

WOLF HALL

Episode 3 – Anna Regina

Programme UID: DRIB513J/01

Duration: 59'11"

**Transmission Script with Music Cues
UK VERSION**

TIMECODE/MUSIC:

MUSIC IN (1)

10:00:00 CAPTION: BBC LOGO

10:00:00

10:00:04 CAPTION:

It's 1531. Having failed with the Pope, Henry seeks to annul his own marriage to Katherine by having Parliament pass a Bill declaring him Supreme Head of the Church in England.

10:00:16 CAPTION:

Those loyal to Rome battle against the advancing tide of heresy.

- chief amongst them the Lord Chancellor, Sir Thomas More.

10:00:28 INT. THOMAS MORE'S HOUSE. GATE HOUSE. 1531. NIGHT

We are CLOSE on THOMAS MORE as he sits reading aloud from the bible, his voice dry, precise...

THOMAS MORE reads in Latin.

THOMAS MORE
Fuerunt vero et pseudoprophetae in populo.

(But false prophets also arose among the people...)

10:00:30 CAPTION: MARK RYLANCE

10:00:36 CAPTION: DAMIAN LEWIS

THOMAS MORE (CONT'D)
Sicut et in vobis erunt magistri mendaces...

(just as there will be false teachers among you...)

There is a sound of LABOURED BREATHING in the room, ragged with fear. More keeps on reading.

10:00:42 CAPTION: CLAIRE FOY

THOMAS MORE (CONT'D)
Qui introducunt sectas perditionis.□

(...who will secretly bring in destructive heresies...)

10:00:48 CAPTION: BERNARD HILL

THOMAS MORE (CONT'D)
Et eum qui emit eos Dominum negant.□

(...even denying the Master who bought them...)

10:00:54 CAPTION: ANTON LESSER

THOMAS MORE (CONT'D)
Superducentes sibi celerem perditionem.

(...bringing upon themselves swift
destruction.)□

As we PULL BACK we see More is reading to JAMES BAINHAM. Bainham is enclosed in a torture device - a SKEFFINGTON'S DAUGHTER - folded in, chest on knees, a metal hoop tightened around him so that he can barely breathe. He is white and sweating with the pain.

10:01:04 CAPTION: MARK GATISS

10:01:13 INT. WINDSOR CASTLE. MAIN CORRIDOR. 1531. DAY

Close in on a painted panel on the wall, which depicts the Martyrdom of St Lucy, flames licking around her feet.

10:01:14 CAPTION: JOANNE WHALLEY

**10:01:23 CAPTION: THOMAS BRODIE-SANGSTER
HARRY LLOYD**

Thomas Cromwell, now in his mid-forties, is waiting, staring up at the painting.

GUARD (O.S.)
Master Cromwell?

**10:01:30 CAPTION: JESSICA RAINÉ
SASKIA REEVES
CHARITY WAKEFIELD**

The Guard indicates for Cromwell to come.

10:01:40 INT. WINDSOR CASTLE. AUDIENCE CHAMBER. 1531. DAY

KATHERINE OF ARAGON sits rigid in her chair, her daughter PRINCESS MARY, standing by her side. Cromwell stands before her.

10:01:41 CAPTION: WOLF HALL

**10:01:45 CAPTION: BASED ON THE NOVELS BY
HILARY MANTEL**

Mary looks ill, gripping the chair back tightly to support herself.

CROMWELL
Madam, your daughter should sit.

Katherine leans back further and whispers something to Mary.

PRINCESS MARY
(Whispering, in Castilian)
My woman's disorder...

QUEEN KATHERINE
Stand up straight.

**10:02:01 CAPTION: ADAPTED BY
PETER STRAUGHAN**

QUEEN KATHERINE (CONT'D)
This is Master Cromwell.

**10:02:06 CAPTION: PRODUCED BY
MARK PYBUS**

QUEEN KATHERINE (CONT'D)
He used to be a money-lender. Now he writes all
the laws.

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

MUSIC OUT (1) QUEEN KATHERINE (CONT'D)
10:02:15 I have heard all about your new bill. Inducing
the King to describe himself as the head of the
church?

**10:02:18 CAPTION: EPISODE THREE
ANNA REGINA**

Mary tries dutifully to play her part in the
attack.

PRINCESS MARY
The Pope is the head of the church everywhere.
The lawfulness of all government flows from...
from...

She looks like she might faint. Her knees begin
to buckle. Cromwell is suddenly by her, catching
her before she can fall.

THOMAS CROMWELL
Will you not sit down, Princess Mary? It's just
the heat.

He eases her onto a chair.

THOMAS CROMWELL (CONT'D)
I beg your madam to consider it in this way. That
the King has merely defined a position which
ancient precedents...

QUEEN KATHERINE
Ancient precedents? Precedents that you've
invented these last three months...

THOMAS CROMWELL

As for "induced" - Your Highness knows the King cannot be led.

QUEEN KATHERINE

But he can be enticed. He has ridden off without saying goodbye. He's never done that before. Never.

THOMAS CROMWELL

Well I think he means to hunt out of Chertsey for a few days.

PRINCESS MARY

With the woman. The person.

THOMAS CROMWELL

Your Highness will be going to another palace. He has chosen The More, in Hertfordshire, which as you know is very comfortable.

PRINCESS MARY

It was one of your cardinal's houses wasn't it? So it's bound to be lavish.

QUEEN KATHERINE

I expected this. But I didn't expect he would send a man like you to tell me.

10:04:09 INT. AUSTIN FRIARS. CROMWELL'S BEDROOM. NIGHT.

Cromwell and Johane lie in bed, Johane turned away from him.

THOMAS CROMWELL

I want to give you something. A present. Name anything you want.

Silence. Cromwell sighs.

THOMAS CROMWELL (CONT'D)

What is it?

JOHANE

This bill of yours...

THOMAS CROMWELL

It's not my bill...

JOHANE

... taking power from the Bishops, making Henry head of the church... Aren't you afraid?

THOMAS CROMWELL

Of what?

JOHANE

There's this girl called Elizabeth Barton making prophecies. They're calling her the Holy Maid.

She's saying Henry won't reign for a year if he marries Anne. And there's a new star up by the moon, and the...

THOMAS CROMWELL
It's not a star. It's a comet.

JOHANE
...and the last time it appeared was under King John and the cattle stopped breeding, and the grass stopped growing and the birds fell from the sky.

THOMAS CROMWELL
Well, I'm sure if that happens we can reverse our policy.

Johane refuses to smile.

THOMAS CROMWELL (CONT'D)
I don't believe in omens.

JOHANE
They've arrested a barrister - James Bainham. You know him don't you?

THOMAS CROMWELL
Yes. He's a good man.

JOHANE
He was handing out the gospel in English. What if they torture Bainham? What if he gives names?

THOMAS CROMWELL
What's that to me? Thomas More already knows my name.

10:06:02 INT. WESTMINSTER. HOUSE OF COMMONS. 1531. DAY.

Henry stands watching as the Commons vote on the new bill, Gardiner and Cromwell beside him. A division of the members is taking place.

MUSIC IN (2) **10:06:07** SPEAKER OF THE HOUSE
Those for the bill to my right, those against to my left.

The members cross over the house, taking their respective positions. Those "against" shifting nervously under the gaze of their king, some switching to the "fors."

The "fors" have it.
Cromwell stands with Henry, who watches carefully, noting his enemies. Nods, approving.

MUSIC OUT (2) **10:07:16** SPEAKER OF THE HOUSE (CONT'D)
I think the 'ayes' have it. The 'ayes' have it!

The 'fors' cheer and clap.

They are joined by STEPHEN GARDINER and the ancient ARCHBISHOP WARHAM.

STEPHEN GARDINER

Your Majesty. Congratulations. I take it the division of the house was your idea?

THOMAS CROMWELL

I thought this way His Majesty could see who was with him, and who against him. In the Commons, at least.

HENRY

I know Stephen is opposed to the bill, Cromwell. I don't want a servant who will agree with everything. I need men who aren't afraid of controversy. Now, I know you two quarrel, but you must learn to pull together. This winter you have to be yoked to the plough.

He claps Cromwell's shoulder and leaves.

STEPHEN GARDINER

You won't find it so easy passing your bill through the House of Lords. Thomas More and the old aristocracy are for the Pope and not afraid to say so.

THOMAS CROMWELL

Well, we'll see. Archbishop Warham. This prophetess you harbour in your diocese - Eliza Barton? How is she getting on?

Warham stares ahead, a slow lizard blink.

ARCHBISHOP WARHAM

What do you want Cromwell?

THOMAS CROMWELL

Well I hear that she's telling people that if the King marries Lady Anne he has only a year to reign. I just wondered who is controlling her?

ARCHBISHOP WARHAM

She may be a simple country girl - but she has a genuine gift.

THOMAS CROMWELL

She does doesn't she? I hear she can tell you where your dead relatives are. If it's in Heaven she speaks with a higher voice, if in Hell, with a deep voice.

ARCHBISHOP WARHAM

She can also tell what sins weigh upon a man as soon as she meets them. What would she make of you?

He makes his tortoise-like exit.

10:09:06 INT. AUSTIN FRIARS. CROMWELL'S STUDY. 1531. DAY.

Richard, back from abroad, hands a LEATHER BAG over the desk to Cromwell.

THOMAS CROMWELL
How was Antwerp?

RICHARD
Glad to be home.

Cromwell takes out some ROSARY BEADS, holds them up.

RICHARD (CONT'D)
For show. In case I got stopped.

Cromwell nods approvingly, takes out the JERKIN.

RICHARD (CONT'D)
Centre seam.

Cromwell takes a LETTER from the lining of the jerkin, unfolds it and begins to read.

RICHARD (CONT'D)
What does he say?

THOMAS CROMWELL
You carried it without reading it?

RICHARD
I didn't want to know. In case.

THOMAS CROMWELL
If Thomas More came anywhere near you I'd drag him out of his court in Westminster and beat his head on the cobbles until I'd knocked some of God's love into it.

Richard smiles.

RICHARD
Will Tynedale come back?

THOMAS CROMWELL
When the King says yes to the scripture being translated into English. But even then he won't trust More to give him safe conduct, because More says you don't have to keep the promise you made to a heretic. Anyway, Tynedale still refuses to support the King's divorce. You'd think he'd bend a point of principle to make a friend of the King of England. But, no.

He rips the letter up into pieces.

THOMAS CROMWELL (CONT'D)

Tynedale and More. They deserve each other. These mules who pose as men.

MUSIC IN (3) **10:10:36** He throws the pieces down onto the desk in front of him.

10:10:37 EXT. HAMPTON COURT. THE BUTTS. 1531. DAY.

ANNE BOLEYN, dressed as Maid Marion is shooting with a bow at a target. Cromwell looks over towards a group of her admiring "boys" who stand watching, HENRY NORRIS and WILLIAM BRERETON amongst them. Cromwell fixes his gaze on Brereton, remembering...

10:11:08 INT. F/B. HAMPTON COURT. GREAT HALL. BACKSTAGE. NIGHT.

A flash of one year earlier - no sound....
...William Brereton backstage having just finished his role in the mockery of the dead Cardinal Wolsey. He pulls his devil's mask off, head thrown back, laughing, sweating...

10:11:19 EXT. HAMPTON COURT. THE BUTTS. 1351. DAY.

Back on Cromwell, still watching Brereton, who suddenly notices, frowns at him - what?

The bow is clearly not to Anne's liking and she yells as she throws it down, stamping her foot. Cromwell watches as Henry Norris approaches her.

HENRY NORRIS (O.S.)
My lady.

ANNE BOLEYN
It's the bow.

As Norris tries to solve the problem with the bow, Mary Boleyn wanders over to where Cromwell is standing.

MARY BOLEYN
She was the same in the nursery.

THOMAS CROMWELL
Where's Robin Hood? I have dispatches.

MARY BOLEYN
He won't look at them until sundown.

MUSIC OUT (3) **10:11:56** THOMAS CROMWELL
Won't he be occupied then?

MARY BOLEYN
She's selling herself by the inch. She wants a cash present for every advance above her knee.

THOMAS CROMWELL

She's got long legs. By the time he reaches her secret part the nation'll be bankrupt.

Mary laughs.

THOMAS CROMWELL (CONT'D)

I had heard a rumour...

MARY BOLEYN

She isn't. I would know. If she thickened at all I'd be the one to have to let out her clothes. I know her waist by the inch.

She holds up her finger and thumb to indicate.

MARY BOLEYN (CONT'D)

Besides, she can't be. Because they still haven't.

THOMAS CROMWELL

She'd tell you?

MARY BOLEYN

Of course. Out of spite.

They watch Anne for a moment.

THOMAS CROMWELL

I want a job. An official post. In the Jewel House perhaps?

MARY BOLEYN

I'll tell her. She made Tom Wyatt a poet and Harry Percy mad. I'm sure she has some idea what to make you.

10:13:14 EXT. HAMPTON COURT. THE BUTTS. 1531. DAY.

Later. Anne walks with Cromwell.

ANNE BOLEYN

Last week, at Greenwich, a Friar preached to us about the good king who was corrupted by the wicked Jezebel. Apparently she built a pagan temple and let the priests of Baal into the palace. She ended up being thrown out of a window. I'm the Jezebel, you see, and you're the priests of Baal.

THOMAS CROMWELL

I see. More has arrested a barrister, James Bainham.

ANNE BOLEYN

What do you expect me to do about it?

THOMAS CROMWELL

Talk to the King. You know how to please him, I suppose?

Anne laughs, incredulous.

ANNE BOLEYN
My maidenhead for your lawyer?

Cromwell doesn't smile.

ANNE BOLEYN (CONT'D)
He'll be released.

THOMAS CROMWELL
Well, Little Bilney wasn't. They burnt him in Norwich.

ANNE BOLEYN
Your barrister friend will recant, and he'll be released.

THOMAS CROMWELL
And if he doesn't?

ANNE BOLEYN
Then he's a fool. People should say whatever will keep them alive. You would, wouldn't you?

Cromwell considers this, troubled by the assertion. She notices he's carrying a parcel wrapped in BLUE SILK.

ANNE BOLEYN (CONT'D)
What's that?

THOMAS CROMWELL
It's a gift for one of your women. The little girl who always cries.

Anne laughs.

THOMAS CROMWELL (CONT'D)
What?

ANNE BOLEYN
Didn't you hear?

THOMAS CROMWELL
No, what?

ANNE BOLEYN
Her father - Dear Old Sir John Seymour? He was caught in the hayloft with his son Edward's wife. It seems he's had her every week for the last two years. Edward's put the wife into a nunnery and I don't think we'll see Dear old Sir John at court soon.

THOMAS CROMWELL

And the daughter? Jane, is it?

ANNE BOLEYN

Pasty-face? Gone to Wiltshire. It's her best bet
is to get into a nunnery too. No-one want will
want to marry the Milk sop now.

She takes the present from him.

ANNE BOLEYN (CONT'D)
What is it?

THOMAS CROMWELL

It's only a book of needlework patterns.

ANNE BOLEYN

You don't like her do you? Because I'm not sure
it's proper for you to send her a present.

THOMAS CROMWELL

Well it's not like it's tales from Boccaccio.

ANNE BOLEYN

Oh, they could tell Boccaccio a tale - those
sinners at Wolf Hall.

She walks away.

10:16:03 INT. AUSTIN FRIARS. CROMWELL'S STUDY. 1531. DAY.

Cromwell looks up from his desk as Thomas More
enters.

THOMAS CROMWELL

Mm-hmm? Lord Chancellor. You should have warned
me. You'll have something to eat?

THOMAS MORE

Thank you, no.

THOMAS CROMWELL

Something to drink then? Some wine?

THOMAS MORE

Your friend, Bainham? He has recanted his heresy
and been set free. I thought you should know.

THOMAS CROMWELL

Well, thank you.

A moment of silence between them. More nods
awkwardly, goes to leave. Cromwell can't stop
himself...

THOMAS CROMWELL (CONT'D)

I heard that he'd been put to the rack.

More stops, turns back.

THOMAS MORE

To save his soul I would have had him whipped,
I'd have had him burnt with irons, I'd have had
him hung by his wrists...

He catches himself, starts again.

THOMAS MORE (CONT'D)

In these last ten years the Turks have taken
Belgrade. They have lit their campfires in the
great library at Buda. It is only two years since
they were at the gates of Vienna. Why would you
want to make another breach in the walls of
Christendom?

THOMAS CROMWELL

The King of England is not an infidel. Nor am I.

THOMAS MORE

Aren't you? I think your faith is for purchase. I
think you would serve the Sultan if the price was
right. You think because you're a councillor you
can negotiate with heretics behind the King's
back. You're wrong. I know about your letters
that come and go. I know you are in communication
with Tyndale.

THOMAS CROMWELL

Are you threatening me? I'm just interested.

THOMAS MORE

Yes. Yes, that's precisely what I'm doing.

MUSIC IN (4)

10:18:07 Cromwell stares at him.

10:18:09 INT. AUSTIN FRIARS. UPSTAIRS SITTING ROOM. 1531.
DAY.

The house is quiet. Johane is at her needlework.
Cromwell stands at the door watching her. He
imagines it is his wife, Liz sitting there sewing
as she used to do. Johane looks up to see him. He
enters the room and crosses to her.

THOMAS CROMWELL

You still haven't told me what you want as a
present.

He strokes her shoulder, runs his hand down her
chest.

JOHANE

My mother knows. About us. I think... I think
we've done what we have because when Liz died we
were shocked... we were sorry. I think we have to
leave off that now.

MUSIC OUT (4)

10:19:14

10:19:20 She turns to him, studies his face.

JOHANE (CONT'D)

If... if my husband had... God forgive me, but every winter I think is his last... then of course, I would, without question, but then... the law wouldn't allow that. So, if, if you want to marry, Mercy has her list. You probably have your own list, with names on it we don't know, so...

She gets up and begins to walk away.

THOMAS CROMWELL
Liz...

MUSIC OUT (5) 10:20:03 He stops, aghast. She turns to him, face pale, eyes brimming. Richard hurries in.

THOMAS CROMWELL (CONT'D)
...Johane.

RICHARD
Francis Bryan is here. It's something bad.

MUSIC IN (6) 10:20:20 THOMAS CROMWELL
He's Anne's cousin. I'll have to...

Johane turns and hurries from the room.

THOMAS CROMWELL (O.S.)
What does Percy's -

10:20:32 INT. WHITEHALL OUTER CHAMBER/INNER PRIVY CHAMBER.
1531. DAY.

The former York Place, (now Whitehall Palace), clearly in the middle of extensive building works. Cromwell strides purposefully alongside FRANCIS BRYAN towards the inner privy chamber.

THOMAS CROMWELL
- wife say?

MUSIC OUT (6) 10:20:35 FRANCIS BRYAN
She says she's going to petition Parliament for divorce. She says he hasn't shared her bed for two years, and when she asked him why he said he couldn't.

THOMAS CROMWELL
Why has she waited two years to ask?

FRANCIS BRYAN
She has been asking. And last night he finally admitted he can't sleep with her because they're not really married.

THOMAS CROMWELL
What?

FRANCIS BRYAN

Because Harry Percy's actually married to Anne Boleyn.

Bryan seems to find this news very amusing. They stride on into the King's inner privy chamber, currently occupied by the Boleyn/Howard clan: ANNE BOLEYN, her sister MARY, their sister-in-law JANE ROCHFORD, Anne and Mary's brother GEORGE BOLEYN, their father SIR THOMAS BOLEYN and their Uncle the DUKE OF NORFOLK. They are positioned around the room in various attitudes of despair. Jane is the only one to look at Cromwell.

JANE ROCHFORD

We've swept up most of the broken glass.

GEORGE BOLEYN

Shut the door Francis, and don't let anybody in.

There is silence. Anne is pacing the floor.

JANE ROCHFORD

I suggest we pack Anne's bags and send her to Kent. The King's anger once...

GEORGE BOLEYN

Say one more word and I'll punch you.

JANE ROCHFORD

The King has said there must be an inquiry, before the whole council. If Anne has concealed a secret marriage...

GEORGE BOLEYN

Jesus, I wish I could divorce you! I wish you'd had a pre-contract. But no chance of that. The fields were black with men running the other fucking way!

SIR THOMAS BOLEYN

George...

ANNE BOLEYN

I deny everything.

THOMAS CROMWELL

Good.

ANNE BOLEYN

Harry Percy spoke of love, I allow that. But there was no contract.

MARY BOLEYN

And no consummation. My sister is a notorious virgin.

THOMAS CROMWELL

And how was the King when you spoke to him?

No reply.

MARY BOLEYN

What is the use of calling in Master Cromwell and not telling him what has already occurred? The King walked out of the room and left her standing.

SIR THOMAS BOLEYN

It seems to me there are a number of approaches here...

DUKE OF NORFOLK

Oh Jesus Christ! By the thrice-beshitten shroud of Lazarus! While you're selecting your approach, your daughter, sir, is being slandered...

GEORGE BOLEYN

...Harry...

DUKE OF NORFOLK

...the King's mind is poisoned, and this family's fortune is unmaking before your fucking eyes!

GEORGE BOLEYN

Will you let me speak? Harry Percy was persuaded once to forget his claims. If he was fixed once...

ANNE BOLEYN

Yes. But the Cardinal fixed him then. And unfortunately the Cardinal is dead.

Another silence. All eyes slide to Cromwell, who smiles serenely, picks up some fragments of broken glass from the floor, examines them, enjoying the moment.

THOMAS CROMWELL

Lady Anne, if the Pope cannot stop you becoming Queen - and I don't think he can - I don't see why Harry Percy should be allowed to stand in your way.

Cromwell hands the fragments to Mary.

DUKE OF NORFOLK

So shift him out of it. Do it. Beat his fucking skull in.

10:23:14 EXT. MARK AND THE LION INN. COURTYARD. 1531. DAY.

Cromwell heads through the filthy courtyard towards the Inn. He's about to duck inside when there's a shrill whistle from above. He looks up to see two women leaning out of a window. Laughing, one of them flops her bare breasts over the sill.

WOMAN
Why don't you come up?!

10:23:33 INT. MARK AND THE LION INN/BACK ROOM. 1531. DAY.

Various men in Percy livery lounge around the inn, drunk. As Cromwell heads towards a private back room one of them stands in his way.

DRUNK MAN
Looking for a woman?

MUSIC IN (7) **10:23:50** Cromwell casually shoves him out of the way. He enters the back room. A wretched looking Harry Percy is slumped, drinking.

HARRY PERCY
Oh God yes, I thought you'd come.

10:23:57 INT. F/B. CAWOOD CASTLE. ENTRANCE HALL. AUTUMN 1530. NIGHT.

A flash of the past - the night Wolsey was arrested. Harry Percy pulls back his soaked cloak to reveal himself. Wolsey's stricken face...

10:24:07 INT. MARK AND THE LION INN. 1531. DAY.

Cromwell walks over to a hatch on the wall, through which Percy men are peering, and slams it shut in their faces. He talks to another man lurking in the room.

MUSIC OUT (7) **10:24:14** THOMAS CROMWELL
Hey - out.

HARRY PERCY
Well you're wasting your time. I was pledged to Anne. She allowed me such freedom with herself as only a betrothed woman would allow. The Cardinal bullied me out of saying anything last time, but I'm not afraid to speak the truth now.

Cromwell sits in front of Percy, puts his hands together in his lap and studies them thoughtfully.

THOMAS CROMWELL
My lord, you've said what you have to say. Now listen to me. You're a man whose money is almost spent. I'm a man who knows how you've spent it. You're a man who has borrowed all over Europe. I'm a man who knows your creditors. One word from me and all your debts will be called in.

HARRY PERCY
What are they going to do? Bankers don't have armies.

THOMAS CROMWELL

Neither will you without any money. My lord, you hold your earldom from the King. Your task is to secure the north, to defend us against Scotland. If you cannot ensure these things the King will take your land and your titles and give them to someone who will do the job that you cannot do.

HARRY PERCY

No he won't. He respects all ancient titles.

THOMAS CROMWELL

How can I explain this to you...? The world is not run from where you think it is. From border fortresses. Even from Whitehall. The world is run from Antwerp, from Florence, from Lisbon. From wherever the merchant ships set sail off into the west. Not from castle walls, from counting houses. From the pens that scrape out your promissory notes. So believe me when I say that my banker friends and I will rip your life apart. And then when you are without money and title, yes, I can picture you living in a hovel, wearing homespun, bringing home a rabbit for the pot. Your lawful wife Anne Boleyn skinning and jointing that rabbit. Yes, I wish you all happiness.

Percy is silent.

THOMAS CROMWELL (CONT'D)

You were never pre-contracted. Any understanding you think you have, you didn't have it. And if you think Lady Anne loves you - well, you couldn't be more mistaken. I've just come from her. She hates you. She despises you. She wants you gone. So if you say one more word about Lady Anne's "freedom" with you I will come and drag you out of whatever hole you are cowering in and the Duke of Norfolk will bite your bollocks off. I hope that's clear my lord?

He crosses to the hatch and opens it again.

THOMAS CROMWELL (CONT'D)

Yes, you can all peer in again.

Faces do indeed appear, taking in their master, weeping on the table. A little awestruck, the Percy men watch Cromwell as he leaves.

10:27:19 EXT. WHITEHALL. GALLERY. 1531. DAY.

MUSIC IN (8)

10:27:19

Anne Boleyn stands in the long gallery, looking down to a courtyard below. Cromwell allows himself to watch her for a moment, then walks to join her. Anne looks up, gives him a cat's smile. They stand close together, staring down to where

Henry stands waiting with the Duke of Norfolk. After a moment Cromwell rests his hand on her shoulder... slides a finger down her collarbone to the hollow of her throat, slowly down the curve of her breast...

ANNE BOLEYN
There he is.

Cromwell slips out of his fantasy, focuses on the stooped figure of More arriving below.

MUSIC OUT (8) **10:28:35** ANNE BOLEYN (CONT'D)
My Uncle and I work for his removal for months without success and now he resigns. Over this bill.

THOMAS CROMWELL
His great protest. England is just a stage to him.

ANNE BOLEYN
Who should replace him?

THOMAS CROMWELL
Put it in the King's mind to appoint Audley. He's a good man. And he understands me I think.

ANNE BOLEYN
Do you think that someone does? Cranmer as Archbishop, Audley as Lord Chancellor. Soon you'll have friends everywhere. And for yourself? I thought perhaps Keeper of the Jewel House?

Cromwell nods.

ANNE BOLEYN (CONT'D)
Where's the chain of office? He's supposed to hand it over.

THOMAS CROMWELL
In the bag.

Sure enough Thomas More is handing Henry a bag.

ANNE BOLEYN
So that's it? More is out? Shall we go down?

MUSIC IN (9) **10:30:14** She smirks. Cromwell laughs.

THOMAS CROMWELL
You can't resist it?

ANNE BOLEYN
No more can you.

THOMAS CROMWELL
No.

She places her hand on his and they begin to walk down.

10:30:54 EXT. WHITEHALL. MAIN GATE. 1531. DAY.

MUSIC OUT (9)

10:31:27

More bows to Anne who barely nods before curtseying deeply to the King, who takes her by the hand, eyes alight. Cromwell faces More.

THOMAS CROMWELL
What will you do now?

THOMAS MORE
Write. Pray.

THOMAS CROMWELL
My recommendation - write only a little and pray a lot.

THOMAS MORE
Now, is that a threat?

THOMAS CROMWELL
My turn, don't you think?

10:31:56 INT. WHITEHALL. CORRIDOR. 1531. NIGHT.

Cromwell accompanies Henry as they walk through Wolsey's former palace. Henry has drunk too much wine and is leaning heavily on FRANCIS WESTON.

HENRY
We're off to Calais. The King of France had agreed to speak to the Pope in favour of my new marriage. We'll meet there to discuss the points of a treaty. Last time we met Wolsey arranged the visit. I thought perhaps you could help organize things this time?

Weston is buckling under Henry's weight. Cromwell takes his place.

THOMAS CROMWELL
Lean on me, Your Majesty.

Weston gladly slips away. They walk on for a moment...

HENRY
I'll attend mass at Canterbury. Let the people see their King.

They reach a TAPESTRY hanging on the wall - SOLOMON AND SHEBA. Cromwell finds himself staring at SHEBA. Henry notices.

HENRY (CONT'D)
Do you know this woman?

THOMAS CROMWELL

I used to. She reminds me of someone I knew long ago. In Antwerp.

HENRY

What was her name?

THOMAS CROMWELL

Anselma.

HENRY

You've known passion, Cromwell. With Anne... I shake. Do you understand? I shake. I've tried other women, tried them just to try to take the edge of the lust... but I failed with all of them. Couldn't do it. Which is proof don't you think? Proof of the rightness of my pursuit. I hunt only one hind - and she takes me from the path and into the woods...

He stares up at the tapestry for a while. Then he disengages from Cromwell's arm, stands swaying slightly.

HENRY (CONT'D)

Now, away to our cold beds. Or is that just mine? Work to do. I have a new post for you. I want you to be my Keeper of the Jewel House.

THOMAS CROMWELL

Your Majesty.

HENRY

Why not? Why shouldn't I? Who says I shouldn't employ the son of an honest blacksmith!

He turns to Cromwell, gaze drunk but intense.

HENRY (CONT'D)

Everything that you are, everything that you have, will come from me.

CUT TO:

10:35:09 EXT. CANTERBURY CATHEDRAL. DAY.

MUSIC IN (10)

10:35:09

The King and the royal party are on their way into the Cathedral, passing through the crowds. Norfolk and Cromwell are by Henry's side, alert for any sudden movements.

10:35:15 **CAPTION: CANTERBURY CATHEDRAL**

As they approach the entrance, a voice calls out from the crowds.

ELIZABETH BARTON (O.S.)
Majesty! Majesty!

Henry stops and raises a hand.

HENRY

This is the Holy Maid. Let me see her.

MUSIC OUT (10)

10:35:37

ELIZABETH BARTON steps out, along with a group of FRANCISCAN MONKS carrying an oversize cross.

HENRY (CONT'D)

Madam, you have something to say to me?

ELIZABETH BARTON

The heretics you have around you must be put into a great fire. If you don't do it, you'll burn yourself.

HENRY

What heretics? I keep no heretics about my person.

She points at Anne.

ELIZABETH BARTON

Here's one. If you marry this one, you won't reign seven months.

HENRY

Couldn't you at least round it up?

ELIZABETH BARTON

I see your mother - surrounded by pale fires.

Henry reacts to this.

HENRY

My mother? Where?

ANNE BOLEYN

She's mad. She should be whipped!

MONK

She's a very holy person. Her speech is inspired by heaven.

ELIZABETH BARTON

Lightning will strike you!

Norfolk forces his way through.

DUKE OF NORFOLK

Drag her back to the whorehouse before she feels my boot on her arse!

Pandemonium. The crowd surge around them. Barton is dragged back. The King and his party are ushered into the cathedral. Cromwell follows Barton as she is whisked away by her escort.

10:36:40

INT. CANTERBURY CATHEDRAL. 1532. DAY.

MUSIC IN (11)

10:36:40

Moments later. Inside the cathedral, Cromwell catches up with Barton and the monks.

THOMAS CROMWELL
Mistress?

Barton turns.

THOMAS CROMWELL (CONT'D)

I was a servant of the late Cardinal Wolsey. I understand you can converse with the souls of the dead? Wondered if you would search for him for me? I would be happy to make an offering?

MONK

It would have to be a generous donation?

THOMAS CROMWELL

Well, I'm a wealthy man.

ELIZABETH BARTON

I'd have to talk to Father Bocking.

THOMAS CROMWELL

Father Bocking?

MONK

He is the lady's spiritual director.

THOMAS CROMWELL

Ah.

ELIZABETH BARTON

Come again and ask me.

She walks away, the monks following. Cromwell smiles, filing away the name.

MUSIC OUT (11)

10:37:35

10:37:35 INT. CALAIS CASTLE. 1532. DAY.

10:37:37

CAPTION: CALAIS

ENGLAND'S LAST FOOTHOLD IN FRANCE

A large hall is being prepared for a dance. Cromwell stands monitoring the preparations.

MUSIC IN (12)

10:37:51 CUT TO:

10:37:52 INT. CALAIS CASTLE. 1532. NIGHT.

The great feast is now underway. The women wear masks. Henry is dancing with the wives of Calais notables. Anne sits with Francois, who is virtually drooling over her. Cromwell stands across the hall with Rafe, watching. His eyes flick to Henry who has just noticed, the smile freezing on his face.

THOMAS CROMWELL
Come with me.

Cromwell glides over to where Norfolk stands drinking.

THOMAS CROMWELL (CONT'D)
My lord, fetch your niece away. She has done enough diplomacy.

But he looks over and takes in the scene instantly, swears under his breath and ploughs straight through the dancers to Anne. He grabs her wrist, bending it back painfully.

DUKE OF NORFOLK (CONT'D)
By your leave Highness. My lady, we shall dance.

MUSIC OUT (12)

10:39:35

He jerks her to her feet and drags her onto the dance floor. Francois watches with narrowed eyes. Henry looks thunderous.

10:39:36

INT. CALAIS. KING'S LODGINGS. 1532. NIGHT.

Cromwell sits playing chess with EDWARD SEYMOUR, Jane's brother. Tom Wyatt stands watching. From elsewhere comes the sound of shouting, a door slamming, Anne's raised voice. The three men look at each other with raised eyebrows and then settle back to the game.

THOMAS CROMWELL
Master Seymour, your sister Jane...?

EDWARD SEYMOUR
Odd little creature, isn't she?

THOMAS CROMWELL
How old would she be?

EDWARD SEYMOUR
I don't know. Twenty or so? She keeps walking around Wolf Hall saying these are Thomas Cromwell's sleeves. No-one knows what she's talking about.

THOMAS CROMWELL
Has your father made her a match?

EDWARD SEYMOUR
There was some talk of...Why do you ask?

MARY suddenly races up to them.

MARY BOLEYN
Anne wants a bible!

TOM WYATT
Master Cromwell can recite the whole of the New

Testament?

MARY BOLEYN

I think she wants to swear on it.

THOMAS CROMWELL

Ah, then I probably won't do.

She races off again. Wyatt and Cromwell exchange a look. Seymour looks down at the board, sees he is trapped.

EDWARD SEYMOUR

How did you do that?

10:41:13 EXT. CALAIS. KING'S LODGINGS. GARDEN. 1532.
NIGHT.

Cromwell walks in the darkness, listening to the sound of the sea beyond the walls. There is a sudden rustle ahead of him.

MARY BOLEYN (O.S.)

You.

THOMAS CROMWELL

Me.

MARY BOLEYN

She's in his arms. Naked as she was born. She can't change her mind now.

THOMAS CROMWELL

I thought they were quarrelling.

MARY BOLEYN

They were. They like to quarrel.

THOMAS CROMWELL

What did she want the Bible for?

MARY BOLEYN

To swear him. Before witnesses. He made her a binding promise. They are married in God's sight. And he swears he'll marry her again in England and crown her queen.

Cromwell absorbs this. It's finally happened.

THOMAS CROMWELL

Well well well.

MARY BOLEYN

So now it's just a question of whether he can do the deed.

THOMAS CROMWELL

For God's sake Mary, don't frighten me.

MARY BOLEYN

Don't worry. If he's shy, Anne will know how to help. I've coached her.

THOMAS CROMWELL

Have you?

She slips closer to him.

MARY BOLEYN

Now what about us? It's been a long struggle to bring them together. I think we've earned our recreation.

Cromwell doesn't move.

MARY BOLEYN (CONT'D)

You're not still afraid of my Uncle Norfolk?

THOMAS CROMWELL

I'm terrified of your Uncle Norfolk.

MARY BOLEYN

But it's not that. What is it? Another?

They're about to kiss when there's a sudden noise behind him. He turns, a KNIFE instantly in his hand and at the throat of the YOUNG MAN standing behind him.

MARY BOLEYN (CONT'D)

You almost murdered William Stafford. William, I thought you weren't coming.

Cromwell lowers he blade and Stafford rubs his throat nervously.

WILLIAM STAFFORD

It seems you had a reserve ready, just in case.

MARY BOLEYN

You don't know what a woman's life is like! You think you've fixed something with a man, and he doesn't turn up!

Cromwell turns to go.

THOMAS CROMWELL

Give you good night.

MARY BOLEYN

No, don't go.

THOMAS CROMWELL

I er - I think it's time I said my prayers.

He pads off into the darkness.

Henry and Anne are taking their vows - a tiny, private affair with only a handful of witnesses.

10:43:25 CAPTION: WHITEHALL PALACE, LONDON. 1533

MUSIC IN (13)

10:43:26 Cromwell stands next to WILLIAM BRERETON, watching as the PRIEST joins Anne and Henry's hands.

WILLIAM BRERETON
You've been writing letters up to Chester.

THOMAS CROMWELL
On his Majesty's business, why?

WILLIAM BRERETON
I'll tell you this once, Cromwell. You keep out of my family's affairs or you'll have me to deal with. And you'll come off worse than you can possibly imagine.

The simple ceremony concluded Henry is leading his new wife away. MARY follows them out. As she passes Cromwell she gives him a dazzling smile and holds up her hand, FINGER AND THUMB AN INCH APART.

Cromwell stands frozen for a moment, smiles, turns to leave. On impulse he turns back and taps Brereton on the shoulder. Brereton stares haughtily over his shoulder at him.

THOMAS CROMWELL
You made a mistake threatening me, sir.

MUSIC OUT (13)

10:44:44 He turns and walks out.

10:44:45 INT. ST AUSTIN'S CHURCH. LONDON. 1532. DAY.

A mass in progress, the Priest conducting the service in Latin. The congregation sit listening.

PRIEST
In principio erat verbum. Et verbum erat apud Deum. Et Deus erat verbum. Hoc erat in principio apud Deum. Omnia per ipsum facta sunt. Et sine ipso factum est nihil quod factum est. In ipso vita erat et vita erat lux hominum.

Amongst them we find JAMES BAINHAM, head bowed as if in prayer. We see his hands are TREMBLING. At the altar the Priest is continuing with the service. Suddenly James Bainham stands up.

JAMES BAINHAM
In the beginning was the Word and the Word was with God, and the Word was God.

Members of the congregation turn in their seats

to find James Bainham standing. He is reading from TYNDALE'S BIBLE.

JAMES BAINHAM (CONT'D)

The same was in the beginning with God. All things were made by it and without it was made nothing that was made. In it was life and the life was the light of men.

The Priest has stopped speaking and a buzz of outrage swells in the church.

10:45:29 INT. TOWER OF LONDON. 1533. DAY.

Cromwell climbs the spiral staircase. He arrives at a spartan cell. A GUARD unlocks the cell for Cromwell to go in where Bainham stands looking thin and pale.

CUT TO:

Later. Cromwell talks to Bainham.

JAMES BAINHAM

I had to Thomas. I couldn't live with what I'd done.

THOMAS CROMWELL

When you're examined...

JAMES BAINHAM

I'll say what I will say before my last judge: that the Eucharist is only bread, we have no need of penance and Purgatory is an invention ungrounded in scripture.

THOMAS CROMWELL

If some men come and tell you to go with them, I want you go with them. They'll be my men.

JAMES BAINHAM

You think you can get me out of the Tower?

THOMAS CROMWELL

Tynedale's Bible says "with God nothing is impossible."

JAMES BAINHAM

But what would be the point Thomas? I'd only have to walk to Paul's cross and say before the Londoners what I've already said.

He grabs Cromwell's arm.

JAMES BAINHAM (CONT'D)

I cannot unbelieve what I believe.

10:47:00 INT. THOMAS MORE'S HOUSE. 1533. DAY.

More sits listening to his daughter MEG translate Greek. He looks up as Cromwell approaches.

MEG

(reading and translating)

oo-koon .. kie to tone an-drone / kie tone goo-nike-one / gen-nos. e-arn men pross tek-nairn tinna / air ullo epi-tair-dew-ma / dee-a-fair-on fine-air-tie.

Therefore, is it not the same for the male sex and the female sex?

If on the one hand they appear different with regard to some skill or other - he-kut-er-oe / dain - employment?

THOMAS MORE

Occupation. Leave us, daughter. I won't have you in this devil's company.

But Meg only smiles in greeting.

THOMAS CROMWELL

I hear you can't come to the coronation because you can't afford a new coat. Gardiner will buy you a new coat himself if you'll show your face on the day.

THOMAS MORE

Will he?

THOMAS CROMWELL

Indeed. I'll relish taking the ten pounds from him.

MEG

And what will you wear?

THOMAS CROMWELL

Oh they're making me something Meg. If I avoid getting laughed at it'll be enough. I heard the Holy Maid - the Barton girl - has been to visit you?

MEG

She has. But we wouldn't receive her.

THOMAS CROMWELL

She has also been to see Lady Exeter. At her invitation.

THOMAS MORE

Lady Exeter is a foolish and ambitious woman.

THOMAS CROMWELL

Barton told her she'd be Queen of England.

THOMAS MORE

I repeat my comment.

THOMAS CROMWELL
You don't believe in her visions then?

THOMAS MORE
I don't. She does it for attention. I've written to her advising her to avoid the company of powerful men and women and to stay at home and pray.

THOMAS CROMWELL
As should we all. Following your example. Amen. I suppose you've kept a copy?

THOMAS MORE
Get it, Meg. Otherwise he might never leave.

Meg leaves the room. Cromwell waits until she's out of ear-shot.

THOMAS CROMWELL
James Bainham. He's to be burnt.

More stares at him, inscrutable.

THOMAS CROMWELL (CONT'D)
Ask to see Henry. He'll welcome you back like a lost child. I'm not asking you to agree with James. If his doctrine is false, you can talk him back, back to Rome. You're an eloquent man. You're the great persuader of our age. But if he dies, you'll never know, will you? Whether you could have saved his soul.

MUSIC IN (14) **10:49:47** More doesn't move, shows no sign of even having heard.

10:49:48 INT. WESTMINSTER ABBEY. 1533. DAY.

The packed Abbey watches as Anne walks down seven hundred yards of blue cloth to the altar where Cranmer waits to anoint her.

Henry watches from behind a lattice screen. Cromwell watches from amongst the congregation, praying she doesn't trip.

MUSIC OUT (14) **10:50:43** As she reaches the altar she kneels.

She folds herself forward, lying face down to pray, her attendants lowering her pregnant belly gently to the stone.

MUSIC IN (15) **10:51:03** Cranmer puts a SCEPTRE in her hand, a CROWN upon her head. Cromwell watches it all. It's done.

10:52:34 INT. WINDSOR. BEDCHAMBER. 1533. DAY.

Cromwell finds his way blocked by Jane Rochford.

JANE ROCHFORD
You can't come in. She's in a state of undress.

ANNE BOLEYN (O.S.)
Let him in.

Cromwell walks in and finds Anne resting on a bed, wearing only a shift, her stomach huge on the thin body. As well as Jane Rochford, Cromwell sees Mary and Jane Seymour are in attendance.

THOMAS CROMWELL
The King says you've never looked more beautiful. And he sends a kiss which I told him he should deliver himself.

ANNE BOLEYN
What are you wearing? I said no black.

THOMAS CROMWELL
It's scarlet.

ANNE BOLEYN
It's a very black scarlet.

THOMAS CROMWELL
Francis Bryan says I look like a walking bruise.

ANNE BOLEYN
Did you hear them cheer for me? All this talk of people loving Katherine. I think they just pity her.

JANE ROCHFORD
Oh no, they love her because she is the daughter of two anointed sovereigns. They'll never love you like that Madam, anymore than... Cromwell here. You may as well make your mind to it. I think...

JANE SEYmour
That's enough Jane.

Cromwell looks at her, surprised by the new note of authority in her voice. Anne seems to have been barely listening.

ANNE BOLEYN
They say that Barton girl has prophesied that the so-called princess Mary will be queen. Katherine is plotting with Exeter, and Pole - all the old Plantaganents.

MARY BOLEYN
Don't distress yourself.

ANNE BOLEYN
I'm not distressed. These people want me dead. But when my son is born, they'll all be powerless.

Cromwell is leaving. Jane Seymour appears behind him.

JANE SEYMOUR

Master Cromwell? I wanted to thank you.

She holds up her sleeves - they are edged in
BRIGHT BLUE SILK.

JANE SEYMOUR (CONT'D)
From your present.

Cromwell smiles.

THOMAS CROMWELL

Thomas Cromwell's sleeves. How do things stand at
Wolf Hall?

JANE SEYMOUR

Edward is angry, my mother is grinding her teeth.
I would like to leave.

THOMAS CROMWELL

Well if I were your father.. If I were to advise
you, it would be to stay in the service of your
new queen.

JANE SEYMOUR

Well, it's good to be humble. And she makes sure
we are.

THOMAS CROMWELL

I think she'll soften, now she has her heart's
desire.

Jane lowers her head, looks up at him from under
her eye-lashes.

JANE SEYMOUR

This is my humble face. Will it serve?

Cromwell laughs.

THOMAS CROMWELL

I think it will take you anywhere.

10:55:31 INT. AUSTIN FRIARS. GREAT HALL. 1533. NIGHT.

MUSIC IN (16)

10:55:32 Cromwell walks in and stops. The tapestry of
SOLOMON AND SHEBA hangs on the wall. Johane walks
over to him.

JOHANE

It came for you today. A present from the King.

Cromwell nods, stares up at Sheba.

10:56:08 INT. TOWER OF LONDON. BAINHAM'S CELL. 1533 DAY.

MUSIC OUT (16) **10:56:10** Dawn. Bainham sits at his table, writing. He has a lit CANDLE before him and as we watch he holds his hand over the flame, trying to endure the pain. Tears roll down his face.

MUSIC IN (17) **10:56:38** INT. WHITEHALL. CHAPEL. 1533. DAY.
10:56:38 Anne kneels in prayer.

WRIOTHESELEY (O.S.)
The Queen is setting off to begin her confinement.

10:56:51 INT. AUSTIN FRIARS. CROMWELL'S NEW STUDY. 1533. DAY

Cromwell is working. WRIOTHESELEY approaches him with paper.

WRIOTHESELEY (CONT'D)
We just wanted to check. Are we saying "announcing the birth of a prince" or just the birth of a "child?"

Cromwell stares at him.

10:57:00 INT. HENRY'S PRIVY CHAMBER. WINDSOR CASTLE. 1533. DAY.

Anne is standing opposite Henry, heavily pregnant and flanked by her ladies-in-waiting. Henry takes her hand in his, kisses it very tenderly - goodbye. Anne smiles at him.

10:57:14 EXT. THAMES. ROYAL BARGE. 1533. DAY.

Anne sits, sailing towards Greenwich and her future.

10:57:19 EXT. RIVER THAMES. BANK. 1533. DAY.

Cromwell stands staring down at something on the bank of the river, lost in memory...

RAFE (O.S.)
All of our fortunes depend on this lady now -

10:57:25 INT. AUSTIN FRIARS. CROMWELL'S NEW STUDY. 1533. NIGHT

RAFE (CONT'D)
- and whether she can provide an heir, and we all know it's a long road between a child in the womb and one safely in the crib.

10:57:33 EXT. THAMES. ROYAL BARGE. 1533. DAY.

As before, Anne sails towards Greenwich.

THOMAS CROMWELL (O.S.)
You look happy.

10:57:39 EXT. RIVER THAMES. BANK. 1533. DAY.

As before, Cromwell stands on the river bank.

THOMAS CROMWELL (O.S.) (CONT'D)
Are you happy?

ANNE BOLEYN (O.S.)
Yes. Because of this.

10:57:46 INT. TOWER OF LONDON. QUEEN'S LODGINGS. 1533.
DAY.

Cromwell stands before Anne who sits basking in a sunlit window seat.

ANNE BOLEYN (CONT'D)
I was always desired. But now I'm valued, you see?

10:57:57 EXT. RIVER THAMES. BANK. 1533. DAY.

As before, Cromwell stands on the river bank.

ANNE BOLEYN (O.S.)
And that's different.

10:58:06 EXT. LONDON. SMITHFIELD. 1533. DAY.

BAINHAM stands chained to the stake awaiting the flames. FIND Cromwell, watching from a raised platform slightly aside from the CROWD. The stake is lit.

10:58:28 EXT. THAMES. ROYAL BARGE. 1533. DAY.

As before, The Royal Barge sails towards Greenwich.

10:58:36 EXT. RIVER THAMES. BANK. 1533. DAY.

Cromwell stands, lost in thought.

END OF EPISODE THREE.

10:58:41 **CLOSING CREDITS:**

CARD 1

IN ORDER OF APPEARANCE

THOMAS MORE	ANTON LESSER
JAMES BAINHAM	JONATHAN ARIS
THOMAS CROMWELL	MARK RYLANCE
KATHERINE OF ARAGON	JOANNE WHALLEY
PRINCESS MARY	LILY LESSER

JOHANE WILLIAMSON SASKIA REEVES
SPEAKER OF THE HOUSE RICHARD RYCROFT
HENRY VIII DAMIAN LEWIS

10:58:43

CARD 2

STEPHEN GARDINER	MARK GATISSL
ARCHBISHOP WARHAM	BENJAMIN WHITROW
RICHARD CROMWELL	JOSS PORTER
ANNE BOLEYN	CLAIRE FOY
MARY BOLEYN	CHARITY WAKEFIELD
MARY SHELTON	HANNAH STEELE
HARRY NORRIS	LUKE ROBERTS
WILLIAM BRERETON	ALASTAIR MACKENZIE

10:58:44

CARD 3

WOLSEY IN DEVILS PLAY	TIM PLESTER
LIZ CROMWELL	NATASHA LITTLE
FRANCIS BRYAN	FELIX SCOTT
DUKE OF NORFOLK	BERNARD HILL
JANE ROCHFORD	JESSICA RAINES
SIR THOMAS BOLEYN	DAVID ROBB
GEORGE BOLEYN	EDWARD HOLCROFT
HARRY PERCY	HARRY LLOYD

10:58:46 CARD 4

CARDINAL WOLSEY	JONATHAN PRYCE
FRANCIS WESTON	JACOB FORTUNE-LLOYD
RAFE SADLER	THOMAS BRODIE-SANGSTER
DUKE OF SUFFOLK	RICHARD DILLANE
ELIZABETH BARTON	AIMEÉ-FFION EDWARDS
MONK	CHRISTOPHER STAINES
FRENCH NOBLEMAN	MILTON YEROLEMOU
EDWARD SEYMOUR	ED SPELEERS

10:58:47 CARD 5

THOMAS WYATT	JACK LOWDEN
WILLIAM STAFFORD	TOM FORBES
LATIN SPEAKING BISHOP	IAN BARRITT
LATIN SPEAKING PRIEST	JAMES GREENE
TOWER OF LONDON GUARD	ROCKY MARSHALL
MEG MORE	EMMA HIDDLESTON
JANE SEYMOUR	KATE PHILLIPS
THOMAS CRANMER	WILL KEEN
THOMAS Wriothesley	JOEL MACCORMACK

BASED ON THE NOVELS
WOLF HALL AND BRING UP THE BODIES

10:58:49 CARD 6

CHOREOGRAPHER SIAN WILLIAMS

FIRST ASSISTANT DIRECTOR TONI STAPLES

SECOND ASSISTANT DIRECTOR TOBY SHERBORNE
THIRD ASSISTANT DIRECTOR DAISY CATON-JONES
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

10:58:51 CARD 7

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 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

10:58:52 CARD 8

FOCUS PULLER	CHRISTOPHER J REYNOLDS
CLAPPER LOADER	CLARE CONNOR
DIT	ROB SHAW
CAMERA TRAINEE (SKILLSET)	LAURA BOOTH
GRIP	TONY SANKEY
ASSISTANT GRIP	JAMIE BRITTAINE
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 ND BOOM OPERATOR	JO VALE

10:58:54 CARD 9

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 SANSON
ART DEPARTMENT ASSISTANT	DANIEL KENNEDY
ART DEPARTMENT TRAINEE (SKILLSET)	CARRIE WEMYSS
GRAPHICS TRAINEE (SKILLSET)	LIAM GIBBS
DRAPE	JEN SAGUARO

10:58:55 CARD 10

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

10:58:57 CARD 11

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

10:58:58 CARD 12

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	

10:59:00 CARD 13

SCRIPT EDITORS	ANNA PRICE
	JENNIFER McCONNELL
LOCATION MANAGER	DAVID JOHNSON
PRODUCTION ACCOUNTANT	KAREN HINTON
PRODUCTION MANAGER	VAUGHAN WATKINS
HEAD OF PRODUCTION	CAHAL BANNON
PUBLICITY	LISA VANOLI

10:59:02 CARD 14

CASTING DIRECTORS	NINA GOLD
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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

"BASSA DANZA" BY PERMISSION OF
DOMENICO BARONIO AND LA ROSSIGNOL

10:59:03 CARD 15

COSTUME DESIGNER JOANNA EATWELL

PRODUCTION DESIGNER PAT CAMPBELL

DIRECTOR OF PHOTOGRAPHY GAVIN FINNEY BSC

EDITOR DAVID BLACKMORE

LINE PRODUCER NOËLETTE BUCKLEY

10:59:05 CARD 16

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

10:59:06 CARD 17

EXECUTIVE PRODUCER
COLIN CALLENDER

10:59:08 FINAL CARD

A

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MUSIC OUT (17)

10:59:11

