEAKER.

MC

We have an entry in the First Time Media category. From the Star Wars franchise, a Rebel Alliance Member and Friend.

To John Williams' theme music THE PRINCESS and PRINCE JOHN, in costume, come out onto the runway and present themselves to the audience, receiving polite applause.

MC (CONT'D)

That presentation is by 8-year-old John Windsong and his mother, Su.

Some laughter as audience members recognize the names from watching the trial on TV and assume it's a joke.

MC (CONT'D)

Wait, what's this?

THREE IMPERIAL STORMTROOPERS run on stage and two grab the costumed PRINCESS SUSAN, one grabs PRINCE JOHN, dragging them off the runway into the back.

THE AUDIENCE laughs, hoots, and applauds loudly.

Even GRANT HELLER and ANNE are applauding loudly.

BRAD HELLER  
(To GRANT, urgently) Dad, there aren't  
any Stormtroopers in their  
presentation!

HELLER sees his son's worried expression.

GRANT HELLER  
Anne, can you watch Brad? I just  
want to make sure everything's okay.

ANNE MACINTOSH  
Of course.

GRANT quickly runs out.

INT HALLWAY - CONTINUOUS

GRANT trots out of the masquerade toward the area where  
Masquerade Participants are supposed to waiting for the  
judging. No SUSAN or JOHN.

GRANT'S POV as an EXIT DOOR slam shut.

EXT CONVENTION CENTER PARKING LOT - NIGHT

GRANT SEES the IMPERIAL STORMTROOPERS dragging SUSAN and  
JOHN into the back of the BLACK VAN, ANA at the wheel. GRANT  
doesn't waste a second. He sprints to his own TESLA, parked  
at a nearby ELECTRIC CHARGING STATION, and before GRANT even  
gets to it he uses a remote to unplug and retract the charging  
cable. GRANT jumps in to the drivers seat and instantly  
follows the BLACK VAN out of the parking lot and onto Harbor  
Boulevard.

TRACKING - NIGHT

GRANT follows the BLACK VAN onto the Northbound Entrance of  
the Santa Ana Freeway -- Interstate 5 and keeps on following  
while he punches his hands-free phone.

GRANT HELLER  
Siri, telephone the Wittish Consulate-  
General in Century City.

CLOSE ON CHARGE GAUGE

LOW.

INT BLACK VAN - NIGHT

ANA driving, ANDRES in the front passenger seat, removing  
the costume.

In the BACK of the VAN, CARLOS and EDUARDO have taken off their stormtrooper costumes, exposing their faces, and are tying up PRINCE JOHN (his "Ewok" mask now off) and PRINCESS SUSAN (her helmet off, also).

CUT TO:

INT PRINCE ARTHUR'S HOTEL SUITE - NIGHT

PRINCE ARTHUR AND RONALD CHESTERTON eating a room service dinner. TV on in the background.

CHESTERTON's phone rings. CHESTERTON wipes his mouth with a napkin, then takes the call.

CHESS

Yes?

CHESTERTON covers the mouthpiece.

CHESS (CONT'D)

Sir, Grant Heller for you. Shall I tell him you're indisposed?

PRINCE ARTHUR

No, I'd better take it.  
He's been with John all day.

Arthur takes the phone from Chesterton.

PRINCE ARTHUR (CONT'D)

Yes, Mr. Heller?

WE INTERCUT

GRANT in his Tesla with PRINCE ARTHUR in his hotel room.

GRANT HELLER

Your Royal Highness, listen carefully. I'm calling from my car on the freeway leaving Anaheim. I'm tailing a van with three men and a woman who have just abducted Princess Susan and Prince John.

PRINCE ARTHUR

What? Mr. Heller, if this is some Bloody legal tactic that Mr. Michaelson has put you up to -

GRANT HELLER

Dammit, I'm calling to make sure it's not *your* people again!

PRINCE ARTHUR

I know nothing about such an attempt, Mr. Heller but then, I knew nothing the first time, either. Hold on a moment.

(to CHESS)

Susan and John have been grabbed by three men and a woman. Can you assure me it's not MI-16 again?

CHESS

Absolutely. The Queen and the Primal Minister have both forbidden another attempt,

PRINCE ARTHUR

Mr. Heller, it's not our people. I'm positive. Do you still have the kidnappers in sight?

WE SEE the BLACK VAN a few cars in front of HELLER, a lane over.

GRANT HELLER

Yes. Should I call California Highway Patrol?

PRINCE ARTHUR

No. I'm interested in getting my wife and son back safely not a high-speed police chase and more cowboy tactics. I have a helicopter on the roof. How can I rendezvous with you?

GRANT HELLER

Can you track the GPS on this phone?

PRINCE ARTHUR

Absolutely.

CUT TO:

INT CONVENTION CENTER - NIGHT

THREE MEN wearing T-shirts and cut-offs are reporting the theft of their Imperial Stormtrooper costumes to CONVENTION SECURITY who are wearing futuristic military costumes and headsets. ANNE MACINTOSH is on her phone, standing with BRAD HELLER.

BRAD HELLER

310-555 --

ANNE MACINTOSH inputs the number into her phone and calls GRANT.

COSTUME THEFT VICTIM

(to SECURITY)

And the next thing we knew this Hispanic guy in the rubber mask -- I saw one just like it on sale in the Dealer's Room -- was waving that fake gun in my face and saying, "Get out of those costumes, now!" Then it got really bizarro 'cause he gives us a thousand bucks for the costumes and he says this is a deposit in case he can't get them back to us!

ANNE MACINTOSH

(on phone)

Hold on a second, Grant.

(to VICTIM)

Is there anything else about them you can remember?

CUT TO:

EXT HOTEL ROOF - NIGHT

ARTHUR is inside the BELL HELICOPTER starting it up, CHESTERTON in the seat next to him.

CHESS

Sir, we should call the American F.B.I. It's not your place to risk your Royal Person this way, and they're professionals--

PRINCE ARTHUR

No! It's professionals that got us in this mess. This is my family, Chess, and it is very much my place.

CHESS

But you're the Prince of Caterwaul not James Fucking Bond!

ARTHUR pats CHESTERTON warmly on the shoulder.

PRINCE ARTHUR

Susan isn't impressed by the Prince of Caterwaul. Perhaps she'd prefer being married to James Fucking Bond.

CHESS

Sir, at least let me come with you.

PRINCE ARTHUR  
 I need you here to make sure Lord  
 Wilson screens for me with the  
 American FAA and other authorities.

CHESS climbs out of the helicopter, crouches, cups his hands,  
 and shouts,

CHESS  
 Be careful, Sir!

ARTHUR gives CHESS a thumbs up. CHESTERTON moves out of the  
 way and the helicopter LIFTS OFF.

CUT TO:

EXT FREEWAYS AERIAL VIEWS - NIGHT

About 1,000 feet up.

Moderate-to-heavy traffic -- mostly shadows and headlights  
 of vehicles--below.

INT BELL HELICOPTER - CONTINUOUS

PRINCE ARTHUR piloting.

WE INTERCUT with GRANT HELLER driving.

PRINCE ARTHUR  
 (into headset)  
 Heller, I'm tracking in on you.

GRANT HELLER  
 (to phone)  
 Can you see an interchange where the  
 Five Freeway crosses Highway One-  
 eighteen?

PRINCE ARTHUR  
 Yes. I'm just north of that.

GRANT HELLER  
 I'll pass the van and flash my high  
 beams just as I pull in front. That's  
 how you'll know it's them.

PRINCE ARTHUR  
 Super.

HELLER'S POV as he PASSES THE BLACK VAN and FLASHES HIS HIGH  
 BEAMS, seeing ANA in his rearview mirror as he passes.

ARTHUR'S POV as he HOVERS; he SEES a FLASH of HIGH BEAMS  
 below.

PRINCE ARTHUR (CONT'D)  
I've got both of you spotted.

GRANT HELLER  
Great because I don't have you  
spotted. And if I can't see or hear  
you, they can't, either.

INT BACK OF VAN - NIGHT

As GRANT PASSES, PRINCE JOHN SEES THROUGH THE VAN WINDOW a  
by-now familiar Tesla just ahead and to the left.

PRINCESS SUSAN also SEES Grant's TESLA and catches her son's  
eye in time to shake her head.

CARLOS sees SUSAN shaking her head and SUSAN immediately  
starts rotating her neck around.

PRINCESS SUSAN  
Stiff neck. Frequent Wittish  
condition, you know.

CARLOS smiles at the "witticism."

When GRANT is several car lengths ahead of the Van, he speaks  
into his phone again.

GRANT HELLER  
Arthur, are you still with me?

INTERCUTTING

PRINCE ARTHUR  
Yes, Heller.

GRANT HELLER  
I could see the girl driving the van  
but I couldn't see into the back.  
The windows are tinted.

PRINCE ARTHUR  
You're certain they haven't stopped  
anywhere?

GRANT HELLER  
Sure as shootin'.

PRINCE ARTHUR  
Let's hope it doesn't come to that.

HELLER'S TESLA

now well ahead of the BLACK VAN.



POV HELICOPTER

ARTHUR sees the VAN begin PULLING TO THE RIGHT before an exit.

PRINCE ARTHUR  
Heller, I think the van is about to  
take the next exit.

GRANT HELLER  
State Highway Fourteen leading into  
Kern County.

HELLER'S TESLA

still well ahead of the Van takes the exit.

THE VAN

EXITS also.

PRINCE ARTHUR  
What's up ahead of us?

GRANT HELLER  
The Mojave Desert. Edwards Air Force  
Base. I covered the last Discovery  
shuttle landing back in 2009.

PRINCE ARTHUR  
My son wishes to be an astronaut.

GRANT HELLER  
So did I. I was three inches too  
tall for NASA. But my network might  
send me around the moon on a SpaceX  
Dragon 2 flight.

PRINCE ARTHUR  
Somehow I think it's going to be a  
while before they send up princes.

GRANT HELLER  
Give Richard Branson a call.

INTERCUTTING TRACKING TESLA AND HELICOPTER - NIGHT

Into the night-blanketed desert.

CUT TO:

INT ROYAL HOTEL SUITE NIGHT

CHESTERTON, LORD WILSON.

ANNE MACINTOSH tucking BRAD HELLER into bed.

Door buzzer. CHESTERTON answers it.

TWO FBI AGENTS

SPECIAL AGENT POWERS  
(showing ID)  
Special Agent Powers, FBI. I  
understand there's been a kidnapping?

CHESTERTON hesitates a moment weighing personal loyalty to the Prince and his sense of duty, then nods and lets the FBI AGENTS in.

CUT TO:

GRANT'S TESLA

He passes A SIGN

"ENTERING KERN COUNTY"

Seconds later --

The Tesla loses power.

GRANT HELLER  
Shit! Arthur, I'm out of charge!

GRANT begins pulling his Tesla over to the right.

INT VAN

In the Van's back SUSAN and JOHN SEE the TESLA pulling over and rolling to a stop. They look worried.

HELICOPTER POV

ARTHUR SEES Grant roll to a stop.

GRANT HELLER  
Don't lose them! Go on without me.

PRINCE ARTHUR  
I need you, Be right down to pick  
you up.

CUT TO:

EXT HIGHWAY - NIGHT

THE BELL JET RANGER lands. HELLER gets in, and the helicopter TAKES OFF AGAIN.

CUT TO:

THE HELICOPTER

back up to 500 feet

AERIAL POV

A BLACK VAN on the highway below.

WE SEE

BLACK VAN below as it pulls into a COUNTRY WESTERN BAR and parks. Arthur pulls down low enough to see into the parking lot.

A MAN DRESSED in COWBOY GEAR gets out and starts walking toward the bar.

They've lost them.

CUT TO:

INT DARK ROOM - NIGHT

As CARLOS flips on a dim light then guides in PRINCESS SUSAN and PRINCE JOHN, still wearing their costumes and their hands still tied. ANA, EDUARDO, and ANDRES follow. It's a circular room with windows but it's dark and we can't see much outside. There are rows of equipment, but it's not instantly recognizable.

EDUARDO unties PRINCESS SUSAN and PRINCE JOHN's hands, and motions PRINCESS SUSAN to take a plush chair in front of a desk.

SUSAN sits, JOHN on her lap, immediately falling asleep in her arms.

PRINCESS SUSAN

What are you going to do with us?

CARLOS

Ah, Senora -- or is it now again Senorita?

PRINCESS SUSAN

At the moment it's still Your Royal Highness.

CARLOS

As you wish. Do not worry. No harm will come to you. It is bad enough That the world might see that we take you away by force. We do not need the world to see also that we hurt a woman and a child.

PRINCESS SUSAN

How can I believe that since you've allowed us to see your faces?

CARLOS

It does not matter. In a few days my sister, brothers and I will be known in our country as national heroes.

PRINCESS SUSAN

Who are you?

CARLOS

I am Carlos Rodriguez. The others are my younger brother, Eduardo, my still-younger brother, Andres, and my sister, Ana. We are from Movimiento de liberación de Gibraltar.

PRINCESS SUSAN

Gibraltar Liberation Movement? And you expect ransom money for your cause?

CARLOS laughs -- it is not an unpleasant laugh.

CARLOS

Senora -- excuse me, please Your Royal Highness. We have no need of money. We have family wealth of our own. We return you when the Wittish return full rule of Gibraltar to Spain.

PRINCESS SUSAN

You're mad. You've taken a direct heir to the throne. What makes you think the Wittish won't bring reprisals against the Spanish government for this? Maybe even invade Gibraltar?

CARLOS

Our government knows nothing of this. We do this on our own, for our people.

(MORE)

CARLOS (CONT'D)

A web video will tell the world everything if your government doesn't agree.

PRINCESS SUSAN

You don't understand the Wittish Mind. They would never pay such a ransom.

CARLOS

In that case, Your Royal Highness, for a long time Gibraltar will have A Princess and young Prince of its own.

SUSAN doesn't say anything.

PRINCE JOHN lifts his head off his mother's shoulder.

PRINCE JOHN

Do they have avocados in Gibraltar?

CARLOS

(surprised)

Yes.

PRINCE JOHN wrinkles his nose.

PRINCE JOHN

Then I don't want to live there.

CUT TO:

EXT HIGHWAY NIGHT

THE HELICOPTER is sitting on the side of the highway, engine off.

INT HELICOPTER - CONTINUOUS

PRINCE ARTHUR and GRANT HELLER are sitting.

There is a long silence, which Heller finally breaks.

GRANT HELLER

What exactly does the Prince of Caterwaul do?

PRINCE ARTHUR

(shrugs)

The truth be known, after my military service, I've been little more than a glorified public relations man, most of the time.

GRANT HELLER.  
Keep you busy?

PRINCE ARTHUR  
Too busy during the days, often not  
busy enough at night.

GRANT HALLER  
Pay you enough, do they?

ARTHUR realizes he's been caught in his own game and LAUGHS.

Laughter doesn't last long. ARTHUR'S PHONE RINGS. He answers  
it.

PRINCE ARTHUR  
Chess?

WE INTERCUT

INT HELICOPTER (PRINCE ARTHUR AND GRANT HELLER)

AND

INT ROYAL HOTEL SUITE NIGHT

AND

INT HOSTAGE ROOM - NIGHT

LORD WILSON, CHESTERTON, FBI AGENTS, ANNE MACINTOSH

All standing near CHESS's PHONE.

AMBASSASOR WILSON  
Sir, David Wilson here.

We've got the kidnapppers on hold.

PRINCE ARTHUR  
Put them through, David. I'll handle  
this.

CHESTERTON takes his phone back and presses CONFERENCE.

AMBASSADOR WILSON  
Go ahead.

CARLOS  
Hello?

PRINCE ARTHUR  
This is the Prince of Caterwaul. To  
whom am I speaking?

CARLOS

My name is Carlos Rodriguez,  
provisional chairman of Movimiento  
de liberación de Gibraltar. We have  
the Princess and the young Prince in  
a location you will not find, right  
now unharmed.

PRINCE ARTHUR

What do you want?

CARLOS

We want what is rightfully our  
people's. You tell your mother the  
Queen to order your government to  
give Gibraltar back to Spain. Then  
we give your Princess and Prince  
back.

ARTHUR hesitates a moment; this next statement is tricky.

PRINCE ARTHUR

I need proof of life.  
Let me speak to them.

CARLOS nods to SUSAN.

PRINCESS SUSAN

John and I are here.

CARLOS

Good enough?

PRINCE ARTHUR

Now, my son.

PRINCE JOHN

Daddy?

PRINCE ARTHUR

John, how are you?

PRINCE JOHN

I'm well, Daddy. I wish I had my  
game, though they probably wouldn't  
let me use it around here anyway--

CARLOS

Remain at your hotel. We will call  
again in 24 hours.

CARLOS DISCONNECTS.

INT HOTEL ROOM CONTINUOUS

PRINCE ARTHUR (O.S.)  
David, I'll call you back.

INT HELICOPTER

PRINCE ARTHUR DISCONNECTS.

We focus in on ARTHUR, sitting there trying to figure out what to do next. HELLER is watching him, expectantly.

PRINCE ARTHUR  
(to himself)  
"They probably wouldn't let me use  
it around here anyway."

GRANT HELLER  
Use what?

PRINCE ARTHUR  
His game.

GRANT HELLER  
He had his game under his costume?

PRINCE ARTHUR  
No, but he wishes he did, though he  
says "They probably wouldn't—" Good  
heavens! I think that's it!

GRANT HELLER  
What's it?

FLASHBACK

INT HELICOPTER - DAY

To THE SCENE of Prince Arthur flying the helicopter with Prince John, Princess Susan, and the rest of their entourage to Heathcliff Airport for the trip to America.

But this time, we WATCH THE SCENE from PRINCE ARTHUR'S POINT OF VIEW in the PILOT'S SEAT.

JOHN takes out his game, but PRINCE ARTHUR stops him.

PRINCE ARTHUR  
You'll have to put that away.

PRINCE JOHN  
Why, Sir?



PRINCE ARTHUR

Regulations don't allow the use of electronics gear anywhere near aircraft--there's the possibility that it might interfere with navigation.

JOHN shrugs and closes his game again

BACK TO PRESENT

INT HELICOPTER - NIGHT

ARTHUR in the helicopter on the ground with HELLER.

ARTHUR begins SEARCHING in his NAVIGATIONAL SYSTEM.

PRINCE ARTHUR

There! Mojave Air and Space Port. That's the only field with a long enough runway they could have driven to in the time period since we lost them. They would need a jet aircraft that can reach Europe from California without refueling. Fully fueled, it would need at least a 6,000 foot runway for takeoff.

(beat)

John *knows* this place. It's where SpaceShipOne flew from. He must have seen something he recognized.

GRANT HELLER

Why not stay put? Why risk flying Susan and John out?

ARTHUR starts up the helicopter engines again.

PRINCE ARTHUR

They know the Americans would find them if they don't get back home immediately.

EXT HIGHWAY NIGHT

THE HELICOPTER rises again into the night sky.

CUT TO:

INT ROYALS HOTEL SUITE NIGHT

SPECIAL AGENT POWERS

Mojave Air and Space Port. No air traffic controller on duty? Okay, let's move it!

THE FBI AGENTS run out of the suite.

EXT HOTEL ROOF - NIGHT

FBI AGENTS board A HOMELAND SECURITY HELICOPTER waiting for them,

THIS HELICOPTER

As it takes off.

CUT TO:

EXT MOJAVE AIR AND SPACE PORT - NIGHT

EDUARDO and ANDRES board a fuel truck with JET-A written on the side.

They drive it across the field to a HANGAR.

INT HANGAR - NIGHT

As EDUARDO drives the truck in,

ANA is waiting with a GULFSTREAM G550 business jet.

ANDRES and EDUARDO jump out of the truck and ANDRES fuels the jet.

INT JET FLIGHT DECK

ANA in the pilot's seat, EDUARDO in the co-pilot's seat, RUNNING A STANDARD PRE-FLIGHT CHECK LIST -- NO DIALOGUE.

ANDRES finishes fueling the jet, and turns the truck's engine off.

EDUARDO steps out of the plane.

EDUARDO  
(to ANDRES)  
How much fuel?

ANDRES  
Full tank. 41,300 pounds.

EDUARDO  
In kilograms.

ANDRES  
18,733.

BACK IN FLIGHT DECK

EDUARDO  
 (to ANA)  
 18,733 kilograms.

INT HANGAR

ANDRES counts out AMERICAN CASH into an ENVELOPE and tapes the ENVELOPE to the FUEL TRUCK's DASHBOARD.

ANDRES open the hangar doors, then boards the JET.

EXT AIRPORT NIGHT

THE FIELD

ANA begins taxiing the jet across the field.

CUT TO:

INT STAIRCASE - NIGHT

CARLOS, SUSAN, and JOHN climbing down stairs together. PRINCE JOHN is nearly sleep-walking. SUSAN looks pretty exhausted herself.

CARLOS  
 Your Royal Highness, soon we will be on the airplane and you will be able to catch fifty winks.

PRINCESS SUSAN  
 "Forty" winks.

CARLOS  
 (shakes his head)  
 Long flight.

SUSAN smiles weakly.

EXT AIRFIELD - NIGHT

THE GULFSTREAM JET

Taxiing to a halt near the AIRPORT CONTROL TOWER. A DIM LIGHT is VISIBLE in the TOWER.

FROM THE HELICOPTER with PRINCE ARTHUR and GRANT HELLER, WE SEE an AERIAL VIEW of the TOWER.

PRINCE ARTHUR  
 That's odd. This is listed as an uncontrolled field at this hour, yet There's a light on in the tower.

GRANT HELLER

There must be a VIP flight scheduled.

Then ARTHUR SEES the GULFSTREAM JET taxiing to a halt near the Tower and three DIMLY LIT FIGURES exiting the TOWER.

ARTHUR lowers the HELICOPTER enough for us to see that the three figures are CARLOS, SUSAN, AND JOHN.

Arthur flips on a powerful SEARCHLIGHT and begins swooping down for a landing.

PRINCE ARTHUR

Heller, keep that light on them so that kidnapper can't see us!

INT. GULFSTREAM FLIGHT DECK

EDUARDO sees the HELICOPTER swooping down.

EDUARDO (ENGLISH SUBTITLES)

(to ANA IN Spanish)

Get us between them!

EXT FIELD

The GULFSTREAM taxis itself between CARLOS, SUSAN, AND JOHN and THE HELICOPTER.

ARTHUR

(to GRANT)

I need an American voice. Tell them to surrender or we'll teargas them.

GRANT HELLER

You have teargas on this thing?

PRINCE ARTHUR

No but *they* don't know that!

ARTHUR keys on HELLER'S microphone.

GRANT HELLER (ON LOUDSPEAKER)

This is Homeland Security!

EXT. FIELD - CARLOS' POV AT THE BLINDING SPOTLIGHT - CONTINUOUS

GRANT'S AMPLIFIED VOICE, continuing.

GRANT HELLER

We have you surrounded! Let the hostages go and surrender!

CARLOS puts up his hands.

INT GULFSTREAM FLIGHT DECK - CONTINUOUS

EDUARDO, not blinded by the HELICOPTER SPOTLIGHT, can see there's a lone helicopter.

EDUARDO switches on his own loudspeaker.

EDUARDO (ENGLISH SUBTITLES)  
 (amplified, speaking  
 Spanish)  
 Carlos, it's a bluff! There's only  
 one small helicopter! Get onboard!

EDUARDO exits the FLIGHT DECK.

EXT FIELD CONTINUOUS

As ARTHUR lands the helicopter as close to the GULFSTREAM as is safe, then JUMPS OUT.

INT GULFSTREAM CABIN - CONTINUOUS

EDUARDO opens the door, lowers stairs.

CARLOS pushes SUSAN and JOHN ahead of him into the GULFSTREAM.

EXT FIELD - CONTINUOUS

CARLOS

STARTS TO ENTER the GULFSTREAM CABIN but before the door is closed ARTHUR grabs onto him and PULLS HIM BACK off the stairs but CARLOS instantly rolls back to his feet, facing ARTHUR.

CARLOS  
 Ah, Your Royal Highness. I do not  
 think you have Homeland Security  
 with you.

PRINCE ARTHUR  
 It's not "Your Royal Highness."  
 The name's Bond. James Bond.

ARTHUR puts his hands up, classic boxing style, and moves in close enough for CARLOS to aim a kick at him ... which ARTHUR DEFLECTS, KNOCKING CARLOS against the staircase, door still open.

CARLOS clambers up the stairs and tries to seal the Gulfstream door but Arthur pushes in.

INT GULFSTREAM CABIN - CONTINUOUS

As ARTHUR enters.

PRINCESS SUSAN  
 (shouted)  
 Arthur!

PRINCE JOHN  
 (shouted)  
 Daddy!

PRINCE ARTHUR  
 Hello!

EXT FIELD - CONTINUOUS

As GRANT HELLER runs up to the GULFSTREAM and holds the door open thinking it will prevent the jet from taxiing.

INT GULFSTREAM CABIN - CONTINUOUS

EDUARDO moves toward ARTHUR but CARLOS waves him back.

CARLOS (ENGLISH SUBTITLES)  
 (to EDUARDO in Spanish)  
 Man to man.

ARTHUR puts up his fists again.

CARLOS (CONT'D)  
 (in English)  
 Everybody stand back.  
 (to ARTHUR)  
 Marquess of Cranberry rules, yes?

PRINCE ARTHUR  
 Agreed.

A traditional bare fist match. Neither of them fights dirty; both are men of breeding and honor.

EXACT FIGHT TO BE CHOREOGRAPHED, but roughly:

CARLOS hits ARTHUR in the face, almost knocking him down the stairs.

ARTHUR recovers, and knocks Carlos against the galley.

The fight moves near the flight deck.

SUSAN and JOHN watch as ARTHUR and CARLOS try to circle around each other in the narrow space --left jabs followed by right crosses.

CARLOS catches ARTHUR with a left hook. ARTHUR punches CARLOS, almost knocking him into GRANT HELLER --

THEN GRABS CARLOS AND PULLS HIM INSIDE THE CABIN AGAIN; THEN  
A COMBINATION --JAB, JAB, JAB, RIGHT CROSS--

A KNOCK OUT.

CARLOS doesn't get up again.

EDUARDO and ANDRES look on.

ARTHUR

Who's next?

EDUARDO and ANDRES put their hands up and back away.

SUSAN throws herself into ARTHUR's arms.

They kiss. A long kiss.

They break, and ARTHUR runs his hands through JOHN's hair.

ARTHUR (CONT'D)

Shall we go home now, darling?

PRINCESS SUSAN

Please.

JOHN

Yay!

CARLOS SITS UP.

CARLOS

(to ARTHUR)

May I repay your inconvenience with  
a lift back to Lipton?

GRANT HELLER

Seriously? What kind of terrorists  
are you?

CARLOS

Honorable ones.

PRINCE ARTHUR

(to SUSAN)

What do you think, Darling? Have we  
had enough of court rooms?

PRINCESS SUSAN

I should say so!

PRINCE ARTHUR

(to CARLOS)

We accept, thank you.

GRANT HELLER  
Then I'd better deplane.  
I have some spin to write.

CARLOS  
Your Royal Highness. How about  
Gibraltar?

PRINCE ARTHUR  
Why don't we table that discussion  
until I'm king?

CARLOS stands up and bows slightly.

CARLOS  
Thank you, "Senor Bond."

GRANT EXITS the CABIN, ANDRES seals the door, and EDUARDO  
returns to the flight deck.

EXT AIRFIELD - NIGHT

The GULFSTREAM TAXIES to take off position then ACCELERATES,  
RISES, and DISAPPEARS into the night.

CUT TO:

EXT AIRFIELD - LATER

AS SEVERAL F.B.I. HELICOPTERS finally arrive, and land.  
SPECIAL AGENT POWERS jumps out of one helicopter, sees no  
one else around -- nothing happening -- and runs over to  
GRANT HELLER.

SPECIAL AGENT POWERS  
What's going on? Where are the  
Royals? What happened to the  
kidnappers?

GRANT HELLER  
I'd check with the FAA. They must  
have filed a flight plan by now.  
(beat)  
Can you give me a lift back to  
Arthur's hotel? I have to pick my  
son up.  
(mumbling)  
And get a tow for my car.

CUT TO:

INT ROYAL SUITE - NIGHT

As GRANT HELLER is about to leave with his son BRAD.



ANNE MACINTOSH

(on phone)

If it's all right, I'd like to stay  
a few more days. I've made a new  
friend.

JANE puts her arm around ANNE.

AMBASSADOR WILSON

You know, Heller, I shall have to  
talk to the Queen about knighting  
you.

GRANT HELLER

Sir Grant Heller.

(shakes his head)

I'm holding out for a title with  
land attached. Tell Her Majesty I  
want to be a Duke.

AMBASSASOR WILSON

A Duke!

Then they both laugh.

CUT TO:

EXT HEATHCLIFF AIRPORT - DAY

The GULFSTREAM jetliner landing.

A Royal Marching Band playing completely in tune.

A HUGE BANNER

"WELCOME HOME!"

A movable staircase is rolled up to the jetliner, a red carpet  
laid out, as ARTHUR, SUSAN, and JOHN emerge from the plane,  
and the ROYAL FAMILY wave to the crowds waiting for them.

Be it ever so Grand, there's no place like home.

THE END