

WOLF HALL

Episode 1 - Three Card Trick

Programme UID: DRIB511W/02

Duration: 64' 07"

**Transmission Script with Music Cues
UK VERSION**

TIMECODE/MUSIC:

SCRIPT:

MUSIC IN (1) 10:00:00 CAPTION: BBC LOGO
10:00:00
10:00:03 CAPTION:

It's 1529. Henry VIII is on the throne - married to Katherine of Aragon for 20 years without producing a male heir. He has been petitioning the Pope for an annulment for 2 years without success.

10:00:17 CAPTION:

Cardinal Wolsey - Lord Chancellor and Henry's advocate in his petition to Rome - has failed his Sovereign in only this one matter.

10:00:27 CAPTION:

MUSIC OUT (1) 10:00:32 And Henry is not a forgiving man.
MUSIC IN (2) 10:00:33 10:00:33 INT. YORK PLACE. UPPER ROOM. OCTOBER 1529. NIGHT

The palace of CARDINAL WOLSEY.

Rain drives against a window. A MAN in a dark cloak stands staring out to the grounds beyond. He has his back to us, but there's something about that powerful frame, something alert in the tilt of his head... something formidable.

10:00:34 CAPTION: MARK RYLANCE

10:00:38 CAPTION: DAMIAN LEWIS

10:00:43 EXT. YORK PLACE. OCT. 1529. NIGHT

Two RIDERS are approaching the palace, guards riding behind.

10:00:46 CAPTION: YORK PLACE, LONDON. OCTOBER 1529.

10:00:50 INT. YORK PLACE. OCT 1529. NIGHT

The MAN stands motionless, watching the approaching men, straining to identify them... Then he's moving - fast and silent, out of the room, heading straight towards the heart of a fight.

10:00:51 CAPTION: CLAIRE FOY

10:00:55 EXT. YORK PLACE. OCT. 1529. NIGHT

As established. The riders approach the palace.

10:00:58 CAPTION: BERNARD HILL

10:01:02 INT. YORK PLACE. OCT 1529. NIGHT

The man in the dark cloak takes a lantern and heads out of the room.

10:01:03 **CAPTION: ANTON LESSER**

10:01:07 EXT. YORK PLACE. OCT. 1529. NIGHT

The Riders approach.

10:01:08 **CAPTION: MARK GATISSL**

10:01:14 INT. YORK PLACE. CORRIDOR. OCT 1529. NIGHT

The man in the dark cloak walks along the corridor towards the centre of the palace.

10:01:15 **CAPTION: MATHIEU AMALRIC**

10:01:20 EXT. YORK PLACE. OCT 1529. NIGHT

The two visitors have now dismounted their horses.

10:01:21 **CAPTION: JOANNE WHALLEY**

They are the DUKE OF NORFOLK - lean, flint-faced - and the burly DUKE OF SUFFOLK: two of the most powerful noblemen in England.

They stride towards the palace door and bang heavily on it.

10:01:26 **CAPTION: AND
JONATHAN PRYCE**

10:01:30 INT. YORK PLACE. CORRIDOR. OCT 1529. NIGHT

The man in the dark cloak proceeds through narrow corridors - the kind of passageways known only to servants - snaking closer to the audience chamber...

10:01:31 **CAPTION: THOMAS BRODIE-SANGSTER
HARRY LLOYD**

10:01:34 INT. YORK PLACE. OUTER/INNER CHAMBERS. OCT 1529.

Servants stand to the side as the two Dukes sweep through the series of eight antechambers...

10:01:35 **CAPTION: JESSICA RAINES
SASKIA REEVES
CHARITY WAKEFIELD**

10:01:40 INT. YORK PLACE. INNER CHAMBER. NIGHT

CARDINAL WOLSEY sits in his chair, listening to

the approach of the two noblemen.

10:01:42 CAPTION: WOLF HALL

He settles his robe around himself, doing his best to present a picture of composure, but as he smooths the scarlet brocade of his sleeve he notices his hand is trembling...

**10:01:47 CAPTION: BASED ON THE NOVELS BY
HILARY MANTEL**

10:01:54 INT. YORK PLACE. OUTER CHAMBER. NIGHT

The two dukes continue their approach.

**10:01:54 CAPTION: ADAPTED BY
PETER STRAUGHAN**

10:01:59 INT. YORK PLACE. CORRIDOR. OCT 1529. NIGHT

The man in the dark cloak continues his approach.

**10:02:00 CAPTION: PRODUCED BY
MARK PYBUS**

10:02:04 INT. YORK PLACE. INNER CHAMBER. OCT 1529. NIGHT

Norfolk and Suffolk thunder towards Wolsey.

MUSIC OUT (2)

**10:02:06 DUKE OF NORFOLK
Wolsey, you're out!**

CARDINAL WOLSEY
My Lords Norfolk and Suffolk.

**10:02:08 CAPTION: DIRECTED BY
PETER KOSMINSKY**

Suffolk tries for a little more formality.

DUKE OF SUFFOLK
Cardinal Wolsey. You're dismissed as Lord Chancellor. By the King's orders. You're to return to us the Great Seal.

**10:02:18 CAPTION: EPISODE ONE
THREE CARD TRICK**

CARDINAL WOLSEY
You'll have supper?

DUKE OF NORFOLK
You wanted all to rule yourself, didn't you?

10:02:28 INT. YORK PLACE. STAIRCASE. OCT 1529. NIGHT

The man in the dark cloak climbs down the spiral staircase.

DUKE OF NORFOLK (CONT'D) (O.S.)
And you'd have the lords, like schoolboys,
creeping in here for a whipping?

10:02:33 INT. YORK PLACE. INNER CHAMBER. OCT 1529. NIGHT

As established.

DUKE OF NORFOLK (CONT'D)
Well I am here now and I will chew you up. Bones,
flesh and gristle!

Then, magically, the man in the dark cloak materialises beside Wolsey, come from God knows what hidden doorway. As he steps from the shadows we see him clearly for the first time: THOMAS CROMWELL, early forties, a brawler's physique, sharp intelligence in the eyes.

DUKE OF SUFFOLK (O.S.)
You're to hand over the Great Seal.

Cromwell bends to Wolsey's ear, whispers something.

CARDINAL WOLSEY
Apparently, a written request from the King is necessary. Do you have one?

Norfolk, thrown, looks to Suffolk, who looks blankly back.

CARDINAL WOLSEY (CONT'D)
No? Oh. That's careless.

Norfolk turns his glare on Cromwell.

CARDINAL WOLSEY (CONT'D)
My lawyer, Thomas Cromwell.

DUKE OF SUFFOLK
You want us to ride back to Windsor? For a piece of paper? In this weather?

Cromwell bends and whispers again.

CARDINAL WOLSEY
I see! Actually, my lawyer tells me I can't give you the Seal, written request or no. He tells me that properly speaking I should hand it only to the Master of the Rolls. So you better come back with him.

MUSIC IN (3) **10:03:42** Suffolk stares at him, incredulous.

DUKE OF NORFOLK
Am obliged, master.

He sweeps out of the room, Suffolk hesitates, then follows. Wolsey listens for a moment to the receding boots.

CARDINAL WOLSEY

Did you know that, or did you make it up?

Cromwell stares after the Lords.

THOMAS CROMWELL

They'll be back in a day.

CARDINAL WOLSEY

These days twenty-four hours feels like a victory.

10:04:15 INT. YORK PLACE. OUTER CHAMBERS. OCTOBER 1529.
DAY

Men are stripping the cardinal of his possessions - emptying letters from chests, books from shelves, stacking gold plate...Cromwell stands, watching them. He walks into the next chamber, where Wolsey stands, being dressed in a borrowed travelling cloak.

CARDINAL WOLSEY

Do we have refreshments for our guests?

THOMAS CROMWELL

Served on what? They've taken the plate.

He notices the cloak.

THOMAS CROMWELL

What's this?

MUSIC OUT (3)

10:04:50 CARDINAL WOLSEY
Borrowed. They've confiscated my wardrobe and you know how I feel the cold. This is to be Anne Boleyn's, I think. The King wants her to have a London residence.

THOMAS CROMWELL

This palace belongs to the Archdiocese of York. When did Lady Anne become an Archbishop?

CARDINAL WOLSEY

Now now Thomas. Everything I have, I have from the King. If he wants to take York Place fully furnished, then I'm sure we'll find some other roof to shelter under.

They notice NORFOLK walk in, looking through the crates of possessions, almost gingerly.

CARDINAL WOLSEY (CONT'D)

(of Norfolk)

He's expecting to find a wax figure of himself

with a pin stuck through it.

Wolsey walks away but Cromwell stays. Norfolk leaves the room, walking past him. As he does so, he pauses, gives him a sly sidelong glance.

DUKE OF NORFOLK
Come and see me.

THOMAS CROMWELL
Why, my Lord?

Norfolk's expression darkens at the impudence.

THOMAS CROMWELL (CONT'D)
When?

DUKE OF NORFOLK
When you've mended your manners.

He walks away.

10:06:00 EXT. RIVER THAMES. WOLSEY'S BARGE. DAY

The barge moves along the river. Wolsey sits with Cromwell and Cavendish.

CAVENDISH
What it is to serve a prince.

CARDINAL WOLSEY
The gentlest, wisest prince in Christendom. I'll not hear a word against Henry from any man.

CAVENDISH
Do you think it's something about the English? They cannot see a great man set up but they have to pull him down?

THOMAS CROMWELL
It's not the English. It's just... people.

MUSIC IN (4)

10:06:39 Wolsey closes his eyes, beginning to weep. Cromwell looks over the side to dark flowing water below...

10:06:47 INT. WINDSOR CASTLE. 1521. NIGHT

10:06:48 **CAPTION: EIGHT YEARS EARLIER**

A court masque. The women are dressed as Virtues. We find a young dancer - early twenties, face masked, a thin touch-me-not-smile. This is ANNE BOLEYN.

CARDINAL WOLSEY (V.O.)
We brought the Lady Anne back from France to marry into Ireland. Now I hear she danced at the court masque with young Harry Percy?

We see a young nobleman watching her - entranced.
This is HARRY PERCY.

CARDINAL WOLSEY (V.O.)

Connived in dark corners with him? And I won't
have that.

THOMAS BOLEYN (V.O.)

Your grace can't think -

10:07:29 INT. YORK PLACE. INNER CHAMBER. 1521. NIGHT

Cardinal Wolsey, still at the height of his
powers, sits at his desk, facing Anne's father:
THOMAS BOLEYN - a smooth, cold man. Behind WOLSEY
stands his Secretary - STEPHEN GARDINER.

THOMAS BOLEYN (CONT'D)

- that I'm party to any...

CARDINAL WOLSEY

Oh Sir Thomas Boleyn, you would be amazed at what
I can think.

MUSIC OUT (4)

10:07:33

A figure stands in shadows: Thomas Cromwell,
eight years younger, waiting to meet Wolsey for
the first time. Listening.

THOMAS BOLEYN (O.S.)

Anne knows things can't proceed with young Harry
Percy.

THOMAS BOLEYN (CONT'D)

But he believes he is free to choose his own
wife.

CARDINAL WOLSEY

Free! Choose his own...! He's not some ploughboy!

CUT TO: Cromwell, listening.

CARDINAL WOLSEY (CONT'D) (O.S.)

He's the man who'll have to hold the north for us
some day.

Back to Wolsey and Boleyn.

CARDINAL WOLSEY (CONT'D)

The Percy family comprise the noblest in the
land. Whereas the Boleyns were once in what?
Trade, weren't you?

It takes every ounce of Boleyn's self-control to
keep the silky smile on his face. He looks at
Gardiner.

THOMAS BOLEYN

Who is that?

CARDINAL WOLSEY
Stephen Gardiner, my Secretary.

THOMAS BOLEYN
Send him out.

CARDINAL WOLSEY
Stephen.

Wolsey indicates that Gardiner should leave.
Boleyn turns back to the ante-chamber where
Cromwell can just be made out into the darkness.

THOMAS BOLEYN
And who is that?

CARDINAL WOLSEY (O.S.)
Never mind who that is. He's nobody.

On Gardiner, as he walks out of the audience
chamber, glaring at Cromwell, resenting having
been sent out, resenting having to stand with
this commoner.

THOMAS BOLEYN
The problem is, my daughter and Harry Percy... I
think they may have gone a little far in the
matter.

CUT TO: Cromwell and Gardiner, listening in the
shadows.

THOMAS BOLEYN (CONT'D) (O.S.)
It seems they have pledged themselves before
witnesses...

CARDINAL WOLSEY (O.S.)
Well you can forget all talk of pledges and
witnesses!

Back on CARDINAL WOLSEY.

CARDINAL WOLSEY (CONT'D)
I'll get his father down from the borders and if
the prodigal defies his father he'll be tossed
out of his heirdom on his prodigal snout! Now get
your daughter married into Ireland before her
intended hears any rumours of spoilt goods!

THOMAS BOLEYN
Finished, my lord cardinal?

CARDINAL WOLSEY
Finished.

Boleyn stalks out. He passes Cromwell and
Gardiner in the shadows.

THOMAS BOLEYN
(to Gardiner)
Butcher's boy!
(To Cromwell)
Butcher's dog!

And he's gone. A moment of silence. Then Wolsey laughs softly and whistles.

CARDINAL WOLSEY (O.S.)
Come out, dog.

Gardiner glares at Cromwell.

STEPHEN GARDINER
He's talking to you.

MUSIC IN (5) **10:09:39** Cromwell walks through to Wolsey, who examines this newcomer, then looks down to a letter on his desk.

MUSIC OUT (5) **10:10:19** So, Master Cromwell. William Popely tells me I might find a use for you. A man of many talents, he says. A remarkable memory?

THOMAS CROMWELL
There is a technique my lord. I learnt it in Italy.

CARDINAL WOLSEY
How long were you abroad?

THOMAS CROMWELL
Twelve years.

CARDINAL WOLSEY
Where are you from?

THOMAS CROMWELL
Putney. I left when I was a boy.

CARDINAL WOLSEY
Your father?

THOMAS CROMWELL
A blacksmith.

MUSIC IN (6) **10:10:50** Ah! At last - a man born in a more lowly state than myself.

10:10:54 INT. AUSTIN FRIARS. STAIRS/UPSTAIRS SITTING ROOM.
1521. NIGHT

Cromwell climbs the stairs. He enters the sitting room. His wife LIZ gives him his little dog BELLA.

THOMAS CROMWELL
Bella!

LIZ
Eaten?

THOMAS CROMWELL
Mm-hmm.

LIZ
Wine?

THOMAS CROMWELL
Why not?

She finds a glass and bottle and pours it.

THOMAS CROMWELL (CONT'D)
I'm going to work for him. The cardinal.

Liz doesn't look impressed.

THOMAS CROMWELL (CONT'D)
MUSIC OUT (6) 10:11:42 You know what they say in Italy? Il principe bisogna sceglierlo. You have to pick your prince.

LIZ
Doing what?

THOMAS CROMWELL
Whatever he wants.

LIZ
We have enough.

THOMAS CROMWELL
I don't want to spend my life dealing in
conveyances Liz, whether this man's fence should
be here or here...

LIZ
You know what you're doing I suppose. At least
you always look as if you do.

Cromwell smiles at Bella.

THOMAS CROMWELL
Yeah, I do, don't I?
(To Liz)

MUSIC IN (7) 10:12:19 You're sweeter to look at than the cardinal.

LIZ
That's the smallest compliment a woman ever
received.

10:12:26 INT. AUSTIN FRIARS. DOWNSTAIRS. DAY.

The early morning bustle of servants lighting
fires, preparing food. Cromwell's daughter ANNE -

now twelve years old - is writing in her Latin copybook. Cromwell sits reading a letter, little GRACE, now five years old, on his knee.

LIZ

What does our son say?

THOMAS CROMWELL

Hopes you are well. Hopes I am well. Hopes his lovely little sisters Anne and Grace are well. He is well. "And now no more, for lack of time, your dutiful son, Gregory." Terrible Latin. Anne is the better scholar.

LIZ

Anne, go and get your breakfast.

Anne gets up.

ANNE

After I've Latin I'd like to learn Greek. Gregory has hardly any Greek.

Cromwell watches her go.

THOMAS CROMWELL

What will London be like when that one's Lord Mayor?

MUSIC OUT (7)

10:13:22

Liz waits until Anne and the servants have left and they are alone. She puts a parcel in front of him.

LIZ

From Germany. It came packaged as something else. I almost sent the boy away.

He unwraps the BOOK. She watches him, face tight with disapproval.

THOMAS CROMWELL

If you want to know...?

LIZ

I don't want to know.

THOMAS CROMWELL

It's Tyndale's New Testament, Liz. You should read it for yourself. It's in English - that's the point. Not Latin. How can that be heresy? Read it and you'll see how you're misled. No mention of nuns, monks, relics. No mention of Popes.

LIZ

My prayer book's good reading for me.

He smiles. Their old quarrel. He puts his book down and picks up her PRAYER BOOK from the table.

MUSIC IN (8) **10:14:18** Grace turns the pages, traces her small hand over the BEAUTIFUL ILLUMINATIONS.

THOMAS CROMWELL
Rafe! Richard!

Rafe and another young man, Cromwell's nephew RICHARD, walk in. Cromwell kisses Grace and puts her down. He kisses Liz and walks out.

10:14:43 EXT. YORK PLACE. LONDON. 1527. DAY.

Cromwell, Rafe and Richard are walking towards the door. As they get there, we see Stephen Gardiner waiting, pulling on his gloves.

STEPHEN GARDINER
Late.

THOMAS CROMWELL
Me, or your good self?

STEPHEN GARDINER
You. He's waiting.

THOMAS CROMWELL
The boatmen were drunk.

STEPHEN GARDINER
I'm surprised you didn't take an oar yourself. You grew up at the river, didn't you? God bless you.

THOMAS CROMWELL
Thanks.

10:15:11 INT. YORK PLACE. AUDIENCE CHAMBER. 1527. DAY

MUSIC OUT (8)

10:15:36

Cromwell is moving THREE CARDS around table, hands expert. Wolsey sits watching intently. He indicates a card. Cromwell turns it to reveal a KNAVE. Wolsey chuckles, indicates he'll try again. Cromwell begins to move the cards.

CARDINAL WOLSEY
The King sent for me this morning, exceptionally early.

THOMAS CROMWELL
What did he want?

CARDINAL WOLSEY
Pity. A son. The King wants a son. Eighteen years of marriage, with no heir. He's decided some sin must have been committed to cause this curse.

He indicates a card. Cromwell turns it - an Ace. He turns another card to reveal the elusive QUEEN.

CARDINAL WOLSEY (CONT'D)
Where did you learn this?

THOMAS CROMWELL
At the docks, a little after I left home. I
earned a living from it for a while. Everyone
thought they could beat a child.

CARDINAL WOLSEY
What else should I know about you, monstrous
servant?

Cromwell considers.

THOMAS CROMWELL
Once, in Italy, I held a snake for a bet.

CARDINAL WOLSEY
Was it poisonous?

THOMAS CROMWELL
We didn't know. That was the point of the bet.

THOMAS CROMWELL
The sin?

CARDINAL WOLSEY
Ah yes, the sin. I remember when they brought the
Queen over from Spain to marry Henry's brother,
Prince Arthur. Sixteen, barely a word of English.
When she danced and her red hair slid over her
shoulder...

He looks into space, remembering.

THOMAS CROMWELL
God forgive you?

CARDINAL WOLSEY
God forgive us all. Then Arthur dies, Henry
decides he'll have his brother's widow for
himself. Katherine declares that she's still a
virgin, poor Arthur never having touched her,
Rome issues the dispensation and any doubts
anyone has...

He claps his hands together.

THOMAS CROMWELL
But now?

CARDINAL WOLSEY
But now the Queen can't give the King a son. So,
now the Queen must not have been a virgin after
all. Henry says that he's lived all these years
in an unlawful marriage. Hence the sin. So it's
back to Rome for an annulment. She's blaming me,
of course. Katherine. She can't blame the king.

So it's all my doing. No matter that I've begged him not to proceed.

THOMAS CROMWELL

When she defeated the Scots I heard she wanted to send the Scottish King's head in a bag to Henry, to cheer him up.

Wolsey raises an eyebrow - this helps how?

THOMAS CROMWELL (CONT'D)
Well, she's a fighter.

CARDINAL WOLSEY

Perhaps you should teach me your three card trick, in case we both end up on the streets.

He rumbles with laughter, shoulders shaking. Cromwell smiles at the sight.

10:18:36 EXT. ESHER. INNER GATE AND COURTYARD. OCTOBER 1529. NIGHT

MUSIC IN (9)

10:18:37 And we are back in 1529.

The cardinal is hunched on his mule, lost in misery. The party wind their way up to the somewhat neglected ESHER.

10:18:51 **CAPTION: ESHER PLACE, SURREY
CARDINAL WOLSEY'S COUNTRY REFUGE**

The cardinal dismounts. Cromwell talks to the party as Wolsey makes his way to the door.

THOMAS CROMWELL

Unpack everything, masters. I want kindling, dry kindling. Get the fires lit, Stephen find the kitchen. Actually, see him in first. I need the bedding. Whatcha, who is that? Michael? Down. Off. The horses later. We want the Cardinal in bed and warm. Come on, come on, we're not done yet.

10:19:47 INT. ESHER. WOLSEY'S BEDROOM. OCTOBER 1529. NIGHT

Wolsey kneels by the bed. Cromwell tends the fire.

MUSIC OUT (9)

10:19:50 THOMAS CROMWELL

I asked if they had nutmeg or saffron, they looked at me as if I was speaking Greek. I'll have to find a local supplier.

Wolsey rises with difficulty. Cromwell helps him into bed.

CARDINAL WOLSEY

I shall pray for it. Currently I pray for the

King and all his counsellors, I pray for Queen Katherine, and Lady Anne, I pray for Thomas More who hates me so. I pray for a better harvest and that the rains might stop. I pray for everyone and everything. It's only when I say to the Lord, "Now about Thomas Cromwell..." does God say to me "Wolsey, don't you know when to give up?"

They both laugh.

CARDINAL WOLSEY (CONT'D)
Let me bless you.

Thomas kneels and Wolsey raises a hand in blessing, then seems to forget what he's doing.

CARDINAL WOLSEY (CONT'D)
This is what they've waited for. Suffolk, Norfolk, Boleyn. They won't rest until they have my head. You should leave me, Thomas. Gardiner has.

THOMAS CROMWELL
Gardiner would.

He smooths the blankets around him. Wolsey takes his hand, holds it tightly.

CARDINAL WOLSEY
Tom. Safe journey home.

10:21:34 INT. ESHER. KITCHENS. OCTOBER 1529. DAY

Cromwell is leaving. He passes a room, hears voices and stops.

MARK SMEATON (O.S.)
...I'm going to leave. He says he'll send me to the Lady Anne. I think she'll like me well enough, don't you?

A muffled laugh. Cromwell peers through a crack in the door. He sees MARK SMEATON, the musician, talking to someone we can't see.

MARK SMEATON (CONT'D)
What's the point of staying here? They're going to be rid of the old man. It serves him right.

A muffled reply.

MARK SMEATON (CONT'D)
The lawyer? He'll go down with him. I say lawyer - who knows what he is? He comes from nothing, the old man brings him in and in a few years it's as if he's the one in charge. As if he has some hold over the cardinal? I heard he killed a man abroad and never made confession. But that kind, they always weep when they see the hangman.

Another laugh. Cromwell walks quietly on.

10:22:34 EXT. BONVISI'S HOUSE. OCTOBER 1529. EVENING.

The house of a prosperous merchant - ANTONIO BONVISI, a friend of Cromwell's. Bonvisi walks out to greet him Cromwell. He looks nervous.

BONVISI
Tommaso, sei venuto?
(Thomas, you've come?)

THOMAS CROMWELL
M'hai invitato.
(You invited me)

BONVISI
I did. But... with things the way they are with Wolsey, I thought - Thomas More is here.

THOMAS CROMWELL
Well, I expect you invited him too.

They embrace.

10:23:10 INT. BONVISI'S HOUSE. OCTOBER 1529. NIGHT

A meal in progress, prosperous Merchants. At the head of the table sits THOMAS MORE, soon to be the new Lord Chancellor, the guest of honour. Beside him sits a little dapper man, EUSTACHE CHAPUYS, the Emperor Charles V's ambassador in London.

More is talking but as Cromwell walks in he falls silent, stares at his plate, stony faced. Bonvisi ushers Cromwell to his seat, hastily covering the silence.

BONVISI
Siediti, Tommaso, siediti. E mangia.
(Sit, Thomas. Please sit, eat).

Cromwell thanks him in Italian.

THOMAS CROMWELL
Did you want to talk about me, Master More? You can speak while I'm here, I have a thick skin.

THOMAS MORE
No one was talking of you.

THOMAS CROMWELL
Of the cardinal then?

BONVISI
Thomas, this is Monsieur Chapuys, the Emperor's new ambassador here in London. Monsieur Chapuys, my friend Thomas Cromwell.

Chapuys mutters to Thomas More in Latin.

CHAPUYS

Illum jam audivi. Scit nemo unde veniat. Velut
Judeaus errans.

(I have heard of this one. No-one knows where he
comes from. Like the wandering Jew).

He titters at his own joke. Cromwell smiles
pleasantly.

THOMAS CROMWELL

I hardly know where I come from myself.

Chapuys' face falls.

THOMAS CROMWELL (CONT'D)

If you want to speak half-secretly, try Greek,
Monsieur Chapuys.

BONVISO

My friend, you are looking at your herring as if
you hate it.

THOMAS MORE

There's nothing wrong with the herring.

He looks up at Cromwell.

THOMAS MORE (CONT'D)

But of Cardinal Wolsey I'll say only this - he
has brought his fall upon himself. He has drawn
all to himself, land, money and titles. He's
always had a greed for ruling over other men.

THOMAS CROMWELL

The Cardinal's a public man. Would you have him
shrink from a public role?

THOMAS MORE

Well I think it's a little late to read the
Cardinal a lesson in humility. His real friends
have read it long ago, and been ignored.

THOMAS CROMWELL

And you count yourself a real friend, do you?
I'll tell him and by the blood of Christ Lord
Chancellor he'll find it a consolation as he sits
in exile and wonders why you slander him to the
King.

BONVISO

Gentlemen...

THOMAS CROMWELL

No, let's have this straight. Thomas here says
"I'd spend my life in the church, if I had a
choice. I'm devoted to things of the Spirit. I

care nothing for wealth, for the world's esteem
is nothing to me." So how is it I come back to
London and find you've become Lord Chancellor?

He stares around the table.

THOMAS CROMWELL (CONT'D)
Lord Chancellor. What's that? A fucking accident?

Silence.

THOMAS MORE
You're no friend to the church, Thomas. You're a
friend to one priest only. And he's the most
corrupt in Christendom.

He stands and walks out. No-one speaks. Cromwell
busies himself with his meal.

THOMAS CROMWELL
You must give me the recipe for this sauce.

10:26:10 EXT. BONVISI'S HOUSE. OCTOBER 1529. NIGHT.

Bonvisi walks Cromwell to the gates.

BONVISI
Thomas More is my old friend. You shouldn't come
here to bait him.

THOMAS CROMWELL
Am I not your friend too, Bonvisi?

BONVISI
You know you are. That's why I give you this
advice. The cardinal is finished. He'll go. And
then you will be without a master to protect you.
Leave him now.

MUSIC IN (10) **10:26:37** Cromwell looks away.

10:26:39 INT/EXT. ESHER. COURTYARD. OCTOBER 1529. DAY.

Wolsey is walking in the chill morning below. He
looks lost, frail, his steps uncertain.
Cromwell and Cavendish stand at the window,
watching him.

CAVENDISH
Do you think it's true? The mistake was being too
proud? I remember when he used to say "The King
will do such-and -such." Then it was, "We will do
such and such." Now he says "This is what I will
do."

THOMAS CROMWELL
No. No. The mistake was making an enemy of Anne
Boleyn. But then who knew how far she'd rise?

10:27:20 INT. YORK PLACE. OUTER CHAMBERS. 1527. DAY.

10:27:22 **CAPTION: YORK PLACE, LONDON
EIGHTEEN MONTHS BEFORE WOLSEY'S FALL**

MUSIC OUT (10)

10:27:24

A long gallery, servants and clergy everywhere, excited conversations. Something in the air. Cromwell is walking towards where Wolsey stands at the end of the gallery, beckoning impatiently to him.

CARDINAL WOLSEY
Thomas!

Cavendish peels away from a group and falls into step with Cromwell.

CAVENDISH
News from Rome! The Emperor's troops have run wild in the city. They're killing, raping. Thomas More say they're roasting babies on spits.

THOMAS CROMWELL
Soldiers don't have time to eat babies. They're too busy stealing. If the Emperor Charles had paid them once in a while...

CAVENDISH
They've taken the Pope prisoner.

THOMAS CROMWELL
What?

CAVENDISH
The Emperor is the Queen's nephew. If he has the Pope, then the King's divorce petition is...

CROMWELL
Yeah yeah...

Cromwell walks away.

10:28:02 INT. YORK PLACE. OUTER PRIVY CHAMBER. 1527. DAY.

Cromwell follows into the chamber.

CARDINAL WOLSEY
In every emergency, look to see if there is some advantage for your prince, Thomas.

Wolsey spots a platter of cherries on the desk before him.

CARDINAL WOLSEY (CONT'D)
Ah cherries - how did I do that I wonder. Here - take.

Cromwell takes a cherry from the platter.

CARDINAL WOLSEY (CONT'D)

Now, in this current emergency, it will be to me that Pope Clement looks to keep Christendom together. So, suppose if I were to travel to France, and gather together the cardinals in a council, to conduct the business of the church in the pope's house? Now, if this business happened to include the King's private matter... might we not rule on it? And voila, the King of England will be a bachelor.

Cromwell is silent. Wolsey looks at him, recognises the expression.

CARDINAL WOLSEY (CONT'D)

What? Not more gossip from the silk merchants?

THOMAS CROMWELL

The rumour is the King has moved from Mary Boleyn to her flat-chested sister.

CARDINAL WOLSEY

Anne?

THOMAS CROMWELL

She hasn't forgiven you for that business with Harry Percy. Cavendish tells me she's sworn vengeance on you.

CARDINAL WOLSEY

The poor chit of a girl. The King will have her in his bed by summer. By autumn he'll tire of her and pension her off.

10:29:27 INT. AUSTIN FRIARS. STAIRWAY/UPSTAIRS SITTING ROOM. 1527. DAY.

Cromwell makes his way upstairs to the sitting room, where Liz is embroidering.

THOMAS CROMWELL

What are you doing?

LIZ

For Gregory. It's the same design Queen Katherine uses for the King's shirts.

THOMAS CROMWELL

Well, if I were her I'd leave the needle in.

LIZ

I know you would. Your sister was here today. She asked again if you'd go and see him? She says you'd hardly know him now. He's stopped drinking, settled down.

No answer from Cromwell. Grace walks through the room, wearing WINGS made of PEACOCKS FEATHERS. Cromwell watches her.

THOMAS CROMWELL
Grace, sweetheart, will you keep away from the fire with those on. They're your angel wings. They're just supposed to be for Christmas.

GRACE
I know.

THOMAS CROMWELL
Alright, alright darling.

The little girl drifts back out of the room.

LIZ
Your own father Thomas, and he's never seen the children.

THOMAS CROMWELL
Well, let's keep it that way.

10:31:04 INT. AUSTIN FRIARS. CHILDREN'S BEDROOM. 1527.
NIGHT

Cromwell is putting Anne to bed.

ANNE
Can I choose who I want to marry?

THOMAS CROMWELL
What?

ANNE
Can I choose who I want to marry?

THOMAS CROMWELL
Within reason.

ANNE
Then I choose Rafe.

Cromwell pauses, surprised by the answer, and by the sudden sense of hope it brings him.

ANNE (CONT'D)
Grace says I can't marry him because he's my cousin.

THOMAS CROMWELL
Well Richard's your cousin, not Rafe. Rafe is my ward. That means Rafe's father asked me to take him in and bring him up in business. D'you understand?

ANNE
So I can choose Rafe?

THOMAS CROMWELL
If he'll wait for you.

10:31:47 INT. AUSTIN FRIARS. CROMWELL'S BEDROOM. 1527.
NIGHT

Cromwell and Liz lie in bed.

LIZ
Rafe?

THOMAS CROMWELL
She could do worse.

There's a creak on the stairs outside the door.
He gets up and opens it. Grace stands outside,
still wearing the wings, groggy with sleep.

GRACE
I'm too warm.

MUSIC IN (11) **10:32:21** THOMAS CROMWELL
Go back to bed, Grace, sweetheart. Are you going
to wear those angel wings all night?

She turns to look at him over her shoulder, a
beauty.

GRACE
'Till I say my prayers.

She walks over down the hallway, trailing her
peacock feathers. Cromwell watches her, taking
the lovely image for himself.

10:32:42 INT. AUSTIN FRIARS. CROMWELL'S BEDROOM. 1527. DAY

Morning. Cromwell is dressing, Liz still in bed
behind. He goes over to her.

MUSIC OUT (11) **10:33:02** LIZ
Tell me when you are going?

THOMAS CROMWELL
Liz, I'm not going. I'm not going to France with
Wolsey, remember?

He kisses her on the forehead and walks away.

10:33:16 INT. AUSTIN FRIARS. SOLAR STAIRS 1527. DAY.

Cromwell walks down, catches a glimpse of Liz
following him, a flash of her white cap.

THOMAS CROMWELL
Go back to bed Liz.

He turns - but he's mistaken. There's no-one
there.

10:33:27 EXT. GRAY'S INN. 1527. DAY.

The society of barristers. As Cromwell approaches the entrance, he talks to the GATEKEEPER.

THOMAS CROMWELL

Hello Frances. If anyone asks for me, I'm not here.

GATEKEEPER

Yes, Master Cromwell.

LITTLE BILNEY (O.S.)

The words of the scripture -

10:33:52 INT. GRAY'S INN. ROOM. 1527. DAY.

Cromwell sits with other followers of Tyndale, JAMES BAINHAM amongst them, listening to the ecstatic LITTLE BILNEY, a priest and lawyer.

LITTLE BILNEY (CONT'D)

- are as honey to me. I am drunk on the word of God. I have read Tyndale's gospel. Masses, fasting, vigils, pardons out of purgatory... all useless. This is revealed to me.

Cromwell stirs impatiently.

THOMAS CROMWELL

For Christ's sake man, do you think you can crawl out of your hole because Cardinal Wolsey is away. All that means is that Gardiner and More have a free hand to pursue us, to brand us heretics. Wolsey protects us.

LITTLE BILNEY

Wolsey? Wolsey burns bibles.

THOMAS CROMWELL

More will burn men.

LITTLE BILNEY

I met with Tyndale in Germany and...

THOMAS CROMWELL

I don't want to know where Tyndale is.

LITTLE BILNEY

Gentleman. I'm going to go to Rome and see His Holiness. I know I can bring him over to our way of thinking.

Cromwell stares at him, incredulous.

10:34:55 EXT./INT. AUSTIN FRIARS. GREAT HALL. 1527. DAY.

Cromwell walks in, finds JOHANE and her mother MERCY waiting for him. He looks at their faces, knows something is wrong.

THOMAS CROMWELL
What is it?

Cromwell stares at her.

THOMAS CROMWELL (CONT'D)
Say it.

MUSIC IN (12) **10:35:13** INT. AUSTIN FRIARS. STAIRS/CROMWELL'S BEDROOM.
10:35:13 1527. DAY.

Cromwell climbs the stairs, Johane and Mercy following. They walk into the bedroom. Liz lies on the bed, dead, her jaw tied with linen. Candles are lit at her head and feet. Herbs burn around the room. Cromwell stares at her, sits on the bed. Johane watches.

MUSIC OUT (12) **10:35:59** JOHANE
She - she said she was tired this morning. After you left. She wouldn't eat anything. Then she started shaking... We called for the priest around two. She said she held a snake in Italy, but the priest said that was just the fever talking. He couldn't wait to get away.

Cromwell stares at his wife.

THOMAS CROMWELL
Did she leave any message? For me?

MERCY
Just kept saying she was thirsty.

A sound behind them. Cromwell turns to find Rafe in the doorway, deathly pale.

RAFE
It's the girls.

10:36:58 INT. AUSTIN FRIARS. CHILDREN'S BEDROOM. 1527.
NIGHT

Frantic activity. Johane and Mercy are trying to keep Anne and Grace awake, pummelling and slapping them. It's horrible to watch. The girls are wet with sweat, barely conscious. Only Anne's hands struggle, clenching and unclenching. Cromwell takes the little hand in his, tries to hold it. He watches them hitting his daughters.

JOHANE/MERCY
Wake up. Come on! Come on! Stay with me. Anne! Come on, please, please. Wake up. Anne, open your eyes. Come on, come on! Please, please. Open your eyes, come on darling, please, please!

THOMAS CROMWELL
Don't. Don't. Don't. Mercy. Mercy. Mercy - don't.

MUSIC IN (13) **10:37:38** They stand breathing hard. Mercy turns away, crying. Cromwell sits, holding Anne's hand, watching his daughters breathing fade and fade...

THOMAS CROMWELL (CONT'D)
It's alright. It's alright. Go. Go now.

10:38:42 EXT. AUSTIN FRIARS. REAR COURTYARD. 1527. DAY.

Cromwell stands outside the house. Johane joins him.

MUSIC OUT (13) **10:39:09** THOMAS CROMWELL
Everybody said it was back. This sweating sickness. I should have sent them to the country.

JOHANE
Liz wouldn't have let them go. Anne cried every time you were away.

THOMAS CROMWELL
Did she? Anne did?

He stares dully ahead, almost drugged with grief.

JOHANE
John and I can stay with you for a while. Look after the household. Until you're...

She doesn't know how to finish the sentence.

THOMAS CROMWELL
She wanted to learn Greek.

Johane starts crying, turns her face to the bricks. Cromwell takes her in his arms.

10:40:32 EXT. PUTNEY. BLACKSMITHS YARD. 1527. DAY.

Cromwell walks slowly into the yard. WALTER, Cromwell's father, is shoeing a horse.

10:40:57 EXT. PUTNEY. BLACKSMITH'S YARD. DAY - FLASHBACK.

We are in the same yard but now a BOY lies on the cobbles - YOUNG THOMAS. His face is a mask of blood. After a moment WALTER'S boot enters the frame and kicks his head.

10:40:59 EXT. PUTNEY. BLACKSMITHS YARD. 1527. DAY.

Back in the yard Cromwell picks up a blacksmith's tool, a hammer, feeling the familiar weight again. Walter looks up and sees him standing there.

WALTER

Where've you been? You look like a foreigner.

THOMAS CROMWELL

I am a foreigner.

WALTER

Where'd you go?

THOMAS CROMWELL

Here and there.

WALTER

Working for Wolsey now I hear.

THOMAS CROMWELL

I'm a lawyer.

Walter spits.

WALTER

Lawyer. You were always a talker. Slap in the mouth couldn't cure you.

THOMAS CROMWELL

God knows you tried.

WALTER

Law. If it wasn't for the law I'd be a lord. Cromwells had money. We had estates. Thieved off us. By lawyers. Suppose you don't admit to me, now, do you? Suppose you hoped I'd be dead. Why you here?

THOMAS CROMWELL

My wife told me I should come see you.

WALTER

Well, now you have.

THOMAS CROMWELL

Yeah.

Cromwell puts down the hammer.

10:42:33 INT. AUSTIN FRIARS. CROMWELL'S STUDY. 1529. DAY.

It's late and an exhausted, hopeless Cromwell sits at his desk, lost in the memory. He looks up to see Rafe and Richard stand in front of him, awkward.

THOMAS CROMWELL

What is it?

RICHARD

Master, I have a question to put to you. My father is dead and you... you are my father now. So, shall I change my name to yours?

THOMAS CROMWELL
Your father...?

RICHARD
Every day I light a candle for him.

THOMAS CROMWELL
Does that comfort you?

RICHARD
I don't know.

THOMAS CROMWELL
Well this... this comforts me. Richard Cromwell.

RICHARD
Thank you.

THOMAS CROMWELL
Go, go on, get out. Get out.

MUSIC IN (14) **10:44:04** The two men walk out.

10:44:05 EXT. PUTNEY. BLACKSMITH'S YARD. DAY - FLASHBACK.

We track quickly down the cobbled lane into the Blacksmith's yard. As before YOUNG THOMAS lies on the cobbles as WALTER'S boot kicks him. Young Cromwell vomits, in shock.

MUSIC OUT (14) **10:44:13** Walter carries on kicking him. Cromwell's face is broken, nose shattered.

WALTER
Now get up! Get up!

Cromwell is trying to crawl away. Walter kicks him again.

WALTER (CONT'D)
Come on boy! Let me see you stand on your feet!
Get up! GET UP!

10:44:31 INT. YORK PLACE. 1527. DAY.

Wolsey is back from France, pacing the room. Cromwell is working at his papers.

CARDINAL WOLSEY
You'll hear the King's reception of me was cool. That's only partly true. Still, my mission could not be described as an over-whelming success. The cardinals wouldn't meet me. They said it was too hot to travel south. So - what next? A new plan. A Legatine Court. We ask the pope to send his envoy to act in his name, and rule herein on the validity of the King's marriage to Katherine.

He notices Cromwell isn't looking at him.

CARDINAL WOLSEY (CONT'D)
Huh?

THOMAS CROMWELL
When you were in France my wife and daughters
died.

MUSIC IN (15) **10:45:30** CARDINAL WOLSEY
Oh Tom. Whom the Lord loveth...

Cromwell nods, weakly.

10:45:55 INT. AUSTIN FRIARS. 1527. DAY. FLASHBACK

GRACE's hand traces the pictures in the prayer
book.

10:46:13 INT. ESHER. GREAT HALL. OCTOBER 1529. DAY.

Cromwell sits by the great window, staring at the
pages of LIZ'S PRAYER BOOK.

CAVENDISH (O.S.)
Master Cromwell?

He notices the book.

MUSIC OUT (15) **10:46:27** CAVENDISH (CONT'D)
Thomas Cromwell reading a prayer book. Now I know
how bad things are.

10:46:35 **CAPTION: ESHER PLACE, SURREY.**
THREE WEEKS AFTER WOLSEY'S FALL

THOMAS CROMWELL
How is he?

CAVENDISH
He asks after you. The minute you've gone.
Worries you'll fall in the road.

THOMAS CROMWELL
Have you an inventory for York Place George?

Cavendish looks at him, puzzled.

CAVENDISH
What?

THOMAS CROMWELL
York Place. I'll take it to her.

CAVENDISH
To the Lady Anne?

THOMAS CROMWELL
Mm-hmm.

MUSIC IN (16)

10:47:25

Cavendish nods and walks away. Cromwell goes back to his prayer book.

10:47:29 INT. YORK PLACE. OUTER CHAMBERS. DAY.

Cromwell walks the familiar rooms. He sees MARK SMEATON standing with his lute as the other musicians play.

THOMAS CROMWELL

Mark? Hard at study. How are you?

A sulky shrug.

THOMAS CROMWELL (CONT'D)

It must feel strange being back at York Place?
With the world so altered?

MARK SMEATON

No.

THOMAS CROMWELL

You don't miss my lord cardinal?

MARK SMEATON

No.

THOMAS CROMWELL

Well. You might not think of us, Mark. But we think of you.

He walks on. As he does, a little dog runs towards him.

WOMAN'S VOICE (O.S.)

Purkoy! Don't let him out!

MUSIC OUT (16)

10:48:45

Cromwell neatly scoops the dog up. A woman appears at the end of the chamber: ANNE BOLEYN. Behind, her women sit sewing. They include her blonde sister MARY BOLEYN, and their cousin MARY SHELTON, and JANE ROCHFORD.

MUSIC IN (17)

10:48:49

Behind them, half-hidden in the shadows is a younger girl, face bowed. This is JANE SEYMOUR. Cromwell passes the dog to Mary.

THOMAS CROMWELL

Lady Anne.

ANNE BOLEYN

Vous etes gentil.

(You're kind.) (NO ONSCREEN SUBTITLE).

She examines him.

ANNE BOLEYN (CONT'D)

So, Master Cromwell...

She pronounces it with an affected French accent

- Cremuel.

ANNE BOLEYN (CONT'D)
You have your inventories?

He hands them to her. She examines him.

ANNE BOLEYN (CONT'D)
Thank you for this.

She turns from him.

THOMAS CROMWELL
Since my lord cardinal's reduction, have you seen
much progress in your cause?

She stands still, her back to him. The others
watch intently.

THOMAS CROMWELL (CONT'D)
He is the only man in England who can obtain for
you what you need.

Beat. She doesn't turn. Then...

ANNE BOLEYN
Very well. Make his case. You have five minutes.

THOMAS CROMWELL
Otherwise, I can see you're really busy.

ANNE BOLEYN
Que savez-vous de la façon dont j'occupe mon
temps?
(What do you know of how I spend my time?)

THOMAS CROMWELL
The cardinal is the only man who can deliver an
annulment from the Pope. He's the only man who
can deliver the King's conscience, and deliver it
clean.

ANNE BOLEYN
If the King wants it, and, according to you, the
cardinal, formerly the chief subject of the
kingdom, wants it... then I must say Master
Cremuel, it's all taking a marvellous long while
to come to pass.

MARY BOLEYN
And she's not getting any younger.

THOMAS CROMWELL
No-one is more distressed than the Cardinal that
the King cannot have his heart's desire, which is
ever the Cardinal's desire too. He knows that all
the King's subjects repose their hopes in you,
for an heir to the throne.

ANNE BOLEYN

Very nice. Very nice Master Cremuel. But try again. One thing. One simple thing we asked of the cardinal. And he would not.

THOMAS CROMWELL

You know it wasn't simple.

ANNE BOLEYN

Well perhaps I am a simple person. Do you feel I am?

THOMAS CROMWELL

You may be. I hardly know you.

Incensed, Anne picks up the inventories and begins to open them.

ANNE BOLEYN

You may go.

Cromwell turns and walks out of the chamber. He hears footsteps and finds MARY BOLEYN behind him.

THOMAS CROMWELL

Lady Mary.

MARY BOLEYN

God, I thought she would slap you. My sister likes a good fight. Come again. I can't wait!

THOMAS CROMWELL

Your sister can, I think.

MARY BOLEYN

Oh she knows how to wait.

THOMAS CROMWELL

So I hear. They say she and the King...

MARY BOLEYN

Still... haven't. It's true. She lets him pull down her shift and kiss her breasts.

THOMAS CROMWELL

Good man if he can find them.

Mary gives a boisterous laugh. The pale Jane Seymour appears behind her.

JANE SEYMOUR

Lady Mary, Lady Anne wants you.

Mary rolls her eyes.

MARY BOLEYN

By the saints!

She turns and hurries back. Cromwell stares after

MUSIC OUT (17)

10:52:40

10:52:40

them and is surprised to see Jane Seymour catch his glance before following Mary.

EXT. YORK PLACE. OCTOBER 1529. DAY.

Cromwell leaves, Rafe and Richard with him.

THOMAS CROMWELL

I need a seat in Parliament again.

RAFE

Why?

THOMAS CROMWELL

Because if I'm not there to speak for the cardinal they'll kill him.

He walks on and they follow him.

10:53:09

INT. BLACKFRIARS. ROOM. OCTOBER 1529. DAY

Cromwell stands waiting. The DUKE OF NORFOLK strides in, rattling from the various holy relics he's wearing. He ignores Cromwell, crosses to a fire, stands warming his hands. Finally...

DUKE OF NORFOLK

Cromwell, I am content you are a burgess in the Parliament.

THOMAS CROMWELL

My Lord.

DUKE OF NORFOLK

I spoke to the King for you and he is also content. You will take his instructions in the Commons. And mine.

THOMAS CROMWELL

Will they be the same, my Lord?

DUKE OF NORFOLK

God Damn it, Cromwell, why are you such a... person? It's not as if you can afford to be.

Cromwell smiles.

DUKE OF NORFOLK (CONT'D)

Smile away! The King will grant you an audience but he is preparing a quarrel against you, master. Oh, yes! He has a long memory and well remembers when you were a burgess in the Parliament before this, and how you spoke against his war!

THOMAS CROMWELL

I hope he doesn't think still of invading France.

DUKE OF NORFOLK

God damn you! What Englishman doesn't! We own France! We have the right to take back our own!

He paces the room, turns, suddenly matter-of-fact.

DUKE OF NORFOLK (CONT'D)

Mind you. You're right. We can't win. But we have to fight anyway. That was what was wrong with Wolsey. Always at the treaty table. How can a butcher's son understand...

THOMAS CROMWELL
La gloire?

DUKE OF NORFOLK
Are you a butcher's son?

THOMAS CROMWELL
Blacksmith's.

DUKE OF NORFOLK
Are you really? Shoe a horse?

THOMAS CROMWELL
If I were put to it. I was a soldier myself.

DUKE OF NORFOLK
Were you? Were you. Not with any English army, I'll be bound. I knew there was something about you that I didn't like, but I couldn't put my finger on it. Where were you?

THOMAS CROMWELL
Garigliano.

DUKE OF NORFOLK
With?

THOMAS CROMWELL
The French.

DUKE OF NORFOLK
Wrong side, lad.

THOMAS CROMWELL
I noticed.

DUKE OF NORFOLK
Longbow-man?

THOMAS CROMWELL
Now and then. Bit on the short side.

DUKE OF NORFOLK
Me too. But the King can draw a bow. Very nice. Got the arm.

THOMAS CROMWELL

My lord, Esher is not suitable for my lord cardinal. He is willing to travel to his palace at Winchester?

DUKE OF NORFOLK

Oh, I bet he is. Nice and close to the King! Don't take us for fools. Tell your cardinal that he had his last chance, with his court, here in this very building! Tell him to go north.

THOMAS CROMWELL

He's not ready to go north.

DUKE OF NORFOLK

I want him north! Tell him Norfolk wants him on the road, and away from here or tell him if he doesn't, I will come to him and I'll tear him with my teeth!

THOMAS CROMWELL

My Lord, may I substitute the word "bite" for "tear"?

Norfolk advances on him, cheek twitching again.

DUKE OF NORFOLK

Substitute nothing, you, you... nobody!

OUT ON Cromwell.

MUSIC IN (18) 10:57:03 INT. BLACKFRIARS. CORRIDOR. OCTOBER 1529. DAY
10:57:03 Cromwell is leaving. He passes a doorway, pauses, looks in. Someone is sweeping the floor.

QUEEN KATHERINE (O.S.)
For twenty years -

And suddenly we are in ...

10:57:21 INT. BLACKFRIARS. HALL. JUNE 1529. DAY.
QUEEN KATHERINE (CONT'D)
I have been your true wife.

10:57:21 **CAPTION: LEGATINE COURT
FOUR MONTHS BEFORE WOLSEY'S FALL**

The hall is packed. The whole bench of bishops is assembled. At the head are Wolsey and the papal envoy CARDINAL CAMPEGGIO. Before them stands QUEEN KATHERINE, now in her forties, tightly laced into her bodice.

MUSIC OUT (18) 10:57:28 QUEEN KATHERINE (CONT'D)
And by me you have had many children, although it pleased God to call them from this world, which was no fault of mine.

Cromwell and Rafe stand at the back listening as the Queen finishes her statement.

QUEEN KATHERINE (CONT'D)
And when you had me first -

At last we see the man she is addressing - HENRY VIII: tall, still trim, hair curled, wearing ermine and an impassive expression.

QUEEN KATHERINE (CONT'D)
- as God is my witness, I was a true maid, without touch of man.

A murmur runs through the court.

QUEEN KATHERINE (CONT'D)
And whether this is true or no, I put to your conscience.

CUT TO:

Later. An extremely elderly courtier - the EARL OF SHREWSBURY - is giving evidence.

EARL OF SHREWSBURY
On Prince Arthur's wedding night, myself and the Earl of Oxford took the prince to Queen Katherine's chambers, and we were there when he climbed into bed beside her. And then the next morning, he out comes again and says he's thirsty, and asks for some ale, because he said "Last night I was in Spain."

He smiles, toothless, at the joke, looks to CARDINAL CAMPEGGIO.

EARL OF SHREWSBURY (CONT'D)
The Queen was Spanish, you see?

Another murmur from the hall. Wolsey, pained, cannot look.

10:58:36 INT. BLACKFRIARS. CORRIDOR. JUNE 1529. DAY.

Later. Cromwell and Rafe wait for Wolsey.

RAFE

It would be a poor sort of bridegroom who'd come out in the morning and say "Good day, masters. Nothing done!" He was fifteen, he was boasting. I believe Katherine.

THOMAS CROMWELL
Believe nobody.

Stephen Gardiner walks past, heading for the main hall.

THOMAS CROMWELL (CONT'D)
You're late Stephen. They're almost done for the day.

STEPHEN GARDINER
It doesn't matter.

Beat. Something about that smile...

THOMAS CROMWELL
Why doesn't it matter?

STEPHEN GARDINER
News from one of my men in Rome. Pope Clement is preparing to sign a treaty with the Emperor.

Cromwell absorbs this blow. Rafe looks puzzled.

STEPHEN GARDINER (CONT'D)
Oh. Your boy doesn't understand. (To Rafe) The Emperor won't take kindly to the Pope helping to have his Aunt cast off the throne. (To Cromwell) I don't think your papal envoy in there is likely to give the King what he wants, do you? And when he doesn't, Wolsey will be finished. And then I'll feel sorry for you.

THOMAS CROMWELL
Except you won't.

STEPHEN GARDINER
Except I won't.

Cromwell watches him go.

CUT BACK TO:

MUSIC IN (19) **10:59:52** INT. BLACKFRIARS. CORRIDOR. OCTOBER 1529. DAY
10:59:52 The man sweeping the floor in the Hall. Cromwell watches him.

11:00:02 EXT. GREENWICH. GARDENS. 1529. DAY.
Cromwell stands in the gardens of the palace. Nearby stand a group of NOBLEMEN, NORFOLK and SUFFOLK amongst them. And the King's friend HARRY NORRIS, the only one to look over and smile a greeting. After a moment three men break off from the group and walk towards him: Norfolk, Suffolk and the KING, dressed in brilliant colours.

MUSIC OUT (19) **11:00:28** SUFFOLK
Cromwell. How's your fat priest?

Behind him, Henry frown with displeasure at the remark, stands arms folded, staring at the ground. Norfolk and Suffolk understand they are

dismissed and walk on. After a beat.

HENRY
How is...?

THOMAS CROMWELL
He cannot be well till he has Your Majesty's
favour.

HENRY
The list of charges against him grows every day.

THOMAS CROMWELL
Saving Your Majesty, there's an answer to each
one, and given a hearing we'd make them.

The King continues to stare at the ground.

HENRY
Not today. Suffolk wants to go hunting. We
usually say, we gentlemen, that the hunt prepares
us for war. Which brings us to a sticky point,
Master Cromwell.

THOMAS CROMWELL
It does indeed.

HENRY
You said, in Parliament, in a speech some six
years ago, that I could not afford a war.

THOMAS CROMWELL
Wars are not affordable things.

HENRY
When I went into France I captured the town of
Therouanne, which you called...

THOMAS CROMWELL
A dog-hole, Your Majesty.

HENRY
How could you say so?

THOMAS CROMWELL
I've been there.

Suddenly Henry is shouting.

HENRY
So have I! At the head of an army! You told me I
could not lead my own troops! You told me if I
was taken prisoner, the ransom would bankrupt the
country! So, what do you want? You want a King to
huddle indoors like a sick girl?

THOMAS CROMWELL
That would be ideal, for fiscal purposes.

The king takes a ragged breath. It's a close call, but he decides to smile.

THOMAS CROMWELL (CONT'D)

A strong man acts within that which constrains him.

HENRY

What constrains me?

THOMAS CROMWELL

Distance. When Your Majesty's ancestors fought in France, they held whole provinces. From there they could supply, they could provision. Now we have only Calais, how can we support an army in the interior?

HENRY

So next time we go into France we'll need a sea coast.

THOMAS CROMWELL

Of course. Normandy. Brittany.

HENRY

Master Cromwell, your reputation is bad.

Cromwell inclines his head.

HENRY (CONT'D)

You don't defend yourself?

THOMAS CROMWELL

Your Majesty can form your own opinions.

Henry studies him thoughtfully.

HENRY

I can. I will.

MUSIC IN (20)

11:02:59

With that he's gone, walking after Suffolk and Norfolk. Cromwell stands, feeling his heart-beat slow again.

11:03:09 EXT. AUSTIN FRIARS. 1529. DAY.

Cromwell arrives back at Austin Friars. He walks through the archway and across the inner courtyard, deep in thought.

11:03:17 INT. AUSTIN FRIARS. HALL. 1529. DAY.

Cromwell walks back into his home. Servants stand painting the hall.

SERVANT

Are we to paint out the cardinal's coat of arms?

Cromwell looks up at the WOLSEY'S COAT OF ARMS:

the Tudor rose, the Cornish choughs.

THOMAS CROMWELL
No. Paint it again. Paint it brighter.

He strides in, taking the steps two at a time...

11:03:37 CLOSING CREDITS:

CARD 1

IN ORDER OF APPEARANCE

THOMAS CROMWELL	MARK RYLANCE
DUKE OF NORFOLK	BERNARD HILL
DUKE OF SUFFOLK	RICHARD DILLANE
CARDINAL WOLSEY	JONATHAN PRYCE
GEORGE CAVENDISH	ROBERT WILFORT
ANNE BOLEYN	CLAIRE FOY
HARRY PERCY	HARRY LLOYD
SIR THOMAS BOLEYN	DAVID ROBB

11:03:38 CARD 2

STEPHEN GARDINER	MARK GATISSL
LIZ CROMWELL	NATASHA LITTLE
ANNE CROMWELL	EMILIA JONES
GRACE CROMWELL	ATHENA DROUTIS
RAFE SADLER	THOMAS BRODIE-SANGSTER
RICHARD CROMWELL	JOSS PORTER
MARK SMEATON	MAX FOWLER
ANTONIO BONVISO	ENZO CILENTI

11:03:40 CARD 3

THOMAS MORE	ANTON LESSER
EUSTACHE CHAPUYS	MATHIEU AMALRIC
LITTLE BILNEY	JONATHAN McGUINNESS
JAMES BAINHAM	JONATHAN ARIS
JOHANE WILLIAMSON	SASKIA REEVES
MERCY PRYOR	MARY JO RANDLE
WALTER CROMWELL	CHRISTOPHER FAIRBANK
YOUNG THOMAS CROMWELL	SAMUEL BOTTOMLEY
MARY BOLEYN	CHARITY WAKEFIELD

11:03:42 CARD 4

JANE SEYMOUR	KATE PHILLIPS
JANE ROCHFORD	JESSICA RAINES
MARY SHELTON	HANNAH STEELE
KATHERINE OF ARAGON	JOANNE WHALLEY
HENRY VIII	DAMIAN LEWIS
EARL OF SHREWSBURY	JAMES LAURENSEN
HARRY NORRIS	LUKE ROBERTS
PAINTER	SAM ALEXANDER

BASED ON THE NOVELS
WOLF HALL AND BRING UP THE BODIES

11:03:43 CARD 5

CHOREOGRAPHER	SIAN WILLIAMS
FIRST ASSISTANT DIRECTOR	TONI STAPLES
SECOND ASSISTANT DIRECTOR	TOBY SHERBORNE
THIRD ASSISTANT DIRECTOR	DAISY CATON-JONES

CROWD SECOND ASSISTANT DIRECTOR JENNIFER RHODES

FLOOR TRAINEES (SKILLSET) AMY KING
JACOB RIGBY

ASHLEY TURNER

LOUISE RASHMAN

LUCY GREENHALGH

TONY LUCKEN

FLOOR RUNNER
STUNT CO-ORDINATOR
SCRIPT SUPERVISOR CAROLE SALISBURY
MEDIC HELEN REVINGTON

11:03:45 CARD 6

PRODUCTION CO-ORDINATOR HELEN BATER
PRODUCTION SECRETARY DAWN SMITH

BUSINESS AFFAIRS CLARE NICHOLSON

TRAVEL CO-ORDINATOR ELENA RUBIO-HALL
PRODUCTION TRAINEE (SKILLSET) MATT CRAWFORD
PRODUCTION RESEARCH KIRSTEN CLAIDEN-YARDLEY

ASSISTANT TO THE DIRECTOR FELLO MATALLANA ROYO
ASSISTANT ACCOUNTANT FRASER MACLEOD
ACCOUNTS TRAINEE (SKILLSET) SHELLY WATKINS

ASSISTANT LOCATION MANAGER REBECCA PEARSON
UNIT MANAGER JAKE SALISBURY
LOCATION TRAINEE (SKILLSET) LEON WELCHMAN
TRANSPORT CAPTAIN JAMIE VOWLES
FACILITES MANAGER JASON MORGAN

11:03:47 CARD 7

FOCUS PULLER CHRISTOPHER J REYNOLDS
CLAPPER LOADER CLARE CONNOR
DIT ROB SHAW
CAMERA TRAINEE (SKILLSET) LAURA BOOTH

GRIP TONY SANKEY
ASSISTANT GRIP JAMIE BRITTAIN

GAFFER ANDY LONG
RIGGING GAFFER STEVE COOK
BEST BOY PETE SCOTT
ELECTRICIANS DAN NORRISH
ROBERT RABSON
SCOTT DEAN SMALLWOOD
CHARLIE STEWART

BOOM OPERATOR STEVE PECKOVER
2ND BOOM OPERATOR JO VALE

11:03:48 CARD 8

SET DECORATOR ELAINE McLENAHAN
ART DIRECTOR FREDERIC EVARD
PROPS MASTER CRAIG CHEESEMAN

GRAPHIC DESIGNER JOSEPHINE WATKINSON

PRODUCTION BUYER AMY BALL

STANDBY ART DIRECTOR RACHAEL JONES

DRAUGHTSPERSON JOHANNA SANSOM

ART DEPARTMENT ASSISTANT DANIEL KENNEDY

ART DEPARTMENT TRAINEE (SKILLSET) CARRIE WEMYSS

GRAPHICS TRAINEE (SKILLSET) LIAM GIBBS

11:03:50 CARD 9

STANDBY PROPS	MARK BROOKS
	ANDY WATTS
DRESSING PROPS	CHRIS ALLEN
	JAMES BROOKER
	NEIL RUSSELL

CONSTRUCTION MANAGER	PETER JOHNSON
STANDBY CARPENTERS	LEE HOSKEN
	TOM SYMES
CARPENTERS	JOHN CREWE
	STEVE CREWE
	ALAN JONES
PAINTER	TERRY MACHIN
STANDBY RIGGER	GERRY HIGGINS

11:03:52

CARD 10

ASSISTANT COSTUME DESIGNER	CLARE VYSE
COSTUME SUPERVISOR	KEN LANG
COSTUME STANDBYS	KATHRYN BLIGHT
	JOHN LAURIE
CHIEF COSTUME CUTTER	GAYLE PLAYFORD
CROWD COSTUME CO-ORDINATOR	CHARLOTTE LUCAS
COSTUME ASSISTANT	ALISON LYONS
COSTUME TRAINEE (SKILLSET)	TONI ELISSA BAKER

MAKEUP ARTISTS	ELAINE BROWN
	LESLEY NOBLE
	GILL REES

CROWD MAKEUP SUPERVISOR	BARBARA TAYLOR
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SFX SUPERVISOR	NEAL CHAMPION
SFX TECHNICIAN	LUKE CORBYN

11:03:54 CARD 11

POST PRODUCTION SUPERVISOR	BEJHAN KALANTAR
POST PRODUCTION CO-ORDINATOR	ANNA BROKE
ONLINE EDITOR	WILLIAM CHETWYND
COLOURIST	ADAM INGLIS
FIRST ASSISTANT EDITOR	DEBORAH KAVANAGH
ASSISTANT EDITOR	LISA CLIFFORD-OWEN

DUBBING MIXERS	ROB HUGHES
	JAMES HAYDAY
DIALOGUE EDITOR	PETER GATES
FX EDITOR	ROD BERLING

VFX SUPERVISOR	GEORGE ZWIER
VFX PRODUCER	PAUL DRIVER
POST PRODUCTION EXECUTIVE	ANDREW BOSWELL

DIGITAL GRADING, SOUND, TITLES AND VFX
LIPSYNC POST

11:03:55 CARD 12

SCRIPT EDITORS	ANNA PRICE
	JENNIFER McCONNELL

LOCATION MANAGER	DAVID JOHNSON
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PRODUCTION ACCOUNTANT KAREN HINTON
PRODUCTION MANAGER VAUGHAN WATKINS
HEAD OF PRODUCTION CAHAL BANNON
PUBLICITY LISA VANOLI

11:03:57 CARD 13

CASTING DIRECTORS NINA GOLD
ROBERT STERNE
MAKE-UP DESIGNER ROSEANN SAMUEL
MUSIC COMPOSED AND CONDUCTED BY DEBBIE WISEMAN
HISTORICAL MUSIC ADVISOR/ARRANGEMENT OF TUDOR MUSIC CLAIRE VAN KAMPEN
SOUND RECORDIST SIMON CLARK

11:03:58 CARD 14

COSTUME DESIGNER JOANNA EATWELL
PRODUCTION DESIGNER PAT CAMPBELL
DIRECTOR OF PHOTOGRAPHY GAVIN FINNEY BSC
EDITOR DAVID BLACKMORE
LINE PRODUCER NOËLETTE BUCKLEY

11:04:00 CARD 15

EXECUTIVE PRODUCER FOR COMPANY PICTURES JOHN YORKE
EXECUTIVE PRODUCER FOR BBC POLLY HILL
EXECUTIVE PRODUCER FOR MASTERPIECE REBECCA EATON
EXECUTIVE PRODUCERS FOR BBC WORLDWIDE MARTIN RAKUSEN
BEN DONALD
EXECUTIVE PRODUCER FOR PRESCIENCE TIM SMITH
CO-PRODUCER SONIA FRIEDMAN
ASSOCIATE PRODUCERS FOR PRESCIENCE PAUL BRETT
JAMES SWARBRICK
EXECUTIVE PRODUCER FOR PLAYGROUND ENTERTAINMENT SCOTT HUFF

11:04:02 CARD 16

EXECUTIVE PRODUCER
COLIN CALLENDER

11:04:04 FINAL CARD

COMPANY PICTURES LOGO

and

PLAYGROUND LOGO

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