

PRINCESS & THE SONS OF PARADISE (anti Nuclear Landmine film)

Revised 22 Jan 2005

FADE IN:

EXT. AS IN A DREAM - WASHINGTON, DC. PRE-DAWN - DARK:

Title appears on screen: *PRINCESS AND THE SONS OF PARADISE*

Title is followed by phrase:

"July 8, 1996, the UN International Court of Justice, at the Hague, banned Nuclear Landmines ("suitcase Hiroshima") as war crimes. This decision was related to the chaos of the Soviet Union's collapse in 1991 that made stolen hand-carried Nuclear Landmines available to Terrorists, who concealed these weapons in Europe & the U.S., which caused invisible nuclear anarchy in Europe & the West that affected the life of the Princess of Wales. This film reveals the fight by the Princess of Wales against man-portable "suitcase Hiroshima" Nuclear Landmines."

After title and story explanation fades off, Princess Diana's or Pro's voice reads aloud the phrase that appears on screen:

DIANA'S or PRO'S VOICE:

"I had a dream that was not
all a dream . . ."

CUT TO:

EXT. AS IN A DREAM. .WASHINGTON, DC. .PRE-DAWN -DARK:

FOUR HORSEMEN OF APOCALYPSE ride in PRO's dream: Middle East call to prayer is heard, overall, continuously throughout.

Surrealistic dream effect: abnormal color landscape & sky, prayer call evolves to "flat" dirge tone as scene ends.

Expanding light source at ground level behind buildings illuminates scene. Each HORSEMAN is armed with "Suitcase Nuclear Landmines." "Suitcase Nuclear Landmines" are slung as two saddlebags over back of each horse; and, each of FOUR HORSEMEEN carries one in his hand.

A nuclear firelight is emanating from a slowly growing nuclear fireball exploding behind U.S. Capitol building in slowed-motion. Four Horseman of the Apocalypse gallop away from U.S. capitol building straight toward audience as first nuclear shock wave tears Capitol Cupola away.

CUT TO:

INT: Washington, DC., U.S. Senate Hearing Room -- DAY:

In hallway of U.S. Senate, an open door with sign, which says:
"HEARING ROOM: Senate *Permanent Subcommittee on Investigations of Committee on Govt. Affairs.*"

Inside hearing room PROMETHEUS SMITH asleep and dreaming of foregoing *FOUR HORSEMEN* scene while he sits in back row of hearing room. PRO is observed by a smiling JULIE SHERIDAN (British) as he sleeps.

JULIE
(Smiling at PRO)

PRO
(Alternately dozing and waking)

PRO awakens then dozes and dreams in flashback, which portrays PRO to audience as a Greenpeace ecology scientist from Greenpeace Moscow Office. A scientific instruments trunk with words "Greenpeace Geological Survey" is next to PRO's feet in his dream.

. CUT TO:
EXT: PRO DREAMS HE IS IN BAKU, AZERBAIJAN -- DAY:

PRO reaches into his Greenpeace trunk and removes binoculars, which he uses to scan horizon. Caspian Sea is drying up.

. CUT TO:
EXT:BAKU, AZERBAIJAN. CROWD- GEN'L HEIDAR ALIEV SPEAKS -DAY:

Fourth Russian Army Headquarters attacked by Azerbaijani Rebels (*Azerbaijani Committees of National Defense*) under command of former KGB GENERAL HEIDAR ALIEV -- LIZARD EYES -- exhorting to a huge Azerbaijani nationalist rally in Lenin Square in heart of Baku that his men are ready to storm Bairov Soviet Military base in Baku.

GENERAL HEIDAR ALIEV
(Azerbaijani Rebel Leader)
We live by the will of Allah.
The Soviet Union is an atheist
state and oppresses religions,
but it cannot repress the will
of Allah who will destroy
godless communism. Azerbaijan
will be free. (Crowd cheers)

NIMET PANAKHOV
(Azerbaijani Rebel)

We are soldiers of God and we
will be welcomed into paradise.
Allah the merciful has chosen
us to fight Infidel Russia. We
are blessed by Allah and his
prophet, Mohammed. (Cheers)

AZERBAIJANI REBEL #3
Soldiers of God, this is our
time. Russian soldiers must
leave Azerbaijan. (Crowd cheers,
moves to front gates of Bailov
Military base) Down with Bailov!
(Crowd roars)

AZERBAIJANI REBEL #4
(Shouts a religious prayer.)
Down with the Bailov !

Azerbaijani Rebel crowd moves toward Russian Bailov fort.
There is shooting and pandemonium. Russian Soldiers in Bailov
military base fire at Rebels. Machine gun shooting and
explosions. Bailov security fence is breached by Azerbaijani
Rebels and they pour into Russian Base. More shooting and
casualties. Azerbaijani Rebels succeed in seizing buildings on
the base.

. CUT TO:
EXT: ROOFTOP OF A HIGH HOTEL BUILDING IN BAKU - DAY:

PRO stands on hotel rooftop and watches fighting.
It is dusk; and, PRO can see a long line of Russian Battle
tanks carrying Russian Infantry moving on horizon. Russian
Army Helicopters land on a vast empty expanse of landscape in
distance. There is much activity as tanks and trucks filled
with more infantry speed toward Baku city limits in direction
of Bailov Military base.

PRO:
I think things are going to get
very bad tonight my friends.

They all look on silently. PRO looks through high power
binoculars at Bailov military base.

. CUT TO:
EXT: PRO THROUGH BINOCES: AZERBAIJANI REBELS DRIVING-DAY:

PRO sees Azerbaijani Rebels driving truckloads of captured Russian munitions. As he scans with binoculars he recognizes stolen Russian Nuclear Landmines with nuclear symbols painted on their sides that some of trucks are carrying. PRO identifies Nuclear Landmines piled in several trucks.

PRO

(Exhales hard breath of shock)

Damn!

PRO turns to his Russian scientist friend, Litchko, and asks him to look. Litchko looks through binoculars: He sees essentially same as PRO - Nuclear Landmines with Nuclear decals on their sides.

Litchko

(English with Russian accent)

They have at least three trucks with Nuclear landmines in back. This is Disaster for Russia!

PRO:

(Exhales a hard breath of shock)

Anarchy and disaster for Russia, Europe, and the United States.

Litchko

(English with Russian accent)

Now, they can make their Nuclear Jihad, my friend.

PRO:

(Exhales a hard breath of shock)

Yes, Nuclear explosion threat anytime they want.

.
EXT: BACK OF RUSSIAN MILITARY TRUCKS

CUT TO:
DAY:

Stolen Russian Military trucks are driven away by Azerbaijani Rebels in opposite direction from oncoming Russian Tanks and Infantry.

.
EXT: PRO SEES THEFT OF NUCLEAR LANDMINES.

CUT TO:
TWILIGHT:

PRO, on roof, witnesses theft of more than 75 to 100 Russian Nuclear Neutron Landmines as they are stolen from Russian Military base at Bailov and transported out of Baku in trucks driven by Azerbaijani rebels during rebellion in Baku, Azerbaijan.

. CUT TO:
EXT: RUSSIAN T-72 TANKS -- TWILIGHT

Russian Infantry enter Baku just after twilight: Russian Infantry is firing automatic rifles indiscriminately at terrified civilians. Thousands of Azerbaijanis die. Rebellion is crushed.

. CUT TO:
EXT: AZERBAIJAN: CAFE-GAS STATION IN BARREN DESERT -DAY:

Two Azerbaijani Rebels in Azerbaijan at sunrise driving a small truck filled with two dozen stolen Nuclear Landmines into driveway of a very small three-cottage gas station outpost on an enormously long barren wasteland highway. Dusty and dry, Azerbaijani Rebels stop for gas and water.

AZERBAIJANI REBEL #1
I am hungry.

AZERBAIJANI REBEL #2
We will eat here.

They park truck and leave it unattended as they enter café.

. CUT TO:
EXT: BACK OF TRUCK: AZERBAIJANI 12 YR.OLD BOY #1-DAY

AZERBAIJANI 12 YR. OLD BOY #1 walking by back of truck with his friend.

AZERBAIJANI 12 YR. OLD BOY #1
Look at all the big Suitcases.

. AZERBAIJANI 12 YR. OLD BOY #2
Watch the cafe. I'm going to
get one.

Boy reaches into back of truck. The two young boys steal one of the Nuclear Landmines off back of unguarded truck while rebel driver and his co-driver eat and wash.

AZERBAIJANI 12 YR. OLD BOY #1
They are still inside

AZERBAIJANI 12 YR OLD BOY #2
(Pulling out suitcase Nuclear Landmine)
Ohh. It is heavy. Probably a
radio. Help me.

They pull out a Nuclear Landmine and carry it behind buildings
out of sight of cafe front. They open case and are confronted
by an array of confusing switches and dials.

AZERBAIJANI 12 YR OLD BOY #2
It's a military radio.

AZERBAIJANI 12 YR OLD BOY #1
(Turning knobs, red light diodes glow-humm)
No music yet

EXT: FRONT DRIVEWAY OF GAS STATION -- DAY

The two Azerbaijani rebels leave the cafe, one stretches
momentarily, they enter their truck and drive away.

EXT: IN BACK OF CAFÉ -- DAY

Boys play with Nuclear landmine. They tire of it & carry it
to front of cafe and abandon it.

. CUT TO:
EXT: IN FRONT OF CAFÉ, AZERBAIJAN - MID NOON

By mid afternoon a four-vehicle Russian Army patrol drives
into gas station. One of officers observes Nuclear Landmine
and notices small glowing red diodes indicating it is
activated. He sprints back to truck barking orders. He calls
headquarters on his jeep radio.

CAPTAIN RUSSIAN ARMY OFFICER #1
(in Russian or accented English)
Order civilians to evacuate,
immediately!

CAPTAIN RUSSIAN ARMY OFFICER #1
(Shouting into radio mike)
No one knows how to turn it off !

. CUT TO:
INT: IN 4TH RUSSIAN ARMY HQ., SOUTH -- MID NOON

COL. RUSSIAN ARMY OFFICER #2
(Speaking calmly into radio mike)
No one knows how to turn this
Nuclear Landmine off? Did you
read your instruction manual to
"turn off?" No manual? You
found this Nuclear Landmine in
a petrol station? Uhh-Huh! Hold
while I call Moscow.

CAPTAIN RUSSIAN ARMY OFFICER #1 in Azerbaijan orders
evacuation. They load Azerbaijani civilians into vehicles and
CAPTAIN RUSSIAN ARMY OFFICER #1 with his men and Azerbaijani
civilians all drive hurriedly away.

CAPTAIN OFFICER #1 is speaking on radio telephone to PRO's
friend Litchko who is in BAKU HOTEL.

. CUT TO:
INT: TOP FLOOR DINING ROOM OF BAKU HOTEL- Twilight

Litchko with PRO on top floor dining room of BAKU HOTEL.
Litchko converses on his portable radio-phone with Captain
RUSSIAN ARMY OFFICER #1.

.
LITCHKO
(On phone, motions PRO to follow him)
He says it is in the NE Grid at
47 degrees. We can see out the
window

PRO follows Litchko to North E. dining room window. They look.

. CUT TO:
EXT: AZERBAIJAN ROAD IN TRACKLESS WASTES AT DUSK - DUSK

CAPTAIN RUSSIAN ARMY OFFICER #1 with his men driving on
Azerbaijan road in trackless wastes at dusk, while Russian
officer converses with his men, ten miles from gas station.
Nuclear explosion lights up sky. Everybody looks back in awe
at fireball mushroom cloud.

. CUT TO:
INT: Top floor dining room of BAKU HOTEL -- NIGHT

PRO and Litchko see sky suddenly light up. They are speechless as they see horizon glow beyond curve of earth, and then see mushroom fireball. Room vibrates, dining room tables shake, and glass and silverware rattle, while nuclear fire colors room.

. CUT TO:
INT: WASHINGTON, DC U.S. SENATE HEARING ROOM -- DAY

CONTINUOUS: PRO testifying before U.S. Senate Hearing 104-422 in U.S.

SENATOR SAM NUNN:
Mr. SMITH, You are the most patient of our witnesses this morning. We welcome your testimony as the Greenpeace Organization's Research Coordinator for Disarmament.

As PRO addresses committee with his testimony and narrates, a large screen TV depicts Pan Am 103 wreckage and *first* wreckage of New York World Trade Center, video of Oklahoma City bombing & wreckage of Khobar towers bombing in Dahrain.

PRO:
Thank you for this opportunity to testify, Senator.
I was in Baku, Azerbaijan when the Fourth Russian Army Headquarters was attacked by Azerbaijani Rebels. I photographed Nuclear Landmines as they were stolen from the Russian Military base in Baku.

At this point in PRO's narration, Julie & audience view devastation scenes in Russian Federation and in Russian Southern tier area of Chechnya and Azerbaijan.

. CUT TO:
INT: WASHINGTON, DC U.S. SENATE BUILDING ELEVATOR - DAY

Two of Pro's Greenpeace co-workers are being helped and escorted by a capitol policeman. They have a mock-up dummy Nuclear Landmine on a green handcart with words "Greenpeace" printed on side of cart.

PRO:

This fake replica is a full-size dummy mock-up of a Russian RA-115 Nuclear Landmine, a "Suitcase Hiroshima," which if real, could flatten and pollute Washington for 24,000 years.

A murmur goes through audience.

PRO:

Regardless of who comes next in U.S. or Russian politics, both countries have an interest in further reducing their Nuclear arsenals. Thank you.

Senator Sam Nunn:

I think your summary is excellent. Thank you Mr. Smith. Now, I'd like to ask Mr. Glukhov about Ukraine's inside threat.

PRO leaves U.S. Senate Hearing room and walks from hallway to coffee table in Senate antechamber coffee room where he pours himself a cup of coffee. He pours a second cup, grabs sugar and creme then approaches JULIE while she watches.

PRO:

Want some coffee?

JULIE Sheridan:

(Smiles taking cup)

Oh yes! Thank you.

JULIE smiles and looks directly in his eyes with interest.

PRO:

(PRO gazes into her eyes extends his hand)
I'm PROMETHEUS SMITH with Greenpeace.

JULIE:

JULIE SHERIDAN. I'm a nurse for United Nations Children's Fund in Africa. I.. .I never imagined that a hand-carried (cont'd)

"Hiroshima-in-a-Suitcase"
nuclear weapon existed to
destroy entire cities.

Intently looking at JULIE, PRO walks over to a table and yanks
off sheet covering a display.

PRO:
This is Washington after one
Nuclear Landmine explosion.

JULIE Gasps and reactively puts one hand to her breast as she
views a scale model of Washington, DC depicting bomb charred
rubble. Washington is a wasteland.

JULIE:
Ooohhh!

PRO:
Com'on. I'm gonna buy you lunch
at my favorite Greek restaurant.
I'll teach you everything you
ever wanted to know about folk
dancing.

PRO reaches over, politely takes JULIE by arm, and walks her
out the door.

JULIE:
"Everything"? . . . O.K!

.
EXT: PRO AND JULIE IN CORVETTE

CUT TO:
- DAY:

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INT: PRO AND JULIE SEATED IN GREEK NIGHTCLUB

CUT TO:
-- DAY

JULIE:
I am an old schoolmate of
PRINCESS of Wales, since
kindergarten. She's planning to
speak on Nuclear Landmines at
the Oslo Landmine Conference;
and, I want you to tell her
about your work.

PRO:
Is she, really?! Conference is in
September, isn't it?

JULIE:

First week.

PRO:

My schedule's so hectic; I forgot the date. I'll be there. I've got to be in Europe the same week for hearings on my Court filings.

PRO:

(Between bites of dinner pours more wine into her glass)

JULIE (smiles):

So, you provide testimony in government Hearings? But, what do you do, most of the time?

PRO:

I'm a "Recovery Consultant." After military intelligence in the Army, I finished law school, then started my own consultant business. Now, I'm paid to solve problems that government Agents can't touch because of legal restrictions.

JULIE:

Sounds like you are very busy meeting very interesting people.

PRO:

I need to travel so often that I pilot my own airplane most of the time. My Nuclear consultant work is for government bureaucrats and congressmen.

(pours more wine into her glass)

JULIE (smiles):

You testify about this consultant information in government Hearings?

PRO:

Yup. We've have a plan that an Anti-Nuclear Entity - like Greenpeace - will pay four-hundred-million dollar rewards - twice black market price to Terrorists for recovery of each one of these "stolen" Nuclear Landmines.

JULIE:

Let me see if I understand correctly. You Pay Terrorists four-hundred-million dollar rewards to turn-in stolen Nuclear Landmines?

PRO:

I don't pay cash; I give them vouchers, like checks. Terrorists have Nuclear Landmines for political threat purposes. We pay them twice what they paid. They get a hundred percent profit.

JULIE:

That sounds horribly expensive.

PRO: (smirks)

It is. But, one Nuclear Landmine could flatten London, Paris, New York, or Tel Aviv. How much are the people and these cities worth?

JULIE:

But, will different governments in Europe agree to pay Terrorists rewards for Nuclear Landmines?

PRO:

European governments currently don't have any nuclear recovery plan like this. With this reward concept, a Terrorist(cont'd)

turns in a nuclear Landmine
and millions of lives are
saved - whole cities saved.

JULIE:

Sounds like a worthwhile
concept for peace. How will
you make it work?

PRO: (grimaces)

It's slow going. We've e-
mailed all Terrorist WEB
addresses. Now, we are trying
diplomatic channels. My job
is to pass word and pay
reward vouchers for
surrendered Nuclear
Landmines.

JULIE:

That's not a low stress
profession.

PRO:

I know its not low stress
because I have recurring
dreams about Nuclear
terrorism (smiles).

JULIE:

Are you going back to Moscow
from here?

PRO:

No Moscow for awhile. First,
to London and Paris on
business, then Japan. I'm
representing Greenpeace at
the Hiroshima Bombing
Anniversary next Monday.

JULIE:

Paris?! DIANA's having an
Unbirthday Party at the Ritz,
Friday. You can meet her at
the party.

PRO:
Outstanding idea! You'll be
there?

JULIE:
Oh yes! I'll save you a place
at our table.

PRO:
If the Princess of Wales is
interested in recovering
Nuclear Landmines, I'll help
all I can. Did you book your
flight, yet?

JULIE:
No. But, we can book the same
flights to London and Paris
and then Tokyo after we get
to Paris.

PRO:
Let's just fly there in my
Mustang.

JULIE:
You have your own plane?

PRO:
Yes. My brother and I
restored a World War Two
fighter plane with a new
turbo engine. It flies faster
than most passenger jets,
believe it or not.

JULIE:
I'd love to fly to Europe in
your Mustang.

Musicians on stage play belly dance instrumental.

PRO: (Laughs)
Did you know the belly dancer
here does her act with a sword?

JULIE:
Really?

PRO: (Laughs)
Looks very impressive. I'm
surprised she has all her parts.

JULIE:
(smiles at PRO)
Didn't PROMETHEUS steal fire
from Gods?

PRO:
Yeah. What do you see, smoke or
fire?

JULIE:
(laughs & sips wine)
You were on fire when I first
saw you. I don't see any smoke.

PRO
When you're hot, you're hot!
You're talking to a volcano.
(laughs)

JULIE (Laughs)
I know how to belly dance.
(moves her hand down Pro's
chest to his navel
and draws small circle around
his belly button)

PRO:
(kisses & caresses Julie)
I am a great admirer of this
art form, beautiful (raises
hand to signal waiter for more
wine).

Belly dancer comes on stage and dances

JULIE:
(Laughs & sips wine with PRO)

CUT TO:
EXT: AIRPORT. PRO & JULIE CLIMB ABOARD P51 MUSTANG - DAY

P51 has name "Crazy Horse" painted on its side. P51's beautiful exterior belies its prowess.

PRO:

(looks at watch)

We'll refuel in Newfoundland.

JULIE:

Were these the famous P51 Mustangs which protected American Bombers against Hitler?

PRO:

Yup! Best fighter of the second world war. This plane, "Crazy Horse," shot down thirty three German Messerschmitts.

JULIE:

Impressive. Who was pilot?

PRO:

Some American named Major Kevin Green. He's still alive, by the way.

JULIE:

(points to TV screen)

How interesting! Ohhh. What's this?

PRO:

You can watch movies while I fly the plane.

JULIE:

(smiles at PRO).

Will you teach me how to fly on the way to England?

CUT TO:

.
EXT:OVER OCEAN. PRO flying P51, JULIE PASSENGER - DAY

Julie flies Mustang in swerving arcs. They laugh.

. CUT TO:
EXT: England-PRO LANDING P51, JULIE AS PASSENGER - NIGHT

. CUT TO:
EXT: ENGLAND- LARGE CASTLE "GREAT HALL, "ALTHORPE" - DAY
Furnishings and architecture of great hall are impressive.
DIANA is standing on an elevated stage with JULIE seated as
audience in a large chair.

DIANA is practicing her Nuclear Landmine speech for coming
Oslo Landmine Conference scheduled in first week of September
1997. "Great Hall" is otherwise empty.

JULIE:
I'm imagining every person in
Europe is watching your
Nuclear Landmine speech on
TV.

Diana:
Wishful thinking! *Pseudo*
Journalists will never report
all this because they have
PAPARAZZI egos and think it's
their duty to censor news.

DIANA Walks to table and faces JULIE

. Diana:
Good evening fellow Landmine
Activists! I am most grateful
for opportunity to speak to
you this evening. The theme
of my speech, tonight, is the
stolen Russian Nuclear
Landmines, Also known as
"Hiroshima in a Suitcase."

. CUT TO:
EXT: PRINCESS DIANA IN CHAUFFEURED ROLLS ROYCE -- DAY

Enroute to Royal Estate of Sandringham to visit with her sons.

CUT TO:
EXT: SANDRINGTON CASTLE FRONT LAWN BY DRIVEWAY -- DAY

Awaiting their mother's arrival, PRINCE WILLIAM and PRINCE
HARRY, DIANA's sons, wearing fencing outfits without masks,
engaged in casual swordplay practice.

HARRY
(Parries with saber)
Who will be the Irish
Terrorists today?

WILLIAM
(Parries with saber)
You. It's your turn.

HARRY
(Parries with saber, pretending
annoyance)
I am tired as hell of being
an Irish Terrorist.

WILLIAM
(Raises eyebrows, Parries with saber)
Very well, you are now a
Nuclear terrorist. What do you
say to Europe and United
States?

HARRY
(Parries with saber. Laughs)
Bend over, grab ankles, and
kiss "it" good-bye.

WILLIAM
(Laughs. Parries with saber)
HARRY! This is serious stuff!

CUT TO:

EXT: DIANA'S ROLLS INTO FRONT DRIVEWAY, SANDRINGTON--DAY

DIANA's bodyguard, TREVOR REESE-JONES is seated in front next to chauffeur. In yard, PRINCE WILLIAM and PRINCE HARRY, dressed in fencing outfits, parry and thrust with fencing sabers. There is usual number of bodyguards standing about. WILLIAM and HARRY see their mother, DIANA, drop their gear, and run toward Rolls. Rolls stops, DIANA gets out. She and her sons hug and kiss. Her sons grab-up their sabers and they all walk toward front entrance door of Sandrington. A guard opens door.

INT: QUEEN Inside Sandrington

CUT TO:
DAY:

palatial front entrance hall of Sandrington. DIANA's sons run to inform QUEEN that DIANA has arrived.

QUEEN ELIZABETH:
(Pleasantly)
Hello DIANA! How are you?

They embrace?

PRINCE PHILLIP:
(PRINCE PHILLIP-frigid)
How are things, Diana?

DIANA: (Pleasantly)
Things couldn't be better. You both look very well.

QUEEN ELIZABETH:
Thank you. Come in and join us, won't you?

DIANA:
I'd love to. I've got to catch a plane for Paris this afternoon. So, I won't be able to stay long

QUEEN ELIZABETH:
Well, please sit and chat for awhile.

DIANA:
(Sits in a chair)

Sons' swordplay in next room of castle

QUEEN ELIZABETH:
We are told that you plan to marry this Mr. DODI AL FAYED?
Or, he plans to marry you?
Which is it?

DIANA:
Oh!..Neither! gossip columnists are at it again.
(cont'd)

DODI and I have yet to meet.
His father, MOHAMMED, has
invited the boys and me to
spend time in Sardinia and Cote
d' Azure.

QUEEN ELIZABETH:

You know that We would never
presume to question your
private life, DIANA. We merely
ask because We love the boys.

DIANA:

MOHAMMED AL FAYED is one of
most honorable men I have ever
met. His son's Egyptian
ancestry or Moslem heritage is
an issue for gossip columnists,
but not for me.

QUEEN ELIZABETH:

I am certain the Al Fayeds are
fine and decent people.
Nonetheless, we are very much
more interested in your
Landmine Charity work -- all
very commendable. However, we
understand that you plan to
address the Oslo Conference on
Nuclear Landmines this
September?

DIANA:

Yes?

QUEEN ELIZABETH:

The Landmine issue is very
complicated and tied to
National Defense as you well
know.

DIANA:

Of course! British and
American armament manufacturers
will lose a lot of sales once
these Anti-personnel landmines
are banned by treaty. (cont'd)

But, nobody expects questions on the Nuclear Landmines.

QUEEN ELIZABETH:

DIANA, you know that we agree these are terrible weapons and should be banned. But, we are concerned that you will be raising other issues that...

Diana:

(a bit emotional)

You are concerned I shall question if Nuclear Landmines are in London and Washington under control of Middle East Terrorists? Why not? Everyone should have the same right as I have to escape these Nuclear beasts!

QUEEN ELIZABETH:

These issues of Nuclear détente are best left to the governments, DIANA.

DIANA:

Détente? If we are believe Terrorist's claims, England, France and the United States are now the three largest Nuclear minefields on earth! I do not want my sons exposed to Nuclear Landmines under control of Middle East Terrorists!

QUEEN ELIZABETH:

I realize that this is upsetting, but the government does have things in hand. Western Democracies and Israel are not in the grip of "SONS OF PARADISE," no matter how much you believe their claims!

DIANA:

We know most of Hitler's
victims simply did nothing;
and, they were slaughtered by
Hitler. And, Hitler did not
have England, France, and the
U.S. saturated with Nuclear
Landmines, like Terrorists!

Clash of boys' loud swordplay can be heard coming from
stairs in next room. DIANA rises from her chair.

DIANA:

They have such energy. Excuse
me. I'm going to ask them to
play outside.

DIANA walks toward next room. QUEEN ELIZABETH follows.

CUT TO:

EXT: PRINCE PHILLIP BACK YARD SANDRINGTON GOLF COURSE-DAY
QUEEN, DIANA, and DIANA's sons are in front of house. PRINCE
PHILLIP takes a golf putter and putts a golf ball on putting
green in yard.

SIR ROBERT COGWORTH, MI-6:

I take it Lady DIANA is
planning an alliance with AL
FAYEDS.

PHILLIP:

(Putting a golf ball)
Such an affair is repugnant. No
playboy son of an Arab Camel
Trader is proper for the mother
of a future King of England.

SIR ROBERT COGWORTH:

What of her plans on the Oslo
Nuclear Landmine speech? Does
she actually plan to deliver it
on the first week of September?

PHILLIP:

(Putting a golf ball)
She says "yes." She will
deliver her speech. (cont'd)

I'd like to know who put her up to it. Probably AL FAYED.

MI-6 Edward Blake:
Actually, it was someone in the Greenpeace movement as we find it.

PHILLIP:
(Putting a golf ball)
Who? If she appears on evening news TV all over Europe alleging that Middle East Terrorists claim Nuclear Landmines concealed in every major European city, there will be absolute pandemonium.

MI-6 EDWARD BLAKE:
MI-6 has one hundred and three Agents assigned to watch her.

PHILLIP:
(Putting a golf ball)
It is obvious that her speech will destroy any understanding that we have in Middle East. Her Oslo speech could produce a catastrophe.

SIR ROBERT COGWORTH, MI-6:
She intends to be heard.

PHILLIP:
(PHILLIP looks at COGWORTH, gathers himself, and hits golf ball with an enormously vicious drive, knocking it into distance, staggering, almost losing his balance from force of his swing, which conveys flaming anger and rage).

CUT TO
EXT: DODI ON-BOARD JONIKAL YACHT SEES DIANA -- DAY

DIANA is being chauffeured in power boat. They look at each other as her boat draws near. Right at precise moment her eyes

become visually blue, Mozart's "Jupiter," Symphony No. 41 begins to play, first few minutes of third movement, "Andante Cantabile." Music almost drowns out MOHAMMED's voice which is very muted while music continuously plays over it when he introduces his son DODI to Diana, while she boards Jonikal. "Andante Cantabile" clearly says "love-at-first-sight" in music language.

MOHAMMED AL FAYED:

Ah! Good afternoon, DIANA.
This is my son DODI

DIANA:

(Extends her hand & DODI takes it smiling)
A pleasure to meet you, DODI.

DODI :

pleasure is mine, DIANA.
(He holds her hand momentarily
and kisses it as she steps aboard).

DIANA:

(She then kisses MOHAMMED on cheek)
I love your beautiful ship.

MOHAMMED AL FAYED:

Thank you. Let us show you around.
(MOHAMMED & DODI show DIANA Jonikal)

.

CUT TO:
EXT: EVENING ON DODI'S SHIP-SIZE YACHT, JONIKAL --NIGHT

Jonikal anchored in a quiet cove. DODI and DIANA dancing to soft music on upper deck, by themselves. Candle lit table behind them with remnants of dinner. They sip Champagne and look into each other's eyes as they dance and caress, kiss and dance. Music fades they turn to table where DODI takes champagne as they walk toward interior of ship.

.

CUT TO:
EXT: JONIKAL. INSIDE OF A PALATIAL ROOM -- NIGHT

Beautiful room and Disney toys. DODI puts down his champagne and both he and DIANA kiss with passion.

.

CUT TO:
INT: CLUB CASABLANCA - DIM LIGHT-NIGHT

ABDUL MUJIHAD, AHMED AL-HASSAN, MUZAFFAR SABAWI, THE TALL BEARDED SAUDI, SAMIR CET, RAMI SHAIKH -- Middle East Terrorists --sit at their table drinking coffee and watching a belly dance.

ABDUL MUJIHAD:
AHMED, the Irish "Boys" are late.

AHMED AL-HASSAN:
I spoke with KEVIN CALLAHAN only two hours ago . . .

TALL BEARDED SAUDI:
What contribution will the "Republic Boys" make to this operation, ABDUL?

ABDUL MUJIHAD:
They specialize in explosives and will blast the Al Fayed yacht if needed.

AHMED AL-HASSAN:
They are the same group who blasted Lord Mountbatten, the Queen's Uncle, some years ago on his yacht.

TALL BEARDED SAUDI:
Umm . . . They have been provided two of our Nuclear Landmines in England in return for their cooperation.

ABDUL MUJIHAD:
Yes.

KEVIN CALLAHAN and his group, MICHAEL MCGARITY, MATTHEW FLANNIGAN, PATRICK O'DONNELL, enter front door of CLUB CASABLANCA and walk toward ABDUL MUJIHAD'S table.

AHMED AL-HASSAN:
(sees " Republic Boys" enter)
They are here.

DODI and DIANA in speedboat speeding around island of Sardinia, laughing and enjoying themselves. They eventually find a secluded beach where DODI stops the boat in very shallow clear water and they swim and play. They snorkel and collect sea shells and marvel at colors and designs, like small children.

.

CUT TO:

EXT: IRISH TERRORIST SPEEDBOAT ROARS PAST JONIKAL- DAY

KEVIN CALLAHAN and his group, MICHAEL MCGARITY, MATTHEW FLANNIGAN, PATRICK O'DONNELL, are passing in a cigarette style speedboat. They look at JONIKAL.

MICHAEL MCGARITY:

I don't see the Princess or her boyfriend on deck.

.

MATTHEW FLANNIGAN:

Wouldn't it be easier just to shoot them or slit their throats?

KEVIN CALLAHAN:

Oh, Mr. FLANNIGAN. You speak so roughly. And, I thought you were a Gentleman from Dublin.

MATTHEW FLANNIGAN:

I do not understand your friend's elaborate plans, KEVIN. It would be easier just to shoot them, instead of explosives?

KEVIN CALLAHAN:

MATTHEW, What am I going to do with you? You do not understand thinking of Middle East people.

As they race around the Island, MICHAEL MCGARITY speeds by inlet where Diana and DODI are collecting sea shells. But, terrain of coastline blocks Terrorists' view and they do not see DIANA AND DODI or their boat as they roar by. KEVIN CALLAHAN speeds toward small town several miles away on Island.

.

CUT TO:

EXT: SEASHELLS ON BEACH - DIANA LOOKS AT DODI - DAY

Diana & DODI walk on beach holding hands and kissing once and awhile. After their walk, they return to speedboat and put sun lotion on each other, then they speed off toward Jonikal. PAPARAZZI spot them and follow.

. CUT TO:
EXT: A PAPARAZZI SPEEDBOAT: FILLED WITH PAPARAZZI- DAY

. CUT TO:
EXT: DODI'S & DIANA'S SPEEDBOAT - DAY

PAPARAZZI:
DIANA, how do you like the
Mediterranean?

DIANA:
I love it.

PAPARAZZI:
Are you going back to London
from here, Di?

DIANA:
Not right away. I'm visiting
friends.

She adjusts her water ski and places them in water.

PAPARAZZI:
What are your plans for the
future, DIANA?

DIANA is about to enter the water and makes a very notable parting remark

DIANA:
You'll have a big surprise
soon. I'm going to reveal some
information which will "shake
world"; and, then you'll be
chasing something else.

PAPARAZZI:
C'mon DIANA, at least give us
a better clue.

DIANA:

I will . . . Soon.

She slips into water and signals DODI to commence towing her. DODI's speed boat is much more powerful and faster than the PAPARAZZI rental boats. DODI carefully pulls DIANA upright then accelerates away, leaving PAPARAZZI in his wake. Some of the PAPARAZZI are riding fast Kawasaki water cycles and speed alongside DIANA for a moment.

PAPARAZZI:
(Shouting after her)
Are you leaving for Paris
next week?

DIANA:
(Waves and skis away)

. CUT TO:
EXT: DODI & DIANA BACK ON JONIKAL HAVING COFFEE- DAY

DODI and DIANA pack their things for their return to Paris.

. CUT TO:
INT: DODI & DIANA INSIDE JET - --DAY

Gulfstream Jet landing at Le Bourget Airport outside Paris. Papparazzi are present on tarmac snapping pictures. DODI is annoyed at persistent PAPARAZZI.

. CUT TO:
EXT: FRONT OF LE BORGET AIRPORT TERMINAL -- DAY

DODI's Mercedes with a chauffeur at wheel stops at a stop sign to wait for traffic. Both DODI and DIANA are being watched by four armed men in a white Mercedes parked eighty meters behind DODI's Mercedes.

. CUT TO:
EXT: FRONT AIR TERMINAL - Middle East Terrorists - DAY

MHEMET TRIKITI (Middle East Terrorist) is driver of Murder-Fiat Uno. MHEMET and PATRICK O'DONNEL communicate between cars on small high tech military style microphones clipped to their shirt pockets. Much further back, a racy red Honda Hurricane motorcycle with two men aboard slowly moves from far behind parked Mercedes. Further back behind the red motorcycle, a bright yellow Honda Hurricane is seen with two more terrorists who have microphones in their Helmets and an expensive-looking video camera in rear passenger's hands. Driver of red motorcycle also has a microphone in his helmet

visor and is in communication with Mercedes and Fiat Uno. His passenger is also carrying an expensive looking video camera which makes them look like a couple of Papparazzi. They are all intently watching DODI and DIANA.

Suddenly a red convertible with PAPARAZZI in back pulls alongside DODI's Mercedes. Two PAPARAZZI motorcycles, both black in color, with two men on each also pull up behind red PAPARAZZI convertible; and, all PAPARAZZI start taking pictures. Within seconds after PAPARAZZI, two Police motorcycles appear and escort the AL FAYED Mercedes. Police attempt to wave away persistent PAPARAZZI.

.
INT: Inside AL FAYED Mercedes.
.

CUT TO:
--DAY

DODI:
(Laughingly referring to PAPARAZZI flies and speaking in conversational tone while looking at Police and pretending that police can hear)
Spray them. Swat them.

DIANA:
(Playfully making sound effects with her mouth)
Bzzzz. Splat!

DODI:
(Looks at DIANA quizzically)
Bzzzz. Splat?

DIANA:
Uh huh.

DIANA and DODI:
(Both reciting together in chorus)
Bzzzz-Splat! Swat! Splat!

TREVOR:
(In front seat. Laughs)

DIANA and DODI:
(Laugh as they have fun)
zz, ha, ha

INT: INSIDE TERRORIST VEHICLE.

CUT TO:
-DAY

Terrorists talk very animatedly as if their plans are thwarted by appearance of PAPARAZZI and Police motorcyclists in front of them.

CUT TO:

EXT: TERRORIST VEHICLE

--DAY

As motorcade leaves Airport road area, Police motorcyclists veer off and return to their Airport Station. A dark Peugeot passes AL FAYED Mercedes and pulls in front of it, then slows down. This maneuver enables a PAPARAZZI motorcyclist to zip alongside AL FAYED Mercedes and take more pictures.

CUT TO:

EXT: INSIDE AL FAYED MERCEDES WE FOCUS ON DODI - DAY

DODI rolls his eyes and mutters about flies. DIANA smiles. PAPARAZZI continue to take pictures while DODI's Mercedes is stopped waiting for an opening in traffic. Another PAPARAZZI motorcycle appears. DODI's Mercedes pulls away from curb with PAPARAZZI, terrorists following (terrorists are very far behind) all the way. Alma tunnel comes into view. At ill fated Pont d' Alma Tunnel, Murder Mercedes and Murder Fiat Uno take a different direction and disappear down a street. Racy red Terrorist motorcycle, blending with other PAPARAZZI motorcyclists, follows DODI's Mercedes to Windsor Villa, previously occupied by Duke and Duchess of Windsor.

CUT TO:

EXT: WINDSOR VILLA - DIANA & DODI

--DAY

DODI and DIANA visit Windsor Villa, formerly residence of Duke and Duchess of Windsor, in Paris, now owned by AL FAYED family. DODI and DIANA discuss the history of the Duke of Windsor and the Duke of Windsor's relationship with Adolph Hitler (This is an indirect illustration that not all of Royals are decent human beings). AL FAYED Mercedes, followed by Henri Paul driving Range Rover, enters Windsor Villa front driveway. Several Body guards jump out at gated Windsor estate entrance to block PAPARAZZI.

CUT TO:

INT: INTERIOR OF WINDSOR VILLA

-- DAY

DODI:

You probably know that the
Duke of Windsor, Queen
Elizabeth's Uncle, (cont'd)

lived here with his wife for a period of time when he resigned from the British throne in the thirties.

After my father bought this estate, we found a lot of things that the Duke left behind.

DIANA:

Oh yes. I'm familiar with the history. It would have been quite romantic if he had not behaved so badly by conspiring with Adolph Hitler while England was at war with Germany.

DODI:

Well, you can believe that when I was looking through his personal effects, which he had stored in the basement, I found a trunk of the Duke's papers and a Nazi Officer's uniform in the same trunk. How to explain that? German or British?

DIANA stops and puts her hand to her heart in shock. She gasps in surprise.

DIANA:

Oh, How awful! Terrible! What did you do with it?

DODI:

It is still in the trunk. Come with me. I'll show you.

DODI leads DIANA downstairs to basement which has items stored from the Duke of Windsor's previous occupancy. DODI opens a trunk neatly filled with ledgers, books, and file folders containing papers. Many papers are written in German and have Swastikas stamped on them. DODI pushes papers back and reveals a German Nazi Field Marshall's uniform. The highest rank of German Field Marshall is consistent with

Duke's Royal status. DODI holds it up and parodies former Duke of Windsor.

DODI

Achtung! England iss kaput! Zee Duke off Windsor iss der Kaiser Unt Hitler iss boss. Seig Heil! Seig Heil!

DIANA:

DIANA gasps again. Oh, what dreadful treason!

DODI:

Seems to be his size to.
(DODI puts uniform back in trunk and closes it).

DODI:

Royal secrets. To think that British people, his subjects, were being taxed to pay the Royal family and support him while he was consorting with Hitler and his evil death camps. This vile uniform says much. I do not understand such men.

DIANA:

(Softly in a low voice)
It is all so very shocking to me, DODI.

They continue to explore the Villa while DODI explains history.

. CUT TO:
EXT: TERRORISTS & MOTORCYCLES FRONT OF RITZ HOTEL- DAY

Terrorists looking like PAPARAZZI with cameras mill about in front of Ritz.

. CUT TO:
EXT: FRONT OF RITZ HOTEL, PARIS -DAY

DIANA and DODI outside Ritz as they are greeted by Hotel's senior management at front while they enter quiet and high

class interior of the Ritz. They laugh and enjoy each other's company as they head for their suite of rooms. Their body guards maintain a very discreet distance and wait in hallway in front of their room, an 18th Century Imperial Suite filled with fine antique furniture, and appointed with an extravagantly decorated bathroom and opulent salon. Imperial Suite has lots of DODI's stuffed Disney toys, Teddy Bears, Mickey Mouse, model airplanes, model ships, Disneyland characters are much in evidence, and other fun things which illustrate that DODI is still has a lot of fun-loving kid in his personality.

CUT TO:

.

INT: INTERIOR RITZ HOTEL, PARIS: IMPERIAL SUITE- DAY

DIANA and DODI inside 18th Century Imperial Suite. DIANA is first on phone with Rita Rogers, then on phone with her journalist friend at Daily Mail newspaper in London. DIANA & DODI warned by Psychic, Rita Rogers, that DODI's dead mother warned of DODI in car crash.

DIANA:
(talking on phone)

.

RITA ROGERS
(Rita's phone-voice to DIANA)
DIANA, I have been warned by
the spirit of DODI's mother
from the soul-world that DODI
is in danger from a car crash.

DIANA:
(on phone to Rita Rogers)
Thank you, Rita. I have
explained it to DODI and,
believe me, he has taken
precautions. Yes, thank you for
your kindness Rita. God bless
you too. Bye-bye. (DIANA keys
her cellular phone, then keys
another phone number)

DIANA:
Richard, I have never been so
happy. Thank you (DIANA Nods
head & smiles while speaking).
I will, of course, pursue my
efforts on Landmine (cont'd)

issues and charities; but, I'm going to do my best to avoid PAPARAZZI (beat). You know DODI and I are good friends. (beat) Yes Richard, you will be first to know. Bye.

. CUT TO:
INT: DIANA WRITING QUICK LETTER AT DODI'S DESK - DAY

DIANA:
(Writing letter)
Do you have any stamps?

. CUT TO:
INT: DODI RECLINING IN BED - DAY

DODI:
In the top drawer.

DIANA:
(putting stamp on envelope)
I'm writing to my butler, Paul, to explain how Rita's dream was exactly like my own.

DODI:
Please tell Paul that DODI will rescue DIANA from the "cruel Camelot" and we'll escape to the Garden of Egypt.

DIANA: (Laughs)
Nice idea! You be Dodi and I'll be Diana. Adam and Eve.

. CUT TO:
INT: DIANA AT DODI'S DESK TURNS AND OFFERS LETTER - DAY

DODI:
(Takes letter and reads in shock)
Ohh! Now, I understand your comments about the "Rottie" and him.

DIANA:
(looking at Dodi)
That's what I think of them.

DODI:
(Handing letter back)
We can avoid aristocrats until
they are invisible and you'll
never think of them, again.

. CUT TO:
EXT: FRONT RITZ HOTEL - TERRORISTS - DAY

Several Middle East Terrorists, previously seen following DIANA from airport, are now in Ritz Hotel, masquerading as Middle East Businessmen who have rented rooms in Ritz. Thus, ominous sense of foreboding that DODI and DIANA being stalked by targets.

. CUT TO:
EXT: DODI & DIANA FASHION SHOW IN BALLROOM, RITZ -DAY

PRO stops over at Ritz Hotel enroute to Nuclear Landmine Conference in Hiroshima, Japan. A big unbirthday Party & fashion show with its whole glitzy air is taking place in one of hotel's convention rooms. British and American Intelligence Agents in paparazzi crowd outside. Terrorists, MHEMET TRIKITI, SAMIR CET, and ABDUL MUJIHAD, pass by ball room as they depart Ritz for Paris Airport.

The hosts, DODI AL FAYED and PRINCESS DIANA, enter front of Ritz together through a small group of ever-present PAPARAZZI. PRO meets JULIE at Ritz as he promised in Washington, DC.

. PRO :
(PRO is standing at doorway
to Ritz ballroom)

JULIE is seated at a table with DODI & DIANA. A waiter tells her that PRO is asking for her. She waves, walks to doorman and explains PRO may enter. PRO comes into ballroom. They kiss. She leads him to table where a large group are seated and having fun enjoying Unbirthday party and fashion show.

JULIE:
Hey everybody. . . this is PRO

Everybody at DIANA's Table:

(They wave at PRO)
Hi, PRO

PRO :
(Waves back)
Hello folks

JULIE:
DODI, DIANA. . . this is
Prometheus Smith.

DODI:
(DODI pushes chair &
motions PRO to sit)
Hello PRO. Have a seat.
(They shake hands)

DIANA:
(She extends her hand to
Pro. They shake hands)
Hi PRO. Nice to meet you. JULIE
has told me so much about you.
I hope we can have a nice long
chat, later, about your
Landmine projects.

PRO :
I'd love to.

JULIE:
(Draws PRO 's attention and takes him to dance)

DODI:
(To DIANA)
This is the Nuclear friend? He
does not look dangerous.

DIANA:(laughs)
DODI! PRO is a Greenpeace *anti-*
Nuclear activist. His job is to
pay large government rewards
for recovery of stolen Nuclear
Landmines. Very exciting work.

Music invades & overrides scene. PRO and JULIE dance. DODI and
DIANA dance. Party continues.

CUT TO

INT: PRO & JULIE DANCE AT RITZ PARTY --DAY

. CUT TO:
INT: RITZ HOTEL LOBBY: TERRORISTS Leaving Ritz -DAY

TERRORISTS Leaving Ritz for their appointment in Austria. MHEMET TRIKITI , SAMIR CET, and ABDUL MUJIHAD mingle and linger while watching in lobby of Ritz hotel outside DIANA's and DODI's unbirthday party & fashion show.

. CUT TO:
EXT NORDEX CORP. CENTER, VIENNA, AUSTRIA - NIGHT

Charm of Vienna contrasts with sinister operation of NORDEX. BOHDAN TROFIMOFF and his Terrorist customers, ABDUL MUJIHAD, et. al., ride in a new Mercedes limousine through Vienna and approach NORDEX corporate headquarter Building.

. CUT TO:
INT: NORDEX MEETING ROOM NUCLEAR BOMB VIDEO PLAYS- NIGHT

Nordex Corporate Center in Vienna, Austria. TALL BEARDED SAUDI has already arrived at NORDEX and is awaiting arrival of MUJIHAD, TRIKITI , and Cet. MHEMET TRIKITI , SAMIR CET, and ABDUL MUJIHAD arrive and they meet together with TALL BEARDED SAUDI and BOHDAN TROFIMOFF.

BOHDAN TROFIMOFF turns-on a large screen TV and video picture of Russian P239 Nuclear / Neutron Landmine appears. A Russian soldier picks-up Nuclear Landmine which looks much like a large black suitcase from back of a Russian military truck.

BOHDAN TROFIMOFF
These are Russian RA115 Nuclear Landmines. They yield a blast effect roughly equivalent to the Hiroshima bomb, but leave behind deadly radioactive pollution which remains for 24,000 years.

. TALL BEARDED SAUDI:
Your price is 2 Billion dollars in U.S. currency for all ten?

BOHDAN TROFIMOFF:
Yes
MHEMET TRIKITI :
I agree (Nods)

SAMIR CET:

I agree (Nods)

TALL BEARDED SAUDI:

We want to take delivery of
four of these Nuclear Landmines
in the English channel.

BOHDAN TROFIMOFF:

We can deliver them in less
than two weeks. We prefer
payment to be made in KREDI
BANKASI, ISTANBUL and in
AKBANK, ISTANBUL. We will give
you account numbers.

CUT TO:

EXT: PARIS, HOTEL DOLPHIN ROOM -PRO & JULIE - MORNING
PRO and JULIE are staying together in a room in Hotel Dolphin.
PRO dresses while JULIE is slow out of bed.

PRO (smiling):

Com'on sleepy. Breakfast time!

JULIE (Yawns & stretches):

I will. I will. Could you
order breakfast for us while
I dress and I'll meet you in
the café.

PRO: (smiling going out door)

See you in the café. Don't
let your coffee get cold.

JULIE (Yawns):

I'll be there (Yawns) in five.

CUT TO:

EXT: DOLPHIN CAFE -PRO WAITS AT TABLE - MORNING
DOLPHIN CAFE on Champs Elysees, a short distance from Arc de
Triumph (same Arch de Triumph which Nazis marched through
during WW2). PRO waits for JULIE while sipping his coffee. PRO
looks at Arch de Triumph and daydreams a nightmare.

CUT TO:

EXT: CHAMPS ELYSEES-"WW2 GERMANS" VICTORY MARCH - DAY
Surrealism: PRO'S dream scene begins with his visualization of
infamous black and white (or color) film scenes of conquering
Germans marching victoriously through Arc de Triumph during

World War Two. German officers, on horseback, lead columns of infantry. Crowds of French citizens line Champs Elysees to witness victory parade. They appear frightened and sobbing voices are heard as some weep.

CUT TO:

EXT: CHAMPS ELYSEES-"SONS OF PARADISE" VICTORY MARCH-DAY
 Continuous: PRO'S *NEXT* daydream scene is of "SONS OF PARADISE" (represented by Ottoman Janissaries) who have replaced Germans in exactly same formation on Champs Elysees.

Surrealistic effects: weeping and sobbing of a solitary woman's voice in crowd of onlookers. High contrast, abnormal solid color landscape & sky, slightly slowed motion, & lingering POV close-up on Ottoman Janissary characters to emphasize Nuclear evil.

Hiroshima surrealistic effects: suddenly, black and white or colored panorama of a Hiroshima nuclear wasteland replaces Paris as Prometheus runs to and fro searching abandoned Paris-become-Hiroshima wasteland while crying out for Julie. He hears a sobbing voice and stops to listen, only to discover sobbing is his own.

As this scene changes back to Paris of the present, drama and poignancy of this scene is enhanced when sobbing of Pro's male voice changes to lonely sobbing of a woman's voice because changed sobbing sounds like Diana; and, this Diana sobbing is followed by soft playing of first bars of Mozart's "La Lacrimosa" ("The Tear," which we will hear again later at Diana's funeral), 7th movement from his very moving "Requiem" composition).

But, suddenly dirge-like Janissary March music cuts in, off-tone, and drowns out sobbing and "La Lacrimosa." Ottoman Janissaries are marching on Champs Elysees through Arc de Triumph. As PRO's nightmare continues, team of Middle East Suicide Bomb Terrorists -- SONS OF PARADISE -- march to Parliament accompanied by Janissary marching band of approximately one hundred fanatical Sultanate soldiers dressed in garb of infamous Ottoman Janissaries and playing ancient Ottoman marching music while they march. This very choreographed march style is attention riveting and serves to underscore terror effect of Middle East Suicide Bomb Terrorists marching in broad daylight to French Parliament. A Peruvian "Paso Fino" horse is ridden quickly by Death around perimeter of marchers.

Ottoman Janissaries are carrying nuclear landmines. French marines stand powerless. French palaces & government buildings come into view. PRO, breathing hard, runs through his day dream on Champs Elysees while Ottoman Janissaries

march to Ottoman marching music in Paris. They are carrying several Nuclear Landmines hanging on poles.

. PRO runs to French Parliament in gathering crowd of onlookers. French News Media (TV and radio) records arrival of Terrorist Janissaries carrying Nuclear Landmines to the French Parliament.

. . . Meanwhile, French Marines in battle garb are containing growing crowd from Janissary marching band and away from Middle East Suicide Bomb Terrorists. . . . Once Janissaries arrive at French Parliament Building, they continue to play Ottoman Sultanate music on front lawn of Parliament Building while Middle East Suicide Bomb Terrorists carry their Russian manufactured Nuclear Landmines up street into Parliament Building and into Prime Minister's presence while Parliament is assembled.

. CUT TO:

EXT: CHAMPS ELYSEES, DOLPHIN CAFÉ - PRO & JULIE-DAY
JULIE, as she arrives, notices that PRO seems to be daydreaming. She announces herself and snaps PRO out of his daydream as she sits at café table behind PRO who cannot see that she has arrived.

JULIE (sitting):

Hi PRO

PRO:

(surprised, turns fast)

.

PRO

Oh. . . Hi, Julie

JULIE

(Raises coffee cup in salute)

PRO

(Raises his cup. They drink coffee and smile)

. CUT TO:

EXT: HOTEL DOLPHIN - PRO & JULIE IN THEIR ROOM - DAY

PRO and JULIE in bed at Hotel Dolphin, Paris. PRO's portable Satellite receiving dish equipment is connected to Hotel TV and they are watching re-broadcast of CNN NEWS CAST.

.

NEWSCAST ANNOUNCER:

FBI agents have arrested two Lithuanian men trying to sell nuclear weapons in Miami.

.
PRO:
Well, there you have it, JULIE. You can buy a Nuclear landmine on the streets of Miami from Terrorists.

JULIE:
It is not normal for a man and woman to chase half across the earth after Nuclear Terrorists. Government Agents do this kind of thing.

PRO:
Is it normal do nothing until the nuclear knife is cutting people's throats?

JULIE:
I was indirectly suggesting we might spend time doing normal things. (She rolls over and kisses PRO. They kiss passionately) We should enjoy life once and awhile.

PRO:
You're absolutely correct.

.
CUT TO:
EXT: HOTEL DOLPHIN ROOM - PRO ANSWERS PHONE - NEXT MORNING

PRO (On phone):
Kostroma. What time and satellite coordinates?

.
CUT TO:
EXT: PRO AND JULIE DRIVE IN BMW TO LE HAVRE -- DAY

PRO:
The Russian freighter, Kostroma, will dock in Le Havre tomorrow morning with

some of the Nuclear
Landmines.

JULIE:

This means we spend a night in
the car watching Kostroma
dock.

CUT TO:

.
EXT: SEAPORT OF LE HAVRE, FRANCE. TERRORISTS --MORNING
ABDUL MUJIHAD, MALIK Khannadi, PATRICK O'DONNEL (IRA) are
seated in restaurant table drinking coffee.
.

ABDUL MUJIHAD:

(Speaking into phone mouthpiece)
Kostroma docks in Le Havre
between eleven in morning and
one O'clock noon (1300 Hours
noon). Correct? Excellent!
(Hangs up and turns to MALIK
Khannadi) Boat is ready?

MALIK Khannadi:

"Yes," This boat is faster than
the patrol boats.

ABDUL MUJIHAD:

After we meet Kostroma in
English channel tonight, we may
need this power.

CUT TO:

.
EXT: SEAPORT OF LE HAVRE, FRANCE.

DAY:

PRO and JULIE arrive in their BMW at Le Havre docks & park
near boats. They walk around dock area and look at harbor area
where Kostroma will likely dock.

CUT TO:

EXT: TERRORISTS AT MARINA of Le Havre, France

DAY:

Same evening: Terrorists, at Le Havre, ride their new
cigarette style jetboat toward their parked car in Le Havre.
They speed toward the pier. MALIK Khannadi's hands fly to
operate throttles and he swerves the sleek boat in a hot-rod
one hundred-eighty degree turn, while reversing motor thrust,
which brings it in perfectly against dock.
.

ABDUL MUJIHAD:
(Nods approval addressing Khannadi)
Tonight, we also meet MHEMET
and SAMIR at the Kostroma.

MALIK Khannadi:
(Nods in acknowledgement).

. CUT TO:
EXT: SEAPORT OF LE HAVRE AT PIER --DAY

Same evening: Terrorists, at Le Havre, dock their new
cigarette-style speed boat near their parked car at pier in Le
Havre. PATRICK O'DONNEL (IRA) exits speed boat and enters his
car, then drives off.

. CUT TO:
EXT: SEAPORT OF LE HAVRE AT PIER --DAY

PRO and JULIE are inside Car as PRO arrives at Le Havre
seaport and spots PATRICK O'DONNEL in Mitsubishi.

. PRO:
(Inside Car speaking to JULIE)
Can't risk trying to get behind him.

PRO and JULIE drive toward a remote parking space to park.

PRO:
We are far enough away from
them, so they won't notice
us.

PRO parks Car out of eyesight of PATRICK O'DONNEL in
Mitsubishi. PRO and JULIE sit and wait.

. CUT TO:
EXT: SEAPORT OF LE HAVRE INSIDE MITSUBISHI --NIGHT

PATRICK O'DONNEL is inside Mitsubishi talking on cellular
phone with MALIK Khannadi and ABDUL MUJIHAD who are aboard
Jet speed boat headed for Kostroma.

. CUT TO:
EXT: THAMES RIVER, LONDON -NIGHT

ALI MAHABAD and RAMI SHAIKH are in their own Yamaha jetboat
and they ride their Yamaha Jetboat out of London harbor toward
English Channel to meet with Kostroma.

.
EXT: SEAPORT OF LE HAVRE, TERRORISTS

CUT TO:
- NIGHT

Same night: Terrorists, ABDUL MUJIHAD, and MALIK Khannadi, ride their new cigarette style speed boat out of French harbor at Le Havre toward English Channel to meet with Kostroma. ABDUL MUJIHAD speaks on cellular phone with MALIK Khannadi.

ABDUL MUJIHAD:
Set your radio to thirty seven. Can you hear me on your radio? Good! Leave it there.

.
EXT: SOUTH ENGLISH CHANNEL; TERRORIST SPEED BOAT -NIGHT

CUT TO:

Same night: Terrorists, ABDUL MUJIHAD and MALIK Khannadi, accelerate their cigarette style speed boat about 30 miles off coast of Le Havre in South English Channel to meet with KOSTROMA. KOSTROMA lights are on horizon. It is past midnight. They are in radio communication with Mehmet and Samir who are aboard KOSTROMA.

.
EXT: Russian freighter, Kostroma
TALL BEARDED SAUDI, Mehmet Trikiti, and SAMIR CET are aboard Russian freighter, Kostroma. They communicate on radio with ABDUL MUJIHAD and MALIK Khannadi.

CUT TO:
-- NIGHT

TALL BEARDED SAUDI:
We see your running lights.
We are ready.

.
EXT: South English Channel- TERRORIST SPEED BOAT- NIGHT

CUT TO:

Terrorists, ABDUL MUJIHAD and MALIK Khannadi, guide their cigarette style speed boat along starboard side of Kostroma. ALI and RAMI SHAIKH's running lights are in sight approximately one mile from Kostroma
TALL BEARDED SAUDI lowers first Nuclear Landmine on a rope to ABDUL MUJIHAD Yamaha Jetboat.
Russian markings on side of Landmine can be seen on its side as it is lowered. MALIK Khannadi catches first Nuclear Landmine. ALI and RAMI SHAIKH arrive guide their Yamaha Jetboat along starboard side of Kostroma.

Mehmet Trikiti lowers second Nuclear Landmine on a rope to MUJIHAD Yamaha Jetboat. Russian markings on side of second Nuclear Landmine can be seen on its side as it is lowered. MALIK Khannadi catches second Nuclear Landmine.

. CUT TO:
EXT: SOUTH ENGLISH CHANNEL KOSTROMA -- NIGHT

Terrorists, ABDUL MUJIHAD and MALIK Khannadi accelerate their cigarette speed boat away from side of Kostroma and speed toward Le Havre at high speed.

ALI and RAMI SHAIKH guide Yamaha Jetboat along starboard side of Kostroma & commence to take-on their cargo of two Nuclear Landmines.

MALIK KHANNADI operating Jetboat while speaking on radio to PATRICK O'DONNEL in Mitsubishi.

. CUT TO:
EXT: SEAPORT OF LE HAVRE, TERRORISTS -- NIGHT

PRO and JULIE with binoculars watch MALIK KHANNADI operating Jet boat as he approaches Le Harve harbor. Pro is on cell phone to Fhotiss.

PRO:
They are unloading the nuclear landmines right now, Fhotiss. Where are the French Counter-Terrorism Police?

PRO listens on cell phone. Then, responds in irritated voice.

PRO:
How do they know they can't be exploded? Ohh! The British, the US, and the Russians have assured French Counter-Terrorism Police these nuclear landmines are so badly oxidized that they will not explode?!

Pro turns around holding cell phone in extreme frustration

PRO:
That's like the French Counter-Terrorism Police believing Tweedle Dee, (Cont'd)

Tweedle Dum, and Tweedle
Dumbest can actually tell the
truth! The whole crazy crowd
belongs with Alice in
Wonderland! I can't believe
this, Fhotiss! Incredible!

. CUT TO:
EXT: FRONT RITZ HOTEL, PARIS -- DAY

A crowd of PAPARAZZI mill about in front of Ritz Hotel.

. CUT TO:
EXT: BALCONEY OF TERRORISTS' RITZ HOTEL ROOM - DAY
Terrorist on balcony of Terrorists' Ritz hotel room,
overlooking Ritz hotel swimming pool watching DODI & DIANA
play in Ritz swimming pool.

. CUT TO:
EXT: RITZ HOTEL SWIMMING POOL - DAY

Ritz Hotel swimming pool: DIANA and DODI are sharing a fun-filled afternoon lunch-party at pool, they cavort and play volley ball with their friends in swimming pool, many of whom are seen dressed in traditional Middle Eastern clothing. An occasional guest is talking or eating at Bar-B-Q by pool. There are a substantial number of people enjoying the afternoon party.

. CUT TO:
EXT: BALCONEY OF TERRORISTS' RITZ HOTEL ROOM -- DAY

Overlooking Ritz hotel swimming pool. ABDUL MUJIHAD (Middle East Terrorist) *stalking* DIANA & DODI. MUJIHAD wearing sunglasses, is looking at DODI and DIANA from third story balcony where he has rented a room in Ritz. Inside room is MALIK Khanaddi and MHEMET TRIKITI, driver of Murder Fiat Uno who were with ABDUL MUJIHAD when they stalked DIANA and DODI at Paris Airport (they speak in accented English).

MALIK Khanaddi:
They are always surrounded by
friends and bodyguards.

ABDUL MUJIHAD:
It will be easier if we kill
them in their car.

MALIK Khanaddi:
She is so beautiful.

ABDUL MUJIHAD:
If she makes her "Nuclear
Landmine Speech" at Oslo, the
effect will cost us. Think of
it like that and your mission
is easy.

MALIK Khanaddi:
I made only a truthful remark.
I understand our work is more
important than their lives.

CUT TO:
-- DAY
EXT: Ritz Hotel swimming pool

DIANA & DODI play volley ball in pool with their friends.

CUT TO:
EXT: BALCONEY OF TERRORISTS' RITZ HOTEL ROOM - DAY

Overlooking Ritz hotel swimming pool. ABDUL MUJIHAD watches
from his balcony, then turns and walks inside his room.

CUT TO:
--DAY
EXT: RITZ HOTEL SWIMMING POOL

DODI exits pool & pours two glasses of champagne. He catches
DIANA's attention and holds out his hand offering a glass of
champagne to DIANA. DIANA smiles and nods, then exits pool
while others continue to play, oblivious of her absence. She
joins DODI, who gives her champagne. DODI then takes her hand
and leads her away.

CUT TO:
EXT: Hiroshima, Japan 52nd Nuclear Bomb Anniversary-DAY

Signs and banners proclaim "52nd Nuclear Remembrance."

JULIE:
(As they tour Hiroshima Nuclear
Bomb Museum exhibits)
If the rest of the world could
see these Hiroshima exhibits to
know how terrible these Nuclear

weapons are, they would ban them forever.

PRO:

Yes! The world would ban them forever. And, they will - just as soon as we can make the world understand.

PRO , JULIE, and Yoshi as they tour Hiroshima Nuclear Bomb Museum exhibits illustrating what PRO , JULIE, and Yoshi see and explain

Yoshi Nakamura:

Yes, PRO. If we can get this message understood by the world, then we have a chance.

CUT TO:

.
INT: Hiroshima, 52nd Nuclear Bombing Anniversary - DAY
PRO, as Greenpeace representative in lecture auditorium, lectures in Hiroshima at 52nd Nuclear Bombing Anniversary regarding Nuclear Landmines: PRO holds up an imitation model of Russian RA115 Nuclear Landmine

PRO:

During May 1997, this year, Russian General Alexander Lebed, as Secretary of Russian National Security Council, revealed that eighty-four "Suitcase" Nuclear Landmines, were "missing" from Russian arsenals. My briefcase next to me shows the size of this weapon which could flatten Washington, DC, the same as Hiroshima.

Audience gasps and murmurs.

CUT TO:

.
INT: Hiroshima, 52nd Nuclear Bombing Anniversary - DAY:

After his Greenpeace lecture, PRO and JULIE walk around Hiroshima Nuclear Bomb museum exhibits.

JULIE:

DIANA and DODI should see this.

(JULIE gestures toward Warning Leaflet display) Look at these nuclear warning leaflets the United States dropped on Hiroshima and Nagasaki before bombing them.

PRO:

If we dropped nuclear warning leaflets like these on London, Paris, and Washington, they might wake up.

CUT TO:

.
INT: Hiroshima restaurant

-- NIGHT

PRO and JULIE eating dinner in a Hiroshima restaurant

JULIE:

I love Sushi

.
PRO :

(Raises his Saki wine cup and toasts toward JULIE)

I love Saki.

JULIE:

How well I know.

They both laugh.

PRO in slightly sing-song voice as if reciting a reworded version of old well known "Ding-dang-dong" school rhyme)

PRO:

PRO love Saki. JULIE Sushi.
What they do? Saki-Sushi-Saki,
all night long.

PRO & JULIE

(They are convulsed with laughter
as they have word fun)

CUT TO:

.
EXT: Hiroshima, Japan - Hiroshima Hotel

-- NIGHT

PRO & JULIE

(They both laugh)

PRO

PRO love Saki. JULIE love
Sushi.

They laugh. PRO turns off lights.

JULIE:
Ding, dang, dong. All night
long.

They both laugh in the dark

PRO :
Ohhhh

JULIE:
Ummm

. CUT TO:
EXT: U.N. Children's Care Hospital, in Africa -- DAY

Continuous: PRO & JULIE fly to Africa and travel in a Land
Rover truck over wild African countryside to reach JULIE's
U.N. Children's Hospital.

. CUT TO:
EXT: PRO & JULIE at U.N. Children's Hospital -DAY

There are Landmine victims. JULIE takes PRO on a tour of
hospital and introduces him to several Landmine victims who
are amputees. JULIE introduces PRO to a young girl named
LINEESHA, a landmine amputee who wants to be a school teacher.

JULIE:
Hello LINEESHA. The doctor
tells me that you are doing
well and should have a new leg
in a few weeks.

. LINEESHA:
(One-legged & on crutch)
Yes Ma'am. I will have a new
leg of wood and will paint
colorful artwork all over it.

PRO:
(LINEESHA looks as PRO extends
his hand & Introduces himself to
her. They shake hands)

Hello LINEESHA. I'm PRO Smith.
Where did you get this
wonderful idea for a wooden leg
with color artwork?

LINEESHA:

I am currently an artist, Sir.
And, I will be a school teacher
when I graduate. My designer
leg will advertise.

JULIE:

(JULIE smiles and
reacts with surprise)
Oh, LINEESHA. How exciting. You
have such a marvelous idea.

PRO:

LINEESHA, I think you are
going to have a great future
after you finish with this
hospital visit.

Julie takes LINEESHA's pulse, blood pressure, & temperature

JULIE:

Very good, LINEESHA. I will
bring you some books later.

LINEESHA:

Do you have Steve BIKO? Please.

PRO:(signs to LINEESHA)

Steve Biko. Good choice.

JULIE:

(Turns and smiles at LINEESHA
as she and PRO walk away)
Steve Biko. I promise

CUT TO:

EXT: DIANA' ENTOURAGE:UN CHILDREN'S HOSP., AFRICA -DAY

DIANA visits U.N. Children's Hospital village in Africa,
making a detour from her anti-Landmine campaign to support her
friend, Julie. DIANA personally waves-in and directs truck-
delivery of needed medical supplies.

PRO stands at a distance as audience to DIANA and JULIE while they visit young landmine victims. DIANA and JULIE are out of intelligible hearing range of PRO and only tone of their laughter can be occasionally heard.

DIANA holds hands with landmine children and often embraces one child or another. She converses with LINEESHA, a one legged landmine victim. DIANA embraces her later as they part.

. CUT TO
INT: INSIDE JULIE'S HOUSE , U.N HOSPITAL GROUNDS -DAY

Diana, JULIE, and PRO are sitting alone in a secluded den area of house, by themselves. DIANA is very happy, asking JULIE about PRO, and smiling about her own love with DODI.

DIANA:
Neither the U.S. government,
nor British, nor French have
made any effort to notify their
own citizens of these Nuclear
Landmine explosion threats
phoned-in to government offices
by Middle East Terrorist
groups.

PRO:
Even though records clearly
show that Terrorists issued
numerous forewarnings prior to
their bombings of Pan Am 103,
and New York World Trade
center, and Oklahoma City
Building, the several
governments concerned did not
forward bomb warnings to
victims

. DIANA:
I am extremely worried for the
safety of WILLIAM and HARRY
exposed to these Nuclear
Landmines in England and want
to remove them from London to a
country which is not a Nuclear
Landmine target.

.

PRO:

American and European governments rationalize nuclear censorship by claiming stolen nuclear landmines are oxidized and won't explode; therefore, they don't want economic panic in their cities by businesses refusing to invest money.

DIANA, JULIE, and PRO spend almost entire African night talking about Nuclear Landmines.

.

EXT: DIANA INSIDE JULIE'S HOUSE DEPARTING

CUT TO:
-- DAWN

DIANA stands-up from her chair & asks PRO and JULIE to come visit with her when they return to France.

DIANA :

I hope you both will come visit me when you have an opportunity.

.

EXT: AFRICAN U.N. HOSPITAL, FOLLOWING DAY

CUT TO:
-Day

LINEESHA & JULIE depart for LINEESHA's village where they will excavate a foundation for LINEESHA's mud & thatch village hut which is to be her new home. After arriving at LINEESHA's village, they work together in a field and while attempting to move a large rock with pry bars, they unknowingly explode an anti-personnel landmine. LINEESHA is badly maimed because she is directly in front of blast, JULIE's arm has a minor flesh wound because she was on opposite side of rock away from blast. PRO hears thunderous explosion from where he is working in a tool shed lifting a wheelbarrow. He goes to help. PRO drives his Land Rover utility vehicle to LINEESHA and they take her to hospital.

.

EXT: HOSPITAL: FOCUS ON LINEESHA & JULIE

CUT TO:
--DAY

LINEESHA temporarily survives explosion. She has lost her remaining leg and part of one arm. She is also partially blinded. She is brought to Landmine Hospital where there are other Landmine victims. She lingers for almost a day while trying to explain her dreams of becoming a school teacher to PRO and JULIE, then she dies.

.

LINEESHA:

I am very sure ...(gasps and breaths hard) we can finish building this school ...(gasps and breaths hard)for all children of Damba. My dream, ...(gasps and breaths hard)

I shall teach elementary school. I have ... (gasps and breaths hard) always wanted ... (gasps and breaths hard) to be school teacher. (LINEESHA dies)

JULIE:

(Looking on in tears and, in her grief, speaking to LINEESHA as if she is still alive. Sadly, tries to comfort dead LINEESHA)
Please rest now, LINEESHA

PRO and JULIE step outside hospital ward, embrace each other and JULIE bursts into tears. Both cry

.
EXT: LINEESHA'S COFFIN & GRAVE SITE

CUT TO:
TWILIGHT:

A beautiful african choral hymn fills air. LINEESHA is buried during a sad and tearful funeral.

.
INT: JULIE'S HOUSE, LATER AT U.N. HOSPITAL GROUNDS -DAY

PRO, sad, confides his nightmare of Nuclear Landmines to JULIE.

PRO: (explains nightmare)
I had another nightmare last night.

.
EXT:NIGHTMARE SETTING: WASHINGTON MALL WHITE HOUSE-DAY

Surrealism: abnormal color. While PRO confides nightmare to JULIE, it becomes visualized on-screen, from beginning-to-end, during time PRO narrates as he moves through his nightmare of Ottoman Janissaries marching to loud Ottoman marching music in Washington, DC while they carry several Nuclear Landmines hanging on poles. He is present at U.S. Capitol Mall near White House in gathering crowd of onlookers as scenario

unfolds. U.S. News Media (TV and radio) record Terrorists' arrival with Nuclear Landmines at White House.

As PRO's nightmare continues, a team of Middle East Suicide Bomb Terrorists (SONS OF PARADISE), present at U.S. Capitol Mall in Washington, DC, is accompanied by a Janissary marching band of approximately one thousand fanatical Sultanate soldiers playing ancient Ottoman marching (dancing) music.

This underscores terror effect of SONS OF PARADISE marching in broad daylight from Washington Mall to White House. Death rapidly rides a special "Pacer" type horse on outside perimeter of marchers.

. . . Meanwhile, U.S. Marines in battle garb are keeping growing crowd back away from Janissary marching band and from Suicide Bomb Terrorists. Once Janissaries arrive at White House, they continue to play Ottoman music on front lawn of White House, while SONS OF PARADISE carry their Nuclear Landmines with Russian markings up driveway of White House, into White House and into President's Oval Office. SONS OF PARADISE then place their Nuclear Landmines atop President's desk. Some of them stand while others sit in chairs with their mud-soiled boots propped, scraping, and scuffing on President's shiny clean desk. Terrorists and President of United States then commence a very civilized dialogue between themselves.

As dialogue progresses, it becomes apparent that the Terrorists do not appear intent on exploding their weapons at the moment. They are obviously interested in political détente. This situation implies that Middle East Terrorism could invincibly and publicly present Nuclear Landmines in Capitol City of United States anytime they wish and they could not be stopped because there is no effective Military Defense in U.S. arsenal to defend against brandishment of Nuclear Landmines by a Terrorist suicide militia!

. CUT TO:
INT: JULIE & PRO in JULIE's house , U.N. Hosp. --DAY

JULIE & PRO drinking coffee.

JULIE:

DIANA planned her Oslo Nuclear Landmine speech after she learned that Russian General Lebed described stolen Nuclear Landmines to U.S. Congressional delegation.

PRO :

When Soviet Union collapsed in 1991, Russian officials were selling Russian Nuclear Landmines to any terrorist who could pay the two hundred million price in cash, Heroin or Cocaine.

. CUT TO:
EXT: JULIE'S HOUSE AT HOSPITAL GROUNDS, AFRICA - DAY

A Range Rover vehicle arrives outside, occupied by four men dressed in Arabic garb. One of them exits and waits by front gate holding a large clear see-through, plastic bag filled with computer disks, DVD disks, photos, and papers. PRO & JULIE walk to front gate and greet man. They talk outside audience hearing earshot. The man gives them a clear plastic bag. PRO hands man a piece of paper.

Man departs in Range Rover with his companions.
PRO and JULIE return inside her house

. GO TO:
INT: JULIE'S HOUSE AT HOSPITAL GROUNDS, AFRICA - DAY

JULIE:
Do you know this man?

PRO :
Yes. His group controls the Nuclear landmines. And, he wants us to give these computer disks to DIANA and British government as proof that he has Nuclear Landmines concealed in London, Paris and Washington.

JULIE:
(looks at computer disks in bag)
If you don't mind my curiosity, what was that paper you handed to him?

. PRO:
It was a four hundred million dollar reward check-voucher, payable after we recover the Nuclear Landmine he says he has concealed in London under control of his men.

JULIE:
(looks at computer disks in bag)
Amazing! These disks show a location?

PRO:

(Nods, copying disk package on computer)

We should deliver all this to the government in London, ourselves.

JULIE:

I think you're right.

CUT TO:

EXT: LINEESHA's Gravesite, U.N. Hospital grounds -DAY

PRO and JULIE place flowers on LINEESHA's grave and pay their respects before leaving for their trip to London. African music hymns play.

CUT TO:

EXT: LONDON PARK - RECOVERING NUCLEAR LANDMINE . --DAY

Nuclear Landmine recovery site is in a park with British Royal Palace seen in near distance. It is night and there are many lights and special military vehicles parked near recovery site in park. A United States Department of Energy Nuclear Emergency Search Team (NEST Team) is present and offering its Nuclear expertise and assistance to recover Terrorist Nuclear Landmine in park.

CUT TO:

EXT: LONDON PARK, OFFICE VIEW OF NUCLEAR LANDMINE -NIGHT

PRO is concealed on top floor of a nearby office building overlooking park and communicates by cell phone with his hired crew of two Cameramen, Henry and George. JULIE is present because she will not allow PRO to keep her away. Henry and George are back some distance from Nuclear Landmine excavation hole in middle of park, standing at top of Ladders, which they have temporarily erected, against some trees to give them an aerial view of excavation site. Henry and George stay out of way of Nuclear Emergency Search Teams and operate their cameras.

PRO adjusts his camera and focuses on landmine in a shallow hole at center of park. JULIE watches with binoculars.

PRO :

(smiles at JULIE)

They have it. I have a perfect view. Um ah hah! It's a Russian-made Nuclear landmine. Nobody from British News media

here to record this important
Nuclear Crime in British
history. Self-imposed or
government-imposed censorship?

CUT TO:

.
EXT: LONDON PARK, PRO OBSERVES NUCLEAR LANDMINE -NIGHT

Entire Russian-manufactured Neutron class nuclear landmine is
seen close-up in a very shallow trench, less than two feet
deep.

CUT TO:

.
EXT: LONDON PARK, TRIKITI VIEW OF NUCLEAR LANDMINE-NIGHT

In another nearby office building overlooking park,
terrorists - MUJIHAD, Cet, and Trikiti - also watch park from
inside of a deluxe office. Trikiti makes remarks to his fellow
terrorists while fingering a cellular telephone.

Trikiti:

(Holding up his cellular phone in a
conspicuous manner)

I need only dial a number and
London dies for 24,000 years

MUJIHAD:

This is not a time for comedy!

Cet:

I prefer you dial this number
after we return to Paris. Then,
we can watch safely from Paris
while London is a nuclear
fireball on the evening news.

Trikiti:

I don't think anyone in London
will be alive to take TV
pictures if we explode one of
our Nuclear Landmines in
London.

CUT TO:

.
EXT: LONDON PARK, PRO'S OFFICE & NUCLEAR LANDMINE -NIGHT

.
JULIE:

(Looking through her binoculars)

Russian-built Neutron Landmine?
Look, PRO. It's Diana!

JULIE sees PRINCESS DIANA walking on sidewalk which parallels park close to Nuclear Landmine recovery site. Police and military try to approach DIANA and she motions them back as she, apparently well informed, walks directly toward Nuclear Landmine recovery site. JULIE looks at PRO. DIANA is carrying a compact digital movie camera. She walks next to excavation hole and looks down at Nuclear Landmine. She videos Landmine and recovery much to concern of recovery teams. DIANA converses with American NEST team and British Nuclear recovery team. Discussion appears to be very matter-of-fact and while it is in-progress, a large limousine pulls up to park, stops. DIANA turns her head slightly & looks at limousine as if in recognition. She takes a small step toward limousine and it immediately drives away. She smiles and shakes her head as if in disgust and continues to video nuclear landmine recovery.

PRO :

DIANA recognized someone in the limosine. Charles maybe?

JULIE:

Uh huh. She is very upset about Nuclear Landmines being controlled by terrorists close at-hand to threaten her sons. Nothing can solve that problem.

PRO :

Peace will solve it. But, government prefers nuclear Roulette. What can DIANA do?

JULIE:

She can grab her children and take them far away from this nuclear Roulette. That's exactly what I'd do if suicidal Middle East Hitlers were controlling Nuclear Landmines on British soil.

Entire Russian-manufactured neutron class nuclear landmine is seen close-up in a very shallow trench, less than two feet deep.

CUT TO:

EXT: LONDON PARK- Military Officers & Mini-Gun -NIGHT

British and U.S. Military Officers with Mini-Gun mounted on a small portable gun carriage connected to back of a jeep. jeep is backed up until Mini-gun is directly poised over Nuclear Landmine. Officers aim Mini-gun at Nuclear Landmine.

JULIE:

What are they going to do now?

PRO :

They are going to disable it with armor piercing bullets to shatter the beryllium that holds the Plutonium core charge.

JULIE:

My God ! That seems awfully dangerous.

PRO :

It is dangerous; but, it's also very effective.

JULIE:

Oh my God!

PRO :

Terrorists would have exploded that thing by now if they really intended to.

Military officers clear area. DIANA continues to video nuclear landmine recovery. U.S. NEST team members are animatedly concerned about fact that PRINCESS DIANA video recorded recovery of Russian Nuclear Landmine in London.

After a long wait, while PRO and JULIE watch, U.S. NEST team & British Military Officers aim their Mini-Gun to shoot Nuclear Landmine. Mini-gun roars like a loud outboard motor because it fires at such a rapid rate of fire. Landmine is a bullet riddled hulk in less than one second. Men wearing

special Nuclear radiation protective suits remove shredded Nuclear Landmine remnant from hole and place it in a large lead shielded container in back of Jeep. They drive away. Police and Military men shut lights off and begin to move out. DIANA, smiling, carrying her video camera, then walks back to her car and leaves.

JULIE:

(Very nervous)

How will you use this film
you're recording?

PRO :

Proof! If I need to prove these
Nuclear Landmines to the press
or take it to court again.

JULIE:

As we go on with all this, I
am beginning to understand why
you persist so intensely.

PRO :

It is censorship, which
frustrates me. The government
has no really good reason to
not inform people that
Terrorists have nuclear
weapons inside their cities,
loaded, cocked, and in their
faces.

CUT TO:

EXT: PARK: HENRY & GEORGE FILM NUCLEAR LANDMINE -NIGHT
JULIE looks through binoculars PRO looks through camera.
Several London Policemen and British Military Officers walk
over to Henry & George and confiscate their cameras. PRO and
JULIE both see this. PRO becomes upset.

PRO :

The Police promised we could
film the entire Nuclear
Landmine recovery.

JULIE:

Are we next?

PRO :
Not if we leave right now.

PRO and JULIE hurriedly pack camera and tripod in a camera bag and leave office. They enter a deserted hallway and rush down stairwell toward exit. In meantime, British police are in elevator going up toward floor PRO & Julie just vacated. JULIE, looking through exit door window, sees police entering office building elevator as she and PRO are about to leave.

. CUT TO:
INT: PRO & JULIE EXIT OFFICE BUILDING --NIGHT

PRO & JULIE reach ground-level floor and exit office building. They run across long parking lot and are spotted by police who give chase on foot.

. CUT TO:
EXT: PRO & JULIE ENTER PRO'S JAGUAR SPORTSCAR-- NIGHT
PRO, with JULIE, accelerates his Jaguar out of parking lot, easily escaping London foot police.

. CUT TO:
EXT: PRO & JULIE FLEE POLICE IN PRO 'S JAGUAR -NIGHT

PRO is pursued by several police cars. He soon eludes them.

. CUT TO:
EXT: PRO & JULIE ON STREET FRONT OF JULIE'S FLAT -NIGHT

PRO and JULIE arrive in front of JULIE's flat. As he finishes parallel parking at curb, three police cars pull-up along side his Jaguar, blocking it in. More policemen on foot appear out of other vehicles parked on street. PRO and JULIE are surrounded.

London Policemen and British Army Officers politely confiscate PRO's film from his camera and return his camera to him. Police search his car and confiscate more film. They write PRO a receipt for his film, give it to him, and then politely say good night to PRO and JULIE, and leave in their cars.

POLICEMAN:
Goodnight

PRO and JULIE look dejected as they enter JULIE's flat after police leave.

.
INT: PRO & JULIE IN JULIE'S BEDROOM

CUT TO:
--NIGHT

PRO and JULIE in JULIE's apartment later that same evening. Remnants dinner with an empty champagne bottle remain on table. JULIE is belly dancing on her bed while PRO leans on bed pillows. Champagne and glasses are on end table.

JULIE:
The forces of bureaucratic
darkness have triumphed again.
What's your next move?

.
PRO:
Everything will become clear
tomorrow. In the meantime, I'm
going to be your belly dance
teacher tonight.

JULIE:
O.K., but will I have time to
belly dance for you?

She dances with her legs on either side of his hips, then slowly sits down on his lap. PRO pulls her to him and they passionately kiss, etc.

.
INT: JULIE'S BEDROOM: PRO & JULIE ASLEEP

CUT TO:
-- NIGHT

PRO dreams.

.
EXT: PRO'S NIGHTMARE SCENE IS BRITISH PARLIAMENT- DAY

.NIGHTMARE: Surrealism: abnormal color, slowed motion, flat music, flat monotone voices, pale faces. QUEEN of England is hostage to SONS OF PARADISE (again represented by Ottoman Janissaries).

.QUEEN is held with a nuclear landmine chained to her neck which she carries as a suitcase. Detonation lanyards are attached to nuclear landmine and held in hands of Janissaries. British Red coat palace guards and British soldiers hold back surging crowd of angry citizens who grasp at Janissaries.

.QUEEN is sobbing as if her heart is broken. Hers is the only sobbing voice we hear.

.Ottoman Janissaries carry nuclear landmines. British marines & QUEEN's guard stand powerless to help her

.NIGHTMARE: PRO moves through his nightmare while Ottoman Janissaries march to Ottoman marching music. They are carrying several Landmines hanging on poles with lanyards attached.

.NIGHTMARE: PRO is present at Parliament in gathering crowd of onlookers. British News Media (TV and radio) announce Terrorists' arrival with Nuclear Landmines at Parliament. As PRO's nightmare continues, the team of Suicide Bomb Terrorists present at Parliament is accompanied by a Janissary marching band of approximately one hundred fanatical Sultanate soldiers dressed in garb of infamous Ottoman Janissaries and playing ancient Ottoman marching music while they march. This very choreographed march style is attention riveting and serves to underscore the terrible effect of Middle East Suicide Bomb Terrorists marching in broad daylight to Parliament.

. NIGHTMARE: lonely sobbing of a woman's voice is heard; and, it sounds like Diana. Meanwhile, British Marines in battle garb are keeping growing crowd back away from Janissary marching band and away from Suicide Bomb Terrorists. Once Janissaries arrive at Parliament Building, they continue to play Ottoman Sultanate music on front lawn of Parliament Building while SONS OF PARADISE carry their Russian and American manufactured Nuclear Landmines up street into Parliament Building and into Prime Minister's presence while Parliament is assembled.

SONS OF PARADISE then place their Nuclear Landmines atop Prime Minister's desk. Some of them stand while others sit in chairs.

Terrorists then commence a very civilized dialogue between Prime Minister, QUEEN, and themselves.

. CUT TO:
INT: JULIE'S BEDROOM -DAWN
PRO wakes-up in a sweat. It is dawn and he makes coffee to share with JULIE.

. CUT TO:
EXT: LONDEN PARK: YESTERDAY'S NUCLEAR RECOVERY SITE- DAY

PRO and JULIE are at park to meet Henry and George who have retrieved a secret camera which PRO had asked them to hide in a tree overlooking Nuclear Landmine recovery. Henry is in a tree overlooking the site of previous night's Nuclear

guests waltz in their formal attire. American and French Ambassador are in attendance. High-ranking British government people are also in attendance. DIANA socializes and charms many friends and admirers. She is subsequently able to assemble U.S. and French Ambassador along with several British government officials in library. She shows her video of Nuclear Landmine recovery in London Park on a large-screen Library Television causing shock and concern of all assembled in library. Duchess has locked library doors to make it difficult for VIP government Officials to escape before hearing DIANA's Nuclear presentation as "captive audience."

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DIANA:

I'm so glad that all of you are willing to spend a few minutes viewing my video to promote improved world ecological and environmental relations.

Guests file into library.

.

AMERICAN AMBASSADOR:

DIANA, we're always open to promotion of environmental and ecological relations.

Acknowledging both French and U.S. Ambassadors

DIANA:

I'm so grateful you will take time to consider my documentary, Gentlemen.

FRENCH AMBASSADOR:

Oui. I am very curious,
DIANA.

AMER. AMBASSADOR'S WIFE:

(pats DIANA's hand)
When you have time later will you tell me where you got your dress?

DIANA:

(Smiles)
I promise

FRENCH AMBASSADOR'S WIFE:
(Files into library and sits in chair)

AMERICAN LIASON OFFICER:
(Files into library and sits in chair)

BRITISH OFFICIAL #1:
(Files into library and sits in chair)

BRITISH OFFICIAL #2:
(Files into library and sits in chair)

BRITISH OFFICIAL #3:
(Files into library and sits in chair)

BRITISH OFFICIAL #4:
(Files into library and sits in chair)

DIANA, as she stands off to side of Large screen TV and narrates while she operates playback of her recent Nuclear Landmine recovery video in London park. Russian Nuclear Landmine becomes apparent on screen.

Duchess:
This is what concerns us.

American Ambassador:
(Leans forward in chair)
What the devil is it?

French Ambassador:
(Leans forward in chair)
A "pollution machine?"

American Embassy Liason Officer:
(squints and leans forward)

British Official #1:
(squirms to look at British Official #2)

British Official #2:
(British Official #1, shifts eyeballs nervously, smells a trap and squirms)

DIANA:

This has been recovered in London's main Central Park near Buckingham Palace and we are told there are others in London, Paris and Washington, DC which can contaminate with lethal pollution for 24,000 years.

American Ambassador is ignorant. Has never seen a Nuclear Landmine. Leans forward to edge of his chair.

American Ambassador:
Washington? What devil is
this thing ?

DIANA:
This is a stolen Russian Nuclear Landmine of the R-A-one one-five class for which a four hundred million dollar reward was paid earlier this week to Middle East Terrorist TALL BEARDED SAUDI and which was then recovered by U.S. and British Nuclear Emergency Search Teams in London's Buckingham Park.

DUCHESS:
Al Queda's leader has revealed locations of these Nuclear weapons to DIANA'S friend, Mr. PRO SMITH, who had previously been ignored by U.S. Justice Department and British Ministry of Defense each time he presented this documentary evidence.

American Ambassador rises from chair & seems anxious to leave room.

American Ambassador:
Well, thank you so very much for your documentary, DIANA. I

will pass this information on
through appropriate channels.

French Ambassador:
(Rises from chair)

British Official #1:
(Also rises from chair & seems
anxious to leave room.)

DIANA:
Al Queda has informed us they
could have already flattened
London with Nuclear Landmines
which they currently have
concealed on British soil -
virtually under our feet.

American Ambassador:
The government of the United
States will not negotiate with
Terrorists.

British Official #1:
What would you have us do,
Diana, make deals with
Terrorists?

DIANA:
Would you rather they flatten
London, Washington, and Paris?
Notifying your people of
concealed Terrorist Nuclear
Landmines is not, I repeat, "is
not," at all the same thing as
negotiating with Terrorists.
Only a politician would confuse
the two.

British Official #1 has his hand on locked library
Door knob which he cannot open. Calm, but frustrated.

British Official #1
I'm not confused about anything
except being held hostage to
this lecture.

American Ambassador also observes library door is locked

American Ambassador:

(Defensively and angrily)

You do not know that there are any Middle East Terrorist controlled Nuclear Landmines concealed in the United States, or Britain, or France, for that matter.

DIANA:

You, Ambassador Wheedle, do not know if there are any Nuclear Landmines concealed on the soil of your country, my country, or France, one way or the other!

This Middle East Terrorist Nuclear Landmine condition is worse than anything Adolph Hitler presented during the Second World War.

I photographed this Nuclear landmine (Gestures at TV screen) in London, myself!

American Ambassador:

I have heard you and will certainly explain your concerns to my government. I would very much like to leave now, if you would be so kind as to unlock the door.

Diana unlocks door. Dignitaries file out and leave in their limousines. DIANA and Duchess look at each other & raise a toast to one another with glasses of champagne.

CUT TO:

EXT: DIANA AT FUNERAL OF DESIGNER JOHNNY VERSACE -DAY

DIANA attends funeral with her musician friend ELTON JOHN. During funeral, DIANA comments to ELTON JOHN that she will probably "be next."

DIANA:

(Standing next to

ELTON at grave site)
Poor Johnny never hurt
anybody and look at him now.
I have a premonition I'll be
next.

In shock, ELTON looks at DIANA.

.

DIANA:
"One day I'll go up in a
helicopter and it'll just blow-
up. MI-5 will do away with me."

Stunned, ELTON JOHN stares at DIANA

.

EXT: DIANA -JULIE - FUNERAL OF JOHNNY VERSACE

CUT TO:

-DAY

Diana turns to Julie standing nearby and remarks with a soft
air of resignation.

.

DIANA:
Might be easier for MI-6 to
flash-murder me with their
Milosavich-Laser-Stun plan. One
flash and I'm gone at speed of
light. But, I won't go quietly!

Julie looks appalled at Diana's serious demeanor.

.

EXT: PARIS, NEAR PONT D' ALMA TUNNEL

CUT TO:

--NIGHT

In this scene, all Terrorists are carefully rehearsing their
positions at Ritz Hotel and near Pont d' Alma Tunnel and
directly at tunnel for future murders.

Terrorists communicate between themselves and between
vehicles on small high tech military style microphones clipped
to their shirt pockets. A racy red Honda Hurricane style
motorcycle with two Terrorists aboard slowly moves from back
of Ritz parking lot.

.

EXT: FRONT RITZ : TERRORISTS LOOK LIKE PAPARAZZI -NIGHT

CUT TO:

A yellow Honda Hurricane is parked near Pont d' Alma Tunnel
at a street corner with two more terrorists aboard who have
microphones in their Helmets

Four armed men in a white Fiat parked nearly thirty meters behind white Murder-Mercedes. MHEMET TRIKITI, and PATRICK O'DONNEL are parked next to curb, not far from tunnel entrance. ABDUL MUJIHAD (Fiat Uno), MHEMET TRIKITI (Murder Fiat), and PATRICK O'DONNEL (Murder Mercedes) exit cars and walk near entrance of tunnel accompanied by RAMI and Ahmed, two motorcycle drivers. ABDUL MUJIHAD withdraws several paper duplicates with a diagram of tunnel and position of murder cars and motorcycles drawn on each paper.

ABDUL MUJIHAD:

We will be parked here, ready to move when RAMI and AHMED notify us.

Each nods in understanding. Now, take your positions and we will move on my command. Terrorists walk to vehicles.

CUT TO:

.
EXT: JONIKAL: PRO , JULIE, DIANA, and DODI - DAY
PRO and JULIE visit St. Tropez, South of France, meeting with DIANA on MOHAMMED AL FAYED's yacht. DODI makes his guests welcome. He and DIANA exchange glances and smiles frequently. PRO, JULIE, DIANA, and DODI discuss Nuclear Landmine weapons. All are sunning on top deck.

DIANA:

I've decided to follow through with my plans to address the landmine conference in Norway during the week of September first.

PRO:

DIANA, JULIE explained to me the essence of your planned Oslo speech. I think it will really draw the public's attention to this Nuclear anarchy.

DIANA:

PRO , I do appreciate you giving me those records of Usamma Bin Ladin's Nuclear Landmines. I will show them at the Landmine conference

in Oslo. I will also present the Nuclear Landmine recovery film from London.

DODI:

PRO, you pay four hundred million dollars for each Russian Nuclear Landmine, which cost Terrorists two-hundred million. What if terrorists are "middle-men," so Russians can sell outdated Russian Nuclear junk to the West.

.

PRO:

So, you think Al Queda could be a Russian Surrogate who is really using Terrorism to indirectly sell Nuclear junk to West at inflated prices. We have no easy answers.

DODI:

Terrorists have a deal that the West can't refuse for as long as the Russians want to sell-off their Nuclear junk.

PRO:

The problem is that We have no way of knowing whether these Nuclear Landmines are in working condition or are so badly oxidized that they could never be detonated as a Nuclear explosion.

DODI:

We must also worry about radiological landmines, which can pollute the

economy of an entire
country, city-by-city.

.

PRO:

More than one hundred
Nuclear Landmines missing
from Russia means terrorists
have more than one Nuclear
Landmine to conceal inside
each major city of the
United States, France, and
England. There is no defense
except to pay rewards so we
may recover and remove them.

DODI:

A missile shield cannot
shoot down a concealed
nuclear landmine. Thus, a
country can be terrorized to
spend millions to buy
Russian supplied nuclear
junk. And, it is a deal that
cannot be refused.

CUT TO:

EXT: CALLAHAN'S REPUBLIC BOYS IN CAR WATCH JONIKAL-DAY

KEVIN CALLAHAN & MATTHEW FLANNIGAN watch through binoculars.
MICHAEL MCGARITY & PATRICK O'DONNELL smoke cigarettes. Flat
discordant music in background.

CUT TO:

EXT: JONIKAL: PRO , JULIE, DIANA, and DODI - DAY

DODI:

Diana! You are the leading
speaker for peace and
humanitarian issues. It is time
the world banned nuclear
weapons. And, I am with you in
this fight.

DIANA:

(Leans over and kisses DODI)
You are so wonderful. That's
why I love you.

CUT TO:

EXT: CALLAHAN'S REPUBLIC BOYS IN CAR WATCH JONIKAL -DAY

.KEVIN CALLAHAN scans JONIKAL and Al Fayed estate through binoculars.

.MICHAEL MCGARITY & PATRICK O'DONNELL smoke cigarettes. Flat discordant note music in background.

MATTHEW FLANNIGAN:
(Puts his binoculars on car hood and lights a cigarette)

PATRICK O'DONNELL:
If MUJIHAD wants to make their deaths look like a "deniable car accident" in Alma tunnel, why are we here?

KEVIN CALLAHAN:
Because his own political group hasn't decided which plan to use yet: "explosion, high profile." Or, "deniable car accident, low profile."

MATTHEW FLANNIGAN:
What you're saying is that we're here more for political reasons to show cooperation & solidarity with the "Sons of Paradise" than here to Kill the Princess.

PATRICK O'DONNELL:
We're also here because Al Queda has provided us with two Nuclear Landmines in London. Either one of which have enough blast force to launch Buckingham Palace, launch the Queen, the Royals, and launch Parliament to the moon in small nuclear pieces.

KEVIN CALLAHAN:
The new technologies of nuclear weapons in Terrorist hands, today, allow a few men

to achieve destruction that
large armies could not
inflict in past.

.

MICHAEL MCGARITY:

This means that we can use
these Nuclear Landmines to
force British to completely
withdraw from Northern
Ireland and return it to
Irish rule after three
hundred years!

.

KEVIN CALLAHAN:

(to group)

Gentlemen! We are here to
cooperate so we can obtain
control of two Nuclear
weapons provided by Al Queda
- two Hiroshimas concealed in
London -- to force Britain
out of Ireland.

MICHAEL MCGARITY:

It is my bet that Mujihad
will kill the Princess in
the tunnel.

KEVIN CALLAHAN:

My bet is you are correct,
MICHAEL. (smiles, reaches,
and they shake hands).

.

EXT: Paris, France. JULIE is shopping

CUT TO:

-- DAY

PRO accompanies her in and out of dress shops. JULIE is
shopping for her bridesmaid dress for DIANA's forthcoming
wedding to DODI.

JULIE:

(Excitedly)

Can you keep a secret?

PRO:

I promise to never tell your
secrets. What is this exciting
secret?

JULIE:

We are invited to DIANA's and
DODI's wedding!

PRO:

Congratulations and God bless
both of them!

JULIE:

I barely have time to find a
gown!

.
EXT: JONIKAL MIDNIGHT DANCE

CUT TO:
-NIGHT

CLOSE UP OF DODI & DIANA. DIANA and DODI on upper deck dancing
in moonlight. There is champagne on table.

.
EXT: JONIKAL MOVING ACROSS SEA: DODI & DIANA -DAY

CUT TO:

Jonikal, following morning: in a small impromptu ceremony,
Captain of Jonikal performs an informal marriage ceremony
between DODI AL AL FAYED and PRINCESS DIANA while serving
maids look on. Captain of Jonikal then writes a record of
marriage of DODI and DIANA into written Ship's Log of Jonikal.
DODI and DIANA later depart from Jonikal and travel to Ritz
by private jet

.
INT: DODI's bedroom at Ritz, Hotel in Paris - DAY

CUT TO:

DIANA and DODI are having breakfast. DODI's stuffed animal
toys, Model airplanes, and Mickey Mouse Disney toys are much
in evidence in Dodi's Imperial suite. A half-dozen Waitresses
and maids are busy in next room fixing breakfast dishes. DODI
reads newspaper. DIANA is on phone explaining her selection of
wedding dresses from a wedding catalogue of dresses which she
has in front of her on table.

DIANA:

Yes Sofia. Yes, umm, let me ask
DODI. (DODI turns to DIANA and DIANA
asks) What time can Sofia come over
to fit us?

.
DODI:

Umm. How about one or two o'clock?

DIANA:
How about one or two o'clock,
Sofia? Good! See you then. Bye.

DIANA makes another phone call while maids bring in another course of fancy breakfast.

DODI:
DIANA, I just remembered that
I need to ask FAOUD something
about the Mercedes. I'll be
right back. (He walks over and
kisses DIANA. DODI leaves
room).

. CUT TO:
INT: Jewelry store - DAY

DODI leaves Ritz alone, followed by his bodyguard to a nearby Jewelry store where he selects a diamond engagement ring.

DODI:
(looking at jewelry)
I like that one.

Clerk removes a large three-carat-looking diamond ring from case.

DODI:
Can you deliver it to the
Imperial Suite by seven
O'Clock?

Clerk Reecharde:
Oh yes. Seven O'Clock. Easy!

DODI:
Excellent! We shall see you
at seven, Reecharde. I'm
counting on you.

Clerk, Reecharde:
I promise!

. CUT TO:
INT: DODI'S SUITE AT RITZ - NOON

DODI has returned from jewelers to his suite at Ritz:

DODI in Imperial suite, on phone, speaking with his father, MOHAMMED AL FAYED, who is currently in England.

DODI:

Yes, Mu Mu, I picked our engagement ring and we are leaving here in about an hour to have dinner at Chez Benoit. I am going to give her the ring during dinner.

CUT TO:

.
EXT: LONDON, MOHAMMED AL FAYED, ON PHONE -- NOON

DODI's father, MOHAMMED AL FAYED, on phone, at his estate in London area of England -

MOHAMMED AL FAYED:

DODI, have dinner at hotel and give DIANA ring at dinner.

CUT TO:

.
EXT: DODI's palatial suite at Ritz Hotel -- NOON

DODI continues on phone to his father, MOHAMMED AL FAYED, in England:

DODI:

(Takes Phone)
We'll call you in the morning, Mu Mu. Love you. Bye.
(Hangs-up phone and embraces DIANA.
They kiss)

CUT TO:

.
EXT: PRO & JULIE: PARIS AIRPORT ENROUTE AFRICA - NOON
PRO receives a phone call on his cellular from Fhotiss's office.

PRO

We were just vacationing, together. We will get word to them. Yes, we'll stop by your office to pick up papers. (Puts cell phone in pocket & turns to JULIE)
police say Terrorists plan to assassinate Diana.

JULIE: looks shocked

.
CUT TO:
EXT: PRO AND JULIE IN BMW DRIVE TO FHOTISS'S OFFICE-DAY

Fhotiss:

PRO! JULIE! Nice to see you.
(They shake hands and sit)
We've notified British
Security and they said they
will notify her immediately,
which might mean British
Security will mail her a
letter.
(Fhotiss hands PRO an envelope
full of photos and papers).
These are photos of Terrorists
for Diana and Ritz Security.

PRO:
(Nods)

FHOTISS

My info is DIANA is at the
Ritz with DODI, but staff at
Ritz deny it. Can you locate
her and DODI and give them
photo information in-person?

PRO:
(PRO rises from chair starts
moving to door)
Absolutely yes! We can find
her right now, this evening --
assuming she is still in Paris.
I feel sure she is still at the
Ritz, but she might have decided
to head for Oslo early. (PRO
departs out door).

.
CUT TO:
EXT: PRO & JULIE IN BMW - FAST IN TRAFFIC - DAY
PRO driving urgently fast in BMW through Paris traffic on his
way to DODI'S apartment.

PRO pushes buttons on his cellular phone. PRO continues to
fight his way through slowly crawling rush hour traffic and
experiences frustration waiting at red lights.

PRO:

(Inside BMW)

Fhotiss said he notified the British embassy. But, the whole world is run by clerks. So, can you rely on any bureaucrats to do anything right?

JULIE:

Of course not! We must tell her in-person. DODI might have told the hotel desk man not to disturb them under any circumstances.

PRO fumbles to write while driving and holding cellular, JULIE grabs paper and writes while PRO repeats DODI's address.

PRO:(PRO on cell)

Fhotiss, this is PRO . Did anyone call DODI's residence yet? One, Rue le' Cort. Yes. Bye.

CUT TO:

.
EXT: Exterior of BMW in Paris rush hour traffic -DAY
Looking from outside through window of BMW. PRO and JULIE talk animatedly; but, we cannot hear their voices because of rush hour traffic noise. They get all the red lights. Two cars are stopped in front of them while their drivers argue fault over a minor fender-bender.

JULIE:

Oh God! This is so difficult for me to believe. Why would terrorists want to kill her?

PRO:

I could only guess that it might be the Nuclear Landmine issue. There are dozens of Terrorist groups, it is impossible to guess who issued the order to kill Diana.

JULIE:

But, I still don't understand why they'd want to murder her over it.

PRO:

JULIE, Terrorists think if Diana points her finger at them, then U.S., French, and British will point missiles at Terrorists. Al Queda and Hussein are both bloody like Hitler was, but want to remain anonymous, and not have missiles pointed at them.

JULIE:

I've got to call the Ritz.

PRO hands his cellular to JULIE. She presses buttons for Information Operator. PRO yells at arguing drivers

PRO (leans on horn)

Move it! ! !

CUT TO:

EXT: FRONT RITZ - PAPARAZZI & TERRORISTS TOGETHER -DAY

Green motorcyclist British MI-6 agent is not wearing helmet and sitting on his green motorcycle. MUJIHAD and his men are also around Ritz , mingling with sightseers and PAPARAZZI. Terrorists appear to be waiting for DODI and DIANA.

CUT TO:

EXT: DODI'S ETOILLE FLAT AT 1 RUE Le Cort - NIGHT

AL FAYED Mercedes with DODI and DIANA in back seat, TREVOR and another bodyguard in front, rolls to a stop in front of DODI's Etoile flat at 1 Rue le Cort in Paris. DODI's other cars and Range Rover follow with their luggage. Bodyguards jump out in front of DODI's flat and keep Paparazi back.

CUT TO:

INT: DODI's flat

- NIGHT

DODI and DIANA unpack. Decor in DODI's apartment features a Coca Cola bar (Bacardi bar) designed like an early 20th century Coca Cola soda fountain.

DODI:

It just occurred to me Chez Benoit has excellent food but big windows & no security to keep paparazzi flies away. I don't think you want dinner with cameras flashing in our faces.

DIANA:

Bzzzz, Bzzzz. That means "indeed not" in Papparazzi language!

DODI:

We can have dinner at Ritz.

. CUT TO:
EXT: 9:45 PM: RITZ FRONT ENTRANCE -PAPARAZZI -NIGHT

AL FAYED Mercedes -- green motorcyclist MI-6 agent wearing helmet on fringes of PAPARAZZI motorcycle group some distance away, in front of RITZ.

DODI and DIANA arrive and stop at the Ritz front entrance in Mercedes with TREVOR and FAUD. Nearly five dozen PAPARAZZI are accumulated in front of Ritz waiting. PAPARAZZI swarm around AL FAYED Mercedes and deluge DODI and DIANA with camera flashes. There are British and American Intelligence Agents in the crowd (All recorded by Ritz security cameras).

DIANA:

Oh Bzzzz! Flies!

DODI:

Bzz Bsz Buh. Ohhhh no.
(cameras continue to flash)

. CUT TO:
EXT: TIME 9:46 PM: RITZ FRONT ENTRANCE -- NIGHT

In background: PAPARAZZI & green motorcyclist MI-6 agent some distance away in front of ritz.

DODI and DIANA exit Mercedes with TREVOR and FAUD. . Other bodyguards make a path for them through PAPARAZZI flashes as they struggle to front door of Ritz.

. CUT TO:

INT: INSIDE OF RITZ

-NIGHT

DODI and DIANA walk through peaceful inside of Ritz to Imperial Suite where they change plans and decide they want to spend night at DODI's Etoile Flat after all.

.
.

DIANA:

Oh Bzzzz! Splat! Lets go back to your Flat, and get away from these paparazzi.

DODI:

Bzz Bsz. I was about to say the same thing.

.

CUT TO:

INT: 10:03 PM: INTERIOR RITZ

-NIGHT

Inside Ritz Security Room, one of DODI's Bodyguards, WINGFIELD, phones Henri Paul to come to Ritz and Drive AL FAYED Mercedes.

.

CUT TO:

INT: DODI & DIANA: HAVE DINNER IN RITZ DINING ROOM- NIGHT

Henry Paul in Ritz talking with TREVOR Rees Jones and Ritz Bodyguard WINGFIELD.

.

CUT TO:

INT: DODI & DIANA EAT DINNER IN RITZ DINING ROOM-NIGHT

DODI gives DIANA the ring during dinner at RITZ. After dinner, they arise from dinner table, which is set with a candle as a centerpiece. As they walk toward restaurant door, candle flickers while DODI and DIANA approach restaurant-to-lobby exit door of RITZ restaurant. Doorman opens door for DODI and DIANA; and, a rush of air enters through door into restaurant bending candle flame then putting it out & leaving smoking wick of extinguished candle.

TREVOR:

Where is decoy car?

WINGFIELD:

FAOUD will have it here in a minute.

.

CUT TO:

EXT: FRONT RITZ: PAPARAZZI & GREEN MOTORCYCLIST -NIGHT

BRITISH MI-6 AGENT, SOME DISTANCE AWAY IN FRONT OF RITZ. Ritz security men examine four of AL FAYED cars which are parked in front of Ritz in a manner to suggest they are ready to leave. Green motorcyclist MI-6 Agent is not wearing his helmet and is nearby leaning on his motorcycle with his partner who is relaxed and also not wearing his helmet. RITZ security cameras record both of their faces on tape.

CUT TO:

EXT: 12:15 am: FRONT RITZ, PAPARAZZI & TERRORISTS-NIGHT

Henry Paul:
(Speaking to PAPARAZZI)
New DVD technology is excellent.

Green motorcyclist, British MI-6 agent is seen some distance away in front of Ritz

CUT TO:

EXT: SOME DISTANCE FROM RITZ- PRO'S SPEEDING BMW -NIGHT

Inside PRO's speeding BMW. Front of well-lit Ritz hotel comes into view. There are PAPARAZZI, much in evidence, standing around front of Ritz and sitting on motorcycles.

CUT TO:

EXT: RITZ - PRO speeds into Ritz parking lot - NIGHT
BMW squeals to a stop in a parking space.

PRO:
PAPARAZZI are close to the
limousines and that's a good
sign she is definitely here.

JULIE and PRO scramble out of their car and run toward front door of Ritz where several limousines are parked. PRO and JULIE hurry around PAPARAZZI who quite suddenly are all focusing their attention behind JULIE. PAPARAZZI & green motorcyclist-British MI-6 agent, some distance away in front of Ritz start to move quickly.

Decoy cars move toward front driveway of Ritz. Paparazzi flash their cameras taking pictures of decoy cars as they drive toward Place Vendome. There are British and American Intelligence Agents in crowd. Ritz security cameras record faces of British and American intelligence agents in crowd.

.
EXT: 12:20 am : REAR OF RITZ

CUT TO:
-- NIGHT

DIANA and DODI exit through back of Ritz. Henri Paul enters AL FAYED Mercedes and sits at wheel. TREVOR Rees-Jones sits next to him in front. DODI and DIANA get into back. Paul drives off with DODI and DIANA in AL FAYED Mercedes as decoy cars start to move at front of Ritz.

.
EXT: Front Ritz - PAPARAZZI & TERRORISTS

CUT TO:
-NIGHT

Excited PAPARAZZI on idling Motorcycles are crowding entrance. MUJIHAD watches as PRO arrives. PRO can't get in. He sees Henri Paul and shouts to him, but is ignored. MUJIHAD is on his way to intercept when he gets cell call that DODI and DIANA are leaving Ritz by rear entrance. He turns back to car but PRO catches a glimpse of him and recognizes him as one of Terrorists among photos in envelope which Fhotiss gave to PRO earlier in afternoon.

JULIE recognizes DIANA's bodyguard, TREVOR Rees Jones in a Mercedes.

JULIE:
(Shouts to PRO)
PRO! They're leaving behind the
hotel.

JULIE is running wildly through PAPARAZZI who leap on their motorcycles.

PRO & JULIE run to BMW, jump in, and roar out of parking space with tires smoking. As PRO drives toward Ritz entrance way, he notices a large dark Mercedes fly out from Ritz's rear drive area. MUJIHAD follows it in white Mercedes and PRO peels tires on his BMW in his haste to stay with him. Several motorcycles are following. Camera strobe lights everywhere. PRO is convinced it must be DIANA. A swarm of PAPARAZZI motorcyclists zoom in front of PRO's BMW and he slams on brakes.

.
EXT: 1220 AM: FRONT OF RITZ - PRO's BMW

CUT TO:
-NIGHT

JULIE:
Go! Go!

PRO and JULIE view PRINCESS DIANA and DODI departing rear of Ritz to begin their fateful ride from Ritz to murder-crash scene. PRO sees AL FAYED Mercedes and recognizes Terrorists MHEMET TRIKITI , SAMIR CET, ABDUL MUJIHAD who are in stalking white murder Mercedes. PRO and JULIE attempt unsuccessfully to drive around mob of PAPARAZZI to warn DIANA. PRO is boxed-in and follows in his BMW behind a group of PAPARAZZI who are riding dozens of motorcycles and blocking PRO's vehicle during chase from Ritz Hotel to L'Alma tunnel where vehicular murders will take place.

PRO - grinding gears - takes off following behind PAPARAZZI Motorcycles, which are everywhere with camera strobe lights flashing frantically. As PRO tries to gain on the distant Al Fayed Mercedes, PAPARAZZI Motorcycles cut and zoom in front of him, weaving in traffic and blocking his route.

. CUT TO:
EXT: AL FAYED Mercedes Approaching Pl de Concorde -NIGHT

. CUT TO:
INT: PRO's BMW. PRO sees AL FAYED Mercedes -NIGHT

PRO recognizes stalking white murder Mercedes; but, Mercedes is too fast and too far ahead of PRO. Extremely fast green motorcycle closes on Al Fayed Mercedes.

Fayed Mercedes reaches Place de la Concorde at high speed and squeals to a stop to wait for traffic lights. Green motorcycle with two riders astride is seen stalking and tracking through traffic in near distance behind AL FAYED Mercedes.

TREVOR Rees-Jones fastens his seat belt. Fayed Mercedes jumps traffic light prematurely and drives along dual road heading to Place de L'Alma tunnel followed by PAPARAZZI, Terrorists, and PRO & JULIE a few hundred meters behind. HENRI PAUL accelerates on straight mile long road that leads from Place de la Concorde to entrance of Pont de l'Alma tunnel.

. CUT TO:
EXT: 12:24 AM: APPROACHING ALMA BRIDGE UNDERPASS -NIGHT

PRO struggles through pursuing crowd of vehicles, almost losing control of BMW at one point, falling back. In front, a White Murder Fiat waits along road shoulder. White Murder Fiat accelerates and races along road shoulder, pulls out close behind AL FAYED Mercedes and moves into place as underpass at Place de l'Alma comes into view.

.
EXT: 12:24 AM: PONT L' ALMA TUNNEL

CUT TO:
-NIGHT

AL FAYED Mercedes - then behind Terrorist Fiat as green motorcycle closes on AL FAYED Mercedes - AL FAYED Mercedes - green motorcycle closing fast.

U.S. Embassy seal on car door of man who watches without interfering. British embassy seal on car door of British men who watch without interfering to stop murder-in-progress.

. AL FAYED Mercedes is approaching Alma bridge underpass to tunnel. Paparazzi group are behind AL FAYED Mercedes getting in way of PRO and JULIE. Pace of chase quickens as AL FAYED Mercedes accelerates to avoid Paparazzi.

A white Murder Mercedes is followed by white Murder Fiat. Racy red Honda motorcycle ridden by Terrorists, AHMED and Ali, weaves in and out of other motorcycles and streaks ahead of AL FAYED Mercedes. Yellow motorcycle with two terrorists, RAMI and MUZAFFAR on board, follows behind PRO in fast lane as dark AL FAYED Mercedes speeds approaching Pont d'Alma Tunnel entrance. By now, white Murder Mercedes is following dangerously close & immediately behind AL FAYED dark Mercedes. Murder Fiat is gaining immediately alongside near right rear panel of AL FAYED Mercedes. PRO notices that white Murder Mercedes and white Murder Fiat are pacing AL FAYED Mercedes as it drives toward Pont d' Alma Tunnel.

.
EXT: 12:24 AM: APPROACHING ALMA BRIDGE UNDERPASS -NIGHT

CUT TO:

In front of PRO there are nearly a dozen PAPARAZZI motorcyclists between him and Terrorists and MI-6 Green Motorcycle. PRO is so far behind AL FAYED Mercedes that he can barely see it and Murder Fiat in distance as they approach tunnel.

.
EXT: 12:24 AM: ALMA BRIDGE UNDERPASS

CUT TO:
-NIGHT

GREEN MOTORCYCLE closely following Al Fayed Mercedes. Al Fayed Mercedes is approaching Alma bridge underpass to tunnel. In front of PRO in distance, there are nearly a dozen PAPARAZZI motorcyclists; further ahead, almost out of sight, is AL FAYED Mercedes. Paparazzi group are behind Fayed Mercedes getting in way of PRO and JULIE. Pace of chase quickens as Fayed Mercedes accelerates to avoid Paparazi.

Green motorcycle with two riders is rocketing up very fast in right lane behind AL FAYED Mercedes.

Papparazzi have their cameras operating with strobe lights flashing and interfering with PRO's field of vision.

. CUT TO:
EXT: 12:24 AM: ALMA BRIDGE UNDERPASS -- NIGHT

. CUT TO:
EXT: GREEN MOTORCYCLE CLOSES ON AL FAYED MERCEDES -NIGHT

. CUT TO:
EXT: Inside Terrorist white Fiat Uno -- NIGHT

Mhemet:
(And other Terrorists chanting
in unison)
Death! Death! Death!

White fiat uno - green motorcycle is closing - nearby position of white murder Fiat during its first crash blow into AL FAYED Mercedes. Everyone in AL FAYED Mercedes can see white murder Fiat and realize it is a Terrorist car. Murder Fiat hits right front panel of AL FAYED Mercedes while white Murder Mercedes hits AL FAYED Mercedes on rear bumper. AL FAYED Mercedes swerves a foot to left but recovers. Passengers in AL FAYED Mercedes are moving inside as if extremely concerned about Murder Fiat and White Murder Mercedes.

Surrealism: DODI AL FAYED & Diana can be seen looking out back window of AL FAYED Mercedes at Terrorist White Mercedes and Green motorcycle. Colors intensify.

. CUT TO:
EXT: PONT L' ALMA TUNNEL - AL FAYED MERCEDES -NIGHT

Green motorcycle closing fast

. CUT TO:
INT: INSIDE AL FAYED MERCEDES, PONT L' ALMA TUNNEL -NIGHT

DIANA:
(Surprised Stressed voice)
Is that Fiat driver drunk?

TREVOR is turning to look over his right shoulder at Fiat when Fiat rams AL FAYED Mercedes again.

. CUT TO:
EXT: PONT L' ALMA TUNNEL --NIGHT

Green MI-6 motorcycle is closing at extremely fast speed toward Al Fayed Mercedes. Inside Terrorist Murder Mercedes as it accelerates to hit AL FAYED Mercedes a second time.

TERRORISTS:
(Terrorists chanting in murder Mercedes)
Death! Death! Death!

Again, Fiat hits right front panel of AL FAYED Mercedes while white Mercedes hits AL FAYED Mercedes on rear bumper. AL FAYED Mercedes swerves but recovers. White Fiat is in right lane but now a car length further ahead of AL FAYED Mercedes which is diagonal in left fast-lane.

. CUT TO:
EXT: PONT L' ALMA TUNNEL, AL FAYED MERCEDES --NIGHT

DIANA in AL FAYED Mercedes looks at white Murder fiat & interior of white fiat. A dark motorcycle, with two riders, extremely fast in right lane alongside of AL FAYED Mercedes is accelerating.

TREVOR is now is reaching for his shoulder pistol. His seat belt is in way. TREVOR fumbles to move seatbelt away.

TREVOR :
Damn!

. CUT TO:
EXT: PONT L' ALMA TUNNEL - AL FAYED MERCEDES -NIGHT

A powerful dark motorcycle with two men astride, extremely fast, in right lane alongside of AL FAYED Mercedes suddenly accelerates in fast swerve, zipping directly in front of AL FAYED Mercedes. It is impossible to see true color of dark motorcycle. It cannot be determined for certain if dark motorcycle is green or some other dark color.

Murder Fiat is in right slow lane just diagonally behind right rear fender of AL FAYED Mercedes as dark motorcycle pulls in front of AL FAYED Mercedes. Dark motorcycle passenger suddenly twists his body momentarily and points a black military Laser stun flash in his hand at windshield in front of Henri Paul. There is a dazzling blinding Laser stun-flash, which is thousands of times brighter than any camera flash and completely blinds all vision. Everything in tunnel is brilliant white light for a split second, even dark colors change and bleach out to white light nothingness. AL FAYED

Mercedes is illuminated inside and out with an eerie brilliant white light. Surrealism of abnormal color, slowed-motion, flat off-key music, flat monotone voices, pale faces, dominates momentarily. Henri Paul, chauffeur exclaims aloud. Tires squeal as he panic brakes.

. CUT TO:
EXT: PONT L' ALMA TUNNEL -PRO & JULIE IN BMW -NIGHT

PRO sees brilliant white flash but does not see passenger rider on dark motorcycle as he turns and flashes Laser stun-flash directly at front windshield of AL FAYED Mercedes. Paparazzi have their cameras operating with obviously weaker strobe lights flashing and interfering with PRO's field of vision.

Henri Paul's voice is slowed and his face is very death-pale.

. CUT TO:
INT: AL FAYED MERCEDES, PONT L' ALMA TUNNEL -NIGHT

Henri Paul:
(Shouting monotone voice)
I can't see.

Interior AL FAYED Mercedes. DIANA reaches (slowed motion) for DODI's hand. They (slowed motion) clasp hands and turn to embrace.

. CUT TO:
INT: AL FAYED MERCEDES - Pont L' Alma Tunnel - NIGHT

Henri PAUL:
{Interior AL FAYED Mercedes
Swerving steering wheel & shouting}
God! I can't see.

. Inside AL FAYED Mercedes, Henri Paul (face bleached snow white), blinded by Laser stun flash, panics and hits brakes hard, causing Fayed Mercedes to fishtail and veer wildly to left, then right as if to hit White Terrorist Fiat adjacent to it in right lane. AL FAYED Mercedes sideswipes White Terrorist Fiat, bounces off skidding left and plunges explosively head-on into thirteenth of large cement support pillars in center of tunnel.

Surreal effect: abnormal color & motion, flat music, pale faces. There is a horrifying thunderous crash accompanied by a single lingering musical dirge-flat-note that continues to

linger during & after Mercedes impacts Pillar, which is buried up to front seat of Fayed Mercedes in an eruption of glass and crushed metal.

After AL FAYED Mercedes crashes, it skids as wreckage toward right tunnel wall. White Murder Fiat & white Murder Mercedes escape with murder Mercedes close behind white Fiat. Cheering is heard inside Murder Fiat & Murder Mercedes. AL FAYED Mercedes is a smoldering wreck. Dark motorcycle exits tunnel extremely fast, racing far ahead of white Fiat and white Mercedes, then the green motorcycle is seen disappearing into city.

. CUT TO:
EXT: Pont Alma Tunnel -AL FAYED MERCEDES WRECK -NIGHT

Instrumental music is dramatic note & off-tone flat variation of Stun-Flash music at AL FAYED MERCEDES, a smoking wreck. AL FAYED Mercedes horn is blaring. Hood is crushed to front passenger area where Henri Paul is pinned, dead, to his seat.

. CUT TO:
EXT: Pont L' Alma Tunnel - FOCUS ON PRO IN BMW - NIGHT

PRO is exiting his BMW near wreck & runs toward crowd of Paparazzi, fumbling to call ambulance on his cell phone as he bounds from his car shouting at PAPARAZZI. TREVOR is unconscious. HENRI PAUL is white. DODI and Diana lay in back. Motorcycle PAPARAZZI pass PRO, descending on crash scene like dogs. PRO runs.

PRO :
Get Back! Get away!

. CUT TO:
EXT: Pont L' Alma Tunnel - CRASH scene - NIGHT

JULIE is inside PRO's BMW as if unable to move in her shock.

JULIE:
(Screaming)
Oh God! God! God!

. CUT TO:
EXT: 12:24 AM: PONT L' ALMA TUNNEL - CRASH SCENE

A powerful dark motorcycle (color not observable) races through Paris city streets. Motorcycle passenger is slapping

back of driver as if congratulating him; and, cheers of congratulations are coming from both.

. CUT TO:
EXT: AL FAYED MERCEDES; TOUCHING MUSIC PLAYS -NIGHT

Music of "*Time To Say Goodbye*," plays in music language, thereby greatly enhancing poignant heartbreaking emotion. Outside AL FAYED Mercedes, Derik Rotel, a Paris waiter on motorcycle, is first at murder scene immediately after crash. Derik stops, leans into wreckage over DIANA, brushes hair from her face and recognizes DIANA.

. DIANA: (death pale gasping)
They've murdered us with a
Laser! They blinded Henri
with a Laser and we crashed!

DODI:
(weakly to Derik Rotel)
They murdered us with a
LazerLight and made us crash.
They attacked us with Laser.
We Can't see. We're blind.

DERIK ROTEL:
I promise to get an ambulance
right now, as fast as I can!

Derik, having heard DIANA'S and DODI's pleas, pushes car door shut and runs, then drives away on his motorcycle to call police for help.

. CUT TO:
EXT: AL FAYED MERCEDES -PAPARAZZI, SERGI BENHAMOU-NIGHT

SERGI BENHAMOU, another Paparazzi, is close by and taking photos of the wreck. He appears to be close enough to hear Diana'S last words. PAPARAZZI CHRISTAIN MARTINEZ, is also nearby, within earshot of DIANA'S dying last words. In less than a minute the Al Fayed Mercedes car door is opened again. This time by one of the Paparazzi, ROMUALD RAU.

. CUT TO:
EXT:AL FAYED MERCEDES DOOR -PAPARAZZI, ROMUALD RAU. -NIGHT

PAPARAZZI, ROMUALD RAU opens Al Fayed Mercedes door and sees that Princess Diana is injured. He reaches over and as he takes her pulse, she speaks to him. PAPARAZZI, CHRISTAIN MARTINEZ is also near the Al Fayed Mercedes, close enough to hear Diana'S dying statements about the "Laserflash."

DIANA:

They murdered us with a
Laserflash! They blinded Henri
with a Laser and made us crash.
I can't see anything!

PAPARAZZI ROMUALD RAU:

Stay clam! Help is on the way.

DIANA:

They attacked us with a Laser!
Please call police!

PAPARAZZI ROMUALD RAU:

I'm here, be cool, a doctor
will arrive.

DIANA:

They murdered us with a Laser!
They blinded us!

CUT TO:

EXT:AL FAYED MERCEDES DOOR -PAPARAZZI, ROMUALD RAU-NIGHT

PAPARAZZI, CHRISTAIN MARTINEZ is nearby, within earshot of Diana. He is taking photos and, at various times, appears to be close enough to hear Diana's dying words. PAPARAZZI, ROMUALD RAU tells MARTINEZ to back-off and not take pictures. ROMUALD RAU and MARTINEZ argue over propriety of close photos of victims in AL FAYED Mercedes.

CUT TO:

INT: AL FAYED MERCEDES; DIANA & DODI SAY GOOD-BYE -NIGHT

All other sound is stone dead silence, except for music. For example, music of "Time To Say Goodbye," or other touching music, plays softly while slowed-motion of this scene reels.

Heart-breaking words of "Time To Say Goodbye" evoke sense that both DIANA and DODI are singing to each other. Music plays in those scenes where DIANA or DODI is somewhere present in scene, though not always visible.

Before all the Paparazzi arrive, during last moments after crash. . . DIANA reaches over and touches then kisses DODI good-bye on cheek as they say they love each other before DODI AL FAYED dies.

DIANA's hand has been flung back by crash and is near DODI's face. DIANA & DODI look at each other through half- closed eyes as he begins to weaken. DIANA manages to ever so slightly caress DODI's face and lips; and, he tries to smile as he attempts to move his lips to kiss her hand. He barely manages to touch her hand with a kiss as he fades. DIANA knows he is leaving. DIANA softly sobbing calls tearfully to him in a sad, heartbroken voice.

DIANA:
DODI, Don't go! Oh, DODI !

Within seconds, outside Fayed Mercedes, PAPARAZZI groups are crowding and bumping but have not moved to assist DIANA. Terrorist driver of Red Honda Hurricane motorcycle, and his passenger walk around and stare into Fayed Mercedes. Terrorist Red Motor cycle camera-man leans into Fayed Mercedes and takes close video pictures of Diana and DODI, and pictures of wreckage with his video camera. Terrorists keep their helmets on and driver is speaking into his microphone headset. Music plays over dialogue and other sounds which are muted.

Unidentified Red Motorcyclist:
(speaking into his helmet microphone)
The Egyptian is dead and
PRINCESS is still alive. She
appears to be badly injured.

Several more PAPARAZZI motorcycles skid erratically to stop in tunnel.

CUT TO:
EXT: 12:24 AM: PONT L' ALMA TUNNEL- CRASH SCENE -NIGHT

PAPARAZZI surround horrifying wreckage of smoldering Mercedes and are taking close pictures with their cameras, strobes flashing. They lean over DIANA and take her picture as she softly cries while splattered in blood.

A man in a business suit runs up to Al Fayed Mercedes and attempts to assist DIANA. He is a doctor.

CUT TO:
NIGHT:
INT. In tunnel, Dr. Fredrick Mailliez helps

TREVOR is barely conscious. DIANA is also barely conscious.

A passing French doctor, Fredrick Mailliez, on his way home from a party, is tending to DIANA and TREVOR who are still alive. He cell-phones emergency services, obtains oxygen and masks from his car and assists DIANA.

Music plays over all continuously.

DIANA:

(Semi-conscious)

Can't see. I Can't see . . .

Please, please help DODI. Ohh . . .

.
DIANA lapses into and out of consciousness. Music, plays over all.

DR. FREDRICK MAILLIEZ: Positions her head back away from her chest to free an air passage, and then he places an oxygen mask on her face and speaks to her in French. PAPARAZZI are heard faintly while they shout that he should talk to her in English. He speaks to DIANA in English.

DR. FREDRICK MAILLIEZ:

(First in French, then English)

I am putting an oxygen mask on your face.

Two passing French Police Officers observe crash site and assist to block-off tunnel at AL FAYED Mercedes crash site. Three ambulances arrive with fire trucks and medics begin to assist DIANA and TREVOR. DODI and chauffeur are obviously dead. DR. FREDRICK MAILLIEZ leaves scene unaware of identity of his patients.

DIANA sees firemen use special cutting saws to cut off roof of Mercedes to free TREVOR Rees-Jones & herself. Police notify British embassy by cell phone that DIANA has been in a crash.

. CUT TO:

INT. DIANA REMOVED FROM CAR, SEES TUNNEL ROOF- NIGHT:

Emergency medics and French Anti-Terrorism Police work around AL FAYED Mercedes while PAPARAZZI flash their cameras, taking pictures of DIANA's suffering. Medics remove DIANA from wreckage and put her on a stretcher.

Surrealism: As DIANA is removed from Mercedes, she then sees tunnel roof as stretcher moves from Mercedes toward ambulance. She sees people standing around AL FAYED Mercedes, beyond are PAPARAZZI groups who have not moved to assist Diana. AHMED AL-HASSAN, driver of Red Honda Hurricane motorcycle, and ALI

MAHABAD, Motor cycle camera-man passenger walk around and stare into AL FAYED Mercedes. DIANA looks at AHMED AL-HASSAN speaking by cell phone to ABDUL MUJIHAD who is far away moving through Paris traffic in Murder Fiat.

Surrealism: Medics carry DIANA into an ambulance. She is face-up, seeing inside roof of ambulance. DIANA, face-up, sees close view of Paramedic faces who suspect DIANA is losing blood because her pulse is weak. They waste precious time trying to stabilize her, a grievous error. She is given a blood transfusion, but her condition deteriorates.

AHMED AL-HASSAN:
(speaking into his cell phone)
The driver is dead and
PRINCESS is still alive.

. CUT TO:
EXT: INSIDE MURDER FIAT UNO - NIGHT:

Inside Murder Fiat Uno in Paris Traffic.

ABDUL MUJIHAD:
Leave her and return to your
apartment. Your work is
finished.

. CUT TO:
EXT: AL FAYED MERCEDES; MUSIC PLAYS -NIGHT

Medics drive ambulance slowly away with warning lights flashing. PRO follows in his BMW. Ambulance creeps so slowly toward hospital that ambulance appears to be moving no faster than a man can walk.

PRO follows ambulance while he tries to revive JULIE.

. CUT TO:
EXT: AMBULANCE SLOW MOVES FROM WRECK TO HOSPITAL -NIGHT

. CUT TO:
EXT: PRO & JULIE FOLLOW IN PRO'S BMW TO HOSPITAL -NIGHT

PRO:
That ambulance is driving
slower than I can walk to the
Hospital.

. CUT TO:
EXT: 12:40 am: Pitie Salpetri Hospital Emergency RM.- NIGHT

Music is very soft, almost inaudible. Pitie Salpetriere Hospital Emergency Room. Dr. Professor Bruno Riou is told ambulance has arrived with a crash patient.

. CUT TO:
EXT: Petie Salpetriere Hospital Emer. Rm. -NIGHT

Professor Riou and his emergency team gather in the emergency care room in Petie Salpetriere Hospital.

. CUT TO:
EXT: AMBULANCE- DIANA IS WHEELED INTO EMER. RM.- NIGHT

Ambulance carrying DIANA arrives at Petie Salpetriere Hospital Emergency Room. Nurses become visibly shaken and gasp with mouths open & hand to heart at sad sight of PRINCESS DIANA as she is fading. They look almost unreal to Diana.

At Petie Salpetriere hospital emergency room, PRO finds a nurse to assist JULIE who is still unconscious from her fainting spell. Two of the Terrorists, Michael McGarity and MALIK KHANNADI, are waiting at Paris Hospital Emergency Room parking lot. They are in communication with ABDUL MUJIHAD by cell phone.

.
Michael McGarity:
(Speaking into his cell)
We cannot get any information.

ABDUL MUJIHAD:
Stay there and keep me up to date.

. CUT TO:
EXT: PETIE SALPETRIERE HOSPITAL PARKING LOT --NIGHT

JULIE, inside PRO's BMW, has awakened and is softly crying while nurse checks her pulse. PRO pats her shoulder.

JULIE:
(To nurse. JULIE sniffles)
I think I have recovered Miss.
Thank you.

Nurse:
(Stands up)

Come inside so we can have a better look at you.

PRO: Assists JULIE out of his BMW. They walk to Emergency Room area (CONTINUOUS).

. CUT TO:
INT: Petie Salpetriere Hospital Emer. Room -NIGHT

PRO and JULIE are escorted by Nurse into Emergency Room area and seated at one end.

. CUT TO:
INT: 01:10 am: RITZ HOTEL -NIGHT

MOHAMMED Al AL FAYED is told his son, DODI, is dead. There are several French Policemen inside Ritz speaking to him. When told the terrible news, MOHAMMED Al AL FAYED staggers as if stricken by a heart attack. He holds a chair for support, then bends over in agonized grief.

. CUT TO:
INT: Petie Salpetriere Hospital - NIGHT

DIANA in Emergency Care room as doctors work on her. TREVOR Rees-Jones is visible as he is brought into hospital on a wheeled stretcher. Occasionally, DIANA can be heard.

.
DIANA:
(Sobs & sniffles)
Oh . . . , Oh . . .

DR. PROFESSOR RELLOU (Chief):
Her pregnancy will complicate
this if she miscarries.

PROFESSOR ROBERT BENOIT (Surgeon):
We'll monitor the fetus

As time passes, DIANA's voice falls to a weak whisper. She is put under anesthesia.

Everything fades to darkness as Diana loses consciousness. Surgeons cut open DIANA's chest to determine extent of her injuries.

DR. PROFESSOR RELLOU (Chief):
Ready?

PROFESSOR JEAN DUPLAY (anaesthetics):
Yes

PROFESSOR ALBERT PARDO (Heart surgeon):
(Cuts open DIANA's chest)
Yes

PROFESSOR ROBERT BENOIT (Surgeon):
Yes

DR. PROFESSOR RELLOU (Chief):
(Massages DIANA's heart)

PROFESSOR ALBERT PARDO (Heart surgeon):
Her vein is very badly torn

They discover a tear in vein connecting her heart and lungs.
The surgeons sew her torn vein and pump her heart.

PROFESSOR ALBERT PARDO (Heart surgeon):
Her heart is not responding.
Defibrillator. Now!

DIANA'S FACE UNDER MASK - Medical Team works feverishly and
desperately. A defibrillator machine is applied over and over
to her chest to no avail.

PROFESSOR RELLOU (Chief):
There is no response.

PROFESSOR ALBERT PARDO (Heart surgeon):
Nothing. Too much damage. Her
heart is not responding to
defibrillator, whatsoever.

PROFESSOR RELLOU (Chief):
Let's keep trying. Come on!

Surrealistic effect: colors are abnormal, slowed speech, "*Time To Say Goodbye*" instrumental slows and breaks discordantly with flat off key notes, then obviously and suddenly stops in middle of a note. Silence.

PROFESSOR RELLOU (Chief):

Ohhh, She has no vital signs,
whatsoever. I think we agree
there is nothing we can do.

(He looks at his watch)

Four o'Clock. How sad. I am so
sorry. She is dead.

ALL DOCTORS

(They all nod in agreement and slowly turn
away from her table, one at a time, while
removing their latex gloves and glancing
back at DIANA)

PROFESSOR RELLOU stitches her chest closed. Team walks away
from table. PRO and JULIE witness end. JULIE buries her face
in her hands, then she walks over to DIANA's body and kisses
her goodbye. PRO escorts JULIE from Hospital Emergency room.
PAPARAZZI are flashing pictures.

. CUT TO:

EXT: PETIE SALPETRIERE HOSPITAL PARKING LOT -NIGHT

Terrorists KEVIN CALLAHAN and Michael McGarity are still
waiting at Paris Hospital Emergency Room parking lot. They
inform ABDUL MUJIHAD that DIANA is dead as they drive past PRO
and JULIE who are walking across Hospital parking lot. KEVIN
CALLAHAN and Michael McGarity drive away in a small Citroen.
PRO and JULIE see, of course, but do not know them or pay
attention to Terrorists as they pass within feet of them.

. CUT TO:

EXT: PARIS POLICE BOOKING ROOM

- NIGHT

Police have detained and arrested six PAPARAZZI. Tough, and
streetwise, all appear unwashed, greasy, and completely
unconcerned that their behavior might have contributed to
DODI's and DIANA's deaths. PAPARAZZI stand around in Police
booking room, smoking and talking with each other and Police.

Paris City Policeman #3:

(Speaking to PAPARAZZI)

To answer your question: you
are under arrest on suspicion
of involuntary homicide

Room falls silent and all Paparazzi appear stunned
and nervous.

Paris City Policeman #3:
(continuing to speak to PAPARAZZI)
and non-assistance to persons
in danger. These papers are
notification of charges and
list your confiscated property.
Please sign at bottom.

PAPARAZZI #2 Norman Jenal:
Involuntary homicide? I prefer
not to sign anything ! Non-
assistance? I want to talk
with my lawyer.

PAPARAZZI #1 Richard LeRoux:
We are being made scapegoats
because police cannot find
anyone else to blame.

PAPARAZZI #3 Daniel Febo:
I did nothing except take
pictures.

PAPARAZZI #4 Jean Ahr:
I did nothing and I am
accused of homicide. These
charges are an extreme
exaggeration.

PAPARAZZI #5 Carlos Brunet:
Police know it is dangerous to
move an accident victim. What
am I required to do? I am not
a doctor. Non-assistance?
These charges are not fair!

PAPARAZZI #6 Robert REGNER:
Hey Paulo! Give me a cigarette!
This is really getting on my
nerves.

PAPARAZZI #7 Paulo LaPorte:
(Paulo gives Robert a cigarette)

CUT TO:

EXT: PONT L'ALMA TUNNEL

--NIGHT

Meanwhile Paris police interview witnesses.

.

Witness Claude Lamonte
(Witness Lamonte addressing
policeman who is interviewing him)

Yes, it was extreme - a
thousand times brighter than
any camera flash. I was driving
in front of the AL FAYED
Mercedes, which I noticed in my
rear view mirror, then I saw a
dark motorcycle swerve from
right lane to left fast lane,
directly in front of the AL
FAYED Mercedes. The motorcycle
passenger pointed his hand and
discharged an ultra bright
stun- flash. Then, AL FAYED
Mercedes crashed. Terrible!

Paris City Policeman #6:
Where did the motorcycle go?

Witness Claude Lamonte:
It just kept going straight and
exited the tunnel.

.

INT: SCENES AT PITIE SALTPETRIE HOSPITAL

CUT TO:

-DAY

DIANA's body is under a sheet in a room. Within hours of
DIANA's death, British Consul General, Garth Peat, rushes into
room and informs nurse.

Peat's voice is slow-flat without normal scale & sounds odd.

British Consul Gnl. GARTH PEAT:
Madam! The QUEEN wants to have
DIANA's jewelry returned to
England quickly. We have been
asked; "Where are the jewels?"

Peat walks over and grabs sheet covering DIANA. He yanks it
and looks, then lowers sheet. DIANA is as white as snow. Only

her lips are brilliant red in contrast. He turns from her body trying to maintain his composure.

NURSE Veronique Claudell:
But sir! There was no jewelry.
No rings. No necklace.

British Consul Gnl. Garth Peat:
Impossible! DIANA always wore
jewelry.

Peat is abnormally bedecked in jewelry, gold chains around his neck, jeweled rings on almost every finger; he appears ostentatious, garish, glaring, and tawdry.

Peat searches DIANA's purse and clothing. He wants to check underneath DIANA's body. He struggles by himself to lift DIANA's body sideways so he can look underneath. He has difficulty holding her body sideways and moving sheet. Peat is progressively more rude and brutish in the manner which he flops Diana's corpse to-and-fro, like a large stuffed rag doll, in his search for jewels. He is unable to see well after first struggle. Next he moves DIANA into a sitting position on table but she slumps forward in an awkward position while he struggles with sheet.

Some of his gold chain jewelry falls from his neck to floor. Angry, in disdain, he throws her backward and she thumps to the table. He crawls on all fours to rummage and recover his own broken gold chain. He asks nurses to help him but they ignore him and refuse. He struggles on with DIANA'S awkwardly slumping corpse. Music notes from "Time To Say Goodbye" play discordantly and brokenly off-key and slowly.

British Consul Gnl. GARTH PEAT:
Unh! I could use some help
here.

Nurse ANTHI DIMITSIA:
Disgusting! Help yourself, you
brute! (walks away & slams
door)

. CUT TO:
INT: TERRORIST HOTEL ROOM AT RITZ. -NIGHT

ABDUL MUJIHAD and all Terrorists are reviewing on large screen the TV video recordings of DIANA's murder which were made by MUZAFFAR and ALI MAHABAD. Crash is played forward and backward like a sports training film as each Terrorist animatedly explains his point of view.

Ali:

We are in the right lane Fiat
and in front of the AL FAYED
Mercedes at this point. (Very
animated and excited voice)
Now, watch! Suddenly, the
Motorcycle cuts directly in
front of AL FAYED Mercedes.
Now, motorcycle passenger turns
and flashes AL FAYED chauffeur
with a Laser flash, like sun
exploded in his face! The
Chauffer's face is white and he
can't see!

Terrorists laugh as Henri Paul, chauffeur, is seen squinting
from bright Laser stun flash. AL FAYED Mercedes swerves left
on TV screen.

.

Ali:

We hit AL FAYED Mercedes, and
it hits cement pillar at
ninety! Boom! They die!

.

INT: At PRO'S Hotel Room -PRO & JULIE
PRO holds JULIE while she grieves for DIANA. They both lie in
bed while in each other's arms. phone rings. It is Fhotiss.

CUT TO:

-NIGHT

PRO:

Yes, Fhotiss?

.

INT: FRENCH ANTI-TERRORISM HEADQUARTERS

CUT TO:

- NIGHT.

Fhotiss:

We have identified men in White
Mercedes from videos and
photographs. We have (cont'd)
asked Interpol to check their
data base to identify the
Driver of the Fiat. What time
can you be here?

INT: AT PRO'S HOTEL ROOM.

CUT TO:

-NIGHT

.

PRO:

Same time you arrive in morning.

.
INT: FRENCH ANTI-TERRORISM HEADQUARTERS.

CUT TO:
-NIGHT

Fhotiss:
Eight O'Clock

.
INT: Paris--PRO's Hotel Room

CUT TO:
-NIGHT

PRO:
See you at eight.

PRO hangs-up phone and rolls over to stare at ceiling. He falls asleep.

.
EXT: PARIS ANTI-TERRORISM POLICE HEADQUARTERS

CUT TO:
--DAY

.
Fhotiss:
The video we confiscated from PAPARAZZI clearly shows the passenger of a fast dark motorcycle flash the windshield of the AL FAYED Mercedes with a Laser stun flash.

JULIE:
Please let us see the video, Fhotiss.

Fhotiss:
(Turns on TV and they watch video composite).
We have information that there are at least a dozen films which show as much and more of this murder as it occurred.

.
INT: PAPARAZZI VIDEOS ON FHOTISS' TV SCREEN -DAY-TO-NIGHT

The composite of PAPARAZZI videos emerges on large TV screen. Action is fragmented. A dark motorcycle carrying two men cuts in front of AL FAYED Mercedes. Another motorcyclist wearing a green motorcycle helmet and riding on a green motorcycle is seen racing along right of AL FAYED Mercedes. Green Motorcyclist's license plate is momentarily recorded by camera as PR367.

In next scene, a dark motorcycle is glimpsed momentarily while its passenger turns and points a Laser stun light at front windshield of Al Fayed Mercedes. It is impossible to determine color of dark motorcycle. From dark motorcycle, a brilliant white Laser stun light flashes into Henri Paul's eyes. Fhotiss's TV screen floods white for a moment and washes back to normal. Then image of smoking wrecked AL FAYED Mercedes is seen in tunnel from another angle. TREVOR is hanging half out of open AL FAYED Mercedes front passenger door. DIANA & DODI are seen in back seat.

. CUT TO:
EXT: FHOTISS REMOTE CONTROLS LARGE TV SCREEN -- DAY

Fhotiss: Clicks to still photos showing faces of AHMED AL-HASSAN, driver of red Honda Hurricane motorcycle and ALI MAHABAD.

JULIE (gasps):
We saw these two men at the
Pont d' Alma crash site.
(gesturing toward photo of Ali)
He was taking pictures.

Fhotiss: Clicks to Michael McGarity, right front passenger of Murder-Mercedes and KEVIN CALLAHAN.

JULIE:
(Her hand suddenly to her heart)
Oh God! Those men were at the
hospital! They followed DIANA
to the hospital!

PRO:
We saw them on the parking lot
at Petie Sal Petrie Emergency
Hospital.

Fhotiss:
Interpol has some very special
state-of--art photo enhancing
equipment which might bring up
a better image of the other
passengers in the two murder
cars.

PRO:

JULIE can have these photos at INTERPOL before three.

PRO looks at JULIE. She smiles

Fhotiss:

These papers are dossiers on each of Terrorists. The green motorcycle, License PR367, was in an accident early this morning; and, the two riders were taken to Sisters of Mercy Hospital, then removed from the hospital by air ambulance within an hour.

PRO:

Their room at Sisters of Mercy needs to be finger-printed.

Fhotiss (Nods):

British Security was informed of this plan to murder PRINCESS DIANA for more than a week before the French Government knew about it. We discovered this murder plan through our own intelligence sources and notified British Security. British Security has never yet responded.

JULIE:

(JULIE looks seriously at PRO)

. CUT TO:
EXT: AIRPORT COMMUTER TERMINAL IN PARIS. - DAY

PRO is seeing Julie off to INTERPOL in Lyon, France.

PRO:

You'll be back at the hotel before me. And?

JULIE:

I worry about you.

They kiss. Julie boards commuter flight.

. CUT TO:
EXT: FRENCH ANTI-TERRORISM POLICE HQ IN PARIS. - DAY

Fhotiss:
Henri Paul's funeral is day
after tomorrow. Why?

PRO:
The police should have noted
pupils of Henri Paul's eyes.
They also should have noted
pupils of PRINCESS DIANA'S
eyes and DODI AL FAYED'S
eyes, and the bodyguard's
eyes. We know that the
Waiter, Derik Rotel, first at
crash scene, heard both DODI
and Diana say they were
attacked by a Stun-flash.

. Fhotiss:
I am still mystified about your
meaning, unless you think the
laser flash affected his eye
pupils, even after death.

Fhotiss is still slightly puzzled but beginning to quickly
understand.

PRO:
Absolutely! The pupils of our
eyes are operated by nerves,
not muscles. Therefore, the
pupils of eyes remain fixed in
exact condition they were
paralyzed at moment of death.
The pupils of Henri Paul's eyes
were not measured.

. Fhotiss:
Very good point. You think
there is a cover-up. Let's go
photograph & measure the
diameter of Henri Paul's eye-
pupils. We should also measure
Dodi's and Diana's

PRO:

I want to interview, Derik Rotel, that Paris waiter who was first person to stop at the Al Fayed wreck. Papparazzi claim that both Dodi and Diana said with their dying words they had been attacked with a Laser which blinded Henri Paul. Police arrested Rotel when he reported the Al Fayed wreck.

.

CUT TO:

EXT: BACK PARIS RESTAURANT - DERIK ROTEL INTERVIEW -DAY

FHOTISS:

We do understand that after your bad arrest experience with police, you may have become afraid to speak out. But now, we ask you to reconsider. What did PRINCESS DIANA and DODI AL FAYED say to you in their dying words about a Laser Stunlight attack on the Al Fayed Mercedes, which caused it to crash in Alma Tunnel?

ERIK ROTEL looks at Pro then back at Fhotiss. Derik Rotel nods and speaks. Fhotiss and PRO nod and write notes and video record DERIK ROTEL. FHOTISS and PRO each shake hands with DERIK and depart.

Fhotiss:

ROTEL'S statement means this case must be reinvestigated. Let's photograph & measure HENRI PAUL'S eye-pupils.

.

CUT TO:

EXT: A PARIS FUNERAL HOME: HENRI PAUL'S BODY AT REST - DAY
It is quiet. No one is there. No family or friends at all, only one receptionist. PRO and Fhotiss are followed by a stenographer and a Pathologist. Stenographer records while Fhotiss and Pathologist examine Henri.

PRO:

(Looking at Henri & addressing Fhotiss)
Alas, poor Henri. None knew him
well, except the Intelligence
Agencies who paid him well.

Fhotiss walks over to Henri's body and lifts an eyelid. Henri's eye reveals extremely pin pointed pupil. Fhotiss lifts Paul's other eyelid. Henri's other eye reveals extremely pin pointed pupil. Fhotiss tapes both eyelids open, sets up his camera on a tripod over Henri's eyes and takes a series of photographs. PRO takes his own photographs. Fhotiss takes out an Optometrist measuring device and measures pupils of Henri's eyes.

Fhotiss:
Less than point one tenth of a
centimeter. His eye pupils are
pin- point small. Doctor,
please confirm this. (Gestures
to Pathologist)

Pathologist:
(Leans over Henri and expels a breath
of air in amazement. He measures
pupils and nods)
They are completely constricted
to pin point condition. Very
severely - Obviously as
reaction to extremely bright
light. Poor unfortunate man!

. CUT TO:
EXT: A PARIS MORGUE: DODI AL FAYED'S BODY AT REST - DAY
It is quiet. Only a few clerks are working. No family or
friends at all, only a clerk. PRO and Fhotiss are followed by
a stenographer and a Pathologist. Stenographer records while
Fhotiss and Pathologist examine DODI.

PRO:
(Looking at DODI & addressing Fhotiss)
Just the other day when I met
him with Diana, they were so
full of life.

Fhotiss walks over to DODI'S body and lifts an eyelid. DODI'S
eye reveals extremely pin pointed pupil. Fhotiss lifts DODI'S

other eyelid. DODI'S other eye reveals extremely pin pointed pupil. Fhotiss tapes both eyelids open, sets up his camera on a tripod over DODI'S eyes and takes a series of photographs. PRO takes his own pictures and nervously perspires while he photographs. Fhotiss takes out an Optometrist measuring device and measures pupils of DODI'S eyes.

Fhotiss:

God! Again, less than point one tenth of a centimeter. His eye pupils are pin- point small like HENRI'S. Doctor, please confirm this. (Gestures to Pathologist)

Pathologist:

(Leans over DODI and expels a breath of air in amazement. He measures pupils and nods)
Completely constricted to pin-points, like HENRI PAUL'S. Very severely - Obviously as reaction to extremely bright light!

CUT TO:

EXT: PRO AND FHOTISS IN FHOTISS'S POLICE CAR - DAY
PRO & FHOTISS drive to Pitie Salpetriere Hospital

CUT TO:

EXT: Pitie Salpetri Hospital: DIANA'S BODY AT REST -DAY
Nurses escort FHOTISS, PRO, PATHOLOGIST, AND STENOGRAPHER to hospital morgue where Diana's body is stored in a stainless steel sliding drawer. It is quiet. No one else is present. nurse opens drawer. Diana is stretched-out with an identification tag on her toe. All look on in silent sadness. PRO walks to window and takes a deep breath. Stenographer records while Fhotiss and Pathologist examine DIANA.

PRO:

(Looking at DIANA & addressing Fhotiss)
She . . . was . . .
(PRO shakes head and is unable to speak)

Fhotiss leans over DIANA'S body and lifts an eyelid. Close up on DIANA'S eye reveals extremely pin pointed pupil. Fhotiss lifts DIANA'S other eyelid. DIANA'S other eye reveals

extremely pin pointed pupil. Fhotiss tapes both eyelids open, sets up his camera on a tripod over DIANA'S eyes and takes a series of photographs. PRO takes his own photographs and trembles while he photographs. Fhotiss takes out an Optometrist measuring device and measures pupils of DIANA'S eyes.

Fhotiss:

Just like DODI'S and HENRI'S,
Less than point one tenth of a
centimeter. Her eye pupils are
pin-point small. All of them
were blinded by a Laser flash.
Doctor, please confirm this.
(Gestures to Pathologist)

Leans over DIANA and expels a breath of air in amazement. He measures pupils and nods.

Pathologist:

Completely constricted to pin
points like DODI'S and HENRI
PAUL'S. Very severely -
Obviously as reaction to
extremely bright light!

CUT TO:

EXT: PRO AND FHOTISS IN FHOTISS'S POLICE CAR - DAY

Fhotiss:

(Looks ahead in unease)
PRO, obviously, I have run into
severe obstacles with this
investigation. You and I know
we are dealing with terrorists
and politics in this. But, if
you want justice, you must
consider that the French
Government may not allow it.

PRO:

It is the Nuclear Landmine
problem, isn't it? (PRO raising
his voice) The French
government is threatened by
Middle East Nuclear Landmines
concealed in France.

FHOTISS:

This situation is an extreme dilemma. Terrorists have us in a Nuclear threat-position.

Fhotiss is upset at situation described by PRO. Fhotiss parks his car at French Police Headquarters.

FHOTISS:

I want you to see what we recovered from body of PRINCESS DIANA.

They exit car and walk to Fhotiss's office. Fhotiss pulls an envelope from his desk and removes several DVD disks and a personal memo tape recorder. He puts one Disk into his DVD player and plays video that PRINCESS DIANA took herself and those which she acquired from her friends in British government. Russian Nuclear Landmines appear on screen.

PRO:

Where are these Nuclear landmines?

FHOTISS:

We are reasonably certain they are in London, in Belfast, also in the United States. We are also informed that they have several of these "suitcase nukes" right here in Paris. They likely have them concealed all over Western Europe for all we know.

PRO:

I know that DIANA intended to speak about them at Oslo landmine conference. (cont'd) She also likely intended to show these videos to the landmine conference as part of her speech.

Fhotiss:

You surmise correctly. We also recovered text of her speech from the wreckage.

PRO:

Can I get a copy?

Fhotiss:

I can give you copies on your understanding that my name is not ever involved.

PRO:

You have my word.

Fhotiss:

(Takes a Laser stunlight from his desk drawer and hands it to PRO)

This is a British manufactured Laser stunlight exactly like one which was used to kill Diana and Dodi.

PRO:

(Takes Laser stunlight and points it at ceiling. PRO flashes it and everything in Fhotiss'e office bleaches to an eerie white color)
It works.

Fhotiss:(Stands, Blinks eyes)

We cannot identify Green Motorcycle riders indicated in film. We have already inquired of Col. SUSLOV at Russian FSB and he says he would be "pleased" to meet with you "in-person" at anytime you like, to show you satellite photos to identify the Green Motorcycle riders.

PRO: :(Blinks, rubs eyes, bumps chair while walking to door)
I gotta be in London with Julie in morning. Then, Moscow with

SUSLOV in evening. I'll be in touch, Fhotiss.

. CUT TO:
INT: COUNTRYSIDE, MOHAMMED'S HELICOPTER FLIES -TWILIGHT

DODI'S coffin is in helicopter with MOHAMMED AL FAYED seated alongside and grieving. MOHAMMED's helicopter flies over countryside into distance. Music: only "Lost Love" music instrumental by Miya Massoka koto & Viji Subramaniam is heard in this scene. All else is silent.

. CUT TO:
EXT: Countryside -FHOTISS drives car. PRO is passenger. DAY

FHOTISS:
Burned to charcoal.

PRO:
Identification?

. CUT TO:
EXT:PARIS-FHOTISS with PRO drives slowly. DAY

Fhotiss's car approaches group of police around a burnt Fiat in obscure place with body of burnt man at wheel.

FHOTISS:
(Smiles)
It was a white Fiat registered to a Moroccan, who we think is the skeleton sitting at the wheel.

. CUT TO:
EXT:PARIS-FHOTISS & PRO walk/look around Fiat. DAY

Fhotiss takes photos & videos. Scrapes paint off Fiat into evidence envelope.

. CUT TO:
EXT: SIGN: "CLUB CASABLANCA" - PRO ENTERING -NIGHT

. CUT TO:

INT: CLUB CASABLANCA

- DIM LIGHT -NIGHT

.PRO walks around inside Club Casablanca. A belly dancer is dancing and all patrons are watching her. PRO immediately recognizes MATTHEW FLANNIGAN and ABDUL MUJIHAD as terrorists in video disks which Fhotiss gave to him. MATTHEW and ABDUL MUJIHAD are with AHMED AL-HASSAN and MUZAFFAR SABAWI. TALL BEARDED SAUDI is seated at table with his fellow terrorists. Terrorists are preoccupied watching belly dancer. PRO is aware that Terrorists do not recognize him, but is nervous that others from crash scene might be in club and recognize him. PRO stands alone at end of bar, trying to blend in with crowd. He glances several times and makes careful note of AHMED AL-HASSAN and MUZAFFAR SABAWI.

.SAMIR CET enters inside Club Casablanca & walks to bar. He stands next to PRO, and orders an espresso (PRO and Samir mutually do not recognize each other). SAMIR CET takes his espresso and walks to join ABDUL MUJIHAD, RAMI SHAIKH and other Terrorists at their table. PRO becomes more uneasy by the minute.

.Pressure builds for PRO as he pays his bar tab, then starts to walk casually through tables toward front door. PRO is still walking between tables on far side of club when Michael McGarity and KEVIN CALLAHAN walk into Club Casablanca.

.Michael McGarity and KEVIN CALLAHAN head toward bar and are almost at bar when Michael McGarity spots PRO who also, at same time, sees Michael McGarity staring at him. PRO is now closer to the door than they. Michael McGarity nudges KEVIN CALLAHAN and explains that PRO is a friend of DIANA's.

.PRO tries to act casual and continues toward front door as if he does not recognize Michael McGarity. He sees KEVIN CALLAHAN walking quickly toward other Terrorists at their table. Michael McGarity is moving toward PRO who continues toward door casually and more quickly. Michael McGarity has too many tables and the patron crowd in his way.

. . .KEVIN CALLAHAN has reached other Terrorists at their table and has their attention. Other Terrorists turn to look just as PRO makes it out the door. Michael McGarity is now bumping and running through tables toward the front door chasing after PRO. Other Terrorists have left their table and are also headed for front door. AHMED AL-HASSAN runs out back door and jumps on his motorcycle to pursue PRO.

.
EXT: OUTSIDE CLUB CASABLANCA

CUT TO:
- NIGHT

PRO sprints to his car and jumps in, just as terrorists burst out front door of club. PRO starts his BMW as terrorists run toward him. PRO screechs from curb and races down the street. AHMED AL-HASSAN is the only terrorist in a position to pursue as he is already on his motorcycle when PRO escapes in his car. PRO races through Paris back streets but cannot lose AHMED AL-HASSAN on his motorcycle. The other Terrorists jump in their white Mercedes and try to follow AHMED AL-HASSAN.

.
EXT: PRO FLEEING IN HIS BMW

CUT TO:
-- NIGHT

PRO drives in Paris streets and traffic & stops in an alley because he is blocked by a large truck. AHMED AL-HASSAN is following at high speed. PRO reaches into glove compartment of BMW, withdraws Fhotiss's Laser Stunlight, twists in his seat and Laser-flashes AHMED AL-HASSAN in the face. AHMED AL-HASSAN yelps in surprise and careens as he applies his brakes, he loses control of his motorcycle and falls crashingly down. PRO sees an opportunity to escape him & backs-up his car at high speed & runs over AHMED before he can draw his gun. There is obvious crack and crunch of breaking bones and loud air-expelling grunt from AHMED as blood explodes from his mouth in a ten foot geyser when PRO's car crushes him. AHMED AL-HASSAN is fatally injured with blood alternately spurting out of his mouth while he twitches in death spasms. PRO drives away and escapes.

.
EXT: PARIS, DOLPHIN HOTEL, PRO IN JULIE'S ROOM -NIGHT

JULIE:
I missed you. Where have you
been all day?

PRO:
(Collapses on bed, groans, stares at
ceiling)

.
INT:PARIS,DOLPHIN HOTEL, PHONE RINGS JULIE'S ROOM -NIGHT

PRO:
(Answers phone, stares at ceiling)
Interesting! Uh Huh. I'll see
you in the morning.

JULIE:
Fhotiss?

PRO:
(stares at ceiling)
The paint transfers on the
burnt Fiat and Dodi's wrecked
Mercedes both match.

. CUT TO:
INT: PRO'S P51 FIGHTER FLYING AWAY FROM PARIS -NIGHT

PRO and Julie are in P51 discussing INTERPOL photos.

. JULIE:
(Looking at INTERPOL photos)
These Interpol photographs are very
revealing!

. PRO:
(Controlling P51)
Yes. If Col. Suslov in Moscow
has the pictures he promised
Fhotiss, we can find the men
who flash-murdered Diana.

As Pro Flies, he begins to experience another nightmare. Julie's voice seems distant and soon becomes just unintelligible conversation as nuclear nightmare visions take over Pro's point-of-view while he looks out of cockpit at Paris. He is no longer paying attention to Julie as he looks out of the cockpit, left and right, and sees nuclear explosions light-up the European landscape. Paris is consumed in a nuclear fireball. In the distance, city lights twinkle, then another nuclear fireball appears, obliterates the city lights, and illuminates the night landscape. Pro begins to perspire as he flies. Nuclear fireball after nuclear fireball lights the nightscape in the distance.

The nightscape appears normal to Julie who is not experiencing Pro's point-of-view nightmare.

JULIE:
(Peering at photos)
These are astonishing.

AS the P51 FIGHTER leaves the coast of France and crosses the English channel, Pro & Julie see the lights of London.

JULIE:

(Cont.)

Well, those look like the lights of London.

Pro is still deep into his nightmare and ignores Julie as the P51 FIGHTER crosses the English channel and is flying over British landscape. Pro & Julie see the lights of London. Pro see the London city lights twinkle, then another nuclear fireball appears, obliterates London's city lights, and illuminates the night landscape.

By now Julie notices that Pro has ignored her and appears to be sweating profusely. She concerned.

JULIE:

(Cont.)

Pro? I was just saying those look like the lights of London. Are you feeling alright?

Pro is still into his nightmare and ignores Julie as the P51 FIGHTER is flying over British landscape. He sees more nuclear fireballs consuming London and England. Julie more concerned.

JULIE:

(Cont.)

Pro? Are you alright? Pro?!

PRO:

(snaps out of his nightmare)

Oh, I'm sorry, Julie. I was just imagining Europe attacked by nuclear landmines and got carried away.

JULIE:

(relieved)

Poor baby! Too much pressure. You need a vacation.

PRO:

(smiles)

You're right, sweetheart! In the meantime, you can give these photos to Scotland Yard

and we'll see what happens.
I've got to be in Moscow by
noon.

. CUT TO:

EXT: PRO'S P51 LANDING APPROACH, LONDON AIRPORT -DAWN

. CUT TO:

EXT: MOHAMMED FAYED VISITS DODI'S GRAVE SITE -FOGGY DAY

Sad music plays: "Lost Love" Instrumental by Miya Massoka
Koto & Viji Subramaniam.

Outside London at a graveyard. It is a colorless gray, ashen,
and foggy day. MOHAMMED AL FAYED stands alone quietly at
flower-covered grave of his son, DODI AL FAYED. Only
bodyguards are visible behind him, standing by his limousine.
JULIE drives her car slowly into graveyard, observes MOHAMMED,
parks several car lengths away from bodyguards who look at
her. JULIE exits her car and stands next to it holding flowers
in her hand. Looking alternately at trees, ground, and
occasionally in MOHAMMED'S direction.

MOHAMMED is grief stricken; his mouth forms silent words,
which fall softly like the foggy mist. MOHAMMED prays in
manner of his religious faith. MOHAMMED finishes his visit and
walks slowly from DODI'S grave. Then he stops, turns around
and goes back. He is overcome with sadness and a broken heart;
he hesitates, then turns and leaves. Even bodyguards are
touched and look away in sadness. JULIE looks away. Her eyes
are red and she is on verge of tears.

MOHAMMED turns and walks to his car and enters it with his
bodyguards. His chauffeur drives him away.
JULIE walks to DODI'S grave and places flowers next to
headstone. She bows her head and prays silently.
Scene fades

. CUT TO:

EXT: ST. JAMES CHAPEL - DIANA'S CASKET

- DAY

Entrance to St. James funeral chapel road is lined with
flowers. Funeral chapel where DIANA lies in an ornate coffin
is crowded with lots of flowers. Earl, FRANCIS SHAND KYDD,
SHARON, and JULIE enter chapel. FRANCIS SHAND KYDD smiles
sadly at JULIE. As they lead her toward DIANA'S coffin, draped
with yellow and purple Royal Coat of Arms cover folded at one
end. Francis speaks in a quavering voice.

. FRANCIS SHAND KYDD:

The crash injured her, JULIE;
and, you may notice she looks
very different than when she
was ... a . . .
(voice chokes, reaches to touch DIANA)

JULIE: looks at DIANA's face. She is saddened. She reacts by drawing in a soft breath and placing her hand over her heart in saddened reaction. Tears run down her cheeks. SHARON is also crying. FRANCIS SHAND KYDD stares at DIANA for a long moment, then she also begins to shed tears. She takes a brief look at DIANA then turns away and walks to window where she looks outside in grief. JULIE returns to coffin and holds DIANA's hand for a moment, then lets go and leaves chapel for a walk in the garden while she waits for DIANA's family.

.

.

EXT: MOSCOW: PRO in front of FSB

CUT TO:
--DAY

PRO INQUIRING AT RUSSIAN FSB, former KGB Headquarters. PRO enters through front doors and asks directions to Col. GEORGI SUSLOV's office. PRO is escorted to Col. SUSLOV's office. Col. SUSLOV is an outgoing and friendly appearing Russian FSB Officer who previously knew PRO from PRO 's Greenpeace work in Russia.

Col. SUSLOV
{PRO & SUSLOV shake hands
with friendly enthusiasm}
Prometheus Smith! Nice to see
you again after such a long
time. How are things in your
wonderful Greenpeace work?.

PRO:
Well, GEORGI, Greenpeace is
always going to have lots of
work, given the way people
treat our planet.

Col. SUSLOV:
{Sighs}
Yes, Yes, how well I know. Do
you know that I am very
interested in Greenpeace
ecology these days?

PRO:

GEORGI, anytime you want to join Greenpeace, I will personally process your application without cost - waive cost - Free!

Col. SUSLOV:

PRO, I'm interested. But, our internal rules come first. I'll let you know. Now! Let me see those video pictures.

PRO hands GEORGI a packet of DVD Disks of Ritz Security Camera recordings, DVD disks of PAPARAZZI tapes and photo pictures and DVD disks of some tourist pictures which PRO acquired.

Col. SUSLOV:

Oh. We are in luck. I happen to have one of few DVD player machines in FSB. I watch a lot of movies. Can you get me some movies?

PRO pulls out a mail-order DVD catalogue from New York & hands it to GEORGI.

PRO

Thought you forgot to mention it. I just so happen to have a few dozen on hand here in my briefcase. Pick the ones you like in the catalogue.

PRO lays an envelope filled with approximately 100 DVD movies on GEORGI's desk.

Col. SUSLOV:

{GEORGI's eager hands peruse disks}

Do you have the Superman and Indiana Jones disks?

PRO:

They are both in there. Superman Two is there and also the Temple of Doom.

Col. SUSLOV:
(Suddenly, SUSLOV discovers
Cartoon disks in pile)
These movies are excellent!
Ohh, wolf cartoons! These are
very funny! My wife and kids
will go crazy! They will love
you forever.

PRO:
Roadrunner cartoons. He's a
coyote.

Col. SUSLOV:
(Engrossed in cartoons)
Ahh, umm . . .

SUSLOV Turns his attention back to Ritz Camera recordings and
other videos made by PAPARAZZI.

Col. SUSLOV:
I suppose you need these video
pictures identified in the next
two minutes.

PRO:
{smiles}
That would be nice. I am
particularly interested to
identify the driver and
passenger of the Green
Motorcycle.

PRO pushes film disks into separate piles on SUSLOV's desk

PRO:
These camera shot copies are
from Ritz security cameras,
these from various security
cameras in buildings located
around Ritz Hotel, these are
from confiscated and purchased
PAPARAZZI film, and these are
some tourist camera photos.

Col. SUSLOV:

{Looks at watch}
Understood. Driver and
passenger of Green Motorcycle
is of particular interest. I
will do my best.

Col SUSLOV turns and picks up a very large roll of paper and walks over to a large chart table where he unrolls it under PRO's gaze. It is a composite of numerous black & white satellite photos depicting elevation photos of the exterior of the Ritz Hotel in Paris and close-ups of several different men from an elevated camera POV (Satellite POV). Photos are almost razor sharp and of excellent detail and quality. PRO is astounded.

PRO looks on with intense interest. He lets out a breath as he believes that he is likely looking at DIANA's assassins.

Col. SUSLOV:
(smiles at satellite photos and
points at each man with his pen}
Frank Lawler, British MI-6,
"retired." Robert Gates,
British MI-6, "retired." Gates
and Lawler, are riders of the
green motorcycle.

Col SUSLOV turns and picks up another very large roll of paper and unrolls it under PRO's gaze. It is another composite of numerous infrared black & white satellite photos depicting night elevation photos of Pont Le Alma tunnel exterior in Paris and close-ups of several different men on motorcycles from an elevated satellite POV.

PRO points to one photo showing two helmeted men aboard a motorcycle on road in front of Pont Le Alma tunnel.

PRO
The green motorcycle. These
infrared photos are astonishing!

Col. SUSLOV: (smiles)
Yes. Notice the tube looking
object in the right hand of
back passenger. We have him in
daylight photos holding the
same stunlight tube.

Suslov flips roll to show a daylight photo of MI-6 Agent Lawler without his helmet and holding Laser Stunlight.

PRO
(PRO leans and looks)
Laser stunlight.

Col. SUSLOV:
Yes. British manufacture. Also,
notice the license number. It
is the same as the green
motorcycle with Lawler and
Gates on it in front of the
Ritz, earlier.

PRO
Ohh God!

Col. SUSLOV:
These are your assassins, my
friend.

PRO
I can see. The quality of these
photos is amazing. I didn't
realize . . .

Col. SUSLOV:
Everybody expects Russian
equipment to be out of date;
and, some things are. But, we
are state-of--art in space and
satellite technology.

.
CUT TO:
EXT: LONDEN, REPUBLIC BOYS AT NUCLEAR CONCEALMENT SITE-NIGHT
Republic Boys carefully lower a Nuclear Landmine into a hole
in the ground and set antennae. Buckingham Palace is visible
in the background.

KEVIN CALLAHAN:
Imagine this Nuclear Landmine
blasting London flatter than
Hiroshima. Buckingham Palace,
the Queen, Parliament, all
going to heaven in flaming
nuclear pieces(others laugh)

MI-6 Agent John Wilson:
I was shown this plan by JOHN
MACKERAL at MI-six a few years
ago. MI-six Agents WILLIAM
GRIMES and MICHAEL BROM were in
Paris when DIANA was murdered.

Fhotiss:
Do you know for a fact if
anyone knew of any MI-6 plans
to kill DIANA.

MI-6 Agent John Wilson:
No. What I am saying is that
there is much evidence to show
current or former MI-6 Agents
used the MI-6 plan that was in
place to kill Milosevich.

Fhotiss:
Do you think the British
Attorney General is actually
going to try to investigate
British MI-6.

MI-6 Agent John Wilson:
(In a very weary voice)
I am not alleging the British
government plotted the murder
of PRINCESS DIANA. I am saying
there is evidence that certain
"Rogue MI-6 Agents" could
easily have decided to murder
the PRINCESS.

Fhotiss:
(Turns to tabloid Reporter)
Would you mind telling us how
you came to know Mr. Wilson?

Journalist:
When I found through my sources
that John Wilson had been
chained at Kennedy airport in
New York by U.S. authorities
when he arrived to speak on NBC

Television, and he was deported to Switzerland, I wanted to expose this.

PRO :

Do you know the difficulties which you will face when you go against a bureaucracy that is corrupt and has so much power?

.

JOURNALIST:

Henri Paul was being paid by MI-6 to watch PRINCESS DIANA. If MI-6 told him the best route was through Alma tunnel; and, PAUL explained this as the best to DODI, then the ambush would work exactly as MI-6 planned it with Paul's unwitting cooperation.

MI-6 Agent John Wilson:
HENRI PAUL was victim of his MI-6 contacts. The pieces fall into place when you know that Paul was also paid by French Intelligence Agencies.

Journalist:

John's been harassed by British government officials who shut his web sites to stop him from revealing the MI-6 plan to flash-kill Milosevich in a tunnel as a "deniable car accident."

They all get to their feet and shake hands as they take leave of each other.

.

CUT TO:

INT: LONDON HOSP.: MI-6 AGENT GATES IN BODY CAST -DAY

BEFORE DIANA'S FUNERAL: PRO tracks Green motorcyclist to a London Hospital and learns Green Motorcyclist (license plate

"PR367") is an MI-6 British Intelligence Agent named Robert Gates. PRO is carrying a soft leather file folder with photographs and other documents stuffed in it. Gates is in a body cast with a broken leg elevated and suspended in a sling from ceiling; and, his face is covered in bandages.

PRO cannot positively compare him to his photographs. Gates is asleep and unprotected. PRO removes the remote signal device which Gates has laying on his bed. PRO then wakes Gates and confronts Gates who refuses to admit to the overwhelming photographic evidence which PRO shows to him.

PRO:

These satellite photos are of you and your friend, Agent Frank Lawler, in front of the Alma tunnel during August. We know you "stun-flashed" the AL FAYED Mercedes to blind the driver and murder PRINCESS DIANA.

Gates is trapped in his body cast in bed. He Fidgets and moves in his bed

Gates:

We were in pursuit of two men on a black motorcycle who stun-flashed the Princess. And, that is all I can say for the moment.

PRO becomes very angry, loses his patience, and moves closer to the bed.

.

PRO:

I want to know where your murdering friend, Frank Lawler, can be found. Your best chance for a reduced sentence is to cooperate, GATES.

.

GATES:

I simply do not know what you are talking about.

PRO moves to foot of Gates' bed. Gates' eyes follow with concern. PRO roundhouse swings flat face of soft leather file folder in a savage arc through air and slams it broadside

against side of Gates' broken leg and, PRO, at the same time, repeats his question.

PRO:
Do you understand? You piece of
dog excrement!

Gates:
{Gasps, chokes, claws his
bedsheets, and gasps an answer}
Yes! Yes! I understand. Please!

PRO departs hospital room leaving Gates gasping in pain.

. CUT TO:
EXT: JULIE'S FAMILY ESTATE NEAR LONDON -- DAY

PRO drives his Jaguar into driveway while JULIE runs out front door to greet him. She brings him inside.

PRO :
(very serious)
I am convinced that I found one
of Diana's killers, right here
in London Central Hospital.

JULIE:
(Listens quietly in a chair)

. CUT TO:
EXT: LONDON HOSPITAL: POLICE STAND BY AMBULANCE - DAY
Police cars are parked near a special looking ambulance.

. CUT TO:
INT: LONDON HOSPITAL: MI-6 AGENT GATES IN BODY CAST -DAY

Through window into Gate's Hospital room: Gates is seen conversing with several unidentified well-dressed men. The men speak on hand-held radios while police stand about. Gates' head is covered with a sheet and he is being moved out of the hospital. There are police in the hallway and around a special ambulance which shortly takes him away.

. CUT TO:
EXT: JULIE'S FAMILY CASTLE NEAR LONDON -- NEXT MORNING
It is the day of DIANA's funeral. PRO explains plans to JULIE.

PRO
(Leaving through door)
I've got to talk to that MI-6
Agent again. I'll meet you
after the funeral service.

.
EXT: LONDON HOSPITAL: PRO INQUIRING

CUT TO:
--DAY

During DIANA's funeral: PRO returns to Central London Hospital to "investigate" Green Motorcyclist MI-6 Agent, Robert Gates.

Nurse:
Was he a friend of yours?

.
PRO :
Mostly a business acquaintance.

Nurse:
I have been informed that he
died last night while I was
off-duty. You'll have to speak
with the main office if you
need more information.

.
EXT: ST. JAMES CHAPEL, LONDON

CUT TO:
-- DAY

JULIE is in St. James chapel where British soldiers will carry DIANA's coffin to carriage which will transport it through London to West minister Abby. They load DIANA's coffin draped with yellow and purple Royal Coat of Arms cover onto carriage and commence to escort carriage to Abby.

As DIANA's casket is transported from St. James to West minister Abby. Standing dispersed in crowd of onlookers are eight of the Terrorists taking video pictures of their victim's (DIANA's) funeral.

.
EXT: DIANA'S FUNERAL WEST MINSTER ABBEY

CUT TO:
-- DAY

As Westminster Abbey comes into view, Mehmet Trikiti and SAMIR CET in crowd are taking pictures. ABDUL MUJIHAD, MALIK KHANNADI, RAMI SHAIKH, PATRICK O'DONNELL, Michael McGarity and KEVIN CALLAHAN are all taking video pictures.

. CUT TO:
EXT: PRO DRIVING ON STREET NEAR WESTMINSTER ABBEY- DAY

PRO drives his car along flower-lined streets as close as he can get to West minister Abby where funeral is being held. PRO parks his car and walks through flowers and crowds of people. He cannot get past police who guard grounds around Abby.

. CUT TO:
INT. WEST MINSTER ABBEY: DIANA'S CASKET CARRIED IN -DAY

DIANA's casket is carried into cathedral by soldiers. They carry DIANA's "royal-symbol-flag" draped casket with flowers and a card with "Mummy" written outside.

QUEEN, is standing near DIANA's son, WILLIAM, and DIANA's other son, HARRY. ELTON JOHN and PRINCE Charles stand and watch DIANA's casket, respectfully.

. CUT TO:
INT: WEST MINSTER ABBEY - MUSIC PLAYS -DAY

PRO stands in crowd near front door and we hear Mozart's "LACRIMOSA" ("Tear") from his "Requiem," or ELTON JOHN sings *Candle In Wind*. PRO feels sad along with everyone else.

. CUT TO:
EXT: WEST MINSTER ABBEY, AUDIENCE AT DIANA'S FUNERAL - DAY

Some in audience shed tears. Here and there, an individual person is heard quietly sobbing. Colors are saturated and momentarily different, landscape grass becomes maroon purple, sky a bright yellow or green. There are reminders of individual-person-sobs when Janissaries marched through Arc de Triumph in Paris (The same sobbing - sobbing isolated - sound track of the Paris marching scene plays?).

. CUT TO:
EXT. WESTMINSTER: FUNERAL CROWD --DAY
Outside cathedral, people stand alone or with friends, some embrace amid large displays of flowers, everywhere. JULIE attends DIANA's funeral inside Westminster Abby, close by family of DIANA, all who are teary and red-eyed. QUEEN and her family are in their own group. The coffin is in plain sight with card from sons inscribed with the word "Mummy."

. CUT TO:
EXT: FUNERAL CORTEGE: DIANA'S CASKET & CORTEGE MOVES -DAY

DIANA'S cortege leaves and walks away from West Minster abbey as funeral concludes. PRO walks closer to abbey and catches-up with JULIE as she leaves Abbey through front door. He takes her hand and, together, they walk away from Abbey.

PRO:
I've been notified I must pay a
reward voucher for recovery of
another Nuclear Landmine.

JULIE: (shocked)
Where is it?

PRO:
Paris. I want you to come with
me.

JULIE:
Well . . ., it sounds tempting.
But, just why do you want me to
come with you?

PRO: (looks ahead)
Uh . . . Ummm . . . because.

JULIE:
Because? . . .

PRO:
Ummm . . . because.

JULIE:
Because . . .? Com'on. . . I
want to know why.

PRO:
Ummm . . ., because I love you

JULIE:
(puts her arm around his arm)

You just convinced me to come
with you (looks at PRO), . . .
I love you too.

PRO and JULIE walk, arm in arm, behind DIANA's casket as it is being carried away from Abbey. It is apparent that Terrorists have escaped and will not be brought to justice.

Lonely sobbing of a woman's voice is heard; and, it sounds like Diana; and, this sobbing is followed by playing of Mozart's "*La Lacrimosa*" (The Tear), 7th movement from his moving "*Requiem*" composition. "*La Lacrimosa*" softly begins to play and escalates as DIANA's casket is carried away. Mozart's "*Lacrimosa*" plays slightly louder while PRO walks with JULIE in another direction from DIANA's casket as it is carried away from cathedral. Mozart's "*Lacrimosa*" plays louder and louder. DIANA's casket is carried through streets of London - Mozart's "*La Lacrimosa*" (*The Tear*) plays louder and louder.

Background is DIANA's casket being moved through London into distance while choral voices sing Mozart's "*LACRIMOSA*" from "*Requiem*."

[End. Credits play]

On screen: "I am death, destroyer of all worlds." Bhagvad Gita.

End Credits: While closing credits play on screen, a series of Nuclear fireball explosions, one after another appear, as seen in Trinity films, for example, accompanied by Middle East call to prayer. Or, both foregoing *End* credit scenes could be combined, Nuclear mushroom fireball as background of casket. Death rides his horse quickly in the far distance.

1. This screenplay may be edited to fit perceptions of reality. For example: the TALL BEARDED SAUDI character and others can be replaced or renamed.
2. Terrorists have temporarily escaped into "*Princess ... #2*," wherein, P51 Mustang, in hands of Pro, becomes the hunter and avenging weapon of destruction.

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