

LEMONS

by

Richard Gibson

Episode 2

"Tea at the Palace"

TITLE SEQUENCE

Title comes up: "Lemons", and opening credits, to the soundtrack: "Rock Around Ze Clock" by Flick and Helga.

After the title, the following words appear:

This story is entirely fictional.

Any resemblance to real people or
events is purely coincidental.

Then:

Starring:

Kim Hartman

as

"Kim Hartman"

and

Richard Gibson

as

"Richard Gibson"

Richard and Kim walk along a busy shopping street. They stop three very different individuals or groups and conduct a brief, 'That's Life' style comic vox pop.

Richard is wearing a Flick and Helga T-shirt and Kim is carrying a photo of the pair of them in character. They show them to the people and elicit descriptions of who Flick and Helga are, and what 'Allo! 'Allo! is about. Kim has a copy of the Fallen Madonna, which the interviewees are asked to explain. Interviewees will be encouraged to do impressions of the characters.

INT. KITCHEN OF KIM'S HOUSE - DAY

GEORGE is frying up a large pan of bacon and sausages. Three student lodgers are loitering around the table, talking loudly in Spanish.

GEORGE

(Turning to face them)

Can everybody speak English,
please?

(Turning back to the bacon, he mutters)

Or better still, don't speak at
all.

He starts to put the food on to plates. When he is not looking, a large dog jumps up and snatches a sausage - then shrieks at the heat of it, drops it and charges off, getting between the feet of the students and bringing them crashing to the ground in a noisy heap. He takes off out of the door to the garden.

EXT. KIM'S GARDEN - DAY

The dog runs down the path along the side of the house and meets the POSTMAN coming the other way. As they pass each other, the dog nips the Postman in the leg and runs out through the front gate. The Postman lets out a loud yelp, clutches his leg, then limps to the kitchen door.

INT. KITCHEN OF KIM'S HOUSE - DAY

POSTMAN

(In the doorway)

'Ere, that bloody dog of yours has
just bitten me - again! You hear
that?

KIM

Oh dear. It can't be good for his
teeth. Any mail?

POSTMAN

(Clutching his leg.)

Course. Otherwise I wouldn't be
here, would I? You think I come

here just to get bit by your dog,
do you?

KIM

No, I suppose not. Well, come on
then. Hand it over.

POSTMAN

He hands over the letter.

Looks like it's from Buckingham
Palace.

KIM

Really?

She takes the letter and looks at the crest on the
back.

So it is...

She carries on examining the envelope.

POSTMAN

Well go on, then, open it — I
haven't got all day.

He cranes his neck and peers at the letter.

GEORGE

What's that?

KIM

A letter. From Buckingham Palace.

George goes towards her. The students see something is
happening and start to gather round. There is rapt
silence as Kim fetches a knife and carefully opens the
envelope.

KIM

Oh my Giddy Aunt!

POSTMAN

Well? What does it say?

KIM

"The Lord Chamberlain —

The students all mutter: "Lord Chamberlain?" and shrug amongst themselves.

KIM

— is commanded by Her Majesty ...

(As she reads, her voice fades into that of the Queen herself, which is synced with her mouth movements, and has a slightly unreal echo over it)

... to invite Miss Kim Hartman to a Garden Party at Buckingham Palace on Tuesday 15 July, from 4pm to 6pm.

(The Queen's voice becomes crisp and bossy)
Morning Dress or Uniform or Lounge Suit."

There is a silence.

KIM

Oh no! I've got an appointment at the vet's that day.

Everyone stares at her.

KIM

Just joking! Whay! Buckingham Palace!

She dances around the kitchen giddily, then stops suddenly.

KIM

Oh my God! What am I going to wear?

POSTMAN

It does say "uniform". Maybe you could go in your Nazi outfit from the telly.

KIM

(She gives him a withering look)
Haven't you got any other post to deliver?

GEORGE

You could wear that dress your mother gave you. The one you've never put on.

KIM

The one you say looks as if it belongs to Camilla?

GEORGE

I didn't mean it really. It would be just right, actually.

INT. RICHARD'S WORKROOM — DAY

Richard is pinning marked-up pages of a script along the walls of the office. Loud African jazz is blasting through large speakers.

EXT. RICHARD'S FRONT DOOR — DAY

CORA, a postwoman rings the doorbell.

CORA

This is for you.

CORA hands him a torn envelope and stands watching him.

RICHARD

Morning to you too. Hang on, Cora — this has been opened.

CORA

Sorry about that. I must have dropped it first time round. Found it in the road. Kids. They see it's a card, they think there might be money in it. Can't really blame them.

RICHARD

Oh, can't I?

CORA

That's what you expect if you're going to get cards.

RICHARD

Great. So I should write to everyone in the world and tell them not to send me cards in case those little —

CORA

Hey! Stop now — some of those are my neighbours' kids.

RICHARD

I see. So because they live near you it's ok for them to rip open my letters, is it?

CORA

Cards. They only rip open cards.

RICHARD

Oh, Jesus.

CORA

And if you're going to start accusing my neighbours' kids, you better watch it.

RICHARD

Yeah, well they're my neighbours' kids too. But that won't stop me giving them a good kicking if I catch the little bastards at it.

CORA

You're in a grumpy mood today, eh?

RICHARD

I am now — for some unaccountable reason.

CORA

You're lucky I got it back. That's not a birthday card.

RICHARD
Coincidence. It's not my birthday
either.

CORA
You should be happy. You're going
to Buckingham Palace.

RICHARD
Eh?

CORA
Have a look.

Richard squints at the card.

CORA
We're all very excited about it.

RICHARD
(He looks at her suspiciously)
Who's we?

CORA
Me and those kids – when they saw
what it was they gave it to me.
They didn't want you to miss out.

RICHARD
Bless 'em.
(He takes another look at the card)

CORA
So exciting.

RICHARD
Thanks, Cora.

He gives her a thin smile and starts to close the
door.

CORA
You going to take me with you?

RICHARD
Maybe. And perhaps I'll take those
thoughtful kids along too.

INT. BEDROOM OF KIM'S HOUSE - DAY

Kim is wearing the dress, which is cream, rather prim and starchy. Her hair is standing on end as though she has had an electric shock, and she is wrestling with a hairbrush and a hairdryer.

KIM

What am I going to do? I'll never
be able to do anything with this
and I'm running out of time.

PETRA, one of the students comes into the room.

PETRA

Mrs Kim, I help you? I training
doing in espain for the hair.
Maybe I fix?

KIM

D'you think you could? Oh, Petra,
you're a saint and a life saver
and I love you and — can you do it
quickly?

Kim's face settles into a smile of relief, and a serene expression crosses her face as the room shimmers. In her reflection in the mirror she becomes Princess Grace of Monaco, with a perfect, glossy coiffure. She smiles coolly and gives a royal wave. The room shimmers again, and the hair has turned into a flicked-up Camilla style, around which Petra is spraying copious clouds of lacquer.

KIM

Oh God, I can't bear it. How could
you do this to me?

PETRA

No, Mrs Kim. He look lovely. He is
Princess.

KIM

Thank you, Petra.

(She looks at her watch)

Noooo! I have to go this minute.
I'm going to miss the train!

Kim grabs a handbag and a large hat from a chair, and bolts out of the room. A clattering can be heard as she falls down the stairs.

INT. KITCHEN OF KIM'S HOUSE - DAY

Kim comes stumbling into the kitchen holding one shoe with a broken heel in one hand, and the handbag and hat in the other. With her dress and new hairstyle she bears more than a passing resemblance to Camilla.

KIM

Quick! Glue!

George hastily opens a drawer, rummages in it and pulls out a tube of glue. She takes it and puts it in her handbag.

KIM

Bye. I really wish you could come.
Are you sure you can't get someone
to cover for you?

George shrugs and smiles.

GEORGE

I really would love to, but I just
can't. I'm sorry.

Kim puts on the hat, gives him a peck on the cheek and does an ungainly run through the door, still wearing one shoe and carrying the other.

EXT. KIM'S FRONT GARDEN - DAY

Kim stumbles down the path. The dog is sitting in the middle of the path and makes no effort to move, so that she has to manoeuvre around him to get past. She goes out through the gate, followed by the sound of a car door slamming and a loud roar as she starts the engine. Meatloaf singing: "I'm gonna hit the highway like a battering ram" drowns out the sound of the car driving off. The dog gets up calmly and lopes back into the house.

EXT. STREET - DAY

Richard is walking down a street, wearing a morning suit, carrying a top hat and feeling a little foolish. He passes the entrance to an estate where some kids are sitting on a low wall. When they see him they all get to their feet, fall about with laughter and point at him. They chase after him and surround him.

MICHAEL

You going to Buckingham Palace?

RICHARD

I might be.

MICHAEL

Thought so.

RICHARD

Yes - well, in future, I'd rather read my mail before you do, ok?

CAL

What you going to do there?

RICHARD

I'm going to get The Queen to chop your head off.

CAL

Ouch!

MICHAEL

When's your birthday?

RICHARD

I'm not telling you.

The kids all call out together: 'Oooh!'

EXT. LONDON STATION - DAY

Richard, in his morning suit, is standing at a taxi rank outside a busy London station. Kim creeps up behind him in her Camilla dress and hat and deliberately bumps into him.

RICHARD
(turning)

Oh. I'm sorry!

He smiles politely for a moment before he recognises her.

RICHARD

Oh my...

He is speechless for a moment, then bursts out laughing.

RICHARD

Look at you! It's not fancy dress,
you know.

KIM

Right! I'm going to kill you.

Their turn comes for a cab and they climb in.

INT. TAXI - DAY

RICHARD

No, really, I didn't meant it. I
think you look absolutely great.

KIM

No you don't.

RICHARD

No I do. I'm a huge fan of
Camilla.

KIM

That's it! I'm not speaking to you
for the rest of the day... Jeeves.

She falls about laughing. Richard starts to join in,
then notices the taxi driver chortling away in the
front, and he stops at once. They sit glumly and stare
out of opposite windows.

EXT. BUCKINGHAM PALACE GATES — DAY

The taxi stops outside the gates of the palace, and Kim and Richard climb out. They show their ID to a POLICEMAN at the gate.

POLICEMAN

(To Richard)

You any relation to that Richard Gibson? The one who used to be an actor. No. You're better looking. Make your way through, please.

RICHARD

Great.

KIM

Are you any relation to him? Oh, no. He said "actor", didn't he?

They pass a sentry post, where a guardsman is standing to attention, with a large gun. As they pass, Kim whispers to him.

KIM

Show me your bayonet, Big Boy!

GUARDSMAN

(In a deep bass voice)

'Allo! 'Allo!

Kim and Richard cross a large courtyard towards the palace entrance.

INT. BUCKINGHAM PALACE RECEPTION ROOM — DAY

Kim and Richard go up a flight of red-carpeted steps into a grand reception hall, and hand over their invitations to elderly men in suits similar to Richard's.

As Kim steps on to a thick-pile carpet, she totters and the heel of her shoe breaks again.

KIM

No! I don't believe it! My heel's come off again. I'll have to find somewhere to sit down and stick it back on.

An elderly USHER comes towards her. He is very thin and birdlike.

USHER

Are you all right, madam?

KIM

Well, it's very embarrassing, but my heel's broken off. Is there somewhere a little bit private where I can fix it?

USHER

I think we can help with that — Miss Hodge.

KIM

No, actually, I'm not her. I'm —

USHER

No need for modesty, Miss Hodge — I'd know you anywhere. May I just say, you've kept my nephew and I laughing for so many years, it's the least I can do. Come with me.

They set off and Richard follows. The Usher gives him a chilly look as if to say he was only inviting Kim. When they reach the wall, the Usher stops.

USHER

Voilà!

He gives the wall a little push, and a secret door opens.

USHER

Magic! Step this way, please.

He holds the door for Kim, and smiles as she passes through. His smile drops as Richard passes him, then he follows them.

INT. BUCKINGHAM PALACE FRONT PASSAGE - DAY

They find themselves in dimly lit, narrow passage, and the Usher leads the way.

KIM

How exciting!

USHER

There's a few of these secret shortcuts around the palace.

(He puts a finger to his lips)
Not a lot of people know about it, so not a word, eh?

KIM

Oh, no, absolutely!

USHER

It means staff can get from place to place without being seen – very useful. Shall I let you into another little secret?

KIM

Yes. Yes. Oh, yes!

USHER

Well, we've got these old lifts as well. Staff lifts. Out of the way, like these passages. And –

He leans down and puts his face right beside Kim's and speaks in a confidential tone.

Her Majesty likes to use them sometimes.

RICHARD

Really?

USHER

(He regards Richard coolly, then directs his answer to Kim)

Oh yes. They're a bit creaky, but she's very down-to-earth when she's off duty, you know. Salt of the earth.

RICHARD

Common, you mean?

USHER

No. I do not mean common. Salt of the earth.

(To Kim)

I'll tell you what, Miss Hodge. Later on in the afternoon - once everyone's in and everything's up and running - come and find me and I'll give you a little tour. 'Backstage', as I expect you thespians call it.

They come to a doorway and the Usher pushes it open.

INT. LAUNDRY ROOM - DAY

They go into a windowless room, rather like a large airing cupboard. All around the room are rails with staff uniforms hanging in dry cleaning bags. There is a chair and table, and the Usher beckons Kim to sit down.

USHER

I'd better get back to my post. Keep the wheels oiled as it were. Shall I return for you in, say, ten minutes?

(To Kim only)

Make yourself at home.

He bows and goes out backwards.

RICHARD

What a creep.

KIM

I think he's rather nice.

RICHARD

Well maybe I'll leave you alone with him then.

KIM

You're just jealous.

RICHARD

Of course. I really fancy that old bloke.

Kim delves into her handbag, gets out the glue and starts sticking on the heel.

KIM

I've had an idea.

RICHARD

Oh no...

KIM

Now we know about the secret door, we should get back in here later and do some exploring.

RICHARD

I thought you were already doing that with Uriah Heep.

KIM

I know, but afterwards we could give him the slip and go all over the place. Wouldn't that be a laugh?

RICHARD

It's not a bad idea...

KIM

There are lifts and everything. We could visit the royal bedroom. It's a once-in-a lifetime opportunity!

EXT. BUCKINGHAM PALACE GARDEN - DAY

[NOTE: The wide views of the garden party can be taken from a stock of existing library footage, and intercut with the closer shots.]

The garden party is in full swing. The Usher shows Kim and Richard through the doors on to a large stone balcony. They stand surveying the scene for a moment, then go down the steps into the garden. A military band is playing not far off. As they pass, various people turn and look at them — especially Kim. Some even do a double-take when they see her, then look away shyly. They smile politely at the people.

RICHARD

I must say, you seem to be unusually popular today.

KIM

I noticed that too. It's funny the way people recognise you some days and don't notice you at all on others.

RICHARD

Oh, I get it — they think you're Camilla. Brilliant!

KIM

Shut up.

Kim and Richard walk around a little and take in the scene, then catch sight of a marquee that is serving tea.

RICHARD

Ha ha! Tea. Let's get in there.

INT. TEA MARQUEE - DAY

Richard and Kim enter the marquee. There is a white, gauzy lining over the walls, and long tables covered with gleaming white cloths. They line up and are given plates, tea and so on. A woman serving the tea gives a very obvious double-take as she sees Kim, and nearly drops her teapot. She starts to giggle and tries to hide it behind her hand.

RICHARD

See? Comedy genius. You just have to stand there and they laugh.

Kim picks up a square of chocolate cake.

KIM

Look, it's marked with a little gold crown.

As Richard gets closer to look at it, Kim squashes it into his face. He makes no reaction, and they help themselves to neat little cucumber sandwiches, raspberry tarts, Victoria sponge and so on. Richard makes no attempt to remove the chocolate from his

face, and smiles at people as they look at him, bemused.

The band stops playing and everything goes quiet. The people serving stand to attention and stare out of the tent. Richard starts to wipe the chocolate from his face.

KIM

D'you think it's the Queen arriving?

RICHARD

We should go and look.

They make their way to the entrance to the tent, and see only a crowd of people. The national anthem starts up and everyone stands to attention. Kim starts to snigger, while Richard affects an exaggeratedly solemn expression.

RICHARD

(Looking out of the tent into the distance. He murmurs)

Oh my... I don't believe it...
(He starts to laugh)

KIM

(Whispering)

What is it? What's going on?

She goes to look, and Richard blocks her way.

KIM

Stop it. Let me see.

RICHARD

No, you can't — you mustn't.

KIM

What?

RICHARD

It's better that you don't look.

KIM

What are you talking about? Let me see.

She gets past him and looks out through the entrance.
She freezes and her face goes into shock.

EXT. BUCKINGHAM PALACE GARDEN - DAY

The Royal Family is standing at the top of the steps of the palace. Among them is CAMILLA, wearing in an identical dress to Kim's. Her hairstyle and hat are similar too.

KIM

I'm going to die...

The national anthem comes to a close, there is a ripple of polite clapping, and everyone carries on as before. Suddenly the sky darkens and there is a loud rumbling of thunder.

KIM

We should get over to the palace
before the rain starts. Oh, God. I
wish I could get changed...

RICHARD

What are you worrying about? It
doesn't matter.

KIM

What do you mean, it doesn't
matter? Do you realise, this is
definitely the worst thing that's
ever happened to me in my whole
life - ever!

Richard shrugs.

KIM

Go!

She sprints out of the marquee, with Richard close behind her. They reach the balcony of the palace just as the rain starts to pour down. In the distance, the royal family are being hurried through the rain under large golf umbrellas.

EXT. BUCKINGHAM PALACE BALCONY - DAY

The Royal Family are shown through doors into the palace. While clusters of people huddle on the balcony, Kim and Richard try to shelter in the doorway. Their favourite Usher is on the other side of the door. He smiles creepily at Kim through the glass of one of the large double doors, then opens it.

USHER

(Smiling unctuously)

What a piece of luck, Miss Hodge.

KIM

Hartman.

USHER

Heartburn? Oh, I'm so very sorry, Miss Hodge. I'll fetch you some Rennies.

KIM

No, Hartman.

USHER

Awful, isn't it? I get it all the time. Would you like to step this way and I'll find you a chair.

He steps aside to allow her through, and as Richard goes to follow the Usher starts to close the door as though he has not seen him.

RICHARD

'Scuse me.

The Usher scowls, reluctantly allows him in, then closes the door.

INT. BUCKINGHAM PALACE RECEPTION ROOM - DAY

The Usher fetches one chair and brings it to Kim.

USHER

Please sit here and make yourself comfortable until I get back with the Rennies. I'm so sorry to leave you on your own.

KIM

That's quite all right, thank you.
I can manage on my own for a
while.

(She gives Richard a look)

The Usher makes a servile bow and reverses away.
Richard pulls Kim's hat down over her face.

KIM

Isn't he lovely?

RICHARD

The most enchanting sleazebag I
think I've ever met.

KIM

You know what? I think the time
has come to do some exploring.

RICHARD

Oh no!

KIM

Oh, yes! It's perfect. There's no
one around.

RICHARD

How do you know? There might be
all sorts of people working inside
the building.

KIM

Only one way to find out...

She gets up and goes towards the secret door seen
earlier. She opens it.

KIM

You first.

Richard goes in and Kim follows.

INT. BUCKINGHAM PALACE FRONT PASSAGE - DAY

Kim and Richard walk tentatively along the passage,
past the laundry room and lift, and come to where the
passageway turns a corner.

RICHARD
Let's see what there is down here.

INT. BUCKINGHAM PALACE RECEPTION ROOM - DAY

Camilla crosses the reception room and goes over to the secret door. She takes a quick glance around her, opens the door and goes through.

INT. BUCKINGHAM PALACE SIDE PASSAGE - DAY

Kim and Richard come to a stop.

RICHARD
Not much here. It's just an old passage.

KIM
I vote we get in that lift and check out the Royal Bedroom.

RICHARD
How do you know which floor it's on?

Kim gets out her smartphone.

KIM
Let's have a look. Images...
Buckingham Palace... Here we are.

They look at the screen.

INT. BUCKINGHAM PALACE FRONT PASSAGE - DAY

As soon as she is through the secret door, Camilla takes off her shoes with a sigh of relief and massages her feet. She goes to the lift door with her shoes off, presses the button, the doors open and she steps in.

INT. BUCKINGHAM PALACE SIDE PASSAGE - DAY

Richard and Kim are looking at the phone's screen.

RICHARD

(He points to the first floor)
That's the famous balcony where
all the waving takes place. That's
on the first floor. I reckon the
bedrooms will be on the next floor
up... What do you think?

KIM

You're right.

RICHARD

Anyway, there's only one way to
find out!

They set off back towards the corner.

INT. BUCKINGHAM PALACE FRONT PASSAGE - DAY

Kim and Richard reach the lift door, press the button
and wait for it to come down.

KIM

So exciting!

RICHARD

We're going to need a plan B in
case we run into someone.

KIM

Such as?

RICHARD

I don't know... leg it?

KIM

No. We stand our ground and say
we're lost.

Richard looks dubious.

KIM

Come on, what's the worst thing
that can happen?

RICHARD

Hmm. I don't like it when you say,
"What's the worst that thing can
happen?"

KIM

Why?

RICHARD

Because it always does.

KIM

We're still alive aren't we?

The lift doors open.

KIM

Here it is. Jump in.

They start to get in.

INT. BUCKINGHAM PALACE LIFT - DAY

Kim and Richard are inside the lift. It is a bit creaky and old.

KIM

Pimp this ride!

RICHARD

Are we insane or what?

KIM

Yes! It's brilliant!

The lift stops, the doors open and a woman and a man get in. The woman is dressed in housekeeping uniform, and the man is wearing a morning suit the same as Richard's. As soon as they see Kim they look startled, and cast their eyes down before they have had a proper look at her. They look at Richard and smile politely.

The lift reaches the next floor and they all get out.

INT. BUCKINGHAM PALACE 2ND FLOOR CORRIDOR 1 - DAY

The two staff members walk off down the corridor, and Kim and Richard hover near the lift. This corridor is much more grand, with ornate gilt furniture against the walls, lots of large oil paintings, statues, urns and so on. After the two staff members have disappeared round the corner, Kim runs to one of the doors and puts her eye to the keyhole. As she does so,

a rather camp, frosty-looking butler type passes. He sees Kim looking through the keyhole, and assuming her to be Camilla, raises his eyes to the ceiling in a contemptuous way and continues. Richard smiles politely at him, and is completely ignored.

Kim tries the handle, finds it open and puts her head round the door.

KIM

This looks a bit bare. Must be a spare room or something. Shall we bounce on the bed anyway?

RICHARD

Nah. Let's save it for the big one.

They continue along the corridor.

INT. BUCKINGHAM PALACE 2ND FLOOR CORRIDOR 2 - DAY

Kim is peering through a keyhole. She swings round excitedly and whispers.

KIM

Oh my God! This is it!

RICHARD

There might be someone in there. I think we should call it a day.

KIM

Shut up. I'm going in.

She pushes the door handle, cautiously opens the door and goes in. Richard looks around nervously, then follows her.

INT. ROYAL BEDROOM - DAY

They find themselves in a vast bedroom with a four-poster bed. They look around from the doorway and establish that there is no one in there.

RICHARD

Geronimo!

They run over to the bed and bounce around on it, laughing noisily. They stop, sit down for a moment, still laughing and out of breath, then get off and straighten the covers. As they are doing so, they hear voices outside the door and look at each other in panic.

RICHARD

Oh, no! Quick – under the bed!

They dive under the bed at the same time.

From their viewpoint, they see a distinctive pair of court shoes walk into the room, which can only be those of THE QUEEN, accompanied by two corgis.

The Queen sits on the end of the bed, takes off her wet shoes, rubs her feet, hoists them up on to the bed and lies back. She looks at her watch

QUEEN

(mutters)

Five minutes...

She turns on the radio. There is an excitable commentary – the final few yards of a horse race – and a dramatic win.

QUEEN

Haha! I'm rich! Extra oats for you, my boy...

She switches off the radio and closes her eyes for a moment. The corgis start sniffing around under the bed. One of them comes face to face with Kim, starts barking hysterically and tries to nip her. Kim gives it a biff on the nose and it jumps back, yelping.

QUEEN

Quiet, you two! Oh, I do wish you'd stop fighting for once.

From Kim and Richard's viewpoint, they see The Queen's feet appear again. She picks up the shoes, opens the door to a walk-in wardrobe at the side of the room and goes in with the shoes.

Richard and Kim heave a sigh of relief and emerge from under the bed. They tiptoe to the door. Kim goes out first.

INT. BUCKINGHAM PALACE 2ND FLOOR CORRIDOR 2 - DAY

As Kim is coming out through the door, Camilla is walking along the corridor a few yards away and catches sight of her. Kim sees her and they both freeze for a moment, staring at each other.

CAMILLA

Hey!

Kim dashes away towards the stairs with Camilla in hot pursuit.

INT. ROYAL BEDROOM - DAY

Richard, still inside the room, sees what is happening and stays there, looking nervously towards the door that the Queen has gone through.

INT. BUCKINGHAM PALACE STAIRWAY - DAY

Kim runs down a few stairs, then to get down more quickly, climbs on to the enormous banister and slides down to the floor below. Camilla gets to the top of the stairs and looks down, by which time Kim has vanished.

INT. ROYAL BEDROOM - DAY

The Queen calls out from inside the wardrobe.

THE QUEEN

Is that you, Daphne?

Richard hastily goes out through the door into the corridor.

INT. BUCKINGHAM PALACE 2ND FLOOR CORRIDOR 2 - DAY

As Richard emerges, Camilla is still looking in Kim's direction. She turns back and sees him coming along the corridor.

CAMILLA

You!

Richard hesitates, about to run.

CAMILLA

Did you, by any chance, happen to see a woman... she's wearing exactly the same clothes as me? I saw her sneak out of Her Majesty's bedroom. She must be a thief - or a terrorist - or something...

RICHARD

(To himself)

Dear sweet Jesus...

(To Camilla)

No... no, I'm afraid I didn't...

CAMILLA

Then would you raise the alarm at once please. We need to catch her.

Richard realises that she has mistaken him for a staff member, and affects the air of a butler.

RICHARD

Certainly, Your Royal Highness. At the double, ma'am.

CAMILLA

Well, go on, then. Quick! Quick!

Richard scoots off round the corner to the first corridor.

INT. BUCKINGHAM PALACE 2ND FLOOR CORRIDOR 1 - DAY

Richard reaches the lift. He presses the button and the doors open almost at once. As he is stepping in, he hears a voice behind him and turns to see the Queen.

QUEEN

Room for a small one?

She follows him into the lift, and the doors close.

INT. BUCKINGHAM PALACE LIFT - DAY

They smile politely at each other, and he looks down in embarrassment. She starts to giggle.

THE QUEEN

I'm awfully sorry, but you do remind me of that... Herr Flick... you know, from that comedy, "Allo! Allo! Allo!"

(She says this is the manner of a policeman)
Richard Wilson. I expect a lot of people say that to you, though.

RICHARD

No, ma'am - I mean sometimes - I mean...

She mimes holding a phone to her ear.

THE QUEEN

Flick ze Gestapo!

RICHARD

No, I said "Flick" ze Gestapo!

THE QUEEN

Priceless! You've got the voice down to a T. Go on, give me another.

RICHARD

Silence, peasant, or you vill be shot!

She stops laughing at once and gives him a stony stare. His faces freezes in a Herr Flick expression.

RICHARD

(To himself)

Oops!

THE QUEEN

You could start doing lookalike competitions – (icily) when you're looking for a new job.

(She breaks into a smile)
Only joking. You should, though – you'd be awfully good.

RICHARD

I have thought about it, ma'am, but one's duties here keep one more than occupied.

(He gives a little obsequious bow.)

At that moment there is a terrible grinding sound and with a jolt that nearly knocks them both over, the lift comes to a sudden stop. There follows a deathly silence, in which they both look down in embarrassment.

THE QUEEN

We should shriek for help. Are you any good at shrieking?

RICHARD

Well, I have shrieked a couple of times, Ma'am.

THE QUEEN

Go on then, shriek.

RICHARD

With respect, Ma'am, I believe that in a situation such as this it is customary for the monarch to invoke the royal prerogative and shriek first.

THE QUEEN

Oh, heavens, no. Not a single King or Queen has shrieked since the time of my great-grandfather, and I don't intend to be the first. No, you must do the shrieking.

INT. BUCKINGHAM PALACE KITCHEN - DAY

There is a group of cooks gathered around the lift door in the basement kitchen. They hear a man and a woman's voices, but not what they are saying.

JIM

Can you hear that? There are two of them in there. Dirty gits!

The others all laugh uproariously.

JIM

Oi! Leave her alone!

The others all laugh.

JIM

You don't know where she's been!

Lots more laughter.

JIM

Come on, mate. Make up your mind.
Are you going up or going down?

INT. BUCKINGHAM PALACE LIFT - DAY

It is clear that Richard and the Queen are hearing this banter, but are pretending not to.

INT. BUCKINGHAM PALACE CORRIDOR - DAY

A group of room staff have gathered in the corridor outside the lift door, and have also heard a man and a woman talking. Two of them, DEBBIE and MICK, start making passionate noises at the lift door.

DEBBIE

Yes! Yes! Oh, don't stop. More!
More!

MICK

That's it! Good girl! Don't you
love your Daddy? Aaaah!
(etc etc)

DEBBIE
Yes! Yes! Don't stop! Yes! No!

MICK
Oooh, baby! Aaaah!
(etc etc)

They continue making these noises, which go on getting louder.

INT. BUCKINGHAM PALACE KITCHEN - DAY

JIM
(Looks round at the others,
shocked)
Blimey!

INT. BUCKINGHAM PALACE LIFT - DAY

THE QUEEN
(She lets out a sigh on the
letter 'f')
Fff - fun these people are
having...

The noises continue, then there is a great clunk as the lift lurches back to life. It descends rapidly and jolts to a stop. The noises from above have stopped.

INT. BUCKINGHAM PALACE KITCHEN - DAY

The kitchen staff are still gathered around the lift doors, when they open, to reveal the Queen and Richard. The kitchen staff stand in stunned silence. The Queen smiles sweetly back at them, pointedly straightens her dress. She is about to step out, when the doors start to close.

THE QUEEN
Carry on.

The kitchen staff look on in shocked silence as the lift clanks away upwards.

JIM
Oh my...

INT. BUCKINGHAM PALACE 1ST FLOOR CORRIDOR 1 - DAY

In one of the upper corridors, all hell has broken loose. Kim is running along, clutching at her hat, pursued by a posse of footmen. She rounds a corner. As she does so, the lift doors open and Richard steps out.

INT. BUCKINGHAM PALACE 1ST FLOOR CORRIDOR 2 - DAY

As Kim comes round the corner she sees a posse of policemen coming towards her from the far end the corridor. In panic, she darts into the first room that she sees. Almost immediately afterwards, Camilla comes out of the room next door.

POLICEMAN 1

There she is! Grab 'er!

Camilla stands her ground and watches them come towards her.

POLICEMAN 2

Go on, get 'er!

Camilla looks around to see who they can be talking about, then as they advance on her, she realises what is happening.

CAMILLA

No, no. Not me - I'm the real
Duchess of Cornwall.

POLICEMAN 1

Don't muck about, love. Make it
easy for yourself.

They go to grab her. At the same moment, the footmen round the corner and they all collide. While the police and the footman are picking themselves out of the scrum, Camilla starts hitting them with her handbag, then manages to break free and walks off briskly in the direction of the first corridor.

POLICEMAN 1

Quick! After her!

The policemen all run after Camilla, while the footmen start fighting among themselves.

FOOTMAN 1

Ooh, you cow! That was my foot!

FOOTMAN 2

Touch me like that again and
you'll get the other one right up
your -

FOOTMAN 3

Oh shut up, both of you. We're
supposed to be chasing the thief.
Come on.

FOOTMAN 2

Leave it to the police. I'm off
for a sit down.

They walk off, still squabbling.

INT. BUCKINGHAM PALACE 1ST FLOOR CORRIDOR 3 - DAY

The footmen appear round the corner to another part of
the corridor, still squabbling. As they do so, one of
them catches sight of part of Kim's hat sticking out
from behind a large piece of furniture.

FOOTMAN 3

(Whispering)

Shh. Look - there she is. Let's
creep up on her.

They tiptoe towards her. As they get close, she jumps
out, does a banshee scream, shoves her hat into their
faces and takes off again.

INT. BUCKINGHAM PALACE CORRIDOR 1 - DAY

Richard comes along the corridor and sees who he
thinks to be Kim in the distance. He grins, tiptoes up
behind her and puts his hands over her eyes. She
elbows him in the chest and turns round, to reveal
that she is the real Camilla.

CAMILLA

What on earth do you think you can
possibly be doing? I simply don't
believe it... Explain yourself,
please.

RICHARD

One is most humbly sorry, Your
Royal Highness. One mistook Your
Royal Highness for the impostor.
Please accept one's sincerest
apologies.

CAMILLA

Well I should jolly well hope so.
(To herself)
Extraordinary...

Richard bows and scrapes his way to the corner,
mumbling grovelling apologies as he goes.

INT. BUCKINGHAM PALACE CORRIDOR 3 - DAY

Kim ducks behind a velvet curtain in a window alcove.
Richard appears round the corner and quickens his
pace. As he passes the curtain where Kim is hiding he
hears a hiss. He stops, then spots Kim's feet sticking
out.

KIM

Psst!

Her head appears from behind the curtain.

It's me.

RICHARD

You don't say!

KIM

Fun, isn't it?

RICHARD

Fun? Have you any idea how much
trouble we're in?

KIM

(Eagerly)

Yes!

RICHARD

Look, you've got to stop looking
like the Duchess.

KIM

Oh sure, I'll just get changed.
Just like that.

Richard pauses and looks at her for a moment.

RICHARD

Right...

He tugs at the curtain and brings it down, completely smothering her. As she struggles to get free and her head emerges, he drapes it around her so it looks like a loose robe. He steps back and looks, then turns over the hem to form a large collar. The effect is of a 1920s coat.

RICHARD

Nice.

He looks again, then whips out a silk handkerchief from his top pocket and ties it around her head in Madame Arcate style. He considers this for a moment, then turns to a vase of roses that happens to be on a side table beside them, dips his thumbs in and smudges Kim's mascara, to add to the period effect.

RICHARD

Getting there...

He takes out a rose, snaps off the stem and tucks the flower behind her ear.

RICHARD

Now, I think you're ready... Oh,
hold on – one more thing.

There is a crystal candelabra on the same chest, and he quickly plucks off a pair of dangling crystals and hooks the wires over Kim's ears, to give the effect of giant diamond earrings.

RICHARD

Now, you're ready. Can you do a
Russian accent?

Kim looks in a large ornate mirror on the wall above the side table.

KIM

Bloody hell...

She stoops like an elderly woman and looks at herself.

KIM

(In a Russian accent.)

You. Serf. Where is my samovar?

RICHARD

Well, your Illustrious Highness, I think you left it in your troika.

KIM

Cheek. Take me to the Winter Palace, and don't spare the horses.

At that moment, some of the house staff appear around the corner and come towards them.

KIM

(In a loud, commanding
grande dame voice)

Where is the Count? I told you to find him for me.

Richard takes her arm, as if to help her walk.

RICHARD

I am so sorry, madam, I shall endeavour to find him without delay.

KIM

But first, take me to Her Majesty. She does so hate to be kept waiting...

It is clear that their act has convinced the staff, who give them only a cursory glance. An EQUERRY is giving instructions.

EQUERRY

I can't stress enough how important it is for this not to leak out. We will tell the police that it has been a misunderstanding. Do I make myself clear? Meanwhile, when we do catch this woman, I want you to march her to the tradesmen's entrance

and throw her out into the
street...

They disappear round the corner, still talking.

INT. BUCKINGHAM PALACE CORRIDOR 1 - DAY

Camilla is waiting at the lift, tapping her foot
impatiently.

CAMILLA

Oh do come on...

The footmen see her, and one of them puts his finger
to his lips, whips out his handkerchief and winds it
into a gag as they all creep up on her.

When they get to her, they grab her, the first footman
swiftly ties the gag around her mouth, and another
places a large brown paper bag over her head. The
corners point up like ears, and the effect is
reminiscent of a large teddy bear. Between the three
of them, they lift her - the third footman holds her
ankles in the crook of his arm, another holds her by
the waist under his arm, and another has her neck,
also under his arm. She faces outwards, and they set
off with her in this way. The effect should be comic
rather than violent - like a mannequin being carried
along. Muffled protests can be heard through the
paper bag.

INT. BUCKINGHAM PALACE STAIRCASE - DAY

Kim and Richard make their way in stately fashion down
the stairs.

INT. BUCKINGHAM PALACE RECEPTION ROOM - DAY

Kim and Richard make their way across the grand
reception room.

KIM

(Mutters)

Oops! Look who's here.

Close by is their friend, the creepy usher. It is
clear that he does not recognise Kim, and gives an

obsequious little cringe as she passes. She smiles condescendingly and gives him a regal bow of the head.

RICHARD

Right. When we get outside the door, I think we should move it – sharpish.

KIM

Believe me – I mean to.

They get to the door, and an usher bows them through.

EXT. BUCKINGHAM PALACE COURTYARD - DAY

As soon as they are in the courtyard, Kim takes off her shoes and they start to run for the exit. The usher who opened the door can be seen through the glass looking bemused.

EXT. BUCKINGHAM PALACE GATE - DAY

They reach the gate, and slow their pace. The policeman on duty lets them through. They pass the sentry box.

KIM

(To the guard who was there
when they came in)
'Bye – big boy.

He makes a sudden move as though he is going to lunge at her with the bayonet. She shrieks, and he stands back to attention, chuckling into his chinstrap.

RICHARD

Right! Taxi.

They walk to the corner of the street, looking for a taxi. Along the way, Kim starts to remove the curtain and the earrings. As they pass some low buildings at the edge of the palace compound, a door opens and they witness the three footmen dumping Camilla, still with the paper bag over her head, on to the pavement. She starts to remove the bag and the gag. She looks up and sees Kim – now back in the dress, just as a taxi arrives.

KIM
(Simpering, embarrassed)
So sorry...

Kim and Richard jump into the taxi and it pulls away.

INT. TAXI - DAY

They look through the back window at the receding figure of Camilla, standing with her hands on her hips, watching them go.

Kim bursts into fits of giggles.

EXT. LONDON STATION - DAY

The cab arrives back at the big London station, and they both get out. Kim's hair is now neat and tidy and her make-up is intact.

RICHARD
I am never -

KIM
- appearing in public with you?

RICHARD
- ever again.

KIM
Swear?

Both their mobiles go off at the same time, and they stop to answer them.

What they are saying is drowned out by the traffic noise. Kim puts her hand over the phone and calls across to him.

KIM
How are you fixed on the 21st?
Only we've been asked to do a sci-fi convention.

RICHARD
Never. Absolutely not. Not in a million years. Not for a million pounds.

He goes back to his phone call.

KIM

(into the phone)

Yes, we'd love to do it.

He gives her a v-sign, and she blows him a kiss. They put their phones away and go in separate directions into the station. Meatloaf's "Bat Out of Hell" blasts out as they melt into the rush hour crowd.

END CREDITS