

WALLIS SIMPSON:  
In her own words

by

Paul Olding

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42 Pitfold Rd  
Lee  
London SE12 9HX UK  
07970 155303  
paul@paulolding.co.uk

**FADE IN:**

**INT. PAIRS BEDROOM - DAY**

It is 1978. WALLIS SENIOR (age 82) is sat in a richly decorated Paris apartment. She is made-up but looking a parody of her younger self. Her hair is too black, and she has too much face powder. Her bright lipstick is seeping into the cracks around her mouth.

"PARIS 1978"

There's something tragic about her defiant determination to keep up appearances.

She is sat at her dressing table and stares into the mirror. Her table is cluttered with photos of her and her husband Edward VIII taken in their younger years.

A black SERVANT is in the room with her and is clearing away a tea pot. Wallis acknowledges him as he leaves.

She takes a photograph off the table. She talks to the photo lost in a world of her own.

WALLIS SENIOR

Dear dear David, my own sweetheart.  
A girl and a boy used to be so  
happy together. 'God bless W.E.  
forever' we used to say..

She puts down the photo and picks up another.

WALLIS SENIOR (CONT'D)

(lost in memory)

I told you...let me go. If you  
were to abdicate, every woman in  
the world would hate me. For you to  
go on fighting them would mean  
tragedy for you, and catastrophe  
for me

She looks out of the window, lost in her own world.

DISSOLVE TO:

**INT. BALTIMORE BEDROOM - DAY**

It is 1914. Young WALLIS (18) is sat at her teenage dresser, bright eyed and full of life. Her hair is loose on her shoulders and she is wearing a summer dress. The bedroom is very simple and modest in appearance.

She is joined in the room by her Aunt BESSIE (50).

"BALITMORE 1914"

A young black MAID is tidying clothes away in the background.

Wallis looks at herself in the mirror. Bessie joins her.

BESSIE  
Straighter.

Wallis stands straighter, but it's not enough.

BESSIE (CONT'D)  
You're about to become a Baltimore debutante Wallis. What does your Grandmother say?

Wallis stands bolt upright, trying to assume an aristocratic pose in the mirror.

WALLIS  
(impersonates)  
How will you ever grow up to be a lady unless you learn to keep your back straight? Ow!

She lets her shoulders drop.

BESSIE  
You have to suffer to get what you want.

WALLIS  
What do you mean?

BESSIE  
I mean you must always have a plan

Wallis looks confused and stares back into the mirror - What does Bessie mean?

**INT. BALTIMORE BEDROOM - NIGHT**

Wallis is in her bedroom with school friend MARY (18). Mary sits on the bed. An open suitcase is on the bed and Wallis is dashing around her room taking items out of the wardrobe and putting them in the suitcase.

Wallis is packing away her childhood things into storage as she is now looking forward to adult life.

WALLIS

So this is it. I'm packing it all away.

Wallis picks up a child's swimsuit and looks at it.

WALLIS (CONT'D)

Mary, did I ever tell you how my mother taught me to swim?

MARY

Uh -ah.

Mary sits up, intrigued.

WALLIS

She carried me to the edge of the pool and dropped me in the water just over my head. Then and there I learned - Sink or swim.

She puts the swimsuit into the suitcase and picks up two fussy-looking china dolls.

MARY

(referring to the dolls)

Oh I love Mrs Astor and Mrs Vanderbilt.

Wallis fold the dolls into the case.

WALLIS

Now is not the time for foolish dolls and the trappings of little girls. We're about to be Baltimore debutantes. We need to make our mark.

Wallis turns and catches herself in the mirror. She stops to 'preen' her hair

**EXT. BALTIMORE GARDEN PARTY - DAY**

Wallis and Mary are dressed in party clothes in a garden decorated with bunting. Several servants stand at tables giving out drinks.

Around them are other young late teen party guests and there is the hubbub of a party with a string quartet playing nearby.

Wallis and Mary are light-headed. Mary is flirting with the boys and gives them the glad eye.

MARY

He's asked you three times to dance and you've said no each time. I don't think he'll ask you again.

WALLIS

Fine with me.

MARY

He's the handsomest boy here!

WALLIS

But he doesn't have any money!

Mary is shocked

MARY

Shame on you Wallie. Nice girls just don't say that.

Wallis frowns, she doesn't understand why not. She touches the arms of Mary's beautiful dress.

WALLIS

So no nice dresses? No lovely apartments. Not even an automobile? Listen Mary, the man I marry will have to have lots of money.

Wallis sips her cocktail. Mary looks on and eyes up the boys

**EXT. PENSACOLA GARDEN - DAY**

WIN SPENCER (28), a handsome Navy pilot in uniform is in the garden with Wallis (20).

Nearby (but not too close) there are other people enjoying the summer sunshine. The sounds of an airbase nearby.

"PENSACOLA 1916"

WALLIS (V.O.)

It was on holiday in Florida when I was introduced to Win Spencer.

Win is standing behind Wallis, arms around her, helping her hands hold a golf putter. He is helping her to perfect her golf swing. Wallis is enjoying the attention.

WALLIS

You're breathing in my ear.

WIN

I know.

Wallis turns around to face Win.

WALLIS

Well don't. Someone might see you.

WIN

See me breathing in your ear?

Wallis turns back to the golf club.

WALLIS

Yes Win Spencer. You're here to help me with my golf swing.

He gently adjusts her hands on the club.

WIN

Your Uncle Sol likes me. Says I have my feet on the ground.

Wallis ignores the boast and concentrates on the golf club

WALLIS

That's good for him.

(MORE)

WALLIS (CONT'D)

My mother says an airman's wife has no permanent home, a constant change of station and long lonely waits for a husband to return.

WIN

And what did you say to her?

WALLIS

I said that's exactly what appeals.

She puts the golf ball. It rolls straight into the bucket target. Then she turns back to him with a smile on her face and her hands on her hips.

LATER

Wallis is alone, sat in the garden. She looks up and speaks to camera.

WALLIS

(to camera)

My attraction to Win is intensified by the glamour and novelty of flying. He and the other officers seem to belong to another race of men. God-like creatures who have descended to earth from a strange and adventurous realm.

**INT. SPENCER FLAT LIVING ROOM - NIGHT**

Washington DC. We are in the Spencer's apartment located on a Navy base. The decor is quite bland.

A side table is littered with glasses and bowls of peanuts.

"WASHINGTON DC 1921"

The small apartment is filled with pretty young women and handsome young NAVY OFFICERS. Lively music plays from the gramophone.

WALLIS (V.O.)

My marriage to Win would relieve my mother of the burden of my support.

(MORE)

WALLIS (CONT'D)

But I soon became aware, that the  
bottle was seldom far from my  
husband's thoughts or his hand.

A drunken Win (33) sits glowering at one end of the room,  
while Wallis (25) is chatting with two handsome Navy officers  
and a female guest. She's smiling and laughing with them.

WALLIS

I was brought up to believe that  
one should be as entertaining as one  
can be at a party...

Win sits glaring at Wallis until he can stand it no more. We  
see from his POV as he looks at Wallis' smiling eyes and the  
smiling eyes of the Officers.

WALLIS (CONT'D)

When I'm being good, I generally  
have a bad time. And when I'm being  
bad, well the opposite is true.

Suddenly, Win lurches to his feet and storms out of the room.  
He purposely shoulders past the officer Wallis is talking to.

Wallis watches him go, an embarrassed look on her face. There  
is a pause, while the two sailors wait her reaction. But then  
she turns back to them, the perfect hostess once more with a  
bright smile on her face and refills their glasses.

#### **INT. SPENCER FLAT BATHROOM - NIGHT**

Wallis is taking off her make-up in the mirror. She opens the  
cupboard under the sink, when she spots something unexpected  
hidden at the back.

She reaches in and pulls out... two half empty vodka bottles.  
She stands looking at the bottles.

Win enters the bathroom. Wallis holds the bottles up to him.

WALLIS

What's this?

Win sighs and rolls his eyes.



WIN

Don't start.

WALLIS

You said you'd cut down.

WIN

Just can it will you.

WALLIS

So in your book cutting down means  
hiding it from me?

WIN

In my book, a wife minds her own  
damn business.

Wallis blocks his path to the basin.

WALLIS

Win please, this isn't doing you  
any good.

He's looming over her threateningly. His body pushing her  
back.

She stares at him defiantly until he snatches the bottles.

WIN

(threatening)

I'm not going to be told what to do  
in my own goddamn house.

Win hurls one bottle across the bathroom where it smashes.

With the other bottle in his hand, he grabs Wallis and pushes  
her to the floor and storms out of the bathroom.

He slams the door and we hear a lock turn. Wallis is shocked  
but gets up to try the door.

WALLIS

Win? Win? Let me out

No answer. She tries the door again, rattling the handle.  
Bangs on the door. Still nothing. She has been locked in.

She sinks to her knees. Defeated.

**INT. SPENCER FLAT BEDROOM - NIGHT**

Wallis is sat alone writing in her journal.

WALLIS (V.O.)

I had been brought up in the ancient belief that marriage represented ultimate fulfilment for a woman. The realization that my marriage with Win was a failure was more than I could admit to him or to myself. I had to go on trying.

**INT. SPENCER FLAT LIVING ROOM - DAY**

Aunt Bessie (now 57) follows Wallis as they enter the living room. Wallis heads straight for the drinks trolley and pours herself a glass. Bessie heads for the sofa and sits.

BESSIE

Divorce! Wallis, it's unthinkable. Surely you can't be contemplating such a thing. Getting divorced would be the most terrible mistake you could make - one that you would never live down.

WALLIS

I can think of a worse mistake, and that would be for Win and me to go on as we are.

BESSIE

If you persist in this, your future will be so uncertain. It'll be like...like... entering a wilderness.

Wallis flops down on the sofa next to Bessie

WALLIS

I'm trying to save the lives of two unhappy people. How can you urge me to stay in a relationship that's destroying us?

Bessie places a reassuring hand on Wallis's hand

BESSIE

Being a successful wife is an exercise in understanding. It's easy enough to burn bridges - I've seen friends set fire to theirs. But then they found the road ahead so difficult. They would've gladly turned back, but the bridges were gone.

WALLIS

But I can't...

BESSIE

You must try again.

Wallis determinedly shakes her head no.

BESSIE (CONT'D)

Then agree on a temporary separation. Go away for a while and let the dust settle. But whatever you do, do not get a divorce.

**INT. SPENCER FLAT BEDROOM - DAY**

Wallis is looking out of window, she looks up to camera.

WALLIS

(to camera)

The more I think about the advice of the members of my family, the more it appears to me they cannot possibly understand what I am going through, both physically and mentally. Aunt Bessie's conception of marriage is so absolute to have no relevance whatsoever to my own unhappy situation.

She looks away, deep in thought

**INT. SHANGHAI BROTHEL - NIGHT**

A dingy Chinese brothel. Win (36) is sat talking to a young CHINESE GIRL.

"SHANGHAI 1924"

WALLIS (V.O)

Win was posted to China so we were separated for a time. I had the idea that while we'd failed in the West, perhaps in the East we could find our way to a new life together.

Wallis (28) enters the room where she sees Win with a young Chinese prostitute in a tight cheongsam sitting on a chaise longue smoking. Win is whispering into her ear.

Wallis stands by the door. She's watching them with a mixture of disbelief, anger and hurt. Win is drunk. He spots her at the door and waves her over.

WIN

Come join us Wallie...

Win whispers into the woman's ear again and the prostitute puts out a hand and gestures at Wallis to join them.

WALLIS (V.O.)

I immediately filed for divorce.

In tears, Wallis runs out.

**INT. MARY'S FLAT LIVING ROOM - NIGHT**

A modest New York Apartment. A small party is underway. Wallis's childhood friend Mary (31) and MARY'S HUSBAND (35) sip cocktails. They are chatting with a tall, attractive man, ERNEST Simpson (30). A gramophone plays jazz music.

"NEW YORK 1927"

Mary disappears (to answer the door) and brings Wallis (now 31) into the room. Mary is introducing Wallis to Ernest while Mary's husband offers her a drink.

MARY

(to Ernest)

This is Wallis, one of my oldest...

WALLIS

Not the 'O' word, Mary please!

MARY

I meant 'Dearest' friends from school. She has just returned to us from China. And this Wallis, is Ernest Simpson.

Ernest smiles at her, impressed.

ERNEST

Delighted to meet you ma'am.

WALLIS

You're English! I love your accent.

ERNEST

From my father. But born right here in New York.

Wallis is immediately interested in Ernest. But she is playful and leans forward confidentially.

WALLIS

Well Mr. Simpson, I consider myself a Southerner. A matter of life-and-death where I come from. I don't think my grandmother ever invited a Yankee into her house. She also said never allow a man to kiss your hand, or he'll never marry you.

Ernest takes in her twinkling smile. He's dazzled.

ERNEST

Thank you for the warning, I'll try to bear that in mind.

She smiles back. There's clearly a connection.

**INT. WALLIS FLAT BEDROOM - DAY**

Wallis is sat alone in the bedroom of her modest flat with a cocktail in hand. She looks up and talks to camera.

WALLIS

(to camera)

Ernest is...reserved in manner, yet with a gift of quiet wit, always well dressed and a good dancer.

(MORE)

WALLIS (CONT'D)  
He's fond of the theatre and obviously well read. He's an unusually well-balanced man.

She considers what she has seen of Ernest.

WALLIS (CONT'D)  
(to camera)  
Is he right for me? Well we're poles apart...

She shrugs.

WALLIS (CONT'D)  
(to camera)  
Maybe that's a good thing...this time.

**INT. MARY'S FLAT LIVING ROOM - NIGHT**

Ernest and Wallis are sitting at the Bridge table in Mary's flat. Ernest is dealing out the cards.

In the background, Mary and her husband are at the drinks trolley pouring drinks. Mary is purposely giving the lovebirds some privacy.

"DECEMBER 1927"

Ernest talks quietly (and privately) to Wallis.

ERNEST  
I've spoken to my father and it's definitely happening.

Wallis looks at him sharply.

ERNEST (CONT'D)  
I've never kept it a secret that I want to run our London offices.

WALLIS  
But so soon...

ERNEST  
Come with me.

She looks at him.

ERNEST (CONT'D)

You're free, I'm free. We can...

WALLIS

(interrupts)

In what capacity?

He stares at her then... breaks into a smile.

And gets down on one knee.

ERNEST

Well...As my wife. Wallis will you  
marry me?

Wallis looks at him as a cautious smile moves across her face.

In the background, Mary can't contain the fact she has been  
listening in to this private conversation and applauds.

**INT. MARY'S FLAT DRAWING ROOM - DAY**

Mary and Wallis are talking. Mary sits in an armchair while  
Wallis looks out of a window.

MARY

If you're having doubts...

WALLIS

Doubts are a luxury Mary.

MARY

Do you love him?

WALLIS

I'm very fond of him and he's kind,  
which will be a contrast to you  
know who. I don't know? I think I  
could settle down to a fairly  
comfortable old age.

MARY

You sound like you've given up!

Wallis comes and sits opposite Mary, leaning towards her intently.

WALLIS

I just want to be looked after and Ernest can do that. I can't go wandering the rest of my life. I feel so tired of fighting the world all alone and with no money...

Resigned to her decision

WALLIS (CONT'D)

Definitely - the best and wisest thing is for me to marry Ernest Simpson.

**EXT. CHELSEA REGISTRY OFFICE - DAY**

Wallis (32) is dressed in a simple but stylish dress and steps out with Ernest (31) dressed in his finest suit. They have just got married.

"LONDON 29<sup>th</sup> JULY 1928"

On the steps of the registry office, Mary and her husband and a few other friends throw confetti.

Wallis and Ernest kiss. Wallis is happy.

**INT. BRYANSTAN FLAT BEDROOM - NIGHT**

A delightful chic apartment just off Marble Arch off Bryanstan Court. The furnishings are stylish but not extravagant.

Wallis is sitting on the edge of the bed in her pajamas, she's looking downcast. Her young MAID is brushing her hair.

WALLIS

(to maid)

Thank you Cynthia, that will be all.

The maid leaves. Wallis gets into bed. Ernest comes in (also wearing pajamas) and sees Wallis's sad face.



ERNEST

What is it darling?

Wallis shrugs. Ernest slides into bed next to her

WALLIS

I was just thinking about my  
mother. I do miss her.

He reaches out and holds her hand affectionately

ERNEST

I'll never forget what she said to  
me about you.

WALLIS

My mother?

ERNEST

Just after we got married. She  
said, now let me get this right...

(impersonates in an American  
accent)

"You must remember that Wallis is  
an only child. Like explosives, she  
needs to be handled with care"

Wallis bursts out laughing.

ERNEST (CONT'D)

I can see where you get it from.

WALLIS

She always taught me to speak my  
mind.

A beat

WALLIS (CONT'D)

But that doesn't work here. English  
women mustn't forget their second-  
class status and to bite their  
tongues.

**INT. BRYANSTON FLAT LIVING ROOM - DAY**

Wallis (34) and Ernest (33) come in (from outside), taking off  
their hats and coats handing them to the MAID.

"LONDON 1930"

Wallis is excited and happy, Ernest is bemused. Wallis flops down on the sofa. Ernest heads for the drinks trolley.

ERNEST  
I don't believe you.

WALLIS  
It's true.

Ernest gives her a look as he pours two glasses of whiskey.

WALLIS  
(excitedly)  
We just started talking and I told her you'd been teaching me about British history and she said do you play bridge and I said yes, badly. And then she said do you play golf and I said yes, but even worse. And then she said you must come to the house this weekend!

Ernest sits down next to Wallis and hands her a drink.

ERNEST  
And that's when the penny dropped?

WALLIS  
And that's when the penny dropped. She's Lady. Sackville. West.

ERNEST  
And you had no idea you were talking to a fanatical bridge and golf playing aristocrat?

WALLIS  
Absolutely none.

ERNEST  
You're such a liar Wallie. But a pretty good one.

They clink glasses, both excited at the prospect of climbing the social ladder.

**INT. BRYANSTON FLAT LIVING ROOM - DAY**

Ernest and Wallis are with Lady THELMA Furness (27) (pronounced 'Telma') in their living room. They're sitting on the sofa and armchairs, talking.

WALLIS (V.O.)

Now that we'd entered London society, we were introduced to Lady Thelma Furness, the current 'favourite' of His Royal Highness, the Playboy Prince of Wales.

"JANUARY 1931"

Wallis is suffering from a heavy cold, and has a red nose and keeps sneezing.

ERNEST

Wallis, are you sure you should be going?

WALLIS

After what I've spent on hair and nails...

She jumps to her feet.

WALLIS (CONT'D)

Come on Telma, show me again.

Thelma smiles and stands next to her.

THELMA

You put your foot behind you and then this...

She does an elegant and deep curtsey. Wallis attempts her own. It's so stiff and unnatural that Ernest starts laughing. Wallis joins in.

WALLIS

I don't think Americans are built for curtsies. Can't I just make him a cocktail?

ERNEST

Protocol Wallie!

THELMA

The prince doesn't give a fig for all that. You'll see, the little man is a complete sweetie.

Wallis doesn't look so sure. She wants everything to be perfect when she meets the Prince of Wales.

**INT. MOWBRAY ROOM - DAY**

A soirée is in full swing at Thelma's house in Melton Mowbray. The gramophone is playing a record. People talk quietly, servants are on hand with trays of drinks.

In the center of the room is Thelma and EDWARD (37), the Prince of Wales. They are talking to a small group.

WALLIS (V.O.)

While he was 'Edward, Prince of Wales' to the world, we were told it was 'David' to family and close friends.

Wallis is still suffering from a heavy cold. The couple enter the room and make a beeline for Edward and Thelma.

ERNEST

(whispered to Wallis)

I told you. Like a darned freezer. They're always skimping on the fires. Stiff upper lip means frozen upper lip.

Ernest and Wallis approach the Prince and Thelma.

THELMA

David, this is Mr. Ernest Simpson and Mrs. Wallis Simpson.

Wallis does her terrible curtsey. Edward waves at her to stop and puts out his hand to be shaken. Wallis is startled by the informality but shakes his hand nevertheless.

WALLIS

Delighted your royal highness

EDWARD

My goodness, your hand is like ice.  
I suppose you're missing your  
American central heating?

Wallis can't stop herself.

WALLIS

I'm sorry sir, but you disappoint  
me.

Ernest looks mortified but the Prince smiles.

EDWARD

In what way?

WALLIS

Every American woman who comes to  
your country is always asked that  
same question. I'd hoped for  
something more original from the  
Prince of Wales.

Edward and Thelma are taken aback.

EDWARD

We're not so cosseted over here.  
We rather enjoy a bracing blast.  
Now I do hope you both enjoy the  
weekend.

Edward moves away with Thelma to talk to other guests. Wallis  
is left looking after them, a bit crestfallen.

WALLIS

(to Ernest)

Why did I say that?

Ernest shakes his head but smiles.

**INT. BRYANSTON FLAT BEDROOM - NIGHT**

Wallis is taking off her make-up at her dressing table.  
She is annoyed with herself.

She turns and talks to camera.

WALLIS

(to camera)

You can imagine what a treat it was to meet the Prince in such an informal way. I hope I didn't upset his sensibilities. In my experience it's important for an American woman of my generation to be a little different, or in any case, interesting.

She wipes off her masquara.

WALLIS (CONT'D)

(to herself in the mirror)

Oh well, I doubt we'll hear or see of him again.

She continues to take off make up.

**INT. MOWBRAY ROOM - NIGHT**

There is a small gathering of friends. Music plays on the gramophone. Wallis and Ernest are talking quietly, eyeing up who's in the room and whether they are worth talking to or not.

WALLIS (V.O.)

But just a few months later, Telma invited us back.

Thelma and Edward enter, Edward shakes a few hands as they walk through the room, but Thelma leads him towards the Simpsons.

Wallis and Ernest bow their heads. There's a pause.

EDWARD

(to Thelma)

Haven't I met this lady before?

Wallis is delighted he remembers her.

EDWARD (CONT'D)

Ah yes, cold hands, can't courtesy. I trust you are becoming acclimatized to our chilly lives free from central heating?

WALLIS

Yes indeed sir... though fox furs and  
cocktails do help.

He smiles. And she smiles back.

LATER

Edward and Thelma are talking intimately in the background.  
Wallis is observing them and talking to Ernest. She is  
hatching a plan.

WALLIS

Maybe we could invite the prince  
over for a cocktail some afternoon

ERNEST

Are you out of your mind?

WALLIS

(conspiratorially)  
You're right. We'd have to work up  
to it gradually.

ERNEST

I didn't mean that.

WALLIS

Best to do it through Telma.

Ernest is frustrated - is Wallis deliberately missing the point?

ERNEST

He's the Prince of Wales Wallis,  
why on earth would he want to come  
to us?

But Wallis isn't listening. She's looking at the Prince  
thoughtfully.

**EXT - BUCKINGHAM PALACE GARDEN - DAY**

SERIES OF SHOTS:

Wallis and Ernest are presented to the King

Archive footage of the event.

"JUNE 1931"

WALLIS (V.O.)

In June that year we were even invited to the palace, to be presented to the King.

**EXT. BUCKINGHAM PALACE - DUSK**

LATER

Edward is chatting with a FRIEND and his DRIVER. They are stood by his car having a cigarette outside a back door at Buckingham Palace.

Other cars and carriages are parked up waiting to ferry guests home. People are exiting the palace, chatting, and being driven off.

Wallis and Ernest emerge having been presented at court. They spot Edward. Wallis strides towards him.

Edward spots her and stubs out his cigarette.

EDWARD

Mrs. Simpson, what a delightful gown.

WALLIS

But your highness, I understand that you thought the lights made us all look ghastly.

EDWARD

I had no idea my voice carried so far. Let me make it up to you - Could I offer you a lift home?

WALLIS

Thank you. That would be perfect.

Wallis glances at Ernest for reassurance.

WALLIS (CONT'D)

Would you like to come up for drink, before continuing on?



EDWARD

I'm afraid I have to be up early tomorrow. But I'd very much like to see your flat one day. I'm told it's charming. It might give me some ideas for brightening up the Fort. If you would be so kind as to invite me again...

Wallis looks delighted.

WALLIS

Of course.

The driver opens the door to the car and the couple (who are both clearly very excited) climb into the back seat.

**INT. THE FORT LIVING ROOM - DAY**

An informal small party is under way. Edward has a drink in one hand and a cigarette in the other. He is talking animatedly to friends. Thelma is with him.

Wallis and Ernest are ushered into the room by a servant.

Edward looks up to see them enter and approaches

EDWARD

So glad you could make it.

Edward grabs two champagne flutes off a nearby servant holding drinks and hands them to Wallis and Ernest.

EDWARD (CONT'D)

This being your first visit to the fort, perhaps I should tell you about the rules. There are none. Stay up as late as you want. Get up when you want.

Thelma calls across the room.

THELMA

David I feel like dancing. Put on a record.

Edward goes to the gramophone and picks up a record.

EDWARD  
How about Tea for Two?

THELMA  
My favourite.

Thelma jumps up and the couple start dancing.

Wallis is aware that, looking over Ernest's shoulder, Edward is looking at her. She looks back, boldly.

LATER

A huge jigsaw is spread out over a table. Edward and Ernest are poring over it.

Thelma and Wallis are playing cards at a nearby card table.

EDWARD  
(to Ernest)  
We need some expert help here.

Edward calls to Thelma as he walks over to the ladies at the table.

EDWARD (CONT'D)  
(to Thelma)  
Darling, you are urgently required  
at the jigsaw puzzle table.

THELMA  
Aha.

Thelma goes over to join Ernest with the puzzle.

Edward takes Thelma's place at the card table and glances at the cards. He puts them down and very gently, takes the cards from Wallis' hand.

EDWARD  
(to Wallis)  
There's something I'd like to ask  
you.

WALLIS  
Yes?

Edward adopts a serious frown.

EDWARD

Mrs. Simpson, can I interest you in  
a game of Red Dog.

She bursts out laughing. His face cracks into a smile.

WALLIS

Sounds like a cocktail!

EDWARD

Ha!. And what would a red dog  
cocktail taste like?

He starts to deal out a hand.

WALLIS

(flirting)

I'm sure I don't know your royal  
highness.

Wallis and Edward have flirting eyes for each  
other

LATER.

Wallis stands in front of the gathered group. Ernest is by her  
side in support. Edward and Thelma are sat with drinks eagerly  
watching.

Wallis reads from a slip of paper.

WALLIS

(reading to the group)

Bear with me and do not curse,  
this poor attempt at thanks in  
verse, our weekend at Fort  
Belvedere, has left us both with  
memories clear, of what in very  
sense must be, Princely  
hospitality.

GUESTS

Bravo. Bravo..

The room erupts in applause.

Wallis and Edward lock eyes.

**INT. BRYANSTON FLAT DRAWING ROOM - DAY**

Ernest is sat with a cup of tea and his newspaper.

WALLIS (V.O.)

We had reached the pinnacle of  
London Society, but the Great  
Depression was tightening its grip.

Wallis enters the room clearly irritated. She stands in front  
of Ernest.

WALLIS

I don't know why you did that.

Ernest puts down his newspaper. He knows exactly what she is  
talking about.

ERNEST

Having a chauffeur is simply one  
luxury too far. I've given him his  
notice and that's that.

WALLIS

Think how it will look to  
everybody.

ERNEST

I thought you didn't give a damn  
for convention.

WALLIS

We don't want to change our way of  
living now we are all installed and  
meeting new people.

ERNEST

Well yes, but...

There's something else, something he doesn't want to say. She  
zeroes in on it.

WALLIS

What?

ERNEST

We're not the landed gentry like  
your new pals Wallis.

(MORE)

ERNEST (CONT'D)

You may not have noticed that I'm out all hours working. People's businesses are collapsing left, right and centre. It's affecting everybody - us too.

Now she looks at him with fear. To have come so far, could it all now be taken away.

**INT. BRYANSTON FLAT LIVING ROOM - NIGHT**

Ernest (36), Wallis (37), Thelma (29) and other friends pack the living room. Everyone is holding drinks and there's the detritus of empty bottles and nibbles plates.

"MAY 1933"

WALLIS (V.O.)

Despite our money worries, we did our best to keep up appearances.

All eyes are on Edward (39), who has a set of bagpipes in his arms.

EDWARD

No wait. Watch this, no really watch this.

Edward gives a blast on the bagpipes. It's an ungodly racket.

WALLIS

What's he doing?

THELMA

(laughing)

David, stop it!

Everyone is laughing uproariously. Edward has another blast, but then hands the bagpipes over to Ernest. He starts pointing out the various parts.

Thelma and Wallis watch them. Thelma has a concerned look on her face. Wallis notices.

WALLIS

What's the matter?

Thelma doesn't reply.

WALLIS (CONT'D)  
Come on. Tell me.

THELMA  
I think... the Prince is losing  
interest in me.

Wallis is surprised. Or at least she acts it.

WALLIS  
Don't be silly Telma. You're still  
the Princess of Wales.

But Thelma isn't so sure.

THELMA  
He's going to be lonely while I'm  
away. Wallis won't you look after  
him? See that he doesn't get into  
mischief

WALLIS  
He'll be busy... busy missing you.  
But of course Telma, I'll look  
after the little man.

Wallis gazes intently at the Prince.

**INT. THE FORT DINING ROOM - NIGHT**

It is the end of a dinner party. Wallis and Edward are still  
sat at the table. Ernest is stood chatting with the other  
gentlemen guests.

"JANUARY 1934"

Wallis is having a private conversation with Edward.

WALLIS  
I am curious your Highness, to  
learn what happens in a Prince's  
working day?

EDWARD  
Really? It'll just bore you.

WALLIS  
(flirting)  
On the contrary, I couldn't be more  
Interested.

Edward pours Wallis another glass of champagne.

EDWARD  
Imagine making a thousand speeches  
and never once being allowed to say  
what you think yourself.

WALLIS  
It must be very difficult.

EDWARD  
This modern age needs a modern  
monarchy, but I find myself  
frustrated and blocked at  
every turn.

Wallis smiles.

EDWARD (CONT'D)  
You know Wallis you're the only  
woman who's ever shown any interest  
in my job.

They clink glasses and look deeply at each other.

**INT. BRYANSTON FLAT BEDROOM - NIGHT**

Wallis is writing in her journal.

WALLIS (V.O.)  
It was as if a door had opened on  
the inner fastness of his  
character. What I now saw in his  
keenness for his job was not  
dissimilar to the attitude of many  
American business men whom I had  
known. I cannot claim that I  
instantly understood him, but I  
sensed in him something that few  
around him could have been aware of  
- a deep loneliness.

**INT. BRYANSTAN FLAT DRAWING ROOM - DAY**

Wallis is on the phone. She is talking to Edward.

Ernest enters with his newspaper and sees Wallis on the phone. He rolls his eyes and sighs. Wallis sees this and ends the phone call. She puts down the phone.

ERNEST  
(exasperated)  
Was that him... again?

WALLIS  
Yes - the little man is coming over.

ERNEST  
I have so much work to catch up on tonight. Couldn't you put him off?

WALLIS  
Certainly not. Just excuse yourself at some suitable point. The Prince won't mind.

ERNEST  
(irritated)  
Are we really the only people who can entertain him?

WALLIS  
Don't you think he deserves a little place where he can just be himself?

ERNEST  
You talk about him like a bird with a broken wing. What's got into you?

She shakes her head as if Ernest just doesn't understand and doesn't reply.

Ernest roughly opens his newspaper.

**INT. BRYANSTON BEDROOM - NIGHT**

LATER



Wallis getting dressed for the evening. She looks up and talks to camera.

WALLIS  
(to camera)  
I'm not in the habit of taking my girlfriend's beau. The Prince and I are together a lot and of course people are going to say things.

Gets ready to put on stockings.

WALLIS (CONT'D)  
(to camera)  
I think I do amuse him. I'm the comedy relief and we like to dance together. But I always have Ernest around so all is safe.

Shrugs. She continues to put on stockings

**INT. BUCKINGHAM PALACE CORRIDOR - DAY**

King GEORGE V (70) is walking and talking to a palace AID. He is clearly vexed by something.

GEORGE V  
(to the aid)  
Make sure Mr. and Mrs. Simpson are not invited to any Silver Jubilee functions. And I don't want to see them in the Royal enclosure at Ascot.

They walk on. George's anger is building.

GEORGE V (CONT'D)  
(to the aid)  
That woman follows no protocol except her own - the protocol of a gold digger fresh from the "colonies".

George turns to the palace official. He can no longer contain his anger.

GEORGE V (CONT'D)

She is unsuitable as a friend,  
disreputable as a mistress and  
unthinkable as a wife.

George storms off with the palace official in pursuit.

**INT. BRYANSTON FLAT LIVING ROOM - DAY**

Wallis and Aunt Bessie (now 70) are sat in the Simpson's living room taking tea. Bessie pours a cup for both.

BESSIE

The prince is rather taken with you,  
isn't he?

WALLIS

Whatever makes you think that?

BESSIE

I see how he looks at you.

WALLIS

I would like to think he is... fond  
of me.

BESSIE

If you let yourself enjoy this kind  
of life, it will make you feel  
restless and unhappy with  
everything else.

WALLIS

You don't know what you're talking  
about. I'm having a marvelous time.  
You don't have to worry about me -  
I know what I'm doing.

BESSIE

Have it your own way. But wiser  
people than you have been carried  
away with such 'opportunities' and  
I can see no happy outcome.

WALLIS

If Ernest raises any objection to  
the situation, of course I shall  
give up the Prince.

A beat. Wallis sips her tea. Bessie is not convinced.

**INT. BRYANSTAN FLAT DRAWING ROOM - NIGHT**

Ernest is sat doing paperwork at his desk.

Wallis comes in to the room and is very excited. She holds a letter in her hand and flops down on a chair.

WALLIS

Isn't it wonderful? David has invited us to go skiing.

ERNEST

Skiing? I've got business in New York.

WALLIS

It's all been arranged. I can't back out now.

He looks at her and the penny drops.

ERNEST

(getting cross)

So that's it? You've made up your mind to go anyway?

WALLIS

Ernest, can't you see what an opportunity this is? I feel like I'm Wallis in Wonderland.

ERNEST

(erupts)

More like Never Never Land with Peter Pan! I thought we might have gone to New York together. I see now that I was wrong!

Ernest stomps off and slams the door. Leaving Wallis rather shocked at his outburst.

**INTERCUT - INT. THE FORT- NIGHT / INT. BRYANSTAN FLAT - DAY**

Edward sits at his desk writing a letter to Wallis.

EDWARD (V.O.)

Oh a boy does miss and want a girl  
here so terribly tonight. I do hate  
and loathe the present situation  
and am just going mad at the mere  
thought, let alone knowing, that  
you are alone there with Ernest.  
God bless W.E. forever my Wallis.  
You know your David will love you  
and look after you.

Wallis is sat alone in her flat and reads the letter from  
Edward.

WALLIS

(reading letter aloud)

Oh a boy does miss and want a girl  
here so terribly tonight. I do hate  
and loathe the present situation  
and am just going mad at the mere  
thought, let alone knowing, that  
you are alone there with Ernest.  
God bless W.E. forever my Wallis.  
You know your David will love you  
and look after you.

Wallis is angry with the letter.

**INT. BRYANSTAN FLAT BEDROOM - NIGHT**

Wallis is writing an 'angry' letter.

WALLIS (V.O.)

David dear. I was and still am most  
terribly upset. You only think of  
what you want and take it without  
the slightest thought of others.  
What are all those words if what  
they say isn't enough for a little  
sacrifice on our part to do what is  
really the right thing for all  
concerned?

Wallis looks up confused in her own emotions.

**INT. BRYANSTAN FLAT DRAWING ROOM - NIGHT**

Wallis (40) and Ernest (39) are listening to the wireless.  
King George V is dead.

"20<sup>th</sup> JANUARY 1936"

RADIO (O.S.)

...The king's life is drawing peacefully  
to its close...

The phone rings.

Ernest turns off the radio. Wallis answers the phone.

EDWARD (V.O.)

Wallis? It's all over.

WALLIS

David, I am so very sorry.

EDWARD (V.O.)

I can't tell you what my own plans  
are. Everything here is so very  
upset. But I shall fly to London in  
the morning and will telephone you  
when I can.

WALLIS

God speed.

She puts down the phone. Ernest looks at her expectantly.

Wallis looks a little dazed. There's a moment between them,  
then...

WALLIS (CONT'D)

God save the King.

Ernest exhales.

ERNEST

I suspect that's the last time we  
shall be hearing from him.

Wallis isn't so sure.

**INT. ST JAMES PALACE WINDOW - DAY**

Wallis and Edward are sat at the window of St James's Palace looking out at the funeral procession for King George V. Both are dressed in mourning.

Ernest is stood behind (and out of earshot) with other guests all in mourning black.

The procession of the dead king's body is playing out outside the window.

Edward continues to look our but talks quietly to Wallis.

EDWARD

Do you have a good view?

WALLIS

The costumes are so... fancy. They look like a pack of cards.

She keeps looking out of the window.

WALLIS (CONT'D)

All this... your life is going to be very different now.

EDWARD

Of course it will, but nothing will change my feelings for you.

She turns to look up at him, confused.

WALLIS

David, everything around you is going to change. Can't you see that?

He won't reply, and just stares stubbornly at the pageantry out of the window.

WALLIS (CONT'D)

The scrutiny, the expectations. Nothing will ever be the same.

He refuses to look at her.

**INT. THE FORT LIVING ROOM - NIGHT**

Wallis is tidying some cushions and slumps onto the sofa exhausted. She appears to be much more familiar with the surroundings of Edward's home.

A Tea service sits on a side table. She looks up and talks to camera.

WALLIS

(to camera)

The last week has turned everything upside down. I've had to be at the new king's beck and call, being the only person he has to really talk things over with.

She pours herself some tea.

WALLIS

(to camera)

I'm implored on all sides not to leave him as he is so dependent on me and I'm considered to be a good influence.

Beat.

WALLIS (CONT'D)

(to camera)

David is lonely and needs companionship and affection, otherwise he goes wrong. Ernest has of course been marvelous about it all. He has the makeup of a saint. How things work out now I can't say.

She sips her tea, lost in thought and anxious for the future.

**INT. THE FORT DRAWING ROOM - DAY**

Edward sits in an armchair smoking. He looks calm and in control. Ernest is pacing.

Ernest's friend BERNARD is also sat in the room, looking very uncomfortable.

EDWARD  
Does she know you've come here?

ERNEST  
Of course not.

EDWARD  
Far more expedient to decide this  
between us.

ERNEST  
It seems quite clear to me. She has  
to choose between the two of us.

Bernard is finding this all very awkward. This is clearly a private conversation between the two men. He gets up to leave the two men to it.

ERNEST (CONT'D)  
(to Bernard)  
Sit down Bernard...I want you to  
hear this as well.

Bernard sinks back into his chair. Edward ignores Bernard completely.

ERNEST  
What are your intentions towards  
her?

Edward smiles.

EDWARD  
You sound like some dowager aunt.

Ernest isn't smiling.

ERNEST  
I only have her interests at heart.

EDWARD  
And you think I don't?

ERNEST  
(anger building)  
How can you? Tell me this, do you  
intend to marry her?

He clearly expects the answer to be 'no'.



EDWARD

Do you really think I would be crowned, *without* Wallis at my side?

Bernard can't believe what he's hearing. He looks between the two of them. Ernest is equally shocked. He exhales.

What the King is saying, just doesn't seem possible. Edward takes control.

EDWARD

Listen Ernest, we both want the same outcome - security for Wallis. If you give her a divorce, I promise to stand by her, no matter what. Now old man, do we have an agreement?

Edward extends his hand as if they have just made some sort of gentlemen's agreement at the Golf Club.

Ernest is left speechless and distraught

**INTERCUT - INT. BRYANSTAN BEDROOM - NIGHT / THE FORT - DAY**

Ernest packs his clothes into a suitcase. He shuts the case

He sadly looks around the apartment...

...and finally closes door

ERNEST [V.O.]

My Dearest Wallis ...I think something in me quietly died when I closed the door of the flat for the last time this evening. I have no tears left to shed. I know that somewhere in your heart there is a small flame burning for me. Guard it carefully my darling and don't let it go out if only in memory of the sacred lovely things that have been. Someday I pray God will fan it into a blaze again and bring you back to me...

Wallis is sat alone reading the letter and crying.

WALLIS

(reads aloud)

My Dearest Wallis ...I think something in me quietly died when I closed the door of the flat for the last time this evening. I have no tears left to shed. I know that somewhere in your heart there is a small flame burning for me. Guard it carefully my darling and don't let it go out if only in memory of the sacred lovely things that have been. Someday I pray God will fan it into a blaze again and bring you back to me...

Wallis holds the letter dear to her heart. She is anxious as to what may happen next.

**INT. THE FORT GARDEN - DAY**

Wallis is walking in the garden lost in thought. She looks up to talk to camera. She is very anxious about her future.

WALLIS

(to camera)

I have been under a most awful strain with Ernest and His Majesty for the past year and a half. It is not easy to please, amuse, and placate two men and to fit into two such separate lives which is what I have been trying to do. Ernest and David have talked the situation out so that everything has been on a most friendly and arranged basis.

Wallis looks away to consider her options.

WALLIS (CONT'D)

(to camera)

Ernest will find his feet. He's a strong and noble character and a wonderful friend to me and I feel he should have the chance to find happiness again.

Wallis is lost in thought.

**INT. THE FORT BEDROOM - DAY**

Wallis has now clearly moved in to Edward's house. Her things are now spread around the bedroom.

She is reading government papers from an open red Dispatch Box with a cocktail in hand.

She hands a glass to Edward who has a sip and puts the cocktail glass down on official papers leaving a ring mark.

EDWARD

It's got to be done. Sooner or later  
my Prime Minister must meet my  
future wife

WALLIS

David, this idea...

EDWARD

(interrupts)  
They can't stop me marrying you  
Wallis.

Edward picks up nail varnish and we see he is painting her toe nails.

WALLIS

(sharply)  
Stop it, look at me.

He stops painting her nails and looks up. She kisses him.

EDWARD

I've said it time and time again -  
I know for them the idea is  
impossible...

He goes back to her toe nails.

EDWARD (CONT')

But rest assured my darling, I will manage  
it. Somehow.

Wallis shakes her head in disbelief.

**INT. THE FORT DINING ROOM - NIGHT**

Wallis and Edward are hosting a dinner party. They are sat at the dinner table with dignitaries. It is after dinner and the other guests are listening intently and reacting to what is said.

All eyes are on Wallis.

WALLIS

The king often asks me to read him the government papers from the dispatch box...

The guests subtly exchange shocked glances. This is very irregular.

WALLIS (CONT'D)

It helps him unravel what's going on.

EDWARD

(proudly)

She's quite right you know. It's all dreadfully complicated.

WALLIS

But I've said to him, he has to master the points in them, not me.

EDWARD

Don't worry my dear, I shall soon have it down all tickety boo.

The guests look concerned at what has been said. This is not the behavior of a King.

**INT. BALDWIN'S OFFICE - NIGHT**

Prime Minister Stanley BALDWIN (69) is stood behind his desk pacing with his pipe. A Special Branch OFFICER sits on the opposite side of the desk with his notebook to hand

BALDWIN

I'm disturbed about the King's relations with Mrs. Simpson.

Baldwin stops pacing and sits. The man opposite listens and takes notes.

BALDWIN (CONT'D)

If it becomes generally known, the county won't stand for it. If she were what I call a 'respectable whore', you know, somebody whom the prince occasionally saw in secret, well I wouldn't mind. But talking to him... it's like talking to a 10 year old boy. He doesn't seem to grasp the issues at stake, he seems bewitched. I have never in my life met anyone so completely lacking in any sense of the beyond...

The man opposite nods in agreement. Baldwin hands over a file.

BALDWIN (CONT'D)

I want to know who they are entertaining and if Mrs. Simpson is in touch with any 'political' factions.

LATER

Baldwin is now sat at his desk alone filling the red dispatch box with government papers ready to be sent to King Edward. He purposely leaves some papers out.

**EXT. ITALIAN BEACH - DAY**

Edward is dressed in flannel shorts and is topless. He is cavorting with Wallis on the sand, and in full site of onlookers.

"ADRIATIC COAST AUGUST 1936"

The couple are all smiles having fun

**INT. BRYANSTAN FLAT BEDROOM - DAY**

Wallis is in bed sniffing with a cold.

A maid brings in a letter. Wallis opens the envelope and we see a letter to her signed from Aunt Bessie.

But along with the letter are a set of clippings from American newspapers. She is horrified at what she sees.

Wallis reads the clippings and bursts into tears.

**INETRCUT - INT. BRYANSTAN FLAT /INT. THE FORT - DAY**

Wallis (with sniffing cold) is on the phone to Edward.

WALLIS  
(into phone)  
Have you seen what they're saying about me? It's too horrible for words. I'm some... some... cheap dinner table conversation. David, we can't go on... I want to it end.

Edward is on the phone to Wallis. He is horrified at the unfolding conversation.

EDWARD  
(into phone)  
Don't be silly darling its...

WALLIS  
(into phone)  
I'm plastered all over the papers, accused of awful things. I can't do this. I'm going back to Ernest.

EDWARD  
(into phone)  
Have you lost your mind?

WALLIS  
(into phone)  
It's better with him. Safer.

EDWARD  
(into phone)  
What are you talking about - I won't stand for it. I need you here by my side.

WALLIS  
(into phone)  
Don't you see? We can't be together. You and I can only create... disaster together.

Edward is incensed.

EDWARD  
(into phone)  
I shall never give you up. Never.

WALLIS  
(into phone)  
Please darling, be realistic.

EDWARD  
(into phone)  
You know I sleep with a gun under my  
pillow.

WALLIS  
(into phone)  
David, stop it.

But he won't stop, he's enraged, in a cold icy way. This is a man who will not be thwarted from his heart's desire.

EDWARD  
(into phone)  
If you leave, I shall kill myself,  
do you hear? Is that what you want?  
I shall kill myself.

Wallis doesn't know what to do

**INT. BRYANSTAN FLAT BEDROOM - NIGHT**

Wallis is sat at her dresser in her bedroom and writes to Edward.

WALLIS (V.O.)  
David Dear. This is really more  
than you or I bargained for. Do you  
still want me to go ahead as I feel  
it will hurt your popularity in the  
country? Isn't it best for me to  
steal quietly away?

She looks up hunting for the right words

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

I can't help but feel you will have trouble in the House of Commons and may be forced to go. I can't put you in that position. I feel like an animal in a trap...

She looks up, anxious.

**INT. SANDRINGHAM DRAWING ROOM - DAY**

Edward is sat at his desk reading some papers. Prime Minister Baldwin is shown in. He bows. Edward offers Baldwin to sit.

Baldwin has a task in hand but is very nervous and prefers to stand. He spots the decanter.

BALDWIN

Your highness, could I perhaps have a drink?

EDWARD

Of course. Help yourself...

Baldwin pours himself a drink and takes a tentative sip. Still stood, he addresses the king.

BALDWIN

People are talking about you and this American woman Mrs. Simpson. Can you not have her upcoming divorce put off?

EDWARD

Mr. Baldwin that is the lady's private business. I have no right to interfere with the affairs of an individual. It would be wrong were I to attempt to influence Mrs. Simpson just because she happens to be a friend of the King's.

Baldwin sighs. He takes a sip resigned to failure in his attempt to convince the King.



**INT. FELIXSTOWE HOTEL BEDROOM - DAY**

Wallis is pacing around her hotel bedroom, anxious.

"FELIXSTOWE 25 OCTOBER 1936 - THE DAY BEFORE THE DIVORCE PROCEEDINGS"

She is at her wits end. She talks to camera.

WALLIS

(to camera)

I really can't concentrate on anything at the moment. I've had so much trouble and complications with everyone. I feel small and licked by it all. I can't think what sort of mess I'm leaving for. I'm sorry for myself. I'm sorry for the king and I don't understand myself - which is the cause of all the misery.

She slumps down on the bed and puts her head in her hands.

**EXT. THE FORT GARDENS - DAY**

Wallis is walking in the gardens lost in her own thoughts.

WALLIS (V.O)

I was granted my divorce from Ernest. But now I was under even greater scrutiny.

Edward runs from the house with a letter in his hand. He is all a-flutter and calls out as he runs towards Wallis.

EDWARD

Wallis! Wallis! Something very serious has happened.

Wallis looks worried - what now?

EDWARD (CONT'D)

I've been trying to keep it from you... here read Hardinge's letter.

Edward hands Wallis the letter which she reads

EDWARD (CONT'D)

Its utter impertinence. He says the government is meeting to discuss...us, and I should be warned of the constitutional implications. To use a good American expression, they're about to give me the works.

Wallis takes Edwards flapping hands and stares into his eyes.

WALLIS

I think he's trying to do the right thing. He's warning you that the government will insist you give me up.

EDWARD

They can't stop me Wallis. I'm going to marry you

WALLIS

(reality check)

David you must let me go. It's hopeless. If you keep fighting them, it will only mean tragedy for you and catastrophe for me.

Edward now has the calm of a man whose mind is made up

EDWARD

I'm going to send for Mr. Baldwin to see me at the palace tomorrow. If the government is opposed to our marriage, then I'm prepared to go.

Wallis doesn't know what to say.

**INT. THE FORT DRAWING ROOM - NIGHT**

LATER

Wallis is lost in what to do next.

She is sat on a sofa and looks up to Camera.

WALLIS

(to camera)

Everything is going wrong and going more wrong...I am very tired with it all. I am planning quite by myself to go away for a while. I'll tell him the old 'I'm going to search for hats' story.

(beat)

Knowing David as I do, I am more than doubtful that anyone, including me, can change his mind. But if I stay and my pleas fail, I will always be accused of secretly urging him to give up the Throne.

**INT. BUCKINGHAM PALACE - DAY**

Edward leads Baldwin into a large room. We join the conversation mid flow.

BALDWIN

The government would not object to you having...well, having a mistress, but we cannot countenance you marrying her. I would suggest that we go ahead with the Coronation and then you will have time to reconsider.

EDWARD

Prime Minister, I cannot entertain such a proposition. I would be crowned with a lie on my lips.

BALDWIN

Then I'm afraid I see only three ways of finding a resolution. You finish your relationship with Mrs Simpson and remain King. You marry against the advice of the government which would then be forced to resign. Or...

He pauses and takes a deep breath.

BALDWIN (CONT'D)  
...You step down from the throne.

Edward looks at him for a moment. He is prepared to do the unthinkable.

EDWARD  
Marriage has become indispensable  
to my continued existence.

Both men are resigned to the inevitable

EDWARD (CONT'D)  
I have made up my mind and nothing  
will alter it... I will abdicate  
and marry Mrs. Simpson.

Baldwin gently shakes his head. He has failed again.

**INT. THE FORT BEDROOM - DAY**

Wallis is in her nightwear, walking along reading the front pages of the newspapers in her hand. She enters the bedroom.

Edward is looking out the window.

She is mortified and has tears in her eyes

WALLIS  
Have you seen this?

EDWARD  
Yes... it's not good is it.

She throws the papers at Edward.

WALLIS  
Good? You've seen the letters I've  
received - some of them threatening all  
sorts. I feel like a hunted animal.

She slumps on the bed, her back to Edward

WALLIS (CONT'D)  
(quiet)  
I had no idea it would be anything like  
this.

Edward gingerly approaches Wallis and sits on the bed. Her back is still to him.

EDWARD

Darling, we just have to hold our nerve.

WALLIS

You don't seem to understand. They're not just attacking you personally, or me. They're attacking the King... David it's still not too late to reconsider.

He puts a hand on her shoulder but she doesn't respond or turn towards him.

WALLIS (CONT'D)

(still turned away from him)

I'm begging you.

Now it's Edward who doesn't respond. He lets his hand drop from her shoulder.

EDWARD

(quietly)

It's impossible. I can't change what's in my heart.

On Wallis, tears in her eyes

**INT./EXT. CAR - DAY**

***Wallis flees to France***

Edward and Wallis are striding along a gravel path to an awaiting car. They are followed by Aunt Bessie and servants.

"DECEMBER 1936"

At the car, Police Inspector BROWNLOW stands waiting.

The engine is already running and the DRIVER sits in the car along with police INSPECTOR in the front passenger seat.

Wallis gets into the car. Inspector Brownlow joins Wallis in the back seat. Bessie (72) is stood next to Edward.

Edward talks to Wallis through the open window.

EDWARD

I imagine it will be some time  
before we can be together again.

Edward leans forward to get one last touch of her hand. He  
leans in to kiss it.

EDWARD (CONT'D)

You must wait for me no matter how  
long it takes. I shall never give up.

The car drives off.

**INT./EXT. CAR DRIVING - DAY**

LATER

The car containing Wallis, the driver, police inspector and  
Inspector Brownlow drives through the gates, the gathered  
PRESS PACK jostles to get a photo of Wallis.

Flashbulbs fire.

Wallis is distraught

**INT. THE FORT DRAWING ROOM - DAY**

Edward is stood looking out the window. Bessie approaches him.  
She has something to say.

BESSIE

In spite of everything, Sir, are  
you really determined to marry my  
niece?

EDWARD

(to the window)  
I am Mrs Merryman.

BESSIE

Even if it means giving up the  
throne? Are you right in putting  
your happiness before what your  
people may regard as your duty?

Edward turns to Bessie

EDWARD

I cannot with full heart carry out  
my duties in the loneliness that  
surrounds me.

Edward turns back to the window. Bessie carries on regardless.

BESSIE

Wallis will be blamed, perhaps even  
more than you. Her reason for  
going away, I am sure, is to make  
it easier for you.

EDWARD

How can separation make things  
easier?

BESSIE

You can always marry someone else.  
If you step down from the throne,  
you can never again be King.

Edward is not to be swayed.

**INT. BALDWIN'S OFFICE - DAY**

Edward and Baldwin are sat at Baldwin's Desk. They have been  
talking. We join the conversation.

EDWARD

I want to appeal to my people, a  
radio broadcast perhaps. Tell my  
side of the story.

BALDWIN

Such a broadcast would not be  
possible without the consent of the  
cabinet. Every utterance that your  
royal highness makes must be on the  
advice of ministers who must take  
full responsibility for every word.

(MORE)

BALDWIN (CONT'D)

And that is not going to be forthcoming.

Baldwin is uncomfortable talking to the King in this manner, but holds firm.

BALDWIN (CONT'D)

I know the people. They will tolerate a lot in private life, but they will not stand for this sort of thing in a public personage.

Edward is agitated. This is not going his way.

Baldwin tries one last tack.

BALDWIN (CONT'D)

Let me ask you, suppose sir if an archangel came down and asked you to give up Mrs. Simpson. Would it have any effect?

A beat.

EDWARD

(sighs)

No Prime Minister, it wouldn't.

Baldwin accepts the answer with a nod.

#### **INT. FRENCH VILLA LIVING ROOM - DAY**

Wallis has been reading poison pen letters sent by the British public. There are also newspaper clippings shouting outrage.

Wallis is sat with a close LADY friend on the sofa and confides to her.

WALLIS

The letters I receive are so cruel. These people don't know me. They know nothing about me. What have I done to deserve this?

The friend reaches out and holds Wallis's hand.



WALLIS (CONT'D)

I told David it is too heavy a load for me to carry. I said the British people were absolutely right about not wanting a divorced woman for a queen. If he abdicates, every woman in the world will hate me and everybody in Britain will feel he has deserted them.

Wallis blubs into her hanky.

**INTERCUT - INT. FRENCH VILLA / THE FORT - DAY**

LATER

Wallis is on the phone to Edward.

WALLIS

(into phone)

Listen to me David. Please don't do this.

Edward is sat at his desk on the phone to Wallis. His cigarette burns in the ashtray.

EDWARD

(into phone)

It's too late...the abdication documents are being drawn up. The Cabinet met twice today, and I have given them my final word. I will be gone from England in forty-eight hours.

Wallis gasps, puts her hand to her mouth.

WALLIS

(into phone)

David I'll leave. I swear I'll be gone from this place and your life. Please don't throw it all away.

EDWARD

(into phone)

I can't seem to make you understand.

(MORE)

EDWARD (CONT'D)

You can go where you want Wallis -  
to china, Labrador or the south  
seas. But wherever you go I will  
follow you.

It's finally beginning to sink in. He won't let her go.

WALLIS

(into phone)

David, what have you done?

Edward is determined.

Wallis is resigned - she has failed.

**INTERCUT - INT. WINDSOR / FRENCH VILLA - DAY**

Edward is sat at a microphone in a small non-descript room in Windsor Castle. Around him are TECHNICIANS and ENGINEERS checking wires.

He starts to read from typed notes.

EDWARD

(slow and steady)

At long last I am able to say a few  
words of my own. A few hours ago I  
discharged my last duty as king and  
emperor... You must believe me when I  
tell you that I have found it  
impossible to carry the heavy  
burden of responsibility, and to  
discharge my duties as King as I  
would wish to do, without the help  
and support of the woman I love.

Wallis is lying on the sofa in the French villa in tears listening to Edward's voice on the radio. She is surrounded by servants, police inspector, Brownlow and friends

EDWARD (O.S.)

(on wireless)

At long last I am able to say a few  
words of my own. A few hours ago I  
discharged my last duty as king and  
emperor.

(MORE)

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

You must believe me when I tell you that I have found it impossible to carry the heavy burden of responsibility, and to discharge my duties as King as I would wish to do, without the help and support of the woman I love.

Wallis is distraught.

**INT. FRENCH VILLA BEDROOM - NIGHT**

Sat in the villa alone, Wallis is exhausted. She looks up to camera.

WALLIS

(to camera)

The hatred I have aroused and the distorted image of me forming in minds everywhere goes far beyond anything I had anticipated. To have one's character laid bare day after day, dissected and flayed by mischievous and merciless hands, such are the most corrosive of human experiences.

A beat

WALLIS (CONT'D)

(to camera)

I have fallen back exhausted from the struggle to prevent this great tragedy. I feel so small in failing to make him stay where he belonged - and then the world has turned against me - because I fought a losing battle.

**INT. FRANCE VILLA LIVING ROOM - DAY**

Wallis (41) is now joined by Edward (43) and together they listen to the coronation of Edward's brother George VI on the wireless.

"MAY 1937"

They are surrounded by servants, Brownlow and friends. Edward is a little lost.

Wallis reaches out to hold Edward's hand

RADIO (O.S.)  
*Coronation . . . .*

EDWARD  
(almost to himself)  
The drawbridges are going up behind me.  
I have taken you into a void.

WALLIS  
David...

She's moved but unsure what to say to him.

He now switches a gear and takes her hand excitedly.

EDWARD  
Let's look for a house near Paris.  
I don't want to go back to England,  
not while Bertie's... finding his feet.

She smiles sadly. He sees the sadness in her eyes.

EDWARD (CONT'D)  
You must have no regrets - I have none.

Edward kisses her hand.

EDWARD (CONT'D)  
What I know of happiness is forever  
associated with you...

Wallis looks sad and resigned to the fact that she failed in keeping Edward on the throne...and forever she will be blamed for it.

DISSOLVE TO:

**INT. PARIS BEDROOM - DAY**

An aged WALLIS SENIOR (82) sits in a chic chair in a lavishly and richly decorated Parisian bedroom.

"PARIS 1978"

She looks old and very frail and has onset of dementia. She looks at the large selection of photos on her dressing table

WALLIS SENIOR  
(to herself)  
Dear dear David, my own sweetheart.  
A girl and a boy used to be so  
happy together. 'God Bless W.E.  
forever' we used to say

She is lost without her husband (now dead) and she appears to be living through the time of the abdication over and over.

WALLIS SENIOR (CONT'D)  
We can't be together David. You and  
I would only create disaster  
together.

Wallis looks across at another photo of Edward.

WALLIS SENIOR (CONT'D)  
Listen to me David - please don't  
do this. People will say I could  
have prevented it. Isn't it best  
for me to steal quietly away?

Wallis picks up another photo.

WALLIS SENIOR (CONT'D)  
Our current position is hopeless.  
For you to go on fighting them will  
only mean tragedy for you and  
catastrophe for me.

She gently touches the smiling face of Edward.

We hear the voice of the younger Wallis.

WALLIS (V.O)  
He was the open sesame to a new and  
glittering world that excited me as  
nothing in my life had ever done  
before. I sought no place in  
history but would now be assured of  
one - an appalling one, carved out  
by blind prejudice.

**FADE OUT.**

**THE END**