

# **WOLF HALL**

**Episode 2 - Entirely Beloved**

**Programme UID: DRIB512P/02**

**Duration: 59'02"**

**Transmission Script with Music Cues  
UK VERSION**

TIMECODE/MUSIC:

SCRIPT:

MUSIC IN (1)

10:00:00 CAPTION: BBC LOGO

10:00:01

10:00:04 CAPTION:

It's December 1529. Cardinal Wolsey has taken refuge at Esher. Anne Boleyn and her uncle, the Duke of Norfolk, want him gone - on the road north, away from the King.

10:00:17 CAPTION:

Thomas Cromwell, Wolsey's staunch defender, remains in London, seeking the reinstatement of his master.

10:00:26 INT. WINDSOR CASTLE. DAY

Cromwell sits waiting.

10:00:28 CAPTION: MARK RYLANCE

10:00:34 CAPTION: DAMIAN LEWIS

10:00:41 CAPTION: CLAIRE FOY

Henry walks in, trailing GARDINER and HENRY NORRIS.

10:00:49 CAPTION: BERNARD HILL

He signals to Cromwell to come forward. Cromwell obliges, taking out the King's papers as he does.

10:00:56 CAPTION: ANTON LESSER

10:01:03 CAPTION: MARK GATISS

HENRY  
I can't talk about the cardinal.

THOMAS CROMWELL  
Your majesty -

The king interrupts, his tone gentle, puzzled.

HENRY  
No. Don't you understand? I can't talk about him.

10:01:14 CAPTION: AND  
JONATHAN PRYCE

He walks on with Norris. Gardiner falls back.

STEPHEN GARDINER  
Here again.

THOMAS CROMWELL

Stephen.

STEPHEN GARDINER  
Been waiting long?

THOMAS CROMWELL  
Well I was under the impression I had an  
interview with the King.

**10:01:26    CAPTION: THOMAS BRODIE-SANGSTER  
                 TOM HOLLAND  
                 HARRY LLOYD**

STEPHEN GARDINER  
Again.

THOMAS CROMWELL  
Again.

**MUSIC OUT (1)    10:01:34**STEPHEN GARDINER  
Yes. Elusive, isn't he?

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

STEPHEN GARDINER (CONT'D)  
Did you think yourself a special favourite?

**MUSIC IN (2)    10:01:40**He smiles and walks after Henry.

**10:01:41    CAPTION: WOLF HALL**

**10:01:45    EXT. ESHER. INNER GATE. DAY**

A frozen Cromwell rides up to the gate.

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

**10:01:52    CAPTION: ADAPTED BY  
                 PETER STRAUGHAN**

**10:01:57    CAPTION: PRODUCED BY  
                 MARK PYBUS**

CARDINAL WOLSEY (O.S.)  
A cat has had her litter, here, in my rooms.

**10:02:05    INT. ESHER.WOLSEY'S BEDROOM. DAY**

Cromwell lifts up one of the black kittens.

THOMAS CROMWELL  
Look at this!

CARDINAL WOLSEY  
Black as the devil, born right here - under my  
very bed.

**10:02:12    CAPTION: DIRECTED BY  
                 PETER KOSMINSKY**

CARDINAL WOLSEY (CONT'D)  
How's that for a bad omen before a journey?

THOMAS CROMWELL  
You shouldn't leave.

CARDINAL WOLSEY  
Marry, Thomas, when Norfolk threatens to bite -

**10:02:26    CAPTION: EPISODE TWO  
                 ENTIRELY BELOVED**

CARDINAL WOLSEY (CONT'D)  
- it's time to be gone.

THOMAS CROMWELL  
You won't like the north.

**MUSIC OUT (2)**

**10:02:33    CARDINAL WOLSEY**  
I am the Archbishop of York.

THOMAS CROMWELL  
Yes. But you've never been. I have. Filthy  
weather, people, morals.

CARDINAL WOLSEY  
The King wants me gone. He wants to humiliate me.  
Thinks it sends a sharp lesson to the Pope. I  
feel like Katherine. Cast off. But still I love  
him. What will we do?

Cromwell sits beside him on the bed.

THOMAS CROMWELL  
Bribe people. You still have land. Even if the  
King takes everything you have, people will ask  
themselves can he truly give what belongs to the  
church. No one'll be sure of their title unless  
you confirm it. So you see my Lord, you still -  
you still have cards in your hand.

He passes the kitten to Wolsey.

CARDINAL WOLSEY  
And after all, if he wants to bring a treason...

He falters and starts to cry.

THOMAS CROMWELL  
If the King meant to charge you with treason,  
you'd be in the tower now, wouldn't you? He  
misses you. You'll return to favour.

He strokes the kitten, examines it.

THOMAS CROMWELL (CONT'D)

New life? Born under your very bed? Well - I'd read that as a good omen.

CARDINAL WOLSEY

Ah, you lawyer.

**10:04:21** INT. AUSTIN FRIARS. STAIRS/HALL. DAY

Cromwell comes down the stairs and into the hall. Richard, Johane, her mother MERCY and her young daughters JO and ALICE are greeting Cromwell's teenage son GREGORY, home for Christmas with his two BLACK GREYHOUNDS. Rafe joins Richard, jostling Gregory, laughing.

RICHARD (O.S.)

Look who's back for Christmas. What's this Gregory, some kind of beard?

RAFE

Think I've seen more hair on a side of bacon.

Gregory laughs.

ALICE

Gregory says we can race his dogs up and down the hall.

Cromwell stands, watching them. Gregory notices him, becomes suddenly shy, formal.

GREGORY

Father.

THOMAS CROMWELL

Welcome home Gregory.

**10:04:48** INT. AUSTIN FRIARS. CROMWELL'S STUDY. NIGHT

Cromwell is working at his desk while Gregory plays with a counting board. Cromwell notices.

THOMAS CROMWELL

That was a calculation. It wasn't just where I dropped them.

GREGORY

Oh. Sorry.

He sits down by the fire. Cromwell finishes his work and joins him.

GREGORY (CONT'D)

Do you remember that one Christmas when we had the giant in the pageant?

THOMAS CROMWELL

Here in the parish? I do.

GREGORY

"I am a giant, my name is Marlinspike." Aunt Johane says we won't have the Epiphany Feast this year.

THOMAS CROMWELL

We can't. No one would come.

GREGORY

Because of the Cardinal's disgrace? People in Cambridge are laughing at my greyhounds.

THOMAS CROMWELL

Why?

GREGORY

Because they're black. They should be white. They say only felons have dogs that you can't see at night.

THOMAS CROMWELL

Aha.

Cromwell stands, reaches under his desk, and takes something from a box there.

THOMAS CROMWELL (CONT'D)

Look.

He holds out the BLACK KITTEN to his son.

THOMAS CROMWELL (CONT'D)

"I am a giant, my name is Marlinspike." Grrrr!

GREGORY

The dogs will kill it.

**10:07:14** INT. AUSTIN FRIARS. UPSTAIRS SITTING ROOM. NIGHT.

Cromwell sits. Johane moves around the room, putting out the candles for the night. After a moment...

THOMAS CROMWELL

Do you think he's afraid of me?

JOHANE

Why should he be?

THOMAS CROMWELL

I don't know. With everybody else he seems so lively, but when he sees me...

Johane watches him, her face softening.

JOHANE

You're a kind father. Too much so, I think. You spoil him.

THOMAS CROMWELL  
That's what Liz always said.

JOHANE  
Liz and I had nothing when we were girls. Not a comb. Never had a mirror.

THOMAS CROMWELL  
I remember when he was a baby and I used to warm his shirt for him in front of the fire. Liz would say "Don't do that. He'll expect it every day."

He listens to the quiet of the house.

THOMAS CROMWELL (CONT'D)  
Seems such a long time since there was a baby in the house.

JOHANE  
Don't look at me.

THOMAS CROMWELL  
Does John Williamson not do his duty by you?

JOHANE  
His duty's not my pleasure.

A moment. Johane, walks off, throat crimson. Cromwell sits in the flickering firelight. A long beat.

THOMAS CROMWELL  
There's a conversation I shouldn't have had.

THOMAS WRIOTHESLEY (O.S.)  
Wriothesley.

**10:09:02** INT. AUSTIN FRIARS. STUDY. JANUARY 1530. DAY.

We are looking at THOMAS WRIOTHESLEY: young, tall, good-looking, well educated, a high opinion of himself. Rafe and Richard stand behind Cromwell, looking decidedly unimpressed by the newcomer.

THOMAS WRIOTHESLEY  
It's spelled W-R-I-O-T-... Just call me Risley.

THOMAS CROMWELL  
Well, Master Risley, we're always looking for bright young men. You worked for the Cardinal I think?

THOMAS WRIOTHESLEY  
Yes sir.

THOMAS CROMWELL  
But then left with Stephen Gardiner?

An awkward point, but Wriothsesley seems unruffled.

THOMAS WRIOTHESLEY  
I'm his Clerk. But it doesn't occupy all my time and I'm keen to learn something of business, sir.

THOMAS CROMWELL  
Oh, we're all business here at Austin Friars. Aren't we boys?

The two boys stare coolly back at him.

**10:09:37** INT. AUSTIN FRIARS. CROMWELL'S STUDY. DAY.

Later. Cromwell, Richard and Rafe stand at the window watching Wriotesley walk away on the street below.

RAFE (O.S.)  
You know Gardiner will have sent him as a spy on us.

THOMAS CROMWELL  
Well, he seems obliging. Perhaps we could send him back to spy on Gardiner.

**MUSIC IN (3)**      **10:09:48** Richard and Rafe smile as Cromwell walks away.

**10:09:50** INT. ESHER. WOLSEY'S BEDROOM. NIGHT.

Wolsey is sleeping. Cromwell stands watching him.

**10:10:00** INT. ESHER. GREAT HALL. NIGHT.

Cromwell walks down into the Great Hall, where Cavendish waits for him.

THOMAS CROMWELL  
How's he been?

**10:10:21** INT. ESHER. CAVENDISH'S CHAMBER. NIGHT.

Cavendish opens a drawer to reveal a horse-hair SCOURGE. Cromwell sees the dried blood.

THOMAS CROMWELL  
He's whipping himself?

**MUSIC OUT (3)**      **10:10:29** The monks who come to him brought it.

THOMAS CROMWELL  
Body of Christ. Who makes these things? Who ties a thorn to horse hair? People ought to be found better jobs. That settles it, we have to get him out of here.



Looking at the dried blood on his hands from the whip -

THOMAS CROMWELL (CONT'D)

Oh, oh god. He'd be better off in Yorkshire.

CAVENDISH

But how would we pay for it? If only you would see the King...

He stops, seeing the dangerous look in Cromwell's eye.

**MUSIC IN (4)**                      10:11:08    EXT. GREENWICH PALACE. DAY.  
   10:11:08

Cromwell stares up at the palace, prepares himself wearily for another fruitless attempt to reach the king. He walks towards the entrance.

**MUSIC OUT (4)**                      10:11:27    INT. GREENWICH PALACE. KING'S COUNCIL. DAY.

10:12:10    Cromwell enters the palace and walks into the hall. He sits and waits for the King again. After a moment Henry passes, Gardiner, Suffolk and Norfolk in tow. Cromwell stands and bows, without any hope of being acknowledged. To his surprise, Henry stops, nods vaguely in his direction.

HENRY

Take a message for me to Wolsey, will you? There's a Breton merchant who's complaining that his ship was seized eight years ago and he still hasn't received compensation. No one can find the paper work. The Cardinal would have handled the case. Do you think he'll remember it?

THOMAS CROMWELL

I'm sure he will. That'll be the one with powdered pearls for ballast and unicorn's horns in its hold.

The others look uncertain as to whether Cromwell is allowed humour. Henry still doesn't look at him but he smiles.

HENRY

Yes, that'll be the one.

He starts to walk away.

THOMAS CROMWELL

If the case is in doubt Sir, may I look into it?

Henry stops.

HENRY

I don't think you have a locus standi in the matter.

DUKE OF SUFFOLK

Oh God, let him Harry. By the time this fellow's finished, the Breton'll be paying you.

Henry considers, finally nods. Gardiner looks quietly furious. Henry indicates they are dismissed, and the three walk on, leaving Cromwell alone with the King. Henry examines him, torn between irritation and grudging admiration.

HENRY

I'll say this for you. You stick by your man.

THOMAS CROMWELL

I never had anything but kindness from the Cardinal.

HENRY

You have no other master?

Henry moves away. He stares at the ground, indicates that Cromwell should step closer. He whispers to Cromwell.

HENRY (CONT'D)

A thousand pounds?

Cromwell tries to look suitably overcome, kneels.

HENRY (CONT'D)

Don't tell anyone. It's the best I can do. Take it with my blessing. And ask him to pray for me.

He starts to walk away, stops.

HENRY (CONT'D)

Every day I miss the Cardinal of York.

He walks out. Cromwell stands up.

BONVISI (O.S.)

A man who can get a thousand pounds from the King...

**10:14:23** INT. BONVISI'S HOUSE. NIGHT.

Cromwell sits drinking with his merchant friend Antonio Bonvisi.

THOMAS CROMWELL

Oh, it's only a tenth of what he's owed the Cardinal for over a decade.

BONVISI

And not so much when you have a cardinal to move. Where will the rest come from?

Cromwell sips his wine.

BONVISI (CONT'D)  
How much of your own money will you put into this?

THOMAS CROMWELL  
Some debts are not to be reckoned. I heard a rumour recently about someone you know. Thomas Wyatt.

BONVISI  
Wyatt and the Lady Anne. It's an old story.

THOMAS CROMWELL  
If it's such an old story, why hasn't the King heard it?

BONVISI  
Part of the art of ruling, perhaps. Know when to shut your ears. Aren't the English odd?

They both laugh.

THOMAS CROMWELL  
Christ, aren't they?

But he's thinking. Bonvisi watches.

BONVISI  
But you understand, I think? She interests you?

Cromwell looks up at him.

BONVISI (CONT'D)  
A world where Anne can be queen is a world where Cromwell can be...?

**MUSIC IN (5)**      **10:15:34**    The question hangs. Cromwell doesn't answer.

**10:15:44**    EXT. ESHER. COURTYARD. DAY.

Cromwell rides into the courtyard on the crisp Spring day. A cavalcade is preparing to depart, chests and baggage being loaded onto carts and horses.

THOMAS CROMWELL (O.S.)  
Hendon and Royston, Huntingdon, Peterborough. I've sent riders on ahead so everything will be ready for you.

**10:15:54**    INT. ESHER. BEDROOM. DAY.

Cromwell is saying goodbye to the Cardinal. Servants walk in and out of the chambers, carrying chests and bundles of papers.

THOMAS CROMWELL (CONT'D)  
This is a tactical retreat. Not a surrender.

CARDINAL WOLSEY  
Lady Anne is the key to winning back Henry.

THOMAS CROMWELL  
Mm-hmm.

**MUSIC OUT (5)**

**10:16:04**

CARDINAL WOLSEY  
Find a way into her confidence, Tom. Work a device to please her.

THOMAS CROMWELL  
The only way to please that lady is to crown her Queen of England.

CARDINAL WOLSEY  
Will you come north?

THOMAS CROMWELL  
Mm-hmm. I'll come and fetch you, as soon as he summons you back. And he will.

**MUSIC IN (6)**

**10:16:29**

Wolsey gets to his feet with difficulty. Cromwell kneels to receive his blessing. Wolsey makes the sign of the cross, rests his fingers gently on Cromwell's collar-bone.

CARDINAL WOLSEY  
God bless you, mine own entirely beloved Cromwell.

Cromwell stands. Wolsey returns to his seat. He takes out a small box, gives it to Cromwell.

CARDINAL WOLSEY (CONT'D)  
Thomas.

Cromwell is about to open it.

CARDINAL WOLSEY (CONT'D)  
When I'm gone.

Cromwell leaves.

**10:17:19**

EXT./INT. AUSTIN FRIARS. CROMWELL'S STUDY. DAY.

Cromwell is giving a list of instructions to Richard and Rafe as they walk inside to the study.

**MUSIC OUT (6)**

**10:17:25**

THOMAS CROMWELL  
I want the whole of the Archbishop's palace scrubbed out. My lord will be bringing his own bed. Draft in kitchen staff from the King's Arms. I think I should go myself.

RAFE  
No, we can do it.

THOMAS CROMWELL

Well, check - can you take this?

Richard helps him with his cloak.

THOMAS CROMWELL (CONT'D)

Check the stabling. And get in musicians. Last time I passed through there were some pigsties or something against the palace wall. Find the owner, pay him off, knock 'em down -

RICHARD

Sir... it's time to let the Cardinal go.

**MUSIC IN (7)**                      **10:17:48**    Cromwell stares at him, unable to think of an answer.

**10:17:57**    INT. AUSTIN FRIARS. STUDY. DAY.

Cromwell holds the small BOX the cardinal gave him. He stares at it for a moment, considering opening it, then puts it away. He crosses to the window, stands staring down to where Gregory plays with his two new GREYHOUNDS. They are both brilliant white.

**MUSIC OUT (7)**

**10:18:55**

**10:18:56**    EXT. THOMAS MORE'S HOUSE. CHELSEA. DAY.

A fine evening. Cromwell walks towards Thomas More's house, as More appears in its doorway. He's holding a large, snowy white rabbit, its long ears draped over his arm. He smiles in greeting.

**10:19:15**    EXT. THOMAS MORE'S HOUSE. GARDENS. DAY.

More and Cromwell walk through the gardens, More still holding the rabbit.

THOMAS CROMWELL

You know the first time we met when you were a young student?

THOMAS MORE

Where was this?

THOMAS CROMWELL

Lambeth Palace. My uncle John was the cook there and I worked some days in the kitchens. I served you once.

THOMAS MORE

I don't think so.

THOMAS CROMWELL

I remember one evening we were playing football and I heard a recorder playing...

THOMAS MORE

Ah, my other guest...

They have turned a corner and More is not listening to Cromwell. He passes him the rabbit and walks on.

THOMAS MORE (CONT'D)  
Now, you carry on -

Reveal GARDINER staring warily at More's fool - HENRY PATTINSON - who is lolloping around him, grinning.

THOMAS MORE (CONT'D)  
Now Henry, leave Master Gardiner alone. You come along to the house. Come on, come on. Let's go, let's go to the house. There.

More leads the way, Pattinson running ahead. Cromwell falls in beside Gardiner.

STEPHEN GARDINER  
About Master Wriothsesley.

THOMAS CROMWELL  
And a good evening to you, Stephen.

STEPHEN GARDINER  
Remind me, is he working for me, or for you?

THOMAS CROMWELL  
For you, I would have thought?

STEPHEN GARDINER  
Then why is he always at your house?

THOMAS CROMWELL  
Well he's not a bound apprentice. He can come and go as he pleases.

STEPHEN GARDINER  
He thinks he'll make his fortune, I suppose. Everyone knows money sticks to your hands. He wants to know what he can learn from... whatever it is you call yourself these days.

THOMAS CROMWELL  
A person. The Duke of Norfolk says I'm a person. Is that his fool?

STEPHEN GARDINER  
He's supposed to have fallen off a church roof and landed on his head.

THOMAS CROMWELL  
Supposed to?

Gardiner watches the two figures ahead of them sourly.

STEPHEN GARDINER

It would be just like More to keep a fool who wasn't. Just to embarrass people.

**10:20:53** INT. THOMAS MORE'S HOUSE. MAIN HALL. DAY.

More's family and guests are at dinner: More's uneducated wife ALICE, his favourite daughter, the scholarly MEG, his son JOHN and his wife ANNE. Pattinson hoots like an owl from somewhere.

THOMAS MORE

Henry Pattinson is excitable tonight. I hope his diet has not been too rich.

STEPHEN GARDINER

No anxieties on that score.

THOMAS MORE

Tyndale has been sighted in Hamburg, they say. You'd know him, if you saw him, I suppose?

THOMAS CROMWELL

So would you, I suppose?

THOMAS MORE

I hope to get the means to proceed against him for sedition in his writing.

THOMAS CROMWELL

Have you found sedition in Tyndale's writing?

THOMAS MORE

Very good. You hear that Stephen? A lesser lawyer would have said, "I have read Tyndale, and I find no fault there." But Thomas will not be tripped, will he? Well, I admit, I have read Tyndale. I have picked apart his so called translations. I have also read Luther.

More speaks in Latin.

THOMAS MORE

Lutherus sterquilinum est. Os eius anus mundi.

(Luther is shit. His mouth is the anus of the world.)

THOMAS CROMWELL

You have such a pretty way with Latin. So - "He that toucheth pitch shall be defiled." Unless his name is Thomas More.

THOMAS MORE

There you are, Wolsey always told me you were a man of the Bible.

Alice has been watching Cromwell. Abruptly...

ALICE  
Thomas Cromwell, why don't you marry again?

THOMAS CROMWELL  
No one will have me, Lady Alice.

ALICE  
Nonsense. Your master may be down, but you're not poor. And you've got everything below in good working order, haven't you?

THOMAS MORE  
Alice! What have I told you about drinking wine? Your nose is glowing.

**10:22:30** EXT. BARGE. THAMES. DAY.

Gardiner and Cromwell are travelling back to London together.

STEPHEN GARDINER  
Why am I bringing you to Westminster?

THOMAS CROMWELL  
I'm off to see Lady Anne.

STEPHEN GARDINER  
You didn't say so.

THOMAS CROMWELL  
I can't tell you all my plans Stephen. What would young Risley have to do then?

Gardiner contemplates this in silence for a moment.

STEPHEN GARDINER  
Oh dear God, I'm starving. I wish I'd laid hands on the white rabbit, I'd eat it raw. Did you know that More goes to bed at nine o'clock every night?

THOMAS CROMWELL  
With Alice?

STEPHEN GARDINER  
Apparently not.

THOMAS CROMWELL  
You keep spies in his house too? Don't you ever think of getting married Stephen?

STEPHEN GARDINER  
I'm in holy orders.

THOMAS CROMWELL  
Oh, come on. You must have women. Don't you?

STEPHEN GARDINER



What kind of a Putney enquiry is that?

Cromwell smiles.

**10:23:31** INT. YORK PLACE. ANTECHAMBERS. DAY.

Cromwell waits to see Anne. There is the sound of feet and MARY BOLEYN appears, face flushed, skirts lifted, running past. She stops, seeing him.

MARY BOLEYN  
Ah, it's you.

She walks over to him and strokes the material of his coat.

MARY BOLEYN (CONT'D)  
I like your grey velvet. Where did you get it?

THOMAS CROMWELL  
Italy.

MARY BOLEYN  
Can you get me some? It's been so long since I've had new clothes. If you're waiting for her I should warn you, she's in a temper.

THOMAS CROMWELL  
Ah.

MARY BOLEYN  
Nothing happens quickly enough for Anne. You'd think she'd be happy. You know when the King first turned his attention to her he thought, knowing how things are done in France, that she might accept a certain... position at court? But that wasn't enough for Anne. You know what she said to me? She said "This isn't France, and I'm not a fool like you Mary".

She hesitates, then continues, reckless.

MARY BOLEYN (CONT'D)  
Because she...because she knows I was Henry's mistress and she sees how I am left. And she takes a lesson from it. She's vowed that she'll marry him. And what Anne wants she'll have.

THOMAS CROMWELL  
And you?

MARY BOLEYN  
Me? I am to be swept out after supper like the old rushes. My father says I'm a mouth to feed and my uncle Norfolk says I'm a whore.

Cromwell examines her with sympathy.

MARY BOLEYN (CONT'D)

I need a husband. To stop them calling me names.

THOMAS CROMWELL

Well, you should ask for someone young and handsome. Don't ask, don't get.

MARY BOLEYN

No, what I want is a husband who upsets them. And who won't die.

She leans a little closer, runs a finger up his chest.

MARY BOLEYN (CONT'D)

Don't ask, don't get.

THOMAS CROMWELL

They'd kill you.

This stops her.

MARY BOLEYN

You're right. They would. If she's sent for you, she means to flatter you. She's going to ask you to do some little thing for her. And then she'll make you hers. Take my advice. Before she does, turn around and walk the other way.

**MUSIC IN (8)**

**10:27:00**

She kisses the tip of her finger, touches it to his lips. Then she's gone.

**10:27:05**

INT. YORK PLACE. AUDIENCE CHAMBER. DAY.

**MUSIC OUT (8)**

**10:27:09**

Cromwell walks in, finds the musician MARK playing something mournful on his lute. As he passes him he flicks his head hard.

THOMAS CROMWELL

Cheer it up, can't you?

Mark almost falls off his stool. Anne stirs, as if from a daze.

ANNE BOLEYN

What did you just do?

THOMAS CROMWELL

I hit Mark Smeaton. But only with one finger.

He holds up a finger.

ANNE BOLEYN

Who? Oh. Is that his name? Where've you been?

THOMAS CROMWELL

Utopia.

ANNE BOLEYN

Oh. What was the talk?

THOMAS CROMWELL  
The vices and follies of women.

ANNE BOLEYN  
I suppose you joined in?

A figure stirs in the shadows. Cromwell catches the movement.

ANNE BOLEYN (CONT'D)  
My chaplain. Dr Cranmer. Hiding. Because there's no good news. He's just back from Rome.

Cranmer edges into the light. Cranmer and Cromwell greet each other cautiously, sizing each other up.

ANNE BOLEYN (CONT'D)  
I hear that Rome will issue a decree telling the King to part from me?

DR CRANMER  
That would be a mistake on Rome's part.

ANNE BOLEYN  
Yes it would. Because he won't be told. What is he? Some child? I've read Tyndale. The subject must obey his King as he would God. Do I have the sense of it?

Cranmer gives a nod, approving.

ANNE BOLEYN (CONT'D)  
The Pope will learn his place.

THOMAS CROMWELL  
Why did you send for me?

ANNE BOLEYN  
I've something to show you...

She snaps her fingers at JANE ROCHFORD.

JANE ROCHFORD  
Oh, please don't give it currency...

ANNE BOLEYN  
Give it.

Jane hands her a piece of paper.

ANNE BOLEYN (CONT'D)  
This was in my bed. The sickly milk-faced creeper had turned down the sheet. Of course I can't get any sense out of her, she cries if you look at her sideways, so I don't know who put it there.

She holds out the paper for Cromwell to see. It's a drawing - a KING in the centre - a woman on either side. One of the women has NO HEAD.

ANNE BOLEYN (CONT'D)

That's the Queen, Katherine, you see? And that's me. Anne sans tete. I am told Wolsey that kept you because you always knew the London gossip. If you find out who is responsible for this I want you to tell me.

Anne holds out the drawing to Cromwell but he doesn't take it.

ANNE BOLEYN (CONT'D)

I have a new motto. Did you know? "Ainsi sera, Groigne qui groigne." Never mind who grudges it, this will happen. I mean to have him.

Beat. Cromwell takes the paper from her.

**10:29:54** INT. YORK PLACE. CORRIDOR. DAY.

Moments later. Cranmer and Cromwell are leaving. JANE SEYMOUR walks towards them.

DR CRANMER

I think this is the one that cries, so don't look at her sideways.

JANE SEYMOUR

Master Cromwell.

THOMAS CROMWELL

I haven't seen you for a long time. What have you been doing? Where have you been?

JANE SEYMOUR

Sewing. Where I'm sent.

THOMAS CROMWELL

And spying, too, I think?

JANE SEYMOUR

I'm not very good at it. I don't speak French. So please, don't you. It gives me nothing to report.

THOMAS CROMWELL

You know Dr Cranmer?

JANE SEYMOUR

No.

THOMAS CROMWELL

This is Doctor Cranmer.

JANE SEYMOUR

Oh.

THOMAS CROMWELL  
Now you're supposed to say who you are.

JANE SEYMOUR  
Oh. John Seymour's daughter. From Wolf Hall.

THOMAS CROMWELL  
Well, good luck. I'll try to keep the  
conversations in English.

JANE SEYMOUR  
I would be obliged.

She patters away. They watch her go.

**10:31:05** EXT. YORK PLACE. STABLES. DAY.

Cranmer and Cromwell walk to the stables to  
collect their horses.

THOMAS CROMWELL  
You're going back to Cambridge now?

DR CRANMER  
Sadly, not to stay. The Boleyn family like to  
have me close.

THOMAS CROMWELL  
How erm, how is the Duke of Norfolk?

DR CRANMER  
He's in a fury.

THOMAS CROMWELL  
About what?

He hesitates, studies Cromwell deciding perhaps  
whether he is to trust him, or not. Finally...

DR CRANMER  
He heard your cardinal has reached Southwell and  
the crowds have come flocking from far and wide  
just to see him. As if it were a triumphal  
procession.

Cranmer offers Cromwell some of his apple for his  
horse.

DR CRANMER (CONT'D)  
He should perhaps be more cautious. If the King  
was offended once, he can be offended again.

He leads his horse away. Cromwell watches him go,  
troubled.

**10:32:09** INT. AUSTIN FRIARS. DOWNSTAIRS. NIGHT.

Cromwell is eating.

JOHANE  
So what's she like? The Lady Anne? Tall or short?

THOMAS CROMWELL  
Neither.

JOHANE  
They say she dances well.

THOMAS CROMWELL  
We didn't dance.

JOHANE  
Are her teeth good?

THOMAS CROMWELL  
When she sinks them into me I'll let you know.

JOHANE  
Sounds like you got close enough.

She's bending beside him, their faces close.  
Neither speaks for a moment.

JOHANE (CONT'D)  
Why does God test us?

THOMAS CROMWELL  
I don't think we'll pass.

She kisses his cheek chastely and then she's gone.

**10:33:16** INT. AUSTIN FRIARS. CROMWELL'S STUDY. DAY.

Cromwell is talking with Cavendish - visiting from the north.

CAVENDISH  
Conditions could be better. He wondered if you could send quails?

Cromwell laughs.

CAVENDISH (CONT'D)  
The food is deplorable up there.

THOMAS CROMWELL  
I did warn him.

CAVENDISH  
Everywhere he goes Thomas, they flock to see him. Thousands of them! You can see his old spirit returning. He's called a convocation of the northern church.

CROMWELL  
Without informing the King?

CAVENDISH

He said, "Ah George, why do they need to know."  
It's a signal of independence, that's all.

CROMWELL

Some might say a signal of pride.

Cromwell walks over to the fire and sits down.

CROMWELL (CONT'D)

I know. I know what people are saying. That I'm  
working for myself now, that I've been bought  
out.

CAVENDISH

If you came and spoke to him, any doubts that he  
has...

CROMWELL

I'm needed here. To protect him. To persuade the  
King. He likes me George. I feel it. And when I  
have his ear, the Cardinal will be recalled. I  
promise you.

Cavendish nods, wanting to believe.

**10:34:56** EXT. GREENWICH. DAY.

The King is at archery practice. A group of  
noblemen stand around nearby talking. Cromwell is  
amongst them.

DUKE OF NORFOLK

What if he dies? What if he falls off his horse  
and breaks his neck?

He jerks his thumb at the Duke of Suffolk.

DUKE OF NORFOLK (CONT'D)

Few years ago, this fella here, charged the King  
in the lists, runs his lance into the King's  
headpiece - bam - lance shatters, an inch, just  
an inch, from his eye. Year later, King's out  
with his hawk, comes to a ditch, drives a pole in  
to help him cross. Damn thing breaks and there he  
is, face down in a foot of mud, drowning. If a  
servant hadn't pulled him out... Who would reign  
then?

WILLIAM BRERETON

He has one child born in wedlock.

DUKE OF NORFOLK

Mary? The talking shrimp?

HENRY NORRIS

She'll grow up.

DUKE OF SUFFOLK

We're still waiting. Head's the size of my fingernail. And a woman on the English throne flies in the face of nature. A woman can't lead an army.

THOMAS CROMWELL  
Her grandmother did.

DUKE OF NORFOLK  
Cromwell what are you doing listening to the conversations of gentlemen?

THOMAS CROMWELL  
The servant who dragged the King out of the ditch. What was his name?

DUKE OF NORFOLK  
Master Cromwell likes to hear of the deeds of those of low birth.

HENRY NORRIS  
His name was Edmund Mody.

DUKE OF SUFFOLK  
Muddy more like.

He yells with laughter. The others stare at him. Cromwell becomes aware that the King is looking over at him.

**10:36:23** EXT. GREENWICH. DAY.

A little later. Cromwell has a bow and shoots at the target. Henry watches. In the distance the noblemen watch, a little scandalised.

HENRY  
You've a good eye. A good arm.

THOMAS CROMWELL  
Well, at this distance... We have a match every Sunday, my household. We meet up with our fellow guildsmen, and we destroy the butchers and the grocers.

They laugh. Henry turns to him, suddenly boyish.

HENRY  
What if I came down with you one week? In disguise? A King should show himself sometimes, don't you think? I could shoot for you!

Cromwell wonders what to say to this. He smiles, as you would at a child.

THOMAS CROMWELL  
Well, well, we'd win for sure.

Cromwell draws his bow and fires another arrow.



It hits the target. Everyone applauds.

**10:37:33** EXT. GREENWICH. DAY.

Later. Cromwell and Henry are walking.

HENRY

Wolsey told me once that you had a loathing of those in religious life? That's why he found you so diligent in your inspection of the monasteries?

THOMAS CROMWELL

That was not the reason. May I speak?

HENRY

God, I wish someone would.

THOMAS CROMWELL

If you ask me about the monks, I speak from experience, not prejudice, and my experiences have largely been one of corruption and waste. I've seen monks who live like great lords on the offerings of the poor, take children in and rather than educating them as they promise, use them as servants. For hundreds of years, the monks have written what we take to be our history. I think they've suppressed our true history, and written one which is favourable to Rome.

HENRY

I could make good use of the money that flows from them to Rome each year. King Francois is richer than I am. He taxes his subjects as he pleases. I have to call parliament or there are riots.

THOMAS CROMWELL

Well Sir, with respect, Francois likes war too much and trade too little. There are more taxes to be raised when trade is good. And if taxes are resisted - even by the Church - other ways can be found.

HENRY

Alright. Sit down with my lawyers to discuss it. Begin with the monasteries.

Cromwell bows. It's beginning to rain. They walk towards an awning, shelter under it from the rain. Henry automatically holds out his hand for Cromwell to unstrap his arm guard.

HENRY (CONT'D)

Some say that I should consider my marriage dissolved and I should remarry as I please. And soon. But there are others who say...

He stops, as if overcome with weariness.

THOMAS CROMWELL  
I am one of the others.

HENRY  
Dear Christ, I shall be unmanned by it! How long  
am I supposed to wait?

Cromwell unstraps the guard, now almost face to  
face with him.

HENRY (CONT'D)  
Nan says she'll leave me. Says there are other  
men. Says she's wasting her youth.

Cromwell doesn't answer, feels his pulse quicken  
at this new intimacy.

**10:40:27**    INT. AUSTIN FRIARS. CROMWELL'S BEDROOM. NIGHT

**MUSIC IN (9)**    **10:40:31**    Cromwell is asleep. His eyes open - a commotion  
outside, the sound of banging, someone calling...

VOICE (O.S.)  
King's men. Open up!

**10:40:38**    INT. AUSTIN FRIARS. GREAT HALL. NIGHT.

Cromwell comes down. Johane is in her nightgown,  
her girls JO and ALICE behind her, frightened.

JOHANE  
What is it? Is it an arrest?

Rafe and Richard are there, steering her out of  
harm's way to reveal WILLIAM BRERETON - member of  
the king's privy chamber - with an armed escort.  
Brereton is the epitome of the arrogant lord.

THOMAS CROMWELL  
Good morning William Brereton.

Gregory appears beside him, dressed, pale,  
resolute.

GREGORY  
I'm here if you need me.

THOMAS CROMWELL  
Are you up early, or down late Sir? (To Johane)  
Take the girls to bed.

WILLIAM BRERETON  
The King is at Greenwich. You're to come now.

Richard, Rafe and Gregory are instinctively  
moving into a shield around Cromwell.

THOMAS CROMWELL

Well then everybody back to bed. The King wouldn't invite me to Greenwich in order to arrest me. It doesn't happen that way. (To Brereton) What does he want me for?

Brereton affects immense boredom.

WILLIAM BRERETON

I really can't enlighten you.

CUT TO:

**MUSIC OUT (9)**

**10:41:19**

**10:41:19**

EXT. GREENWICH PALACE. NIGHT.

Brereton, Cromwell, Richard, Rafe and Gregory walk towards the palace entrance. Henry Norris meets them.

THOMAS CROMWELL

Harry Norris.

HENRY NORRIS

Master Cromwell, we do meet under the strangest circumstances. You only to come in. He's waiting.

THOMAS CROMWELL (To Gregory, Rafe & Richard)  
You stay here.

Cromwell follows Brereton and Norris towards the palace.

**10:41:42**

INT. GREENWICH. THE KING'S BED CHAMBER. NIGHT.

Henry sits at the foot of the bed. Cromwell stands before him. Dr Cranmer is also in the room.

HENRY

My dead brother came to me.

Cromwell considers this.

THOMAS CROMWELL

How did he look?

HENRY

As I remember him. But he was pale. And thin. There was a white fire around him. He died in Ludlow, in winter. The roads were impenetrable. They had to put his coffin on an ox cart. I never saw him dead. Until tonight.

DR CRANMER

The dead don't come back to complain of their burial.

HENRY

He was so sad. He's come back to make me ashamed.

For taking his kingdom. Using his wife.

Cranmer sounds faintly impatient. He's clearly been at this for some time already.

DR CRANMER

If Your majesty's brother died before he could reign then that was God's will. And as for your supposed marriage, we all know that that was clean contrary to the scriptures. But with God, there's mercy enough...

HENRY

Not for me. When I come to my judgement he will plead against me. He has come to make me ashamed and I alone must bear it. I, I alone.

Cranmer is about to speak but Cromwell catches his eye, gives an almost imperceptible shake of the head.

THOMAS CROMWELL

Did your brother speak to you? Make any sign?

HENRY

No.

THOMAS CROMWELL

Then you have read into his face something that wasn't there.

He hesitates, then steps forward, bends down and takes the King's arm, grips it.

THOMAS CROMWELL (CONT'D)

Listen to me. You know what's written on Arthur's tomb?

HENRY

"Rex quondam rexque futurus." King once, and King to be."

THOMAS CROMWELL

Your father made it sure. He came back from exile, claimed his ancient right. But it's not enough to claim a country, you have to hold it. It has to be made secure, in every generation. If your brother comes back and seems to say that you have taken his kingdom, taken his place, it's because he wants you to become the King he would have been. He can't fulfil the prophecy, a Prince come out of Wales, but he wills you to do it.

Henry considers this.

HENRY

But why does he come back now? I have been King for twenty years.

THOMAS CROMWELL

Because now is the vital time. Now is the time for you to become the King you should be, the sole and supreme head of your kingdom. Ask Anne. She'll say the same.

HENRY

She does. She says we should not bow to Rome.

THOMAS CROMWELL

And if your father should come to you in your dream, you take it the same way as you take this one. They come to strengthen your hand.

Henry sits in silence for a moment, thinking. Then slowly he smiles.

HENRY

I see. I understand it all now.

He stands up, turns to Cromwell.

HENRY (CONT'D)

I knew who to send for. I always do.

**10:45:53** EXT. GREENWICH PALACE. NIGHT.

Cromwell, Cranmer and Brereton return to where Rafe, Richard and Gregory are waiting.

GREGORY

What happened?

THOMAS CROMWELL

The King had a dream.

RAFE

A dream? He got us out of bed for a dream?

WILLIAM BRERETON

Oh believe me, he gets one out of bed for far less than that.

He stalks back towards the palace.

GREGORY

Was it a bad dream?

THOMAS CROMWELL

Was it a bad dream? He thought it was. It isn't now.

They're hugging him with relief. Cranmer watches, amused.

DR CRANMER

Your children love you.

RICHARD

We can't do without the man in charge.

**MUSIC IN (10)**            **10:46:32**    Cranmer nods, turns to leave.

THOMAS CROMWELL (CONT'D)

Dr Cranmer, tell the Lady Anne we did a good night's work for her tonight.

Cranmer turns and walks away.

**10:46:43**    INT. AUSTIN FRIARS. STAIRS/DOWNSTAIRS. NIGHT.

On their return to the house, Cromwell and the boys light candles.

THOMAS CROMWELL

Quietly now. Don't wake the house a second time. Well done.

He walks up the stairs and walks into a room, finds Johane waiting by the fire. She stands very still, trying to keep the emotion from her face.

JOHANE

Safe?

**MUSIC OUT (10)**            **10:47:27**    Cromwell nods, crosses to her.

JOHANE (CONT'D)

I thought...

THOMAS CROMWELL

What?

JOHANE

I thought it was going to be a reckoning.

THOMAS CROMWELL

A reckoning? For what?

JOHANE

I don't know. All the things. The paintings, the books and lutes, and I don't know what. The things we have now.

**MUSIC IN (11)**            **10:47:59**    He gently strokes her face. He kisses her. She returns the kiss. They begin to make love.

**10:48:29**    INT. AUSTIN FRIARS. CROMWELL'S BEDROOM. DAY.

**MUSIC OUT (11)**            **10:48:36**    Cromwell wakes. Sunshine is filtering through the window. A bright Autumn morning. He sits up,

**MUSIC IN (12)**            **10:48:37**    feels a rush of hope. He begins to hum an old tune he remembers from Italy. He sits up and gets out of bed.

**10:48:29**    EXT. AUSTIN FRIARS. COURTYARD. DAY.

Cromwell walks out into the bright morning, still

humming, finds Gregory, Rafe and Richard practicing culinary insults on each other. Thomas Wriothesley leans against a wall, enjoying the unseasonable sun, watching with a condescending smile.

GREGORY

"You Sir, are a Roman pauper."

RICHARD

"Sir, you are a fat Fleming, and spread butter on your bread."

GREGORY

"Well Sir, may your offspring eat snails."

**MUSIC OUT (12)            10:49:03** Cromwell calls over to Wriothesley.

THOMAS CROMWELL

"Call me Risley". You look fit to be painted, Master Wriothesley. What are you about?

THOMAS WRIOTHESELEY

Waiting on the children. They're in high spirits this morning.

**MUSIC IN (13)            10:49:14** Cromwell hums the tune.

THOMAS WRIOTHESELEY (CONT'D)

What's that?

**MUSIC OUT (13)            10:49:19**

THOMAS CROMWELL

It's a tune from my days in Italy. I remember...

He stops.

RICHARD

He never tells stories about himself.

THOMAS CROMWELL

Well, well...I erm...when I was in Italy me and the -

He stops, self conscious as he sees Gregory and Rafe have come to listen too.

THOMAS CROMWELL (CONT'D)

- me and the Portinari boys, the Portinari boys, we had a statue made, a little smirking god with wings. We beat it with hammers and chains, hired a muleteer and drove it to Rome and sold it to a cardinal as an antique from the reign of Augustus. I remember he had tears in his eyes when he paid us. When the Portinari boys went back to Florence they were staggering under the weight of their purses.

RAFE

What did you do?

THOMAS CROMWELL

What? Took my cut, and stayed on to sell the mules, what do you think?

He smiles, begins to sing the old tune again.

**MUSIC IN (14)**

**10:50:26**

THOMAS CROMWELL (CONT'D)

"Scaramella va alla guerra -

**10:50:29**

EXT./INT. AUSTIN FRIARS. HALL. DAY.

Cromwell walks back through the house, still singing.

THOMAS CROMWELL (CONT'D)

"Colla lancia et la rotella, La zombero boro borombetta..."

**MUSIC OUT (14)**

**10:50:39**

He stops. GEORGE CAVENDISH stands waiting for

**MUSIC IN (15)**

**10:50:45**

him, his face ASHEN.

**10:50:50**

EXT. F/B. CAWOOD CASTLE. NIGHT.

Night. A RIDER coming towards us. NO SOUND. Behind him, soldiers.

CAVENDISH (O.S.)

We hadn't finished dinner.

**10:50:58**

INT. AUSTIN FRIARS. CROMWELL'S STUDY. DAY

Cavendish sits with Cromwell.

CAVENDISH

They came in, they'd taken the keys from the porter. They'd already set sentries on the stairs.

THOMAS CROMWELL

Who was it?

**10:51:10**

INT. F/B. CAWOOD CASTLE. NIGHT

The rider is taking off his mud spattered cloak. We see his face - the young nobleman who was Anne's former suitor.

CAVENDISH (V.O.)

Harry Percy. He was shaking. I thought, why send him? Why Harry Percy?

**10:51:21**

INT. AUSTIN FRIARS. CROMWELL'S STUDY. DAY.

Back on CAVENDISH.

CAVENDISH (CONT'D)

Then I thought... Lady Anne, you remember, she was just a girl. She wanted to marry him. The



Cardinal stopped it. Revenge. She waited her time.

**10:51:38** INT. F/B. CAWOOD CASTLE. NIGHT.

Wolsey sits at table, staring at the intruder.

**MUSIC OUT (15)**      **10:51:44**      CARDINAL WOLSEY  
Harry, if I'd known, I would have waited dinner for you. I fear we've almost finished the fish. Shall I pray for a miracle?

HARRY PERCY  
My lord, I arrest you for high treason.

CARDINAL WOLSEY  
Your warrant?

HARRY PERCY  
There are items in my instructions you may not see.

CARDINAL WOLSEY  
Well, if you won't show it, I won't surrender to you, so here's a state of affairs. Come George.

He walks away, Cavendish following.

**10:52:46** INT. F/B. CAWOOD CASTLE. WOLSEY'S CHAMBERS. NIGHT.

Wolsey walks in, Cavendish follows, barring the way to the guards that have followed, closing the door on them. Wolsey stands for a moment, mastering himself, then turns to Cavendish.

**MUSIC IN (16)**      **10:53:03**      CARDINAL WOLSEY  
Look at me George. I'm not afraid of any man alive.

**10:53:07** INT. AUSTIN FRIARS. CROMWELL'S STUDY. DAY.

Back on Cromwell as Cavendish starts to cry. Cromwell walks to the window.

CAVENDISH  
They took us from the house, rode south. There were crowds waiting to see him, holding candles. We thought they'd disperse, but they just stood all night in the road. He stopped eating.

Cromwell doesn't turn from the window.

THOMAS CROMWELL  
Why?

CAVENDISH  
I don't know. Some said...some said he wanted to destroy himself. It all happened so fast. And

then Kingston came. I had to tell him Thomas. I had to tell our lord that the Constable of the Tower had come to fetch him. He just kept saying "William Kingston?" over and over as if he couldn't believe it. By the time we reached Leicester he was too ill to stand. He voided black blood. I thought... poison.

**10:54:27** INT. F/B. LEICESTER ABBEY. NIGHT.

Wolsey lies dying in bed, Cavendish at his side. Wolsey watches a shadow on the wall.

CARDINAL WOLSEY  
Thomas.

CAVENDISH  
He's coming, my lord.

CARDINAL WOLSEY  
Where...where is he?

CAVENDISH  
You know Cromwell, my lord. If he says he'll come, he'll be here.

CAVENDISH (CONT'D) (V.O.)  
I'm sorry Thomas. He died the next day.

**10:55:29** INT. AUSTIN FRIARS. CROMWELL'S STUDY. DAY.

Back on Cavendish.

CAVENDISH (CONT'D)  
They... they gave him a coffin of plain boards. And the city officials came to view his body so there couldn't be any false rumours that he'd escaped to France. They... they made jokes. They made jokes about his low birth.

**MUSIC IN (17)**      **10:55:58**      He breaks down. At the window, a tear rolls down Cromwell's face.

**10:56:00** INT. HAMPTON COURT. GREAT HALL. NIGHT.

A stage has been set up, the back screens painted as a wall of flames. A play in progress: a figure in a huge padded scarlet costume lies on the floor, shrieking as he's dragged by four actors dressed as DEVILS. They jab the 'cardinal' with pitchforks as he writhes and screams.

**MUSIC OUT (16)**      **10:56:03**      DEVIL (BRERETON)  
Come Wolsey, we're fetching you to Hell, for our master Beelzebub is expecting you to supper!

THIRD DEVIL (WESTON)  
Beelzebub would have you joint his venison. He's heard of your skill as a butcher!

The audience howl with laughter. ANNE BOLEYN sits laughing, pointing, applauding, her face lit up with glee. Beside her the King sits frozen. He laughs, but his eyes are nervous.

**MUSIC IN (18)**            **10:56:23**    Cromwell stands at the back watching it all.

CUT TO:

**MUSIC OUT (17)**            **10:56:26**

**10:56:26**    INT. HAMPTON COURT. GREAT HALL. BACKSTAGE. NIGHT

The four devil actors are pulling off each others costumes, throwing aside their masks, laughing, congratulating each other.

They are four young noblemen: FRANCIS WESTON, Anne's brother GEORGE BOLEYN, and two men we've already met - WILLIAM BRERETON and HENRY NORRIS. Cromwell stands silently in the shadows, watching, noting each face in turn.

THOMAS MORE (O.S.)

I swear to be a true and faithful councillor -

**10:56:45**    INT. GREENWICH. CHAMBER. DAY.

Cromwell is being sworn in to the KING'S COUNCIL. Other councillors are present, including Anne's father - THOMAS BOLEYN, ARCHBISHOP WARHAM, and THOMAS MORE, looking even more dishevelled than usual. Also present is GARDINER.

THOMAS MORE (CONT'D)

- to the King's Majesty as one of his Highness's Privy Council.

THOMAS CROMWELL

I swear to be a true and faithful councillor to the King's Majesty as one of his Highness's Privy Council.

THOMAS MORE

I shall not know or understand of any manner thing to be attempted, done, or spoken against his Majesty's person...

THOMAS CROMWELL

I shall not know or understand of any manner thing to be attempted, done, or spoken -

**10:57:07**    INT. AUSTIN FRIAR. CROMWELL'S STUDY. DAY.

THOMAS CROMWELL (CONT'D) (V.O.)

- against his Majesty's person..

Cromwell takes out the BOX Wolsey gave him, he begins to unwrap it.

THOMAS MORE (V.O.)

I swear to uphold the King's authorities...I  
swear to uphold the King's jurisdictions...

THOMAS CROMWELL (V.O.)

I swear to uphold the King's authorities... I  
swear to uphold the King's jurisdictions...

THOMAS MORE (V.O.)

I swear to uphold the King's heirs and lawful  
successors...

**10:57:33** INT. GREENWICH. CHAMBER. 1530. DAY.

Back at the ceremony.

THOMAS CROMWELL

I swear to uphold the king's heirs and lawful  
successors...

**10:57:42** INT. AUSTIN FRIAR. CROMWELL'S STUDY. DAY.

Cromwell opens the box. Inside lies Wolsey's  
TURQUOISE RING. He stares at it.

CAVENDISH (O.S.)

I knelt by his body -

**10:57:55** INT. AUSTIN FRIAR. CROMWELL'S STUDY. DAY.

We're back in the earlier scene. Cavendish is  
still crying.

CAVENDISH

- and I wept and I prayed to God to send  
vengeance upon them all!

Cromwell stares past him, face a mask..

THOMAS CROMWELL

You do not need to trouble God, George. I'll take  
it in hand.

**10:58:18** INT. AUSTIN FRIAR. CROMWELL'S STUDY. DAY.

Back on CROMWELL at his desk staring down at the  
ring. He picks it up, slides it onto his finger.  
It fits perfectly.

**10:58:30** CUT TO BLACK - END OF EPISODE TWO.

**10:58:31** **CLOSING CREDITS:**

**CARD 1**

IN ORDER OF APPEARANCE

THOMAS CROMWELL	MARK RYLANCE
HENRY VIII	DAMIAN LEWIS
HARRY NORRIS	LUKE ROBERTS
STEPHEN GARDINER	MARK GATISS

CARDINAL WOLSEY	JONATHAN PRYCE
RICHARD CROMWELL	JOSS PORTER
GREGORY CROMWELL	TOM HOLLAND
RAFE SADLER	THOMAS BRODIE-SANGSTER

**10:58:33 CARD 2**

JOHANE WILLIAMSON	SASKIA REEVES
ALICE WILLIAMSON	KERRY INGRAM
JO WILLIAMSON	IZZY LEE
MERCY PRYOR	MARY JO RANDLE
THOMAS WRIOTHESLEY	JOEL MACCORMACK
GEORGE CAVENDISH	ROBERT WILFORT
DUKE OF NORFOLK	BERNARD HILL
DUKE OF SUFFOLK	RICHARD DILLANE

**10:58:35 CARD 3**

ANTONIO BONVISI	ENZO CILENTI
THOMAS MORE	ANTON LESSER
HENRY PATTINSON	SEAN BUCKLEY
MEG MORE	EMMA HIDDLESTON
ALICE MORE	MONICA DOLAN
MARY BOLEYN	CHARITY WAKEFIELD
MARK SMEATON	MAX FOWLER
ANNE BOLEYN	CLAIRE FOY
JANE ROCHFORD	JESSICA RAINE

**10:58:37 CARD 4**

MARY SHELTON	HANNAH STEELE
THOMAS CRANMER	WILL KEEN
JANE SEYMOUR	KATE PHILLIPS
WILLIAM BRERETON	ALASTAIR MACKENZIE
HARRY PERCY	HARRY LLOYD
WOLSEY IN DEVILS PLAY	TIM PLESTER
GEORGE BOLEYN	EDWARD HOLCROFT
FRANCIS WESTON	JACOB FORTUNE-LLOYD
SIR THOMAS BOLEYN	DAVID ROBB

BASED ON THE NOVELS  
WOLF HALL AND BRING UP THE BODIES

**10:58:39 CARD 5**

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
FLOOR RUNNER	LUCY GREENHALGH
STUNT CO-ORDINATOR	TONY LUCKEN
SCRIPT SUPERVISOR	CAROLE SALISBURY
MEDIC	HELEN REVINGTON

**10:58:41 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 CLAUDEN-YARDLEY
ASSISTANT TO THE DIRECTOR	FELLO MATAALLANA 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

**10:58:42 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 BRITTAİN
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
2 <sup>ND</sup> BOOM OPERATOR	JO VALE

**10:58:44 CARD 8**

SET DECORATOR	ELAINE MCLENACHAN
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
DRAPES	JEN SAGUARO

**10:58:46 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

**10:58:47 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

SFX SUPERVISOR	NEAL CHAMPION
SFX TECHNICIAN	LUKE CORBYN

**10:58:49 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

**10:58:51 CARD 12**

SCRIPT EDITORS	ANNA PRICE JENNIFER McCONNELL
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LOCATION MANAGER	DAVID JOHNSON
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PRODUCTION ACCOUNTANT	KAREN HINTON
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PRODUCTION MANAGER	VAUGHAN WATKINS
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HEAD OF PRODUCTION	CAHAL BANNON
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PUBLICITY	LISA VANOLI
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**10:58:52 CARD 13**

CASTING DIRECTORS	NINA GOLD ROBERT STERNE
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MAKE-UP DESIGNER	ROSEANN SAMUEL
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MUSIC COMPOSED AND CONDUCTED BY	DEBBIE WISEMAN
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HISTORICAL MUSIC ADVISOR/ARRANGEMENT OF TUDOR MUSIC	CLAIRE VAN KAMPEN
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SOUND RECORDIST	SIMON CLARK
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**10:58:54 CARD 14**

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

**10:58:56 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

**10:58:57 CARD 16**

EXECUTIVE PRODUCER  
COLIN CALLENDER

**10:58:59 FINAL CARD**

A  
COMPANY PICTURES LOGO  
and  
PLAYGROUND LOGO  
Production for BBC  
BBC LOGO  
and  
MASTERPIECE LOGO  
in association with  
PRESCIENCE LOGO

**MUSIC OUT (18)**

**10:59:00**

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