

THE OTHER BOLEYN GIRL

Written by

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Based on the novel by

Philippa Gregory

FEBRUARY 2006

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EXT. FIELD - DAY

1

1

We're moving through a cornfield. At speed. The sound of children's laughter. Excited shrieking.

A beautiful young girl, (MARY BOLEYN, 8), our heroine, runs through the fields, being chased by her younger brother, GEORGE, and sister, ANNE, (10).

Touchingly, MARY is barely taller than the corn, her head skimming along the sheaves.

REVERSE ANGLE TO REVEAL: the children are being watched by their parents, (SIR THOMAS and LADY ELIZABETH BOLEYN).

SIR THOMAS

I received a formal request for marriage today for Anne.

(a beat)

From the Carey family.

SIR THOMAS indicates to

ANNE; the eldest. Dark-haired. Intelligent. The obvious leader among the children.

LADY ELIZABETH

But that's wonderful.

SIR THOMAS

I turned it down.

LADY ELIZABETH turns...`What?'

SIR THOMAS

And offered them Mary instead.

SIR THOMAS indicates

MARY, the middle child. Fair-haired.
Pretty. Sweet-natured.

SIR THOMAS

Enne's too good for William Carey. She
can do (better than a merchant's son.

LADY ELIZABETH

You underestimate Mary.

SIR THOMAS

Not true. I think she's..the kinder of
the two. Quite possibly the fairer.

The CHILDREN, meanwhile, have started a race..

SIR THOMAS

But to get ahead in this world, you need
more than fair looks and a kind heart.

On the field, ANNE wins. She jumps up and down, holding her arms
aloft, as MARY flops to the floor. Vanquished.

2.

SIR THOMAS smiles, `See?' He walks towards ANNE..

SIR THOMAS

(applauding his favourite)
Bravo! Anne!

EXT. BELL TOWER - TEN YEARS LATER

2

Bells ring high up in the bell-tower of a country church.

2

INT. MARY'S BEDROOM - DAY

3

MARY, ten years older, and grown into a heavenly bride is in her

3

room, surrounded by MAIDS and SEAMSTRESSES making final adjustments to her dress. A knock at the door.

ANNE

May we come in..?

ANNE and GEORGE enter. GEORGE lets out a low whistle..

ANNE

Look at you..! Younger than me. More beautiful than me. Married before me.

(a beat)

I am eclipsed. I am just the 'Other Boleyn Girl.'

MARY

Hardly.

GEORGE

No, is this it? This is the end of the unholy trinity?

GEORGE extends her arms, wraps them around his two sister. An intimate moment.

MARY

No, George. Never. I'll be married, that's all..

(a beat)

Apart from that - it won't change a thing.

The three of them hug together, tightly..

INT. CHAPEL - DAY

4

A packed country church. The PRIEST officiates in Latin. The air is thick with incense. And winter cold..

4

3.

The entire BOLEYN FAMILY is assembled on one side. FATHER, MOTHER, the DUKE and DUCHESS of NORFOLK, brother GEORGE, and finally ANNE..

PRIEST

Confirma hoc, Deus, quod operatus es in

nobis..

The PRIEST sprinkles the ring with holy water. WILLIAM CAREY, (35), puts it on MARY's finger.

few rows back, a young NOBLEMAN stares at ANNE. Looks at her across the church. Obviously attracted. ANNE notices.

INT. BOLEYN HOME - NIGHT

5

5

The party afterwards. MUSICIANS play. The bride and groom, (WILLIAM and MARY), are dancing, surrounded by WELL-WISHERS and other GUESTS..

WILLIAM

Are you happy?

MARY

Very.

WILLIAM

You don't secretly wish you'd married someone grander? With a title?

MARY

No. I want a husband who loves me. And who thinks it first thing every morning. And last thing at night.

WILLIAM

Then you've found the right man.

IN ANOTHER CORNER:

ANNE is dancing with her brother GEORGE. She looks up to see the NOBLEMAN who was staring at her across the church..

ANNE

Who is that? He was staring at me in church?

GEORGE

That's Henry Percy. Heir to the Duke of Northumberland. Richest landowner in England.

ANNE's eyes widen in interest, "Really?"

(CONTINUED)

4.

GEORGE

But don't get your hopes up. He is already betrothed.

GEORGE indicates a tall, haughty-looking FIANCEE beside PERCY..

ANNE

Betrothed is not married, brother George. A lot can happen before you reach the altar.

ANNE stares over at HENRY PERCY. Who stares back.

IN ANOTHER CORNER:

6

6

he DUKE OF NORFOLK, the most powerful nobleman in the room, and close personal friend of the KING's walks with his growling DOGS to where SIR THOMAS BOLEYN and LADY ELIZABETH are sitting. SIR THOMAS gets to his feet..

SIR THOMAS

Thomas..

he DUKE ignores THOMAS, and goes instead to his sister, (LADY ELIZABETH), and kisses her..

NORFOLK

I think I have managed to persuade the King to come and stay with you on progress. A week-end's hunting in late summer.

SIR THOMAS

But that's wonderful! Thank you, thank you so much..

(he turns to ELIZABETH)

Did you hear that, Elizabeth?

LADY ELIZABETH

(hates the idea)

Yes.

SIR THOMAS

Finally we can present George, and with luck, get him a position at court.

LADY ELIZABETH excuses herself, and leaves..

NORFOLK

These are difficult times. I have it on good authority that the Queen no longer bleeds - yet the matter of a male heir is still not resolved.

(a beat)

It cannot be long before the King is forced to look outside the marriage.

(CONTINUED)

5.

SIR THOMAS

What? And make a bastard King of England?

NORFOLK

A legitimized bastard. What choice does he have?

(a beat)

Obviously, I've given it thought, and wondered which Howard girl I could put under his nose. Imagine the influence that would give us. To be blood family of the next King of England. Equally, imagine if another family were to achieve the same?

NORFOLK indicates SIR JOHN SEYMOUR in the corner, and his two loathsome, ambitious sons EDWARD and THOMAS..

SIR THOMAS

What about Anne?

SIR THOMAS turns, and indicates ANNE across the crowds, who's dancing with GEORGE...

SIR THOMAS

I realise as a `Boleyn' she is not officially a `Howard', but as your sister's daughter..

NORFOLK

But she's your eldest, Thomas. Your first born. And your favourite. Wouldn't you prefer her to have a nice, uncomplicated, respectable marriage? Like Mary?

SIR THOMAS

If Anne were an uncomplicated, respectable girl like Mary, then I'd say `yes'. But she's not.

SIR THOMAS looks out at ANNE..

SIR THOMAS

She's anything but.

INT. BOLEYN CASTLE - DAY

7

7

SIR THOMAS and LADY ELIZABETH stand in a corner, watching the party continue. ELIZABETH's face darkens..

ADY ELIZABETH

don't like it. It would cost a fortune to make our house fit for a royal visit. Money we don't have.

(MORE)

(CONTINUED)

6.

And what if theDY ELIZABETH(cont'd)
LA king doesn't like her?
Or if she sleeps with him but gives him a girl?

SIR THOMAS

And what if you were to look on the bright side? Just once?

An ominous clap of thunder outside..

SIR THOMAS

Risk nothing, you gain nothing.

ADY ELIZABETH stares at her husband..

LADY ELIZABETH

hen was it that people stopped thinking

of ambition as a sin, and started thinking of it as a virtue?

SIR THOMAS

Easy for you to say. You've had power and wealth all your life.

LADY ELIZABETH

Until I married you, Thomas. And I was happy to give it up.

LADY ELIZABETH turns, and walks back inside.

INT. CORRIDOR - NIGHT

8

8

ANNE knocks on the door of her father's study. She waits. Presently, the door opens. We see SIR THOMAS inside..

ANNE

You asked to see me father?

SIR THOMAS

Yes. Come in.

SIR THOMAS closes the door.

INT. HEVER CASTLE - NIGHT

9

9

MARY is in a bathroom. Being prepared by ANNE for her wedding night. ANNE brushes her sister's hair. Rubs oil in her skin.

MARY

o - the King himself is coming to Hever. I'm so happy for George.

ANNE

Yes. But Father took me aside. It seems he has ambitions for me, too.

(a beat)

(MORE)

(CONTINUED)

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7.

He thinks I'm ANNE (coage dnw...and of not of an nt')

unpleasing appearance...

MARY

What? What are you saying..?

ANNE

It's known the King has a wandering eye.
Imagine...if he were to like me?

MARY

But...you could never be more than his
mistress. And that's no substitute for a
husband.

ANNE

But as the King's mistress the least I'd
get after he finished with me would be
an Earl. And if I fell pregnant? And
gave him what his wife has failed to?

a beat)

Quite apart from the money, it'd be a
Duke at least.

MARY

But what about your happiness? Your
future?

ANNE shrugs, smiles..

ANNE

I could be a happy Duchess.

INT. BEDROOM - NIGHT

0

10

MARY and ANNE enter the bedroom. A sea of candles. MARY stares
at the bed. A child. Suddenly terrified.

ANNE

Are you nervous?

MARY

A little.

ANNE

You'll tell me everything in the
morning?

MARY

I promise.

ANNE

No details spared?

The two SISTERS hug tightly. Visibly emotional.

The door opens, and WILLIAM CAREY appears in the doorway. ANNE curtseys, gives MARY a last 'Good luck' kiss, then goes.

MARY stares at her husband.

MARY

Hold me a moment?

WILLIAM CAREY envelops MARY with his arms..

MARY (cont'd)

I'm so lucky to have a man who is content with what he has.

MARY looks at him..

MARY (cont'd)

You are, aren't you?

WILLIAM CAREY smiles, looks at his gorgeous bride..

WILLIAM

I am the luckiest man in the world.

WILLIAM reaches for the wine..

WILLIAM (cont'd)

Drink?

MARY shakes her head. But WILLIAM tenderly insists..

WILLIAM (cont'd)

You should. It will hurt less.

MARY nervously drinks..

WILLIAM (cont'd)

Lie back.

MARY lies down. Then she lifts up her nightdress. WILLIAM pulls down his trousers.

MARY extends her hands. Inviting him to join her. WILLIAM slowly lowers himself on top of her. He enters her.

MARY smiles, in anticipation of pleasure. A side to her one might not have imagined.

But one or two strokes later, and WILLIAM's knuckles whiten, his face reddens, then he cries out, and slumps on top of her.

MARY looks up. Surely that wasn't it?

WILLIAM (cont'd)

Thank you.

(CONTINUED)

9.

WILLIAM rolls over. MARY stares. Soon WILLIAM snores contentedly. MARY is wide awake. Confused.

aybe this is how it's meant to be.

FADE TO BLACK:

EXT. ENGLISH COUNTRYSIDE - DAY

11

11

The thunder of horses' hooves. A huge cloud of dust.

The Royal Standard flutters in the wind. Beneath it, a SOLDIER in the KING's uniform, riding hard, dirt kicking up in his wake.

The SOLDIER is flanked by a dozen other of the KING's SOLDIERS, who lead a coloumn of fifty or more RIDERS..

It's like an army. A legion riding into battle. But it's not, This is just the KING OF ENGLAND going away for the week-end.

Behind the advance party, is the KING himself, (30's), handsome, in his prime, surrounded by a dozen or so of his closest COURTIERS, (among them the DUKE of NORFOLK), a grand, tough, intimidating lot.

Behind them, comes the KING's CONFESSOR, a Priest with a large ornate crucifix, a small library of religious books..

Then, in a riot of colour, come the MUSICIANS, the FOOL and the

PLAYERS, led by the MASTER of the REVELS.

Behind them, come the SQUIRES and PAGES, carrying the King's weapons, his jousting kit, his swords, his armour, his lance, etc.

Then come the animals: FALCONS, in cages, and the HUNTING HOUNDS, beagles and pinchers, barking in excitement, and an assortment of FRESH HORSES for travelling, and hunting.

And finally, bringing up the rear, another unit of ARMED GUARDS, and a second STANDARD BEARER..

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EXT. HEVER - DAY

2

12

The BOLEYN family page, (WILLIAM STAFFORD), is perched on a hill. Keeping watch. Staring into the distance..

Presently, he sees clouds of dust and the sound of thunder approaching. His expression changes...

EXT. HEVER - ESTATE - DAY

13

13

Pandemonium breaks out among STAFF and FAMILY MEMBERS as STAFFORD calls out, "The King!"

10.

INT. HEVER - DAY

14

14

ANNE is being dressed by MAIDS. Hearing the commotion outside, she rushes over to the window to see the approaching RIDERS.

ANNE looks out of the window. Scans the approaching RIDERS until she finds the KING..

ANNE

There he is!

The young HENRY TUDOR is a dazzling, magnetic, intensely glamorous and handsome figure. A total contrast from the bloated, bearded figure of his later years.

ANNE

You think he will like me?

MARY

Of course, sister. How could he not?

ANNE turns to face MARY. The two SISTERS embrace tightly.

EXT. HEVER - DAY

15

15

The entire BOLEYN FAMILY is nervously assembled outside the house, (which we notice has been transformed at great cost. Huge marquees in the gardens. Fountains. Additional staff. Smart uniforms. New extensions to the stables and kitchens).

MARY is discreetly hidden, among the CROWDS. ANNE is pride of place. Visibly nervous. SIR THOMAS and LADY ELIZABETH are beside her. The proud PARENTS.

Everyone bows deeply in deference as the King arrives.

SIR THOMAS

Your Majesty, you are most welcome.

The King dismounts athletically. His DOGS are unleashed, bark excitedly..

HENRY

Sir Thomas.
 kisses hand)
Lady Elizabeth..

A SERVANT in stiff, new uniform, with trembling hands, brings wine on a tray. HENRY takes a glass..

SIR THOMAS

May I present my son, George.

GEORGE, visibly nervous, bows deeply from the neck. But HENRY's attention has been caught by a beautiful woman behind GEORGE..

(CONTINUED)

11.

HENRY

(while staring at MARY)
Your Uncle tells me I should have you at court. Should I?

GEORGE

It would be a great honour, Sir.

MARY dutifully, modestly averts her eyes..

SIR THOMAS

And our daughter, Anne.

ENRY turns to see ANNE.

ENRY

No one said anything of a daughter.

ANNE curtseys deeply...

HENRY

Had we known, we might have come sooner.

ANNE

Your Majesty..

SIR THOMAS

Perhaps you'll allow Anne to show you
around our modest house?

HENRY

A pleasure.

ANNE offers HENRY her hand. He takes it, then leads ANNE away.
MARY shoots ANNE a look, 'Good luck'.

EXT/INT. HEVER - DAY

16

16

ANNE leads the KING through the house. She is followed at a
distance by SIR THOMAS BOLEYN. And watched by MARY and GEORGE
from a gallery above..

ANNE

Here is the library.

HENRY

Charming.

ANNE

And through here, the observatory..

HENRY

Lovely..

HENRY looks up, his eye having been caught by something..

(CONTINUED)

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12.

HENRY

What's that?

HENRY points at an emblem above a doorway..

ANNE

falcon, your Grace.

HENRY

I can see that. But what's it doing there? More to the point..

(turns 360)

..not just there, but in every corner in the house?

ANNE

I have no idea. Ask my father.

a beat)

Perhaps because falcons are vaguely associative with field sports - field sports with aristocracy - and in the absence of a genuine coat of arms..

(shrugs)

...a man with ambition will do the strangest things.

HENRY is delighted by ANNE's candour..

HENRY

That's a sharp tongue you have.
a beat)
I wonder what it might say about me
behind my back?

ANNE

Oh, his Majesty has nothing to fear from
me. Unless he fears an excess of
compliments.

HENRY smiles, visibly charmed..

HENRY

Really? And what would they be..?

WATCHING FROM ABOVE, MARY smiles to herself, "Well done, Anne",
as HENRY and ANNE continue down a corridor..

INT. BOLEYN HOUSE - EVENING

17

17

The entire BOLEYN FAMILY is assembled, frantically changing ANNE
from her day attire to her finest evening clothes. SIR THOMAS
watches..

(CONTINUED)

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13.

SIR THOMAS

Bravo, Anne! The King was quite smitten!
Told me so himself. And has requested
you sit beside him at dinner.

SIR THOMAS adjusts her hair..

SIR THOMAS

My girl. My dear, remarkable girl. I
knew you would up to the task.

MARY watches. A momentary stab of jealousy at FATHER's
attention. But as ANNE looks over at MARY for support..

MARY smiles. Shakes herself out of it. It's her sister. What was
she thinking?

INT. BOLEYN HOME - NIGHT

18

18

MUSIC is being played. Everyone is dressed in their finest, a
packed banquet hall. MUSICIANS come to a climax, loud and
enthusiastic applause from everyone. HENRY gets to his feet..

HENRY

Well played! And, may I say..
(a modest smile)
..an excellent choice of music too!

nowing smiles from the COURTIERS, SIR THOMAS and LADY
ELIZABETH, the DUKE of NORFOLK, etc..

HENRY

Sir Thomas, Lady Elizabeth, dear Anne.
Your health.

H

ENRY raises his glass. Cheers and applause from the COURTIERS.
A beaming SIR THOMAS raises his glass.

CUT TO:

LATER: dinner is served. Everyone is eating. HENRY and several
close COURTIERS are engaged in debate..

HENRY

..I had it from the lips of the Spanish
ambassador himself. That our musicians
are the envy of all Europe.

BRANDON

..then he was flattering you, your
Grace.

HENRY

Our Universities and philosophers, too.

(CONTINUED)

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14.

BRANDON

...another lie. That honour would have to go to the Germans.

HENRY

What of our painters, then?

RANDON

Years behind their Italian counterparts. The truth is far from leading the world, we're a provincial outpost, lagging far behind.

HENRY

What? Is no one proud to be English?
(turns to ANNE)
Anne? What say you?

ANNE gulps. The clanking of cutlery. All eyes on her.

ANNE

Me, my Lord?
clears throat)
I know little of such matters, but I've not heard mention of our armies. Undefeated, I believe, in a generation.

ENRY

Well said.

ANNE

Or our navy? The finest in the world.

HENRY

It's true.

ANNE

The universities in Spain and the philosophers in Germany may be strong, but are they really the equal of Oxford and Thomas More?

HENRY

Never!

ANNE

I doubt there is a country that is fairer in Government, or better protected by nature from her enemies, whose people are happier or more prosperous..

HENRY

She's right, by God! She's right!

HENRY is delighted. SIR THOMAS stares proudly across the room at ANNE. Who's hand, we notice, is shaking.

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Her heart pounding in her chest.

INT. STAIRCASE - BOLEYN HOUSE - NIGHT

19

19

SIR THOMAS stops ANNE on her way upstairs.

SIR THOMAS

You did well tonight. Very well. Quite enough to be invited to court, I am sure of it.

SIR THOMAS kisses ANNE's forehead..

SIR THOMAS

Now go to bed. Get a good night's sleep. Because there's still the hunt tomorrow. a beat) You must excel at that.

SIR THOMAS watches ANNE go. Admiring her. Then he turns to see his wife, ELIZABETH. She turns away in disgust.

INT. GIRLS' BEDROOM - NIGHT

20

20

MARY and ANNE lie together. In spoons position. ANNE is fast asleep. MARY strokes her sister's hair. Eyes open.

wo vulnerable, young children.

21

21

EXT. HEVER CASTLE - STABLE YARD - DAY

The following morning..

Thirty or more RIDERS, STABLE-BOYS and HORSES are gathered. To one side, a deafening pack of DEER-HOUNDS, (wire-haired Lurchers), barking frantically.

t's a scene of great activity, excitement, and anticipation.

The MASTER OF THE HORSE helps HENRY mount his steed - the biggest and most glamorous stallion of all, with wonderful, ornate saddlery.

number of OTHER LADIES are also going hunting, and we notice they ride pillion, (ie), riding on the same horse as their MEN, sitting behind them, holding onto them..

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inally, ANNE comes out. The KING turns..

HENRY

Good morning, Anne.

ANNE curtseys deeply..

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16.

ANNE

Good morning, your Grace.

HENRY

ho will you be riding with?

It's clearly an invitation. He indicates there is room for ANNE on the back of his saddle. But ANNE fails to read the signal.

ANNE

On my own your Grace.

HENRY

Your own..?

A STABLE-BOY leads out her horse.

ANNE

They have invented a new saddle which

allows ladies to ride on their own.

ANNE skilfully mounts the horse, and sits upright..

HENRY

ut with no man to hold onto? How will
you stay on the horse?

ANNE

Why? The same way you hold onto yours,
your Grace.

A flicker behind HENRY's eyes. It's the first wrong move ANNE
has made.

HENRY

We'll see.

ENRY yanks the reins on his horse..

HENRY

Let's away!

ANNE shoots a look at MARY. Then follows.

EXT. COUNTRYSIDE - DAY

22

22

The thunder of hooves..

WILLIAM STAFFORD leads the way out with a pack of some forty or
fifty hounds. It's a stirring sight. Following the hounds, come
thirty or forty RIDERS, led by the KING himself.

HENRY

(kicking his horse)

Hah!

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Up ahead, the HOUNDS start to bark. Their pace increases. They've got a scent. The BUGLER blows his horn..

The DOGS begin to increase their pace. The RIDERS urge their horses to gallop. The LADIES hold tight to their MEN..

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EXT. FIELDS - DAY

3

23

Up ahead, a STAG, wide-eyed, innocent, lifts it's head..

The sound of the hunting bugle and the roar of approaching footsteps, like thunder.

The STAG twitches in fear, then bolts off towards the forest.

EXT. FIELDS - DAY

24

24

The DOGS and RIDERS roar across fields. The hounds snarl, almost delirious with primal agitation..

Among the RIDERS, the more advanced HORSEMEN have already opened up a clear lead on their weaker counterparts..

In the advanced group, are HENRY, several COURTIERS, his GUARDS and, of course, ANNE..

They jump over a hedge. One of HENRY's COURTIERS catches the hedge and falls. HENRY smiles, then turns to see..

ANNE comfortably jumping the hedge herself. HENRY's smile fades. He urges his horse to greater speed..

HENRY

(kicking his horse)

Hah..!

EXT. FIELDS - DAY

25

25

The terrified DEER bolts into safety of the forest. The barking HOUNDS, locked into the scent, follow.

The RIDERS see this, and some pull up.

RIDER

We've lost him. He's in the forest.

Galloping through trees and thick forest is not for the fainthearted. But HENRY charges past, kicking up dirt..

HENRY

Then we must follow.

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INT. FOREST - DAY

26

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HENRY weaves skilfully through low-hanging branches. He looks over his shoulder, ANNE follows, close behind..

Sharp branches tear at HENRY's face. Some draw blood. Behind him, several other COURTIERS suffer lashes from the branches, and pull up. But not ANNE. She kicks her horse harder. Seemingly impervious to the whipping branches..

ANNE

Hah!

Ahead, the DEER darts and weaves. The HOUNDS give chase.

EXT. FOREST - RAVINE - DAY

7

27

alf a mile ahead..

A steep ravine, with a sheer drop of twenty-five feet deep. At the bottom, a brook with dangerous rocks, then another sheer climb of twenty-five feet the other side.

The DEER arrives, looks, then scampers down the ravine, pursued by the HOUNDS.

he remaining RIDERS arrive. They see the DEER scramble up the other side, followed by the DOGS, slipping in the mud, and struggling with the brook.

everal DOGS fall. Yelping in fright and pain as they lose footing and fall on the rocks. The KING pulls up his horse..

HENRY raises his hat, and salutes the DEER.

HENRY

he King of England defeated by a humble fawn.

The COURTIERS laugh, then they turn their horses around and head off. ANNE stares. It's a clear opportunity to impress. She looks down at the rocks. A long stare, then..

ANNE

(suddenly kicking horse)

Hah!

The COURTIERS gasp in disbelief as ANNE lurches forward, and leaps into space, heading fearlessly down the sheer ravine.

orse and rider almost tumble down the vertiginous, lethal drop. But, reaching the bottom, the horse leaps across the brook, then scrambles up the other side.

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19.

She made it! Exhilarated, ANNE turns, breathing hard. The KING stares at her. The COURTIERS stare at her.

long silence. Nothing but the sound of wind in the trees..

COURTIER

Please, your Majesty. It's not safe.

HENRY turns and stares daggers at the COURTIER, 'Silence'. He stares across the ravine at ANNE. Their eyes meet.

hen he kicks his horse, 'Hah!', and lurches forward. He heads down the sheer ravine. The COURTIERS gasp, rush to the edge of the ravine to watch. ANNE goes to the edge her side.

ENRY's horse slides perilously down the ravine, then struggles to clear the brook, and lands heavily in the water.

he KING struggles to keep control, and as the horse tries to scramble up the bank the other side, it loses it's footing in

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the mud, it's hooves grasping horrifically at air..

he COURTIERS cry out in horror, ANNE covers her mouth as..

The KING's horse falls backwards, unseating HENRY, sending him flying, and worst of all, landing on top of him as they fall and tumble dreadfully down into the brook, and onto the rocks..

Pandemonium breaks out. The sound of shouting voices, cries of horror, raising the alarm.

ANNE's FACE: what has she done?

INT. HEVER - NIGHT

8

28

HENRY slowly comes to, to find himself staring at a number of faces. A PHYSICIAN, SIR THOMAS BOLEYN, the DUKE of NORFOLK, one or two COURTIERS, and finally, ANNE..

PHYSICIAN

It's a miracle, Majesty, you have no broken bones..

HENRY flinches in agony, tries to move..

SIR THOMAS

My daughter Anne is here. Would like to apologise.

ENRY

(recoils, his pride hurt)
No! Get her away from me!

ANNE opens her mouth, wants to protest, but is hastily ushered out of the room.

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20.

LATER: HENRY's wound is being dressed by MARY.

HENRY

And who are you?

MARY

Mary, your Grace. Anne's younger sister.

HENRY looks her up and down..

HENRY

You've been here all week-end?

MARY

Yes, your Grace.

HENRY

Really? How could I have overlooked you?

MARY

Next to Anne, it's easy to do.

HENRY

Nonsense.

HENRY sits up, takes H better look. Intrigued.

a

ENRY (cont'd)

Tell me about yourself. You're married?

MARY

Yes, your Grace. To William Carey.

ENRY

From Wolsey's office?

MARY

Yes, your Grace.

HENRY

Then why haven't I seen you at court?

MARY

Because I have persuaded him to spend a year or two here first. We have a small manor and some land. Nothing much. But enough to start a family.

HENRY

A charmed life in the country? Away from it all?

MARY

Yes.

(CONTINUED)

M

(

(

21.

HENRY

Everything I would have wished for
myself. But then my brother died.

a beat)

And duty called.

HENRY looks at MARY, then..

HENRY

You don't think he'll miss court?

a beat)

A young, ambitious man?

MARY

He says not, your Majesty.

MARY lowers her eyes..

MARY

But, if he ever changed his mind, I
would always support him.

HENRY stares at MARY.

HENRY

Well said.

EXT. HEVER CASTLE - DAY

29

29

Strapped and bandaged, HENRY is helped onto his horse. Beside
him GEORGE BOLEYN is also on a horse, riding off to court for
the first time..

SIR THOMAS and LADY ELIZABETH bow, curtsy farewell..

HENRY

Thank you again, Lady Elizabeth. We'll
take good care of your boy..
(kissing her hand)
And Thomas..

HENRY embraces him, whispers in SIR THOMAS's ear..

HENRY

You'll take care of that matter?

SIR THOMAS

Consider it done, your Majesty.

HENRY shoots a lingering look at MARY, which ANNE notices. Then
the King and his entourage ride off.

MARY waves farewell to GEORGE. ANNE stares. Suspicious.

M

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22.

INT. HEVER CASTLE - DAY

30

30

MARY and ANNE are sitting together. Presently the door opens,
and WILLIAM STAFFORD emerges..

STAFFORD

Your Father wishes to see you.

MARY and ANNE get to their feet. STAFFORD raises his hand..

STAFFORD

Just Mary.

MARY shoots ANNE a quizzical look, then goes with STAFFORD. ANNE's smile fades. A flicker of suspicion. She follows..

INT. SIR THOMAS'S STUDY - DAY

31

31

An intimidating atmosphere. Dogs lie at the feet of the DUKE of NORFOLK. SIR THOMAS looks up..

NORFOLK

Mary, I don't know what you said or did - but you obviously made a deep impression on the King.

exchanges a look with SIR
THOMAS)

And he has requested you come to court with immediate effect.

MARY's eyes widen in disbelief..'What?'

32

32

INT. CORRIDOR - SAME TIME

ANNE listens at the door. Horrified.

ANNE

What?!?

INT. SIR THOMAS'S STUDY - SAME TIME

33

33

WILLIAM STAFFORD watches from the doorway as the DUKE of NORFOLK, WILLIAM CAREY and SIR THOMAS smile delightedly, staring at MARY..

NORFOLK

ou're to pack and leave first thing in the morning.

MARY shoots a desperate look at her husband..

(CONTINUED)

T

B

23.

NORFOLK

The King himself has secured you a position in the Queen's household.

MARY

ut I don't want to go to court. Nor does my husband.

Silence.

SIR THOMAS

ell her.

WILLIAM CAREY clears his throat. Avoids MARY's eyes..

WILLIAM

The King has also offered me a position. As Gentleman of the Privy Council.

MARY

What?

SIR THOMAS

Y'hear that? Gentleman of the Privy Council! Attending to the private and personal needs of his Majesty himself! That's the inner sanctum!

MARY's shell-shocked, lost for words..

MARY

But what about our future? Here in the country?

NORFOLK

Put it out of your mind. From now on your home is at court.

MARY

William, please! Don't you understand
what this means?

MARY stares imploringly..

MARY

They will separate us. Put me in
different accommodation. Where the King
can always...find me.

WILLIAM CAREY averts his eyes..

NORFOLK

Happily your husband understands the
value of such an opportunity.

(a beat)

For us all.

(CONTINUED)

B

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24.

MARY

What about Anne? Couldn't she go
instead?

SIR THOMAS's expression darkens. A flicker of pain.

SIR THOMAS

A

M

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25.

EXT. BOLEYN HOME - STABLES - DAY

36

36

MARY is getting ready to leave. She turns a corner and `bang', walks straight into ANNE. A tense moment. The two SISTERS stare at one another..

MARY

I'm so sorry..

ANNE

What for? You think I want the King? Or to be used and abused by him?

(puts on brave smile)

No! You're welcome to him. I have my own plans, which don't involve becoming a rag that will one day be discarded.

MARY stares, saddened, `Oh, Anne', but there's no time to talk. She has to go. ANNE is left. Her eyes blazing.

EXT. PALACE - DAY

7

37

MARY and WILLIAM ride through London streets escorted by SERVANTS bringing their belongings. They approach Whitehall Palace. Armed GUARDS slowly open the gates.

MARY's face: as the heavy gates open. She shoots a last look at the `free' world outside. Then, she rides through the Palace gates.

`CLANK', the heavy doors shut behind her.

The outside world has been totally sealed off. Faces appear at palace windows, staring down at the `new arrivals'.

Among them: is HENRY himself. He stares out of the window. Sees MARY. Then he lets the curtain fall.

INT. COURT - DAY

38

38

KATHERINE of ARAGON, (late-30's), imperious, intimidating, Spanish. Surrounded by other LADIES IN WAITING, (mostly high-born, Spanish, and the QUEEN's age). A SERVANT announces..

SERVANT

Mary Carey, Ma'am.

QUEEN KATHERINE looks up..`Who?'

QUEEN KATHERINE

Who?

SERVANT

The new Lady in Waiting.

(CONTINUED)

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QUEEN KATHERINE

Really? But I was not expecting anyone.

ERVANT

Appointed by...his Majesty the King.

QUEEN KATHERINE

By my husband? Really?

The air crackles with tension. It's school bullying.

QUEEN KATHERINE

Well, then she must be some kind of gift. He must have seen in her some special talent that would please me. Tell me. What special talent is it that you have?

with icy contempt)

Apart from your obvious youth and beauty?

T

errified, MARY stammers..

MARY

I...I..

QUEEN KATHERINE

oetry, perhaps?

MARY

N-no..

QUEEN KATHERINE

Or dressmaking?

MARY

I..I..

QUEEN KATHERINE

Music! That's it! You compose? Or sing?

MARY

..I'm afraid not. Your Majesty.

QUEEN KATHERINE

Come, you're too modest.

turns to a MUSICIAN)

Signor Vasquez.

The Spanish GUITARIST obliges by starting to play a well-known tune of the period..

MARY

No..really..I beg you, your Majesty.

(CONTINUED)

M

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W

27.

QUEEN KATHERINE

(barks, suddenly terrifying)

I command you to SING!!!

MARY flinches. Blushing deeply, her skin glowing with perspiration and terror, she begins to sing..

Normally she sings well. But her voice now is strangled with fear. MARY stands rigid, her knuckles whiten, nails digging into her hands, drawing blood.

Finally, MARY finishes. The room is silent. All eyes on KATHERINE, who stares coldly. A formidable adversary.

QUEEN KATHERINE

Bravo! A nightingale!

(the cruel satisfaction of
victory)

Welcome at court!

MARY walks through the packed corridors of court, her face burning from the humiliation. The sound of a voice behind her..

WOMAN'S VOICE

Wait! Mary! Stop!

But MARY does not hear. She continues walking, distressed, and distractedly enters..

Finally, she is caught by JANE PARKER, whom we had seen at the window earlier. Younger, also English, a kindred spirit..

JANE

I know that must have been agony, but put yourself in her shoes. She knows the only reason the King has asked you here is because he desires you. For a wife that must be very difficult.

(a beat)

She's a good woman. Trust me.

JANE smiles. MARY manages a smile..

J

JANE (cont'd)

Jane Parker.

MARY

Mary Carey.

The two girls shake hands.

JANE

You have a brother, don't you? George?

(CONTINUED)

J

28.

MARY

Yes.

JANE

I've seen him a few times at court. And

like him...very well.
(a beat)
But I don't think he has noticed me.

MARY

I can't imagine.
(a beat)
Should I mention you to him?

JANE

Would you?

MARY

Of course. Happily.

JANE PARKER smiles. But as soon as MARY's back is turned, the smile fades.

EXT. TILTYARD - DAY

40

40

A large dusty yard, where KNIGHTS train for combat, and practise their fighting skills. MARY is with GEORGE, who is putting on his armour..

GEORGE

Not noticed her? Jane Parker? Of course I have. How could I not? She looks like a goat.

MARY

Well, she likes you, and asked me to give you this..to remember her by.

MARY hands over a handkerchief..

GEORGE

Ugh. Well say you haven't seen me. Or that you forgot.

GEORGE hastily gives it back..

GEORGE (cont'd)

There is something about that woman that makes me feel...
(he shudders)

GEORGE gets to his feet, indicates to his MALE COURTIER friend that he is coming..

MARY

And our sister? Any word?

(CONTINUED)

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29.

GEORGE

ANNE? You know she took being upstaged
by you very badly.

MARY

Yes, I know.

GEORGE

And no amount of interventions on my
behalf would make her believe you hadn't
done it intentionally.

MARY

But you KNOW I would never do anything
like that.

GEORGE

I know.

GEORGE finds his helmet, puts it on..

GEORGE (cont'd)

Just give her time. She'll come round.

MARY watches GEORGE go to join the other MALE COURTIERs.

INT. MARY'S ROOM - COURT - DAY

41

41

MARY enters her room, and closes the door. She begins undressing, taking off her clothes, then catches sight of a DOG in the shadows. She gasps. It's the KING's dog.

HENRY (O.S.)

Please, don't be alarmed.

ENRY steps out of the shadows..

MARY covers herself in modesty, and falls to her knees in a deep curtsey of deference. HENRY steps into the light, walks towards her..

H

ENRY

I wanted to find somewhere we could be alone so I might say a few words to you in person.

ENRY turns, looks around the room..

HENRY

I hope your accommodation is comfortable. I realise it's no substitute for the life you had in mind in the country..

(a beat)

But please, give me the opportunity to try to make you happy here..

(MORE)

(CONTINUED)

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30.

(a beat) NRY(cont'd)

HE

The moment I met you, I realised I..

HENRY tails off as MARY unbuttoning her dress..

HENRY

(tailing off)

What are you..?

MARY's dress comes off her shoulder. The KING's eyes, however, instead of staring at MARY's beautiful, exposed body, stay focused on her eyes. An uncomfortable moment..

HENRY

I am sorry.

(delicately putting her
clothes back on MARY)

You obviously misunderstand me.

HENRY bows in respect, then turns, and takes his leave, leaving MARY standing in the room..

INT. NORFOLK'S STUDY - COURT - NIGHT

42

42

The DUKE of NORFOLK stares in disbelief at MARY. His dogs lie intimidatingly at his feet.

NORFOLK

What? If all the King wanted was
coition, he could fetch in a woman from
the bath house.

a beat)

What he wants is YOU.

a beat)

To woo you. And be wooed in return.

(a beat)

And could'nt you look just a little
happier? There isn't a girl in the
Kingdom that wouldn't wish to be in your
shoes.

MARY

Your opinion, Uncle.

MARY speaks quietly. Lowers her head..

MARY

Mine is that it's the greatest insult of
all.

NORFOLK

What?

MARY

Asking a whore to have feelings, too.

WE'RE INTO A BRIEF

MONTAGE:

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31.

43 INT. ROYAL CHAPEL - DAY

43

An incense-filled Royal Chapel. The ARCHBISHOP is giving mass, in Latin, for the Royal Household.

he King sits at the front, on the left. With the men. The ladies are separated, as is traditional, and sit on the right.

HENRY is lost in prayer. It's not long, however, before he turns to look at MARY.

44 EXT. COUNTRY CHAPEL - DAY

44

Meanwhile, a remote country parish church. Far away.

local PRIEST arrives. He sees two HORSES tethered to a tree by the side of the church. He dismounts. Checks no one has followed him.

hen he enters the church.

4

INT. ROYAL CHAPEL - DAY

5

45

In the Royal chapel: the ARCHBISHOP solemnly performs the Eucharist, breaking bread and making wine from blood..

But, in full view of all those in the chapel, the KING continues to stare at MARY.

inally, she looks up. Their eyes meet. MARY blushes, averts her gaze. But then, for the first time, she reciprocates. And looks back.

This is witnessed by the QUEEN, and further back, by the DUKE of NORFOLK and SIR THOMAS BOLEYN.

Everyone is pretending to focus on the MASS. But none of them can concentrate..

INT. COUNTRY CHURCH - DAY

46

46

In the country church: The PRIEST's eyes become accustomed to the dark. Everywhere, long shadows, eerie darkness..

PRIEST

Are you there?

Presently, a WOMAN steps into the light. It's ANNE. Dressed in a shawl.

PRIEST

No one saw you?

(CONTINUED)

P

32.

ANNE

No.

PRIEST

You brought the money.

ANNE hands over a purse of coins. They walk to the altar..

PRIEST

And the groom? Is he here?

Up ahead, the GROOM slowly steps out of the shadows. Now we see his face. It's HENRY PERCY.

RIEST

Good. Then let us begin.

EXT. ROYAL CHAPEL - DAY

47

47

Back at court: the service ends.

Everyone in the Royal Household filters out of the church. But it's a very different atmosphere to when they entered..

The extent of HENRY's affection for MARY is now public knowledge evidenced by..

..the attention SIR THOMAS and NORFOLK now receive from CARDINAL WOLSEY and THOMAS CROMWELL, and the way in which QUEEN KATHERINE and her SPANISH LADIES are being neglected.

MARY allows herself a private smile of satisfaction. Surprised at how good it feels. To be the number 1.

INT. MARY'S ROOM - NIGHT

48

48

MARY lies in bed, in a room covered in flowers. She admires a beautiful necklace in a box, and a handwritten letter from the KING. We can see from MARY's face how much she likes it.

Presently, urgent `knock', `knock', at the door. MARY's eyes widen in excitement. The King?

She hurriedly closes the necklace's box. Tucks the letter away in a drawer.

She gets out of bed. Anxiously straightens her hair, then goes to the door, to find..

GEORGE, her brother, who bursts in..

MARY

George? It's the middle of the night.

(CONTINUED)

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33.

GEORGE

t's Anne.

MARY

hat?

GEORGE

he's married Henry Percy!

MARY

(horrified)

What?

GEORGE

In secret. Without telling anyone!

MARY's face falls..

MARY

Oh, no...!

GEORGE

(tailing off)

You don't look pleased.

MARY

Why would I be pleased?

GEORGE

It would make her the future Duchess of Northumberland. Our sister!

MARY

But they'll never allow it, don't you see? He's already precontracted to Mary Talbot, and if word of the consummation gets out her reputation will be ruined..

MARY pulls back her sheets..

MARY

...I have to tell Father. Before it's too late..

GEORGE

What?

GEORGE watches MARY go to the door..

GEORGE

Mary...! Wait! Come back!

A

34.

INT. SIR THOMAS'S STUDY - BOLEYN HOUSE - LONDON - DAY

49

49

A FAMILY MEETING: ANNE and HENRY PERCY, (the HANDSOME YOUNG NOBLEMAN from Mary's wedding), stand in front of the DUKE of NORFOLK and SIR THOMAS BOLEYN and GEORGE..

SIR THOMAS

What were you thinking? The marriage of a senior noble is a matter of state. Something only the King can decide..

HENRY PERCY looks down, avoiding eye contact..

NORFOLK

Who knows about this?

ANNE

No one.

NORFOLK

Then that is how it shall remain.
Forever.

ANNE

But you cannot undo what has been done
before God.
(defiant stare)
And consummated too.

`Snap', NORFOLK's quill breaks. SIR THOMAS almost chokes.
GEORGE's eyes widen..

NORFOLK

WHAT?

SIR THOMAS

(struggling to contain his
anger)
There have been improper intimacies,
too?

ANNE

I have lain with my husband. There is
nothing improper about it..

NORFOLK

SILENCE! My God, if you were my daughter
I'd thrash you within an inch of your
life..

ANNE recoils, terrified..

SIR THOMAS

The boy will return to Northumberland -
where he will marry the Talbot girl. As
arranged.

(CONTINUED)

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35.

SIR THOMAS gives the signal for WILLIAM STAFFORD to escort PERCY out.

ORFOLK

As for you. You will go to France and stay there until you have learned your lesson.

MARY

What?

ORFOLK

How could you do this to your sister? You know full well her friendship with the King is at an extremely delicate stage. Any scandal or black mark against Mary's name now could be fatal.

SIR THOMAS dismisses her..

NORFOLK

You will join the court of the French Queen. And stay there until your father has forgiven you.

ANNE goes. GEORGE follows..

INT. CORRIDOR OUTSIDE - DAY

50

50

MARY paces anxiously in the corridor. Presently, ANNE emerges from the room. Burning with humiliation. Their eyes meet. MARY is about to speak, but ANNE cuts her off..

ANNE

ou told them, didn't you?

a beat)
How COULD you?

MARY

Because you would never have got away
with it. And it would have ruined your
prospects forever.

(a beat)
Believe me. I did it for your good.

ANNE

Really? For MY good? I'll try to remind
myself of that. While I'm in exile. And
you're here, in the King's bed, and
unchallenged for our father's affection.

a beat)
That it was for MY good. Not yours.

MARY

ANNE, wait..!

(CONTINUED)

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ANNE storms out. GEORGE shoots MARY a look, "I'll deal with this", and runs after ANNE..

OVER THIS: we fade in MUSIC and the sound of laughter..

INT. BALL-ROOM - PALACE - NIGHT

1

51

A grand MASQUE BALL. We're in a spectacular candle-lit ballroom. MUSICIANS play. Large formations of DANCERS perform elaborately choreographed moves. Among them we pick out..

SIR THOMAS BOLEYN stalking the party. Ever watchful. On duty. Vigilant. He is distracted by the sight of...

His son, GEORGE BOLEYN, surrounded by FRANCIS WESTON and his FRIENDS. GEORGE is clearly in his element. Laughing in delight. Very fond and intimate with FRANCIS WESTON..

SIR THOMAS looks concerned for the first time.

In another corner, MARY is in costume, but looking forlorn. She watches proceedings with a blank, distant expression. Presently, a voice behind her..

MASKED MAN

Why look so glum, Mary?

MARY turns to see a MASKED MAN behind her.

MARY

What reason have I to be happy?

MASKED MAN

You have two men, the King of England and I, both fighting for your love.

The MASKED MAN is tall. His voice is quiet, but strong.

MARY

Do I know you?

MASKED MAN

You know me, Mary - but not half as well as I know you. I know you better than

anyone here. And love you better than
anyone here, too. And if God had made ME
your husband instead of William Carey,
one thing I know..

(a beat)

I would never have let you go.

MARY's smile fades..

MARY

Wait! Who ARE you?

(CONTINUED)

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37.

MARY lunges for the MAN's MASK to try and remove it, but the MAN
retreats into the safety of the shadows. Meanwhile..

All around MARY the crowds part, and a deep voice booms out.

ASKED MAN #2

Ah! Who have we here?!?

MARY turns to see a SECOND MASKED MAN, (unmistakably the KING), surrounded by COURTIERS.

M

MARY

My name is Kindness.

MASKED MAN #2

wonder, will you be kind to me?

MARY

What is it you desire?

MASKED MAN #2

our love, fair Lady.

MARY

You demand a great deal.

MASKED MAN #2

No more than I would give in return.

MARY notices her FATHER is among the masked COURTIERS. His eyes giving MARY cues..

MARY

It is easy for a man to declare love from behind a mask.

ASKED MAN #2

ut if I remove it, you might reject me.

MARY

If your feelings were sincere, I would never reject you.

MASKED MAN #2

But you do not know who I am? I could be ugly. Or poor.

MARY

o matter how you looked. Or who you were.

MASKED MAN #2

Really? Then I shall hold you to your word. And unmask..!

With a flourish, the KING rips off his mask..

(CONTINUED)

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38.

MARY

Your Majesty..!

SIR THOMAS urgently nods, 'Go on!' MARY theatrically swoons. Falling into the KING's arms. A gasp among the COURTIERS..

HENRY

he faints! Quick! Take her to my rooms!
Call my physicians..!

SIR THOMAS quickly picks MARY up. He carries her through the crowds, out of the ball-room..

QUEEN KATHERINE watches from a distance. A flicker of pain. Then, with great dignity and pride, she turns back to watch the entertainment..

INT. KING'S APARTMENT - COURT - NIGHT

52

52

'Thump', the doors open, and MARY is carried into the King's apartments. HENRY fusses, brings water. Opens windows.

ENRY

Go! Leave us! Go!

SIR THOMAS bows to the KING, shoots MARY meaningful look, 'Don't fail me', and retreats. HENRY closes the doors. He and MARY are left alone.

HENRY makes her comfortable.

MARY

Thank you, your Grace.

HENRY

'Henry', please. The first rule of this room, is to leave 'Your Grace's' and 'Your Majesty's' outside.

ENRY looks up..

HENRY

Is there anything I can bring you?

MARY

No.

HENRY

Nothing to increase your comfort or well-being?

MARY

You might ask your servants to bring me some water.

HENRY goes to get water himself..

(CONTINUED)

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HENRY

There. There ARE no servants.

MARY's eyes widen. The KING of ENGLAND brings her a drink! MARY takes a sip of her drink and watches as HENRY goes behind a screen and begins to remove his costume. His mask.

MARY notices a mirror, and watches in the reflection of the mirror how HENRY removes the costume and status of KING and becomes a MAN. Private.

ENRY visibly unwinds, his facial muscles relax. He breathes out deeply. His face becomes softer. More gentle. Then he puts on a comfortable robe, and emerges from behind the screen.

HENRY goes over to a pile of cushions, and flops down - and smiles at MARY.

MARY

So, this is it? This is where the King of England sleeps?

HENRY

And reads. And writes. And finds a few moments each day...

(gestures)

...for himself.

HENRY smiles at MARY..

HENRY (cont'd)

You look surprised?

MARY

I am. I suppose it's more..

MARY looks at the bed, the books, the pages of writing on the desk..

MARY

..simple than I imagined.

ENRY

There's no need for show. I am only ever here alone.

MARY

And yet you invite me here?

HENRY

Because I trust you.

MARY

You hardly know me.

(CONTINUED)

M

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40.

HENRY

A man in my position develops an
instinct.

a beat)

You would never lie, could never lie to
me.

MARY smiles, admitting he's right.

MARY

No.

HENRY

I also sense...that you might relish an
opportunity to be yourself, too.

MARY

Yes.

HENRY

Well, here you only say what you like,
do what you like.

M

MARY

Very well.

MARY smiles. Stretches out her legs. Relaxes..

MARY

I'd like an apple, please..
(can't believe she's saying
this)
..Henry.

HENRY jumps to his feet, brings MARY an apple. MARY laughs,
'Thank you'. Bites into the apple..

MARY

Now it's your turn.

HENRY

What?

MARY

To say something, or do something you
couldn't outside.

HENRY

There are many things I cannot admit to
in public. Sadness, for example. And
loneliness.

MARY

But when you are loved as much as you
are? How can you be lonely?

(CONTINUED)

S

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H

HENRY

Do you not know what it is to be lonely
in a marriage?

MARY

Yes. I do now.

ENRY

married my brother's widow because my
father ordered it. As a duty. To keep
the alliance with Spain. And she is a
remarkable woman. And wife.

HENRY looks at MARY..

HENRY

But I never looked at her or longed for
her the way I do you.

HENRY reaches out. Their hands meet..

HENRY

Imagine how different it might have
been. For both of us..had we been able
to chose for ourselves..

HENRY leans forward and they kiss. Gently at first. MARY
resisting. Then harder..

ensing this, the KING picks MARY up and leads her to the
canopied bed, and lays her down..

They begin to make love. As radical a contrast to the scene with
WILLIAM CAREY as it is possible to imagine..

MARY's eyes open. She gasps. Her hands grip the sheets..

INT. PALACE - DAYBREAK

53

53

HENRY and MARY, entwined in one another's arms, as the sun
rises...

INT. CORRIDOR - OUTSIDE HENRY'S APARTMENTS - DAY

54

54

Several hours later:

WILLIAM STAFFORD is fast asleep in a window seat in the corridor

outside. Finally, the door opens. And MARY emerges from the KING's apartment.

TAFFORD

Good morning.

S

TAFFORD jumps to his feet. Waking rapidly..

(CONTINUED)

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M

42.

STAFFORD

I have orders to bring you to your father.

MARY stares at STAFFORD. As he straightens his shirt..

MARY

My father..?

a beat)

Well, we'd better not keep him waiting.

STAFFORD turns, leads the way. MARY follows.

INT. NORFOLK'S STUDY - COURT - DAY

55

55

The DUKE of NORFOLK's dogs are eating breakfast out of bowls by the fire. Slurping hungrily.

The entire family is gathered. SIR THOMAS, LADY ELIZABETH. Also present is WILLIAM CAREY.

NORFOLK

Well..?

MARY stares at her husband..

NORFOLK

Did he have you?

MARY's eyes burn..

MARY

Yes.

NORFOLK

More than once?

MARY stares daggers..

NORFOLK

You'd better get used to talking about it. Once you sleep with the king, it's not a private matter any more.

MARY

Yes. More than once.

WILLIAM CAREY's face: a flicker of pain..

NORFOLK

So he was satisfied?

MARY

I believe so, Uncle.

(CONTINUED)

B

G

43.

NORFOLK

ood. This is where our work begins. It's one thing to catch the king. Quite another to keep him.

NORFOLK turns to SIR THOMAS, ignoring MARY as though she were a piece of livestock..

NORFOLK

I want you to keep her spotless, hair

washed every day. She must read all the latest books and be able to venture and defend an interesting opinion. She must know her music, must be energetic and entertaining - in company and in bed. That's how he likes his women. And if ever she's in any doubt as to how to conduct herself, or what to do next - she should simply watch the Queen. That woman kept him from straying for eleven years. And the effort almost killed her.

ut SIR THOMAS has not heard. He is distracted. He watches from a palace window as, in a stableyard down below..

GEORGE and FRANCIS WESTON return from riding together. The sound of laughter as they dismount, and hand their horses to the stable-boys..

SIR THOMAS watches as GEORGE and FRANCIS walk back to the palace together. There's something in their manner, the intimacy between them..

SIR THOMAS's smile fades.

INT. PALACE - DAY

56

56

`Slap', HENRY spreads out a huge architect's drawing of a magnificent ship on a table. He sits with SIR THOMAS BOLEYN and the DUKE of NORFOLK.

HENRY

The biggest warship in the fleet. Thirty-two guns and two hundred feet long, and with your permission Thomas..

(We notice SIR THOMAS's clothes have become more expensive, grander)

..I'd like to name her after your daughter. The "Mary Boleyn".

SIR THOMAS looks up in disbelief..

SIR THOMAS

Majesty! I'm...I'm speechless..

(CONTINUED)

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44.

HENRY

onsense. She's an angel. It's the least she deserves. And if there's anything else I can do for YOU, my friend..as an expression of my gratitude..let me know.

SIR THOMAS's tails off. Thinking..

S

SIR THOMAS

s it happens..there is one thing.

HENRY

Name it.

SIR THOMAS has clearly not stopped thinking about what he saw between GEORGE and FRANCIS WESTON..

SIR THOMAS

ur son, George. He's of an age now..

HENRY

You want me to make him a match?

SIR THOMAS bows. Deadly serious..

SIR THOMAS

Yes, your Majesty.

HENRY

Do you have anyone in mind?

SIR THOMAS

There is one lady, Sir..

HENRY

Go on..

SIR THOMAS

Who I fear is too high-born for us. And following the unfortunate matter between Anne and Henry Percy, I didn't want my children to overreach themselves again..

HENRY

verreach themselves?

HENRY can't help smiling..

HENRY

One is currently in the King's bed. If they are good enough for me, I suggest they're good enough for anyone else. So..

(gestures)

Who is it?

OVER THIS: we hear GEORGE's distraught voice..

(CONTINUED)

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GEORGE (O.S.)

Jane Parker..?

INT. SIR THOMAS'S STUDY - LONDON - DAY

57

57

GEORGE BOLEYN, visibly shocked and distressed, stands in front of his father.

GEORGE

I beg you, Father. No.

SIR THOMAS

She's well connected, her father is cousin to the King. And there's money, too.

GEORGE

But must I actually...marry her?

SIR THOMAS's expression changes..

SIR THOMAS

thought you had ambitions for this family. G

GEORGE

I do.

SIR THOMAS

And that you wish to make a contribution yourself. Not just stand back and watch your sisters.

GEORGE nods..

SIR THOMAS

Then my advice would be to start behaving like a man. A real man. Do I make myself clear?

SIR THOMAS walks out. GEORGE stares after him..

GEORGE

(quiet)

Yes, Sir.

INT. BALL-ROOM - PARKER FAMILY CASTLE - NIGHT

58

58

MUSICIANS play. We're at GEORGE's wedding. Attended by the KING and QUEEN, all the senior LORDS. It's a markedly grander and posher affair than MARY's earlier wedding, a clear indication of the BOLEYNS' new, elevated status.

(CONTINUED)

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46.

A formation dance is in progress. At the centre of it: GEORGE dances with a radiant, triumphant JANE PARKER. GEORGE's eyes meet those of FRANCIS WESTON across the room.

y contrast: HENRY dances with MARY. A couple with eyes on for each other. Locked to one another. Blissfully unaware of and uninterested in anyone else. Silently counting the minutes before they can tear off one another's clothes..

EVERSE ANGLE TO REVEAL:

Their intimacy is witnessed by WILLIAM CAREY, who we notice is now drinking heavily, drowning his jealous sorrows..

ELSEWHERE:

SIR THOMAS BOLEYN is dancing with his wife, LADY ELIZABETH. He hisses through a fixed smile..

SIR THOMAS

For God's sake, it's the wedding of our youngest child attended by the King of England and the greatest Lords in the Land. Would a smile be too much to ask?

LADY ELIZABETH

What's to smile about? I'm a mother with one child on his wedding day looking like he's been condemned to death.

he indicates GEORGE, who dances with JANE PARKER..

LADY ELIZABETH

Another banished abroad, in disgrace. And a third whoring in public with an adulterer.

SIR THOMAS

For the moment she's happy.

SIR THOMAS watches MARY who dances with the KING..

LADY ELIZABETH

But will she be happy when he leaves her? Because you know that's how it will end.

SIR THOMAS

Only God knows how anything will end.

LADY ELIZABETH

God..? He turned his back on all this a long time ago.

SIR THOMAS stares coldly at his wife. He applauds as the dance comes to an end.

(CONTINUED)

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47.

IN ANOTHER CORNER:

MARY and the KING also clap. HENRY whispers sexily in MARY's ear. She laughs. Then HENRY is called to one side...

MARY is momentarily left alone. She looks up to see WILLIAM CAREY standing in front of her, swaying slightly.

WILLIAM

You're in love with him, aren't you?

MARY

William, you're drunk.

WILLIAM

How is it? With him?

MARY stares - suddenly hard - punishing him.

MARY

He pleases me. Is that what you want to hear?

WILLIAM

What does he do to you? Tell me. I want to know..

MARY pulls away. But CAREY pulls her roughly to one side. HENRY sees this from across the room..

WILLIAM

I know you look at me with contempt. But I had no choice. Your father insisted I stand aside. What was I expected to do?

MARY

Say `no', husband.

(a beat)

That was all you had to do.

MARY pulls her arm away, and goes. She walks across the room, visibly shaken, and joins the KING.

5

INT. HENRY'S APARTMENT - DAY

9

59

HENRY and MARY make love. Two people giving everything of themselves..

Hours later: they lie together, enveloped in one another's arms. MARY is awake. The King asleep in her arms. She lovingly strokes his hair. Watches him breathe.

Her face is glowing. Content. And the look in her eyes tells us more eloquently and unequivocally than any sonnet..

(CONTINUED)

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48.

...that she has fallen in love.

FADE TO BLACK:

INT. MARY'S APARTMENT - COURT - DAY

60

60

The sound of groaning. Wretching. Shooting through a half-open door, we see MARY hunched over her basin, vomiting.

P

resently, she emerges from the bathroom. White-faced. Her hands instinctively covering her belly.

MARY's eyes widen with the implications.

INT. KING'S APARTMENT - DAY

61

61

SIR THOMAS BOLEYN and the DUKE of NORFOLK stare at MARY. Also present are several PHYSICIANS and GEORGE BOLEYN..

SIR THOMAS

Are you certain?

MARY

Yes.

SIR THOMAS looks at the PHYSICIAN, who nods..

SIR THOMAS

n that case...I suppose...someone should tell the King.

INT. HENRY'S APARTMENT - DAY

62

62

Shooting through a half-open door..

SIR THOMAS and the DUKE of NORFOLK are having a private audience with the KING. SIR THOMAS whispers something in HENRY's ear..

(WE DO NOT HEAR THE WORDS - WE DO NOT NEED TO).

HENRY's face breaks out in a smile. He delightedly shakes SIR THOMAS's hand. OVER THIS: the sound of a voice..

SIR THOMAS (O.S.)

Keep them shut...still shut..

INT. COURT - ACCOMMODATION - DAY

63

63

A blindfolded MARY is led through doors by SIR THOMAS..into a suite of grand, unfurnished rooms, the most prestigious accommodation at court..

(CONTINUED)

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49.

SIR THOMAS

Now open!

MARY removes her blindfold. She gasps in disbelief, turns 360 degrees, staring at the size, and grandeur of the location..

SIR THOMAS

There's more. Thanks to you, I am to become an Earl. Your brother a Viscount.

GEORGE smiles at MARY, who's eyes widen..

SIR THOMAS (cont'd)

In addition, we have received a number of new grants and estates.

pointedly, to LADY

ELIZABETH)

So our debts are paid off.

But LADY ELIZABETH remains granite-faced..

LADY ELIZABETH

Just be aware. These `gifts', this `favour' can go as swiftly as it comes. These rooms belonged to the Duke of Buckingham. Once the King's closest friend. Now his head rots on a spike..

SIR THOMAS

Because he committed treason.

LADY ELIZABETH

But what is `treason'? It's anything the King or his lawyers decide it to be. Anything that offends him, or causes him displeasure.

a beat)

And can you assure me we'll never do

that?

LADY ELIZABETH turns and walks out. MARY looks anxiously at SIR THOMAS, who gestures dismissively..

SIR THOMAS

Pay her no heed..

INT. MARY'S BEDROOM - DAY

64

64

MARY wakes up. She gets out of bed. She goes to the window and draws the curtains.

Then MARY looks down, and gasps. The floor has fresh drops of blood on it.

MARY goes to her bed, and rips back the sheets. Her eyes widen in horror. There is blood all over the sheets.

(CONTINUED)

T

50.

MARY covers her mouth. Lets out a loud cry. The sound of approaching footsteps as SERVANTS come running..

INT. MARY'S APARTMENT - DAY

65

65

MARY lies on the bed being examined by several PHYSICIANS. SIR THOMAS and the DUKE of NORFOLK look on in concern. Finally, the PHYSICIAN turns, washing his hands..

PHYSICIAN

Happily, the baby lives. She's not miscarried.

S

SIR THOMAS's face. Overcome with relief..

PHYSICIAN

But the placenta is weak. For the sake of the child..

The PHYSICIAN clears his throat. This will not be easy..

PHYSICIAN

She must begin her lying-in immediately.

MARY

(horrified)

What?

MARY looks up. Her heart sinks.

MARY

But I'm only three months..

66

66

INT. MARY'S BEDROOM - COURT - DAY

MARY lies in her bed, watching with a forlorn expression as MIDWIVES and MAIDS prepare the apartment for lying-in.

APESTRIES with soothing biblical images are hung on the walls. CURTAINS are drawn for darkness. A large CRUCIFIX is placed in a corner.

As each TAPESTRY is hung, the room becomes darker...

..and darker.

..and darker.

MARY cranes her neck to remain in sunlight for as long as possible, but before long..

..her face slips into darkness, and the room into total silence. And effective imprisonment.

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67

INT. MARY'S APARTMENT - DAY

67

Darkness. The KING stands at the foot of MARY's bed. He is clearly uncomfortable in these `maternal' surroundings..

HENRY

ou poor girl. All alone in here. But the time will fly by.

MARY

Will it? It's six months?

HENRY

I know. But the most important thing is a healthy child.

ENRY takes MARY's hand..

HENRY (cont'd)

I'll come and see you as often as I can. I promise.

H

ENRY kisses MARY, then goes.

8

INT. COURT - DAY

68

The KING's birthday. The MASTER OF REVELS has organised a lavish ball. The entire court is assembled and dancing, but HENRY appears sullen, distant. Unable to celebrate.

He misses MARY.

he QUEEN has several of her prettiest SPANISH LADIES-IN WAITING surrounding the KING. Giggling, fragrant butterflies.

But HENRY shows no interest.

The DUKE of NORFOLK notices this. A flicker of concern.

EXT. GARDENS - DAY

69

69

An archery competition is in progress. But HENRY pays no attention. He sits listlessly to one side. Ill-tempered and missing MARY.

Among the GUESTS are SIR JOHN SEYMOUR and his CHILDREN. They notice the KING, all alone. They talk among themselves.

Sensing an opportunity, SIR JOHN SEYMOUR advances, and presents his pretty daughter JANE to the KING.

The DUKE of NORFOLK, (never far away), notices how modestly and demurely young JANE SEYMOUR flirts.

(CONTINUED)

F

52.

She has been well trained.

But she makes no impact on HENRY. He waves the SEYMOURS away. Not remotely interested.

or the moment.

INT. MARY'S ROOM - LYING-IN - EVENING

70

70

The KING is visiting MARY. He sits by her bed. They hold hands and are talking intimately.

PULL BACK TO REVEAL:

This is being watched by the DUKE of NORFOLK, and SIR THOMAS BOLEYN. NORFOLK's face is dark and brooding..

NORFOLK

For the moment he's still visiting Mary.
But for how long? The Queen will soon have his head spinning with pretty little Spanish things. Not to mention the Seymours with that girl of theirs.

NORFOLK looks up...

NORFOLK

What we need is someone from OUR family who will keep the King focused on Mary, reminding him of her while she is absent.

SIR THOMAS is about to speak, then changes his mind.

NORFOLK

What? Speak..

SIR THOMAS

It's just...I was going to suggest Anne.

NORFOLK

You couldn't control that girl last time. What makes you think it would be any different now?

SIR THOMAS

I've had favourable reports from the Dowager Queen in France. It seems she is quite changed.

INT. MARY'S APARTMENT - DAY

71

MARY sits up. Her eyes widen in horror..

71

(CONTINUED)

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53.

MARY

Why?

Sitting beside her in the darkness, is her brother GEORGE..

GEORGE

I suppose they felt three years of exile was punishment enough.

MARY

But the King visits me every day. There's no need for her. Or anyone else.

GEORGE

They just want to protect you. Leave nothing to chance.

MARY

But in who's interests do they imagine Anne will act? Certainly not mine.

GEORGE turns, looks all around him..

GEORGE (cont'd)

Why DO they make this room such a dungeon? Does it really need to be this dark?

GEORGE notices MARY's vexed expression..

GEORGE

Don't worry. She's had three years to forgive you. And she's not going to risk being sent away again. She'll do as she's told, I'm sure.

(a beat)

Besides, the most important thing is..

GEORGE moves MARY's lips into an upward shape..

GEORGE

The three of us will be together again.

MARY's lips: a reluctant, unconvincing smile..

FADE TO BLACK:

EXT. KENT COUNTRYSIDE - COAST - DAY

72

The thunder of galloping horses.

alf a dozen RIDERS, among them a HOODED WOMAN, riding side-saddle, tearing across the countryside..

72

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54.

EXT. VILLAGES - DAY **73**
73 The RIDERS and the WOMAN gallop through villages, spraying mud.
VILLAGERS stop and stare..

A MOTHER pulls a child out of the path of the RIDERS.

EXT. COUNTRYSIDE - NIGHT **74**
74 The RIDERS and the WOMAN ride in silhouette against a perfect
full moon..

EXT. COUNTRYSIDE - DAY **75**
75 HENRY and several of his COURTIERS return from a hunting trip.
Several dead STAGS are carried on horseback. The atmosphere is
celebratory. It's been a good day.

Dogs bark in excitement.

INT. GREENWICH PALACE - THAT NIGHT **76**
76 A dinner at court. HENRY is at one end, in serious conversation
with foreign AMBASSADORS. Presently, at the other end of the
table, loud laughter.

H

ENRY looks up, then returns to his conversation.

It's not long before another loud gale of laughter in the corner
of the room. HENRY looks up again. Then returns to his
conversation.

resently, a third roar of laughter at the other end. This time,
HENRY loses patience..

HENRY

What's the noise? I can hardly hear
myself think!

At the other end, a COURTIER gets to his feet..

BRANDON

It's Mistress Boleyn, your Majesty. Her stories about life at the French court. They are particularly amusing.

HENRY's expression changes. The room falls silent..

HENRY

I'm only aware of one Boleyn girl and she is lying-in with a certain child in her belly!

(CONTINUED)

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55.

SIR THOMAS BOLEYN gets to his feet..

SIR THOMAS

It's my elder daughter, Anne, your Majesty. She has returned to court.

HENRY

What? That awful girl, Thomas? The one that almost killed me?

(a beat)

You allowed her back?

SIR THOMAS

The time abroad has done her good, your Majesty. I'm certain you'd find her much

improved.

HENRY

Really..?

HENRY looks down the table..

HENRY

Well, come on. Where are you, other
Boleyn girl? Show your face.

ANNE slowly gets to her feet. HENRY looks up. When he sees
ANNE's face, his face falls..

ANNE is a woman transformed. Gone are the simple clothes, puppy
fat and lack of confidence.

ANNE has become a glorious, head-turning siren; dressed in
daring French clothes.

er hood is half-crescent, and reveals the hair. Her neckline
plunges sexily. Her sleeves are long and loose, offering daring
flashes of arm and elbow..

Like every other red-blooded MAN in the room, HENRY is utterly
mesmerised. Speechless..

HENRY

So? What is so amusing, Anne? Perhaps we
might hear and judge for ourselves?

ANNE dark, intelligent eyes stare back at HENRY. Suddenly, all
sound fades, and the world shrinks around them: it's as though
they are the only two people in the room..

ANNE

I was just giving my thoughts on the new
French King.

HENRY

Which are..?

(CONTINUED)

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56.

ANNE

That for someone with such great wealth,
and power..he has surprisingly little
authority as a man.

HENRY

Hah!

ANNE

And is SO consumed by one particular
rivalry he can barely think.

HENRY

really? And who is this rival?

ANNE

A neighbouring King, who's name one is
forbidden to mention at court. Whose
reputation haunts him in his thoughts
and dreams.

ripples of laughter, as people guess..

ANNE

Whose armies and navy thwart his every
endeavour. Whose physical and
intellectual endowments are known far
and wide.

ENRY laughs too. Enjoying this..

ANNE

In order to restore his confidence, this
French King spends a fortune on anything
that glitters, on building of castles
with large towers..

ANNE artfully gestures the phallic implications..

ANNE

But these symbols of wealth and virility

fail to convince. Talk among the ladies
at court in France suggests..

A

ANNE stops herself...

HENRY

What?

ANNE

That in this department too, the King
has his shortcomings.

ANNE's gesture, (discreetly wiggling her small finger). HENRY
stares for a moment. A deathly silence. Has she gone too far?

(CONTINUED)

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57.

Then HENRY smiles. Delighted. DOGS bark in bewilderment. Soon
everyone in the room laughs too.

xcept for the SEYMOURS, (SIR JOHN and his sons, EDWARD and
THOMAS), who glower, mute, at the end of the table beside their
sister JANE..

INT. MARY'S BEDROOM - DAY

77

77

SIR THOMAS beams with excitement and satisfaction...

SIR THOMAS

You should have seen the Seymours! Their faces!

MARY lies in bed. Sitting by her side is her father..

SIR THOMAS

They must have thought that with you out of the way, they had a real opportunity with that pale-faced thing of theirs, Jane...

SIR THOMAS smiles as he remembers..

SIR THOMAS (cont'd)

But Anne put pay to that. Last night, the King only had eyes for us Boleyns.

MARY shoots a private, knowing look..

MARY

Or HER, you mean.

SIR THOMAS

What?

MARY

'm wary of any suggestion that Anne would serve anyone but herself. France can't have changed her THAT much.

SIR THOMAS

n this occasion I am quite satisfied she was being loyal to you.

MARY

Really?

MARY stares hollow-eyed..

MARY (cont'd)

Then ask yourself this. If she is really so concerned for my well-being...

(a beat)

(MORE)

(CONTINUED)

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58.

...then why hasRY (conot dcome to see me
MA she nt')
since she returned?

EXT. TILTYARD - DAY

78

78

HENRY and several of his closest COURTIERS are sparring close-combat sword fighting. It's tough, physical, no-holds barred stuff..

INT. ARMOURY - DAY

9

79

AFTERWARDS: HENRY and his COURTIERS, (among them GEORGE), are being undressed and washed by their PAGES and SQUIRES..

HENRY

You're a fortunate man, George. To be
blessed with G
two such sisters.

GEORGE

Yes, my Lord.

There is a powerful physicality, a sexual confidence to HENRY which he exudes, even among men. He moves closer to GEORGE.

ENRY

Tell me. Are they as different in temper
as they are in looks?

GEORGE

Oh, yes. Each has her own, quite
distinct virtues. Mary for example..

HENRY

I'm familiar with Mary's. Tell me about
Anne's.

GEORGE

Anne? Well, she's strong. Some might say
'difficult'.

ENRY

Headstrong. With a fiery temper.

GEORGE

But with it comes great passion, too.
It's both the best and the worst thing
about her.

a beat)

There are no half measures with Anne.

HENRY

Careful, you'll make me think I chose
the wrong Boleyn girl.

(CONTINUED)

A

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GEORGE

Oh, no. I'm certain Mary is the right
choice. You will have a serene, happy,
life with her. The risk is with Anne, it
might be like being caught in a wild
summer storm.

HENRY

Is that so..?

GEORGE has tried to put HENRY off. But might just have said the wrong thing.

HENRY

storm, you say..?

INT. BOLEYN APARTMENTS - COURT - FOLLOWING DAY

0

80

A small, precious-looking GIFT BOX sits on a table.

SERVANT

From the King, madam.

ANNE looks at the box. Her heart misses a beat. It carries the unmistakable royal seal.

ANNE

Open it.

A SERVANT stares..

ANNE

I said `open it.'

The SERVANT opens it. Other SERVANTS crane their necks, stand on tiptoes. Inside is a large pearl pendant. The SERVANT gasps. ANNE, too. Covers her mouth. It's beautiful..

But from somewhere, she manages to find the strength..

ANNE

Now close it again. And send it back.

The SERVANT stares in disbelief..

ANNE (cont'd)

You heard me.

The SERVANT bows, and leaves, taking the box. ANNE watches, a look of mischief in her eyes. She's up to no good.

INT. KING'S APARTMENT - DAY

81

81

The SERVANT nervously stands in front of the KING, holding the box..

(CONTINUED)

8

60.

HENRY

She did what?

SERVANT

Sent it back, your Grace.

HENRY's face. Confounded..

HENRY

Sent it back?

EXT. BOLEYN APARTMENTS - DAY

82

82

A ROYAL MESSENGER, in the King's livery, holding a larger, more expensive looking GIFT BOX, walks towards the Boleyn house..

INT. BOLEYN APARTMENTS - DAY

83

83

ANNE shakes her head, and sends the gift back. She looks anxious. Knows this is a high risk game she's playing.

INT. KING'S APARTMENTS - DAY

84

84

The MESSENGER stands in front of the KING, holding the rejected BOX in his hands..

HENRY

What? Again?

85 **EXT. BOLEYN APARTMENTS - DAY** **85**
The same ROYAL MESSENGER walks towards the BOLEYN house. This time holding an even larger, more expensive-looking GIFT..

86 **INT. BOLEYN APARTMENTS - DAY** **86**
Again, ANNE shakes her head, and sends the gift back.

7 **INT. KING'S APARTMENT - DAY** **87**
The KING is in a meeting with several AMBASSADORS on an important matter. The doors open. He looks up to see..
.the MESSENGER returning with the latest GIFT. HENRY's smile fades.

H

A

61.

88 **INT. CORRIDORS - COURT - DAY** **88**
`Crash', the KING, flanked by several of his most intimidating COURTIERS, bursts through doors, and storms along a corridor. It's an impressive sight..

People scatter to get out of the way.

89 **INT. BOLEYN APARTMENTS - COURT - DAY** **89**
The KING bursts in. Everyone leaps to their feet. SERVANTS stop and stare and curtsy. LADY ELIZABETH bows, clearly thrown..

LADY ELIZABETH

Your Majesty.

HENRY turns full circle, looking for someone..

HENRY

Your daughter. Where is she?

LADY ELIZABETH

Mary..?

HENRY

Anne!

INT. BOLEYN APARTMENTS - DAY

90

90

ANNE hears the KING's voice. Her eyes widen. She looks down. Sees HENRY. ANNE smiles privately - it's confirmation that her strategy has worked.

At that moment, HENRY sees her, calls out, 'Anne!'. ANNE's smile fades.

HENRY dashes up the stairs..

INT. BOLEYN APARTMENTS - DAY

91

91

ANNE, who is not properly dressed for the KING, rushes back to her room. HENRY follows. ANNE closes the door..

HENRY

Anne..

A

ANNE

(hurriedly dressing)

Your Grace?

They speak through the door..

(CONTINUED)

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62.

HENRY

You received my gifts?

ANNE

Yes.

HENRY

And? They did not please you?

ANNE

On the contrary, my Lord. They pleased me greatly.

HENRY

Then why did you return them?

Now ANNE opens the door. She appears wearing a stunning outfit..

INT. BOLEYN APARTMENTS - DAY

92

92

ANNE steps into the corridor. Closes the door behind her.

ANNE

ecause my sister lies in bed with your child. If you wish to please me, Sir, then send her the gifts you send me.

HENRY

I have shown Mary enough kindness and generosity. It's you I want, Anne.

ANNE

beg you, my Lord, do not do this. What has changed so?

HENRY

YOU. Don't you see? YOU have changed.

ANNE

But Mary is still the mother of your child. And even if she weren't..

ENRY

What?

ANNE

How could I forget that you chose her above me when we first met? You liked her better.

HENRY

Not true..

ANNE

Either way, I could never betray my own sister..

(MORE)

(CONTINUED)

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63.

(a beat) NE(cont'd)

AN

Now I beg you, leave me. This is too difficult to bear.

HENRY

You see! The same pain as mine! It proves you feel the same way!

ANNE

Perhaps. But since it can never come to anything..

HENRY

Let me decide that. For now, you have given me hope.

H

ENRY goes on bended knee, kisses her hand, and goes. ANNE is left alone. She breathes out. Then looks down at her hands.

hey are shaking.

FADE TO BLACK:

93

INT. MARY'S BEDROOM - NIGHT

93

MARY is asleep. Dead of night. Suddenly she wakes up, and holds her stomach, 'Ouch!'.
It's the first contraction.

INT. SIR THOMAS'S BEDROOM - SAME TIME

94

SIR THOMAS is asleep. The sound of voices. A commotion outside. The sound of banging on his door..

94

STAFFORD

Sir Thomas! It's Mary..!

INT. MARY'S ROOM - NIGHT

5

MARY cries out in pain. The contractions become stronger. MIDWIVES and PHYSICIANS urgently do their business. Pots of boiling water. Primitive surgical instruments.

95

PRIEST arrives, ready to perform the last rites..

INT. MARY'S ROOM - NIGHT

96

The DUKE of NORFOLK, SIR THOMAS, and GEORGE BOLEYN arrive in MARY's bedroom, and stare anxiously as the labour begins in earnest..

96

SIR THOMAS

Does the King know?

(CONTINUED)

A

GEORGE

He's on his way.

ANNE, who overhears this, surreptitiously adjusts her dress.

MARY screams in agony. The labour is well and truly under way. Medically, it's a primitive, brutal affair..

No comprehension of sterilisation. MIDWIVES have dirty hands. PHYSICIANS use rusty, blood-stained instruments..

Presently: the KING arrives with several COURTIERS..

SIR THOMAS

Any moment, your Grace.

But the KING hasn't heard. He has seen ANNE. Suddenly, it's as if all sound, all vision disappears, except for ANNE. He stands beside her..

All around them the violence and dramatic activity of the birth unfolding; but for all their connection with it, HENRY and ANNE might as well be in a rose garden..

HENRY

Anne..

ANNE stares ahead at MARY's bed..

HENRY

Anne, I love you..

ANNE

Your Grace, this is not the time..

HENRY

I love you Anne. I cannot stop thinking about you. I cannot eat, I cannot sleep..

ANNE

But how could I ever TRUST you?

NORFOLK cranes his neck to listen..

ANNE

When I have seen how you have betrayed
first your wife. And now my sister.

HENRY takes ANNE to one side...

HENRY

I vow from this moment forth I will
never lie with my wife, or speak to your
sister again. I will do anything you
ask..

(CONTINUED)

A

A

65.

MARY's contractions build. Birth is imminent. PHYSICIANS and
MIDWIVES work to deliver the baby. ANNE thinks, then..

ANNE

Then don't acknowledge the child.

HENRY is thrown..

HENRY

What?

With a blood-curdling scream, MARY finally gives birth. SIR
THOMAS and NORFOLK crowd into the room, anxious to see..

PHYSICIAN

A boy!

SIR THOMAS turns towards HENRY, beaming with happiness..

SIR THOMAS

It's a boy, your Majesty. A strong,
healthy boy.

HENRY's face: a boy? His eyes fill with emotion. This is what he

has waited for. A son.

ANNE notices his conflict, and prompts him again..

ANNE

What my sister has given you, I could,
too.

HENRY looks at the BABY, then turns to face ANNE. His eyes are full of conflict, then..he silently nods.

ANNE's face breaks out in a smile..

ANNE

Very well.

Then, in front of everyone, not caring how inappropriate it is, HENRY falls to his knee, takes ANNE's hand and kisses it.

The audible sound of gasps. MARY watches in horror as HENRY falls to his knees and kisses ANNE's hand..

M

MARY

(a dagger in her heart)

Henry..?

HENRY gets to his feet, then turns and walks away without looking in the direction of MARY or the BABY.

MARY (cont'd)

My Lord..?

MARY stares after the KING, but he does not turn around.

(CONTINUED)

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A

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Instead, MARY's eyes meet ANNE's.

ANNE's eyes stare back. The ultimate moment of revenge.

barely perceptible smile of satisfaction, then ANNE turns and goes.

The MIDWIVES and PHYSICIANS stare at one another, visibly embarrassed by what they have just witnessed.

The clearing of throats, averting of eyes. Then they get on with their work to the sound of the MARY's cries..

INT. SIR THOMAS'S STUDY - NIGHT

97

97

`Crash', SIR THOMAS and NORFOLK burst into the study, angrily slamming the door closed behind them. ANNE is inside.

NORFOLK

Damn you! Three years we've been working on this! Not a single detail was left to chance! And now, in the moment of our greatest glory..

NORFOLK stares at ANNE..

NORFOLK

All I can say is you'd better have a plan. And it had better work.

ANNE stares back defiantly..

ANNE

Or what...Uncle?

LADY ELIZABETH

Stop it! Both of you. What shall we do about Mary? And the child? Or have we forgotten them already?

ANNE

Mary should go back to her husband.

Not a flicker of emotion on her face.

ANNE

She has been inconvenienced long enough by this family.

ADY ELIZABETH

Fine. Then you can be the one to tell her.

ADY ELIZABETH stares at ANNE..

(CONTINUED)

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67.

LADY ELIZABETH

I think you've earned that privilege.

LADY ELIZABETH turns and walks out. ANNE's smile fades.

9

INT. MARY'S APARTMENT - DAY

8

98

MARY lies in bed. She looks pale. Exhausted.

INT. CORRIDOR - DAY

9

99

ANNE stares into the room through a crack in the doorway.

A flicker of doubt. What has she done? To her own sister?

ANNE checks herself. Enough sentiment. She swallows it.

and enters.

INT. MARY'S APARTMENT - DAY

00

100

MARY looks up as ANNE enters, and freezes..

MARY

How can you show your face in here?

ANNE

I understand you're angry - but be assured. I did nothing, except remind him of you.

MARY

Oh, spare me. You did this deliberately. As revenge.

(a beat)

And now you have what you wanted you probably think justice has been done.

ANNE

Well, hasn't it?

MARY

Be careful, that's my advice. Learn from my experience. Because he'll only do to you what he has done to me.

ANNE

Never. I'll make sure he understands I'm a greater thing by far. That he can never have me until he makes me a far greater offer.

(CONTINUED)

o

68.

MARY

You'll never get Henry Percy back, if that's what you mean.

ANNE

That's not what I mean.

ANNE's eyes burn with anger..

ANNE

And don't you ever mention his name to me again. I'll never forget how you

betrayed me.

MARY

If that's what you think, fine. Tell yourself that.

ANNE

I did, sister. Every day for three years.

ANNE turns, and walks out.

EXT. COURTYARD - DAY

101

101

MARY is leaving COURT. Pale. Weak. Her belongings have been packed into boxes. Ahead of her, the BABY is being carried by MIDWIVES, led by WILLIAM STAFFORD.

MARY walks across a courtyard, then stops in her tracks.

VER BY THE STABLES: the KING and ANNE are mounting horses to go riding together. HENRY lifts ANNE up into the saddle behind him, (how she has learned!). ANNE holds tight, her arms wrapped around his waist..

At that moment, ANNE looks over and sees MARY. Their eyes meet. They stare for a beat, then..

ANNE kicks HENRY's horse, `Hah!', and they ride out. Galloping into the distance.

MARY's face: fighting to hold onto her dignity. WILLIAM STAFFORD watches her, his eyes burning with sympathy.

REVERSE ANGLE: to reveal, this is all being watched by QUEEN KATHERINE, from a palace window above..

QUEEN KATHERINE turns, and coldly lets the curtain drop..

EXT. COUNTRYSIDE - DAY

102

102

MARY and her entourage travel through the countryside in a small caravan of horses and wagons. It's raining heavily.

W

EXT. HILLSIDE - DAY

103

103

The rain continues. MARY's carriage approaches the manor house. At one time this was everything she wanted. Now it's a prison.

INT. MANOR HOUSE - NIGHT

104

104

MARY sits at the dinner table with her husband, WILLIAM CAREY, who's health has deteriorated. He drinks heavily. A shadow of his former self.

He stares at the BABY..

W
WILLIAM

Have you christened the child?

MARY

Henry.

WILLIAM

I see.

A painful smile..

WILLIAM

And is he to take my name? Or is he to be a Fitzroy or some other sign that he is a royal bast...

MARY

He is to be Henry Carey.

WILLIAM

I see.

A silence, then..

WILLIAM

Well, then, here we are.

WILLIAM stares at MARY. Clearly still in love with her.

WILLIAM

I could pretend none of this ever happened. Start again.

(a beat)

If you could.

MARY's face. Manages a brave smile.

INT. CAREY'S HOUSE - COURT - NIGHT

105

105

MARY lies in bed, her eyes open and staring blankly at the moon outside, as WILLIAM CAREY makes love to her.

(CONTINUED)

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70.

After a short, frenzied thrashing..he climaxes, then as before, rolls over and falls asleep.

MARY stares at the ceiling.

ADE TO BLACK:

EXT. PALACE - SUMMER

106

106

Gorgeous sunshine. Greenwich Palace at it's most beautiful.

EXT. GARDENS - DAY

107

107

HENRY and ANNE walk through the gardens. Out of earshot of the entire court which is assembled outside..

HENRY

Well, I have done what you asked. Will you give yourself to me, now?

ANNE

As what?

HENRY

My one true mistress. To whom I am loyal above all others?

ANNE

But it's not true. You are loyal to the QUEEN above all others.

HENRY

My wife? I barely see her.

ANNE

But she sits on a throne beside you. Accompanies you to every state function.

ENRY

For appearance sakes only. In every other regard, our marriage is a sham.

ANNE

Still, she is your WIFE. And ever present. And I feel her eyes on me. And those of her spies.

ANNE nervously looks left and right..

ANNE

And look at us. Forever reduced to meeting in secret like this. Speaking in whispers.

a beat)

Hardly conducive to passion?

(CONTINUED)

H

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HENRY

Well, what would you have me do?

INT. COURT - DAY

108

108

ANNE watches from a distance as HENRY talks to WOLSEY. We do not hear their dialogue, but the two MEN are having a heated discussion. Voices are raised.

WOLSEY pleads with the KING to be reasonable. HENRY silences him angrily, then walks out..

INT. COURT - ANNE'S APARTMENTS - WINTER - DAY

109

109

ANNE enters a lavish drawing-room, and sits down. She picks up a book, and pretends to be reading. HENRY enters, sidles up behind ANNE, putting his arms around her, then..

HENRY

Wolsey has agreed to draw up plans for the Queen to be sent to a nunnery.

HENRY kisses ANNE on the neck..

HENRY

She will protest, of course. She won't go quietly, but she knows she has failed to give me a son, and deserves her exile.

(HENRY kisses ANNE)
Which leaves you all alone at court..

He begins to unbutton her dress..

HENRY

...queen in all but name. Mother to any future heir.

ENRY unbuttons and kisses lower, lower.

HENRY

So, is this assurance enough? Will you give yourself to me now?

A flicker behind ANNE's eyes, then..

ANNE

I'd like to. But I'm afraid I find the
insult too much to bear.

HENRY

What insult?

(CONTINUED)

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72.

ANNE

Because as long as we remain unmarried,
any child I gave you would forever be
daubed `bastard' and I a `whore'.

ENRY

ut what alternative is there?
throws hands up in
exasperation)
My love for the Queen may have died, but
even you must concede, she is still very

much alive. A

ANNE

Katherine of Aragon is alive. That woman is not worthy of the title 'Queen'.

HENRY

Oh, Anne.

ANNE

I really do not know why we waste time talking of convents when you could annul the marriage.

HENRY

Annul it?

ANNE

That woman married two brothers and therefore sinned against God.

HENRY

But she never consummated the marriage with my brother.

ANNE

They were married six months.

HENRY

Arthur was a sick man.

ANNE

And Katherine is a shrewd woman who knew that her position as Queen would never be safe until she bedded your brother.

(a beat)

Talk to your advisers. They will tell you as much.

ANNE walks out. HENRY stares.

INT. COURT - SEVERAL MONTHS LATER - DAY

110

110

ANNE sits in her study working. HENRY appears in the doorway. His face is dark. Conflicted.

(CONTINUED)

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73.

HENRY

Wolsey has agreed to charge the Queen?

ANNE

But that's wonderful.

ANNE's smiles, then notices..

ANNE

Why do you look sad?

HENRY

Because she will contest it. Which means putting her on trial. And hearing these delicate matters in public.

ANNE

es. But any court made up of YOUR Bishops will surely find in YOUR favour. And declare the marriage invalid.

Now it's ANNE's turn to start kissing HENRY round the neck..

ANNE

hen you, my sweet Lord, will be free to remarry.

(sensing his arousal)
Then I can give myself to you fully.
kissing him lower, lower..)
And give you everything you..
(a beat)
..desire.

ANNE stops, leaving HENRY highly aroused..

EXT. COUNTRYSIDE - DAY

111

111

It's mid-winter. A lone RIDER appears on the snowy crest of the hill looking down on Rochford Hall.

It's WILLIAM STAFFORD, (now bearded). He kicks his horse. Rides down towards the house.

INT. ROCHFORD HALL - DAY

112

112

A fire roars. STAFFORD warms himself, staring at MARY's new baby daughter, (CATHERINE), in a cot.

TAFFORD

She's beautiful.

MARY

Thank you.

(CONTINUED)

S

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74.

STAFFORD

I brought gifts from your family. A night-dress from your mother.

(to YOUNG HENRY)

This from your Uncle George.

STAFFORD produces a small wooded sword from behind his back.
Little HENRY takes the sword. Swooshes it with excitement.

MARY

Please be sure to thank them - though
one wonders what's kept them so busy
that not a single one of them found time
to visit the new baby.

STAFFORD

It's Anne. She's turning this country on
its head. She has persuaded the king to
test the validity of his marriage, and
put the QueenM on trial.

MARY

What?

STAFFORD

She continues to hold out. Expertly
withholding her favours until...

MARY

..until what?

STAFFORD

Until he makes her the ultimate offer.

MARY's eyes widen..

MARY

High stakes indeed.

EXT. ROCHFORD HALL - STABLE YARD - DAY

113

113

MARY follows STAFFORD out to the stables where freshly watered
and fed horses are waiting..

MARY

And my brother George?

TAFFORD

Continues to be promoted. As does your
Father. I lost track of their latest
titles.

STAFFORD smiles. Mounts his horse..

(CONTINUED)

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75.

STAFFORD

How is your husband? I heard he was unwell.

MARY

He is.

STAFFORD

I'm sorry.

STAFFORD stares at her. Their eyes meet. STAFFORD opens his mouth, for a moment it looks as if he's about to finally declare his feelings, then..

WILLIAM (O.S.)

Mary..!

WILLIAM CAREY's voice calls out from inside. STAFFORD's expression changes. Now's not the right time.

He kicks his horse, and rides off.

114

114

INT. ROCHFORD HALL - BEDROOM - DAY

WILLIAM CAREY lying in bed, emaciated, coughing blood, weak and sick, calls out for help, 'Mary!'

115

115

INT. ROCHFORD HALL - CORRIDOR - DAY

MARY walks down a corridor towards her husband's bedroom. As she goes, she passes a window. She stops. And looks out.

In the distance is WILLIAM STAFFORD's horse. Reaching the brow of a hill..

EXT. HILL - COUNTRYSIDE - DAY

116

116

At that precise moment, WILLIAM STAFFORD's horse reaches the top of the hill..

STAFFORD

(pulling horse up)

Whoa..

STAFFORD turns, and faces back down at the house. He takes a last look. For a moment there is a connection between them both.

hen, he turns, and kicks his horse, and rides over the brow.

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76.

INT. ROCHFORD HALL - CORRIDOR - DAY

117

117

MARY watches him go, then stops - catches herself feeling something for the first time. Then she turns and walks along the corridor..

..back in the direction of WILLIAM CAREY's coughing.

INT. COURT - DAY

118

118

A hall filled with LAWYERS and AMBASSADORS from both sides. Arguably the grandest, most significant divorce proceedings in history.

ANNE watches from a distance as HENRY talks to CARDINAL WOLSEY.
Then HENRY turns. He walks towards ANNE.

HENRY

The Queen has insisted a Papal
representative be present at the trial.
But Wolsey has assured me the trial will
proceed for appearance sake only. We
have our verdict.

ANNE

Then what troubles you?

HENRY

One or two friends have refused to lend
their support. Among them, Thomas More.
(a beat)
And then there's the small matter of my
conscience.

ANNE

Why? You have justice on your side.

HENRY stares, conflicted..

HENRY

Do I?

ANNE strokes his head. Pacifying him. But the look on her face
tells us - this is getting harder and harder.

INT. HENRY'S QUARTERS - COURT - SEVERAL MONTHS LATER

119

119

HENRY sits at breakfast. Reading official correspondence. Legal
documents. And private letters.

He sorts through the various scrolls, matters of state, then
finds one. A letter in a hand he does not recognise.

(CONTINUED)

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77.

A quizzical look. HENRY cracks the seal and begins to reads the letter. Presently, his expression changes.

Then his face darkens ominously. His knuckles whiten..

INT. CORRIDOR - COURT - DAY

120

120

SIR THOMAS and the DUKE of NORFOLK storm down a corridor. Their faces are grim. It's a terrifying sight.

INT. ANNE'S ROOM - DAY

21

121

`Crash', the door flies open. SIR THOMAS and NORFOLK burst in. ANNE is in the bath. She covers herself..

SIR THOMAS

`Mary Talbot'.

ANNE

Who?

SIR THOMAS

Mary Talbot!! The girl that married Henry Percy. It seems she has petitioned the King, demanding a divorce from her husband(on the grounds..

he can hardly bring himself to say the words)

...that his prior betrothal to you was actually..

(his knuckles whiten)

..consummated.

ANNE's eyes widen in horror..'What?'

SIR THOMAS

I knew this would come back to haunt us!

ANNE

I must go to the King.

SIR THOMAS

No! He doesn't want to see you! Or hear a word from your lips! He's far too angry.

a beat)

It seems the only Boleyn he will speak to, the only person who's testimony he will trust in this matter..

(a beat)

...is Mary.

ANNE's face. A dagger in her heart.

(CONTINUED)

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78.

ANNE

Mary?

EXT. CEMETERY - DAY

122

122

A cemetery in mid-winter. WILLIAM CAREY's coffin is lowered into the ground. MARY, dressed in widow's black, steps forward, take a shovel, throws earth on the grave.

MARY walks back to comfort the CHILDREN. The elderly PRIEST continues with the service.

MARY bows her head. Then she senses someone's eyes are on her. She looks up, and her expression changes..

There is GEORGE. Her brother. Standing among the handful of mourners. Staring at her.

23

123

INT. COURT - BOLEYN HOUSE - NIGHT

The entire BOLEYN family is assembled. SIR THOMAS, LADY ELIZABETH, the DUKE of NORFOLK, GEORGE and, at the centre of proceedings, ANNE herself.

The atmosphere is tense. Presently, the door opens, and MARY enters the room. In widow's weeds. All eyes on her. And her CHILDREN. A sharp intake of breath, a ripple of shock at the state of them. In simple country clothes. MARY curtseys..

SIR THOMAS

Mary.

n awkward silence. MARY holds her CHILDREN's hands..

SIR THOMAS

We're so sorry.
 clears throat)
About your husband..

INT. COURT - BOLEYN HOUSE - NIGHT

124

124

Several MAIDS are assembled, fussing over MARY. Transforming her from penniless country widow to sophisticated courtier again.

A

ANNE enters, (unseen by MARY), and ushers everyone out. She takes the brush from the departing SERVANT, and continues to brush MARY's hair.

ANNE

uch beautiful hair.

earing ANNE's voice, MARY freezes.

(CONTINUED)

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79.

ANNE

Thank you for coming.

MARY looks up. Notices ANNE's hands are shaking..

ANNE

I hate how this matter has come between us. I wanted to come to see you after your daughter was born, and again when your husband died, but..

MARY

It's fine.

MARY pulls away. Raises her hand..

MARY

Leave me. Please..?

ANNE stares at MARY, her lips trembling..

ANNE

I'm frightened, Mary. What have I done?

MARY turns away. Avoids ANNE's eyes.

INT. KING'S APARTMENTS - NIGHT

125

125

The KING sits in his private apartment. He looks up as MARY enters, and curtseys deeply. Seeing MARY, his DOG

enthusiastically greets her. Lapping at her.

MARY looks at the KING. She is overcome with emotion, but finds the strength to hide it..

HENRY

Ah! Mary! Come in.

MARY walks closer.

HENRY

Closer..

(beckons)

Into the light.

MARY walks closer. HENRY looks at her..

HENRY

The Other Boleyn Girl. I'd forgotten how beautiful you were.

MARY looks at him. Something has changed in him. A perceptible darkness around the eyes. A sadness..

MARY

ou asked to see me, your Grace?

T

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INT. CORRIDOR OUTSIDE KING'S APARTMENTS - DAY

126

126

The BOLEYN FAMILY members are pacing outside. Anxious. ANNE and SIR THOMAS exchange looks.

FINALLY: the door opens.

MARY emerges from the King's apartments.

er entire FAMILY stares expectantly at her. ANNE steps forward, barely able to conceal her anxiety..

ANNE

And..?

1

INT. BOLEYN APARTMENTS - COURT - NIGHT

27

127

MARY is putting the children to bed, tucking YOUNG HENRY in.

OUNG HENRY

Mama? What's the matter?

MARY's face: visibly upset. Her hands shaking.

MARY

(putting brave face on)

Nothing.

MARY smiles, tenderly kisses YOUNG HENRY.

ANNE appears in the doorway. Watches through a half-open door. Notes how loving MARY is as a mother..

MARY gets to her feet. Walks towards ANNE.

INT. CORRIDOR - BOLEYN APARTMENTS - NIGHT

128

128

MARY closes the door behind her. ANNE stares at her, then..

ANNE

(with difficulty)

I am forever in your debt.

MARY

You owe me nothing, sister. I did it that we may finally draw a line beneath everything that has happened between us.

ANNE

hen let it be exactly that. A new start
between us. Here at court.

ANNE embraces MARY, who stiffens.

(CONTINUED)

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81.

MARY

Thank you. But I'd rather go back to our
home in the country.

ANNE

What? That damp old ruin? With no food?
Or warmth?

a beat)

Why don't you let your family look after

you? Your children would have the best of everything here. They would grow up safe and secure.

MARY stares, horrified. But before she can reply...

The sound of a commotion, from outside. The sound of trumpets. The unmistakable noise of arriving SOLDIERS.

everyone rushes to a window. Looks down to see a small ARMY.

At the centre of everything: an grand, old, bearded ARCHBISHOP climbs down from an opulent carriage.

MARY

Who's that?

SIR THOMAS

The Papal Legate. Sent by the Pope to preside over the Queen's trial.

MARY looks first at ANNE, then back out as the long procession dramatically enters the Palace Gates.

MARY

So, it's true. It's really happening?

ANNE suddenly looks pale. Vulnerable. Frightened.

ANNE

Yes, it is. Stay with me, please? I need my sister by my side.

EXT. BLACKFRIARS - COURTHOUSE - DAY

29

129

A huge crowd is assembled. Despite the intimidating presence of the KING's GUARDS, the people shout vigorously in support of QUEEN KATHERINE. Crying out her name. The QUEEN arrives.

Fast cheers go up.

INT. BLACKFRIARS MONASTERY - DAY

130

130

We're in a packed courtroom. The room is filled with the country's highest-ranking bishops. To one side: ANNE and MARY watch from behind a screen..

(CONTINUED)

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82.

MARY hears the CROWD's cheering for the QUEEN. Screams of support and affection, 'Long live Queen Katherine', 'Our one true Queen'. MARY looks anxious..

MARY

The crowds are with her.

ANNE

The crowds have no vote.

(a beat)

And the bishops that do are in Wolsey's pocket.

ANNE watches as KATHERINE enters court. The QUEEN sees ANNE, and starts walking directly towards them..

ANNE (cont'd)

God, she's coming towards us.

QUEEN KATHERINE walks towards the screen, reaches it, then

Q

pushes it aside, intimidatingly flanked by her LAWYERS..

QUEEN KATHERINE

So..the Boleyn whores. Two former ladies of mine. Hiding in shadows.

(a beat)

What did I do to upset you, that you should turn against me like this?

ANNE

You failed to give England an heir.

QUEEN KATHERINE

And that upsets you so?

ANNE

What upsets the King upsets me.

QUEEN KATHERINE straightens. Big mistake.

QUEEN KATHERINE

How dare you!

CRIER

(calling out)

Katherine, Queen of England, come into court..!

KATHERINE's LAWYERS try to drag her away from ANNE, but she wrenches herself free..

QUEEN KATHERINE

ou want me to creep away and become a nun? Well, I shall not. You want me to lie before God and admit my first marriage was consummated? Well, it was not.

(MORE)

(CONTINUED)

K

H

83.

You want me toUEEN KATHERINE (cont'd)

Q retire and withdraw my daughter's claim as sole rightful heir to the throne? Well I shall not. Not in a thousand years, not if you rack me to within an inch of my life...

(beat)

I am Katherine, Queen of England, the King's one true wife, and mother of the heir to the throne. Beloved of the people, and beloved of a King you have bewitched.

KATHERINE turns and enters the packed courtroom. She makes no reply to the CRIER, instead walks over to where the KING sits,

and falls onto her knees..

MARY looks at ANNE, who is visibly shaking. And tries to compose herself.

Throughout the courtroom, people exchange looks. Gasp. KATHERINE is completely disregarding the court, Campeggio and Wolsey, and appealing directly to her husband..

KATHERINE

My Lord, how have I offended you? For twenty years, I have been a true, obedient wife. I have loved all those whom you loved, and given you children though it has pleased God to take them away. If there is any just cause that you can allege against me, I will happily depart to my shame and dishonour, but I tell you, as God is my witness, there is none.

ENRY sits in silence, but can barely contain his rage.

ATHERINE (cont'd)

So, I beg you, dear husband, to spare me this humiliation. But if you will not, and I am to be tried..

HENRY

(defiant)

You are.

KATHERINE

..then let it be in a proper court and by the only authority I recognise. His holiness himself.

An audible gasp from the court. HENRY shoots a look at WOLSEY, 'What?!?' WOLSEY is horrified, 'I know nothing of this.' KATHERINE gets to her feet, and dramatically walks out of the court, stopping only to pause by a window..

(CONTINUED)

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84.

The cheers from the loyal PEOPLE who are waiting outside ring through the court. HENRY looks dark, thunderous. He storms out of court. WOLSEY watches, visibly shaken...

WOLSEY

Since it has pleased the Queen to absent herself from the court, the trial will simply proceed without her.

A LAWYER gets to his feet. The trial begins..

INT. BOLEYN FAMILY HOME - NIGHT

131

131

The entire BOLEYN FAMILY is assembled. ANNE paces up and down. MARY is with her children..

ANNE

Wolsey promised the King his verdict. Instead he has humiliated him.

SIR THOMAS

But they are continuing with the trial. And the Bishops will still find in the King's favour.

ANNE

Yes. But without the Pope's blessing, the result will seem hollow.

(a frustrated gesture)

If only the King would take matters into his own hands.

ADY ELIZABETH

And do what? His only option would be to reject the Catholic Church? And his

faith would never allow it.

SIR THOMAS

Nor his good sense. Breaking with Rome would isolate England politically. Leave us at the mercy of the Protestants.

ANNE

But the alternative is leaving this country without an heir. Failing in his duty as a King. And risking civil war.

ANNE stops thinks..

ANNE (cont'd)

S

omewhat I need to make him understand that it is a fair price for a legitimate heir.

ANNE looks at MARY..

(CONTINUED)

I

M

85.

ANNE (cont'd)

One he could hold in his arms..

ANNE's face: an idea forming..

ANNE (cont'd)

A strong, rosy-cheeked boy..

MARY looks up. Sees all eyes staring at her..

MARY

(becoming suspicious)

What?

INT. CORRIDOR - DAY

132

132

HENRY, along with THOMAS CROMWELL and several of his LAWYERS are walking along a corridor. They turn a corner, then stop.

HENRY freezes. He's seen something. And the impact of it has made him stop in his tracks.

REVERSE ANGLE TO REVEAL:

In the gardens outside, are ANNE and YOUNG HENRY, playing.

The KING's face: it's as if all sound goes silent. He stares, transfixed, at the boy. He hears nothing except YOUNG HENRY's laughter. He sees nothing except YOUNG HENRY's golden locks.

MARY watches from a distance, her heart cracking as HENRY dismisses CROMWELL and the LAWYERS, and goes out to join ANNE and YOUNG HENRY.

t seems to have a profound affect on him..

EXT. GARDENS - DAY

133

133

HENRY walks towards ANNE. And bends so as not to frighten the boy..

HENRY

Who's this?

ANNE smiles, maternally strokes the boy's hair..

A

ANNE

Go, on..

YOUNG HENRY

My name is Henry.

(CONTINUED)

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HENRY

Is it, now? A fine name.
 (raises eyebrow)
 And how old are you?

YOUNG HENRY

Four, Sir.

REVERSE ANGLE: to see MARY watching helplessly from inside the palace. Tears are streaming down her face. LADY ELIZABETH appears, and puts her arm round MARY's shoulders in comfort..

OUTSIDE: in the gardens, YOUNG HENRY and his father continue to get to know one another..

YOUNG HENRY (cont'd)

Is that sword real?

HENRY

I think so. Would you like to see it?

HENRY draws it, and shows the boy, who's eyes widen in excitement..

HENRY

Now, `on guard'.

HENRY and YOUNG HENRY begin to play fight. As they do, our CAMERA slowly, slowly pulls back to reveal..

The scene is being watched by:

MARY, her nose pressed against a window in the palace, as she continues to watch HENRY play with her SON..

INT. QUEEN'S QUARTERS - SAME TIME

134

134

From a window high up, we notice: QUEEN KATHERINE has appeared, too.

EXT. GARDENS - DAY

35

135

HENRY continues to play with the boy. It's clearly a powerful emotional experience for him.

EXT. PALACE - SAME TIME

36

136

Gradually, other FACES appear at the palace windows..

First SIR THOMAS's. Then NORFOLK's. Then MARY's. Finally back to QUEEN KATHERINE..

(CONTINUED)

1

87.

Watching on tenterhooks. Unsure how this will play out.

FADE TO BLACK:

EXT. GREENWICH PALACE - DAY

137

137

A clap of thunder. A storm breaks. Rain pours.

INT. CORRIDOR/QUEEN'S QUARTERS/PALACE - DAY

38

138

QUEEN KATHERINE, screaming in protest, surrounded by wailing LADIES-IN-WAITING, is dragged roughly away from court by a unit of ARMED GUARDS..

KATHERINE

How dare you!
(struggling)
Take your hands off me..

The GUARDS drag the QUEEN away, her heart-breaking kicking and screaming continues. As she disappears..

We REVERSE ANGLE TO REVEAL: this is being watched shadows by the KING himself..

His face: burning with guilt and self-loathing.

INT. ANNE'S APARTMENT - DAY

The door flies open. ANNE is reading, alone. She looks up to see HENRY, his eyes ablaze..

HENRY

Now you will give yourself to me.

ANNE looks up..

ANNE

I thought I had made myself clear. Until we are married, there is no questi..

HENRY

Silence! Enough of your GAMES!

(tearing at her dress)

I have torn apart this country for you, gone against every principle in my heart, I've endured the doubts and counsel of good men and silenced them with the axe...just to be with you..

HENRY tears her dress. He forces himself on top of her.

(CONTINUED)

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A

88.

HENRY

Now prove to me it was worth the sacrifice.

He pushes her back against a table, slamming her down, and enters her roughly. ANNE cries out in pain..

ANNE

Stop, you are hurting me..!

INT. ANNE'S QUARTERS - NIGHT

140

140

That night: ANNE is being groomed by MARY.

ANNE

How was he with you? As a lover?

MARY

Tender.

a beat)

Surprisingly so.

a beat)

Why?

ANNE's face. Haunted. Fearing the worst.

ANNE

No reason.

OVER THIS we FADE IN: the sound of bells ringing..

1

INT. PALACE CHAPEL - WESTMINSTER - DAY

41

141

A small ceremony. Held in secret. The distant sound of crowds protesting. Booing. Jeering. MARY watches from the shadows as ARCHBISHOP CRANMER marries HENRY and a visibly pregnant ANNE..

ARCHIBISHOP

(in LATIN, we see sub-titles)

Do you, Henry Tudor, take Anne Boleyn as your lawful wedded wife..?

HENRY's face: eyes burning with self-loathing..

HENRY

I do.

Their voices are almost drowned by the SHOUTS of protest and dissent coming from the streets..`Whore', `Witch'.

INT. PALACE - DAY

142

142

MUSICIANS play in the corner, struggling to drown out the sound of the PROTESTERS.

(CONTINUED)

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89.

A party is in progress. ANNE, the bride, is at the centre of proceedings, visibly pregnant and finally Queen. But it has brought her no peace. The cacophony from outside visibly troubles her. MARY stands by her side. Maid of honour.

ANNE

Did you hear? On the way to the church?
They were calling me a witch.

MARY

All that will die down as soon as they
get to know you.

ANNE

But what if it doesn't? What if they
hate me forever?

MARY

They won't. They will see how much the
King loves you, and follow.

ANNE

(haunted, hollow)
How much the King loves me?

ANNE shoots an anxious look over at HENRY, who is with CROMWELL, in the corner, lost in serious conversation..

MARY

ister, I wonder if you've given any thought..to the matter of my returning to the country. With the children.

ANNE's face: her expression changes. Suddenly fearful.

ANNE

What? No! I need you here more than ever. Besides, as the Queen's sister, you can't live alone out there like some gypsy. We need to make you a proper match.

earing this, the passing WILLIAM STAFFORD freezes..

ANNE

What about the Duke of Suffolk?

ANNE indicates an ugly, fat COURTIER..

ANNE

All the ladies at court are mad for him. Or Lord Fardingly.

indicates an OLD courtier,
in his 60's)

Marry him and you'd own half Scotland..

WILLIAM STAFFORD's face.

M

S

W

90.

INT. COURT - ACCOMMODATION - DAY

143

143

MARY is walking back to her apartments, when WILLIAM STAFFORD runs after her, appearing in the corridor behind her..

STAFFORD

Wait! Mary..

STAFFORD catches her up..

STAFFORD

I couldn't help overhearing. And before you agree to any of your sister's matches, let me just say..

STAFFORD takes a deep breath. His heart racing..

STAFFORD

..I have saved money...not a lot...but enough. I've my eye on a place in the West...Tatton...near where I grew up..

MARY turns, an incredulous look..

MARY

hat?
(surely this is a joke)
Stafford?

STAFFORD blurts it out..

STAFFORD

Mary...I love you. There..I've said it. From the moment I joined your family..

MARY

Wait..

MARY looks at him. A lightening flash of recognition. She's heard those words before, and puts two and two together..

M

MARY

It was you, wasn't it? At the masked ball?

STAFFORD

Yes.

MARY

Oh, Stafford..

STAFFORD

Mary..I have watched how your family has treated you.

(MORE)

(CONTINUED)

G

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M

91.

If you came with STAFFORD (would) never
betray me...I don't
betray you...or take you for granted..I
would love you and cherish you to my
dying day..

MARY

But it's impossible. You know that. Now
Anne's Queen, my family would never
allow it.

STAFFORD

And you would CARE? What THEY think?
After everything they have done to you?

STAFFORD stares incredulously. Then goes.

INT. QUEEN'S APARTMENTS - LYING-IN - DAY

144

144

MARY's face. Lost in thought. STAFFORD's words still ringing in
her ears. She sits at the foot of ANNE's bed. ANNE sits in bed.
Heavily pregnant. On the other side is GEORGE.

ANNE

God, I look hideous.

GEORGE

Does it hurt?

ANNE

Little nips and stabs.

MARY isn't listening. She is lost in thought.

GEORGE

Just imagine. It it's a boy. The unholy trinity will be mother, uncle and aunt to the next King of England.

ANNE

But if it isn't? The King will take that as evidence of God's displeasure. And will turn further against me. He's already become so cold.

ANNE touches her stomach anxiously..

ANNE

They say you can tell by the shape of the stomach. Mary, what do you say? Boy or girl?

ANNE tails off when she sees MARY. Miles away.

ANNE

What's the matter with her?

MARY looks up, 'What?'

(CONTINUED)

M

1

92.

ANNE

You've been like this for days.

MARY

What?

ANNE

Mooning. You're not in love, are you?

MARY

What?

(blushing)

Certainly not..

MARY gestures dismissively..

MARY

(flustered)

In love!

MARY returns to her book, flicking pages. But privately she is shocked. Is it that obvious?

INT. COURT - QUEEN'S APARTMENTS - NIGHT

45

145

A darkened room. ANNE screams out. She is in the middle of giving birth. With a bone-chilling scream, a head appears..

MIDWIFE

And again, one more..

ANNE pushes again. MARY holds her. ANNE howls in agony. Her nails dig into the sheets. A last, primal, blood-curdling roar of pain..

MIDWIFE

It's done, your Majesty..!

MARY

Well done...

PHYSICIANS and MIDWIVES swarm around the baby. ANNE, despite having lost a great deal of blood, tries to sit up..

ANNE

And..?

MARY

It's a girl!

MARY takes the child from the MIDWIFE, holds it for ANNE.

MARY

A beautiful, healthy girl.

(CONTINUED)

H

ANNE is overcome by maternal love, but realises what this will mean. She stares at the baby. Fear filling her eyes..

ANNE

A girl?

INT. ANNE'S BEDROOM - NIGHT

146

146

MARY watches from a distance, as SIR THOMAS and NORFOLK tell the King. HENRY staggers from the disappointment, as if he had been delivered a blow..

SIR THOMAS

She has named her Elizabeth. After your mother.

HENRY

Is the child healthy?

SIR THOMAS

Perfectly, Sir.

HENRY stares, hollow-eyed. Finally..

ENRY

Well, if we can have a healthy daughter, we can have a healthy son.

HENRY turns, and without a word, pushes past everyone, and leaves. ANNE is left alone, her heart breaking..

MARY stares at ANNE. A stab of compassion. Not long ago the same thing happened to her. Hoping to console ANNE, MARY hands her beautiful new BABY over to her...

..ANNE takes the BABY in her arms. Filled with love for something that will almost certainly mean her destruction.

Her shoulders shake with tears.

FADE TO BLACK:

INT. LYING-IN - DAY

147

147

ANNE stands by a window, staring out. Her hands wringing with anxiety. MARY is in another corner, tending to baby ELIZABETH..

A
ANNE

Who is it?

MARY leaves the BABY, goes over to the window. Looks out. Down below, HENRY is walking with an attractive young LADY..

MARY
Lady Somerset, I believe.

(CONTINUED)

B

A

94.

ANNE
Yesterday it was the wife of the French
Ambassador. The day before with the
Countess of Salisbury.
(a frustrated gesture)
How could he DO that to me? So SOON?

ANNE stares at MARY..

ANNE
Now I know how it must have been for
you.

ANNE reaches for MARY's hand. Their hands touch. Briefly. Then MARY pulls away her hand, still not quite ready to forgive..

And goes to tend to the crying BABY ELIZABETH..

INT. MARY'S ROOM - COURT - NIGHT

148

148

MARY is with her children, reading them a bedside story. From next door, the sound of raised voices. The KING and ANNE are

having a furious row. But MARY is not listening..

ANNE (O.S.)

You can't ignore me like this. I am your wife! Why don't you just admit it!

HENRY (O.S.)

ecause it's not true!

ANNE (O.S.)

Liar! I can smell the whore on you! Get away from me! You disgust me!

SLAP', the sound of someone being struck.

INT. BEDROOM - NIGHT

149

149

ANNE and MARY are together. ANNE is combing her hair. Strands of it come loose in her hands. Her eyes are hollow with stress. Her skin pale and covered in a film of perspiration..

ANNE

I struck him today. What am I doing? I am destroying this all on my own..

ANNE looks left and right. Makes sure no one is within earshot. Goes to check outside her door, then returns..

ANNE

I can't sleep at night! And without sleep I cannot think!

(CONTINUED)

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MARY

Oh, Anne..

ANNE

nd it's getting more and more difficult to arouse him. Some nights he cannot do it...at all. I have to resort to ever more disgusting...then he hates himself in the morning...hates me even more for what I made him do...

ANNE eyes stare. She rocks back and forth..

ANNE

It's slipping away, Mary. I can feel it.

MARY takes ANNE's hand. Envelops it in hers.

INT. ANNE'S BEDROOM - NIGHT

150

150

The sound of ugly, loveless sex. Cries of pain. ANNE tries to keep the KING aroused. Demeaning, cruel, shaming, loveless sex. HENRY repeatedly strikes her. Hating her. Hating himself.

51

151

INT. MARY'S BEDROOM - PALACE - NIGHT

In the neighbouring room: the ugly sounds of ANNE and HENRY's sex come through the walls.

MARY covers her ears with a pillow, blocking out the noise, and escapes to the only safe world she knows. That of her dreams.

152

152

INT. ANNE'S BEDROOM - DAY

SIR THOMAS BOLEYN, NORFOLK, GEORGE BOLEYN and MARY are watching intently as ANNE is being examined by several PHYSICIANS.

nbearable tension. Finally a PHYSICIAN straightens, turns to face the FAMILY..

SIR THOMAS

And..?

The PHYSICIAN's face: he nods.

EXT. RIVER THAMES - WINTER PARTY - MONTHS LATER - DAY

153

153

A magnificent winter party to celebrate ANNE's pregnancy. The River Thames is frozen over. It's a lavish spectacle.

Jousting on ice-skates, bear-baiting with dogs, MUSICIANS,
skate- dancing, sledges and fire-eaters and Muscovite tumblers.

(CONTINUED)

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96.

The KING threads his way through COURTIERS and ENTERTAINERS. Wherever he goes, people stop their conversations, bow in fear. Inimidated.

ANNE, visibly pregnant, sits on a throne. Alone. She looks drawn, frightened, and tired. An unmistakable echo of QUEEN KATHERINE at the masked ball earlier.

EORGE

And so, it's come to this. Our sister is with child, and all England's fate is in

the balance.

GEORGE indicates ANNE..

GEORGE (cont'd)

If it's a boy, the King will have been vindicated in getting rid of his first wife, and his authority will be unassailable. But if it isn't. Or if, God forbid, she miscarries.

GEORGE indicates HENRY, who's face is also drawn, dark, malevolent, suspicious. Barely recognisable.

GEORGE

The King will have to move swiftly to silence his enemies. He will claim innocence. That he was corrupted. Anne will swiftly be replaced as Queen, by someone more 'acceptable'.

(a beat)

And we Boleyns will never be able to show our faces at court again.

MARY

That's no bad thing.

MARY shudders to herself. Holds her children protectively.

MARY

Anyone with any sense would have run away from this hell-hole already. As far as they could go.

GEORGE

Like the wise William Stafford.

MARY turns...

MARY

What?

GEORGE

You didn't know? Sold up and went. Left for the country. Just like that. Gone to live in some place called..

(CONTINUED)

A

A

G

97.

MARY

(under her breath)
..Tatton.

GEORGE

Where he grew up, apparently. Did you know he came from a better stable than all of us? His grandmother was a Beaufort, cousin to the King. And he never mentioned it.

(shrugs)
Who'd have guessed?

GEORGE shrugs, and skates off with FRANCIS WESTON. We pull back to reveal they are being watched by JANE PARKER..

..who looks drained. Lonely. Worn out by the humiliation of her failed marriage and the agony of unrequited love.

154

154

INT. ANNE'S BEDROOM - NIGHT

`HAAARRGGH', ANNE bolts awake in the middle of the night. Her face is pale. She is covered in a thin film of perspiration. She flinches in pain. Holding her stomach..

Immediately doors open, and several SERVANTS and LADIES appear. But ANNE composes herself.

ANNE

I'm fine, thank you.
(visibly paranoid)
Just a bad dream.

Reassured, the SERVANTS fill ANNE's glass with water..

ANNE

(flinches as she speaks)
But fetch my brother and sister, will
you?

The SERVANT bows, and goes. As soon as ANNE is left alone, she slowly looks down, and pulls back the bedsheets..

W

hen ANNE sees what lies beneath, she howls in horror.

INT. ANNE'S BEDROOM - COURT - NIGHT

155

155

MARY and GEORGE arrive breathlessly in ANNE's room, to find..

ANNE is on the floor before the fire, her arms wrapped around as if she were hugging herself. On the floor beside her is a bloodstained bundle of sheets.

ANNE looks up through the trailing locks of her hair..

(CONTINUED)

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ANNE

I lost it. Almost without pain. And so fast it was over in a moment.

MARY looks down at the bundle of sheets..

MARY

(heart cracks)

Oh, Anne..

MARY hugs ANNE tightly. All animosity now gone..

ANNE

You have to get rid of it. Bury it. Get rid of it somehow. No one must know.

GEORGE rushes to a cupboard, and pulls out a cape. He wraps it around ANNE. Then he pours wine into a glass. MARY wraps ANNE in a blanket to warm her. And begins making the bed with fresh linen..

DISSOLVE TO:

AN HOUR LATER: ANNE is composed. Staring into the fire. MARY and GEORGE sit on either side of her.

ANNE

It's not the first. Miscarriage.

MARY's heart cracks. Takes ANNE's hand.

ANNE

They will take it as proof that I cannot bear children. That I am cursed by God. And should be dispensed with.

MARY

Why? There's still time. You could sleep with the King, and fall pregnant again. No one would know..

ANNE

The King would never lie with me now, and risk damaging the `child' he believes I'm carrying..

(a beat)

Besides, he is barely capable anymore. And I couldn't go through that again.

ANNE stares at MARY and GEORGE..

ANNE

No, if I am to survive..I have to take matters into my own hands.

MARY and GEORGE exchange blank looks..

(CONTINUED)

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B

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99.

MARY

I..I don't understand.

ANNE

I need a baby, Mary.
 rolling eyes)
Must I spell it out?

MARY

You mean lying with another man?

ANNE

Of course.

GEORGE

But that would be treason.

MARY

esides, where would you find someone you could trust?

ANNE

Obviously, it would have to be someone close. Very close..

ANNE stares meaningfully at her BROTHER..

GEORGE

What..?

 horrified)

No..!

MARY

Stop it, Anne! It's madness..

ANNE

Don't you see? This affects all of us.
If I go down, so do all of you. The only
way to save ourselves..is to do this..

 (a beat)

And pray it's a boy.

MARY covers her mouth in horror, gets to her feet..

MARY

I can't listen to this..
 (feeling nauseous)
...this is monstrous..

ANNE

Mary, sit down..

MARY

No, Anne! I understand you have had a
shock tonight. A terrible shock. But
there is no need for this..

(CONTINUED)

1

G

100.

MARY reaches the door, turns to GEORGE..

MARY

Come, George..

GEORGE gets to his feet..

ANNE

George is staying. He understands this involves the whole family..

MARY

No. Come, George..

ANNE

George, is STAYING!

GEORGE freezes..

MARY

(her heart cracking)
I pray for you both.

MARY turns...then goes.

ANNE

Mary! Come back!

56

INT. CORRIDOR OUTSIDE ANNE'S ROOM - NIGHT

156

MARY leaves the room. Tears stream down her cheeks. She runs down the corridor, rushing towards her children..

But as MARY goes, we REVERSE ANGLE TO REVEAL:

A figure sits in the shadows by ANNE's door. Someone who has heard everything that has been said..

I

It's JANE PARKER. Who turns, holding her head, covering her ears, unable to listen to any more..

157

INT. CORRIDORS - NIGHT

157

MARY runs through the corridors in an agitated state.

158

INT. MARY'S ROOM - COURT - NIGHT

158

MARY rushes into her room. She goes to the beds where her CHILDREN are sleeping. MARY gently shakes them awake..

MARY

Come on, darling wake up.

(CONTINUED)

1

101.

YOUNG HENRY

Where are we going?

MARY

Away from here. Far, far away.

INT. ANNE'S BEDROOM - NIGHT

159

159

ANNE and GEORGE stare at one another. ANNE pours a mug full of mulled wine..

ANNE takes the first step, and starts unbuttoning her brother's shirt. GEORGE quickly knocks back the glass of mulled wine..

...then gasps as ANNE puts her hands into his trousers. Their eyes meet for an intense moment..

EXT. STABLES - NIGHT

160

160

MARY and her CHILDREN ride through the night.

INT. ANNE'S BEDROOM - NIGHT

61

161

ANNE and GEORGE are making love. Silent tears are streaming down GEORGE's cheeks Visibly traumatised.

ANNE tenderly wipes them away.

EXT. COUNTRYSIDE - NIGHT

162

162

MARY and her CHILDREN continue to ride through the night.

They gallop, silhouettes against the moon. The faster and further they get away from court, the better.

INT. ANNE'S BEDROOM - NIGHT

163

163

Afterwards: ANNE and GEORGE lie in silence. ANNE strokes her baby brother's hair. GEORGE rocks to and fro. Staring at the fire..

INT. CORRIDOR OUTSIDE ANNE'S ROOM - NIGHT

164

164

JANE PARKER gets to her feet. Numb with shock. She stares ahead. Momentarily loses her footing.

Then disappears into the darkness.

DISSOLVE TO:

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1

102.

EXT. VILLAGE - DAWN

165

165

MARY arrives in a market village. She asks directions. Then kicks her horse. Rides on.

EXT. WILLIAM STAFFORD'S HOUSE - DAY

166

A simple farmhouse, nestling in a valley.

166

INT. WILLIAM STAFFORD'S HOUSE - DAY

67

MARY stands in front of the door, protectively holding her children. A flicker of panic passes behind her eyes. What is she DOING? She knocks.

167

YOUNG HENRY

Who lives here, Mother?

MARY

Someone.

(clears throat)

A friend.

No answer. MARY knocks again. Still no answer. MARY hesitates, then tries the door. It opens..

INT. WILLIAM STAFFORD'S HOUSE - DAY

168

MARY enters, calls out, 'Hello?'. No answer.

168

Inside: it's warm, inviting, idyllic. The CHILDREN go to the kitchen table. Instantly feeling at home. MARY calls out..

MARY

William?

No answer.

YOUNG HENRY

Mama, I'm hungry.

CATHERINE

Me, too.

MARY stares. What should she do?

INT. KITCHEN - DAY

69

The CHILDREN eat hungrily. A clock ticks on the wall.

169

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103.

INT. BEDROOM - DAY

170

170

MARY puts CATHERINE to sleep in a bed. YOUNG HENRY is already fast asleep in another bed. MARY draws the curtains.

hen closes the door.

INT. CORRIDOR - DAY

171

171

MARY walks along a corridor. She looks in the bedroom.

MEN's clothes in the wardrobe. No sign anywhere of a woman's presence. MARY turns, then catches sight of herself in a mirror. Her hair is bedraggled. Her clothes are filthy.

INT. BATHROOM - DAY

72

172

MARY pours hot water into a bath. The room is thick with steam. She begins unbuttoning her dress.

1

EXT. FIELDS - DAY

73

173

WILLIAM STAFFORD and several FARM-HANDS return from working in the fields. Talking and laughing. They reach a crossroads, go their separate ways. STAFFORD rides on for a while..

..then stops when he sees a horse outside his house.

EXT. STAFFORD'S FARMHOUSE - DAY

74

174

STAFFORD dismounts his horse. A quizzical look. Then he walks towards the front door.

INT. STAFFORD'S FARMHOUSE - DAY

175

175

STAFFORD enters his house to see empty bowls of food on the table.

HILDREN's boots by the door. And a WOMAN's riding cape.

rom upstairs, the sound of splashing. STAFFORD expression changes. He slowly goes up the stairs.

he sound of splashing gets louder. A WOMAN's voice. Humming.

INT. BATHROOM - DAY

176

176

STAFFORD pushes open the door. MARY is in the bath. Washing herself. MARY looks up.

(CONTINUED)

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104.

STAFFORD's eyes.

MARY's eyes.

MARY

I'm sorry.

a beat)

I just didn't know where else to go.

STAFFORD walks in. MARY gets up...

No modesty. No shame. No effort to cover herself.

STAFFORD sweeps her into his arms..

No words. No explanations. Time for that later.

hey fall into a passionate embrace, and sink to the floor..

ADE TO BLACK:

INT. COUNTRY CHURCH - DAY

177

177

Time has passed. Winter has become spring. We're in an idyllic country church. MARY and WILLIAM STAFFORD are being married by a **PRIEST**.

RIEST

Do you, Mary, take William as your
lawful wedded husband?

MARY

I do.

INT. BARN - NIGHT

178

178

A dance is in progress. MUSICIANS play. Fifty or so GUESTS.

MARY is talking to a friend. In another corner: she notices a

MESSENGER arrive. A former COLLEAGUE from court.

He talks to STAFFORD. They talk gravely. STAFFORD's face is ashen..

MARY excuses herself from her friend, crosses the room, goes to STAFFORD..

M

MARY

What is it?

STAFFORD

News from court.

STAFFORD avoids MARY's eyes..

(CONTINUED)

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105.

MARY

What? It's Anne. Tell me..
(fearing the worst)
She miscarried the child?

FLASHCUT TO:

179 **EXT. WOODS - DAY** **179**
ANNE is walking alone. Her MAIDS follow at a distance. Presently she lets out a cry. Her body doubles up in pain.
Her MAIDS rush towards her.

180 **INT. BARN - NIGHT** **180**
Back at the dance. STAFFORD continues..

STAFFORD

They say it was deformed...monstrous.
She is charged with incest and of
summoning the devil. Your brother, too.
He has already been sentenced. Anne is
in the Tower, awaiting trial.

FLASHCUT TO:

181 **INT. TOWER - DAY** **181**
ANNE in a prison cell at the Tower. Frightened. Vulnerable.

82 **INT. BARN - NIGHT** **182**
MARY face: horrified.

MARY

I must go.

MARY turns to walk out. STAFFORD blocks her path..

STAFFORD

And do what? George is doomed. For Anne
it's only a matter of time.

MARY

I can petition the King..

STAFFORD

ou think he will listen? It's his own
neck he's saving by getting rid of them,
can't you see?

MARY stares..

(CONTINUED)

M

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106.

STAFFORD

Fine, go. But if you do, you might as well kiss your children goodbye. You are Anne's sister. That alone makes you her accomplice and co-conspirator.

MARY

I have no choice. Anne and George are my family. I cannot desert them.

MARY walks towards the door..

STAFFORD

And what of your new family? Your **CHILDREN?**

MARY

Henry and Catherine have you. Anne and George have no one.

(a beat)

I'm sorry..

183

183

EXT. COUNTRYSIDE - DAY

The sound of galloping hooves. MARY rides hard, towards London..

184

184

INT. GREAT COURT - TOWER OF LONDON - DAY

ANNE is led into a great courtroom lit by flickering torches, and filled with fifty or sixty of the country's most powerful NOBLEMEN. ANNE walks to the centre of the room, surveying her

`jurors', noting that they have remained seated..

ANNE

It is a sad day for England when the nobles do not rise for their Queen.

NORFOLK

And even sadder when that same Queen is charged with adultery and incest.

ANNE

Charged is different to convicted, Uncle. Or is it not? In this court?

Deathly silence. The clearing of throats. Then with much chair scraping, the NOBLES reluctantly get to their feet..

NORFOLK

Master Cromwell, read out the indictment..

CROMWELL gets to his feet..

(CONTINUED)

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107.

CROMWELL

The charge is that in the twenty-eighth year of the reign of our Sovereign Henry, King of England, his wife, the Queen, being seduced by the Devil, did knowingly commit adultery, high treason and offences against God.

NORFOLK

How do you plead?

ANNE

Not guilty, my Lord.

EXT. COUNTRYSIDE - NIGHT

185

185

MARY thunders across bridges, through villages. Urging on her horse. No thought of rest.

INT. GREAT COURT - TOWER OF LONDON - NIGHT

86

186

A

ANNE faces the LORDS, as she makes her case..

ANNE

My noble Lords..the love I have for my brother is the love any sister would have for someone with whom she has grown up in the same house, nursed when sick, played games as children, shared life's celebrations.

As ANNE delivers this speech, our CAMERA slowly pulls back, back, towards the door..

ANNE

That is the love I have for him. Not what you suggest.

Our CAMERA pulls out through the door...

..and into a corridor beyond, where we find HENRY hunched in shadows, eavesdropping, his face cast in shadows..

ANNE (V/O)

Judge me, my Lords, as you see fit. But never forget that your verdicts will be judged again by God, in the greatest court of all..

HENRY's face is a study of guilt. His knuckles whiten, his nails dig into his hands..

NORFOLK (V/O)

My Lords, the time has come to cast your vote.

S

187 EXT. COUNTRYSIDE - NIGHT 187
 MARY gallops through shallow streams, spraying water..

188 INT. COURTROOM - DAY 188
 ANNE watches on as each LORD takes it in turn to get to his feet, and deliver his verdict. First CROMWELL, then the SEYMOURS, then HENRY PERCY..

The verdicts rain down on ANNE, 'Guilty, guilty, guilty', going round the courtroom, until they reach the DUKE of NORFOLK. ANNE meets the eyes of her UNCLE..

NORFOLK
 (unflinching)
 Guilty.

NORFOLK stares at ANNE. Not a hint of compassion..

NORFOLK
 In which case, the burden falls on me to pass sentence.

89 EXT. TOWER GREEN - THE FOLLOWING DAY 189
 A terrified GEORGE BOLEYN is led to the scaffold. He is watched by FRANCIS WESTON..

190 EXT. COUNTRYSIDE - DAY 190
 MARY reaches the outskirts of London. Gallops through villages..

191 EXT. TOWER GREEN - DAY 191
 GEORGE BOLEYN's eyes are covered with a cloth. He puts his head on the block. A PRIEST says last rites as GEORGE's arms are held back. Terrified, his lips mouth prayers..begging forgiveness.

The axe falls. A huge ROAR goes up.

REVERSE ANGLE TO REVEAL: this has been watched by SIR THOMAS BOLEYN.

EXT. TOWER OF LONDON - DUSK

192

192

MARY arrives in time to hear the ROAR from the crowds. She dismounts her horse, exhausted from the journey,

he walks against a tide of CROWDS leaving. Drunk. Laughing. Talking among themselves.

(CONTINUED)

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109.

MARY's expression changes.

Suddenly, a shiver goes down her spine. MARY feels sick. Fearing the worst, she goes up to a WOMAN in the CROWDS..

MARY

ho was it?

INT. PALACE - COURT - DAY

93

193

HENRY walks through corridors arm in arm with JANE SEYMOUR, followed closely by the SEYMOUR BROTHERS, SIR JOHN SEYMOUR and the ever-surviving DUKE of NORFOLK..

HENRY turns a corner, then stops in his tracks when he sees...MARY waiting outside his Privy Chamber, restrained by GUARDS. Seeing the King, she curtseys deeply..

HENRY

Mary..?

The SEYMOUR BROTHERS draw their swords, but the KING's DOG runs excitedly towards her. HENRY gestures for the SEYMOURS to sheath their swords.. H

ENRY

Leave us.

The SEYMOURS leave. The DUKE of NORFOLK hesitates..

HENRY

ALL of you!

NORFOLK shoots MARY a look, then goes. HENRY turns and leads her into..

INT. PRIVY CHAMBER - DAY

194

194

His private room. His sanctuary. Where he took her before. The room to which only MARY seems to have had access..

MARY

Your Majesty..

(falling into a deep curtsey
as HENRY closes the door
ensuring their privacy)

I understand my family has offended you.
But having taken my brother today, I beg
you to spare my sister.

HENRY

Oh, Mary...

(CONTINUED)

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110.

MARY

I realise you must replace Anne as
Queen.

(a beat)

But must she die, too?

HENRY

She has been tried and found guilty.

MARY

You could send her away.

ENRY

I am bound by the law.

MARY

You could send her to a nunnery. No one would know.

HENRY

Anne? To a nunnery?

HENRY almost manages a smile.

MARY

There is precedent, my Lord. Louis of France did it, too. When his wife could not conceive.

HENRY

The French Queen was a blameless woman. Your sister a witch.

MARY

I understand Anne has offended you. I ask only that if there is any regret you might..feel yourself.

ENRY

What?

MARY

For your part in the matter..

MARY treads delicately. Realising the very suggestion is treason.

MARY

..does not unduly colour your thinking. Killing Anne will not make it go away.

(a beat)

It would only make it worse.

ENRY stares at MARY..

HENRY

How could I have made that mistake?

(CONTINUED)

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111.

Suddenly his eyes are full of regret. And sadness.

HENRY (cont'd)
Choosing her over you?

ENRY thinks. A long silence.

HENRY
o. I will reflect on the matter.

MARY falls on one knee. Kisses his swollen, bejewelled hand in gratitude. HENRY stares, watching her as she goes.

EXT. TOWER HILL - DAY

195

195

A team of CARPENTERS erect gallows and scaffolding. Hammers knock nails. A sickening metronome of death.

O Tack', `tack', `tack'.

n the hill: a blood-stained chopping block is put into place.

INT. ANNE'S CELL - DAY

196

196

The doors to ANNE's cell open. ANNE looks up. In the doorway is MARY. MARY stares at ANNE..

ANNE's appearance is shocking. She looks ten years older. Haggard and lined by stress.

ANNE puts on a brave face, stares back at MARY.

MARY

Oh, Anne..

The two sisters walk towards one another, and embrace. Tight. Tears run onto each other's shoulders..

ANNE

How has it come to this?

MARY

Ssshhhhh.

EXT. TOWER GREEN - DAY

197

197

A LIEUTENANT gives a nod. SOLDIERS raise a barrier, and allow the CROWDS that have been waiting to rush forward.

he CROWDS swarm over the grassy hill...putting down coats...reserving seats..anxious to secure the best views.

112.

INT. ANNE'S CELL - DAY

198

198

ANNE looks out through a narrow window. Her intense, fearful eyes flit and dart..

ANNE

They're letting the crowds in.

MARY

It's all right. You will be spared. The King as good as gave me his word.

ANNE

The King saw you?

MARY

Yes.

ANNE manages a rueful smile..

ANNE

We all made a mess of that, didn't we?
We all underestimated little Mary.

ANNE looks at MARY..

ANNE

I don't think he ever stopped loving
you.

MARY

That's not true.

ANNE

It is. He never loved me in the same
way. And deep down you know it.

MARY averts her eyes..

ANNE

You should have been Queen. You even
gave him a son. But instead all this has
happened because..

(a beat)

Because I couldn't bear to be the Other
Boleyn Girl.

ANNE shrugs..

ANNE

And now look?

The sound of approaching footsteps. ANNE looks at MARY, suddenly
frightened..

(CONTINUED)

H

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ANNE

Hold me..

The two SISTERS fall into an emotional embrace as the JAILOR's keys turn in the lock..

ANNE

You'll look after Elizabeth?

MARY

It will be all right. Trust me.

ANNE

he couldn't ask for a better moth...
(breaks down, composes
herself)

MARY hugs ANNE tight..`Sssshhh'.

MARY

e will spare you. I am sure of it.

ANNE takes a deep breath. Tries to look serene..

EXT. TOWER HILL - DAY

199

199

A roar of the crowd. ANNE, wearing a shawl of white ermine, is violently jostled and spat at as she's marched across Tower Hill to the scaffold. She shoots MARY an anxious look across the crowds..

M

MARY shoots a signal, "Don't worry." ANNE climbs the steps, and faces the CROWDS. Finally the jeers subside..

ANNE

I...I come here to die...a loyal
subject..

More spit, jeers and abuse. MARY stands on tiptoe, cranes her neck. Anxiously scans the CROWDS for the GUARDS that will free ANNE..

MARY

Come on..

ANNE

..I..I do not blame the King. Never was

there a more just or goodly Lord..

Presently, MARY sees two SOLDIERS pushing through the CROWDS towards her. Her heart leaps..

ANNE

..I beg God's forgiveness and his mercy..

(CONTINUED)

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M

114.

ANNE looks up to see the SOLDIERS reaching MARY, and handing her a letter. ANNE smiles in relief. MARY opens the letter and reads..

CROMWELL (V.O.)

"Madam..."

INT. CROMWELL'S OFFICE - DAY

200

200

THOMAS CROMWELL, the former assistant to WOLSEY, who has now replaced him, sits at his desk, writing the letter..

CROMWELL (V.O.)

..the King has spared you because of his respect and affection for you and because you are the mother of his son."

EXT. TOWER HILL - DAY

201

201

MARY continues to read the letter, as ANNE is forced to kneel by the EXECUTIONER..

CROMWELL (V.O.)

"But you risked your life coming to court and you are advised you not to do so again. You will not be shown the same clemency a second time. Your sister Anne was tried and found guilty, her crimes

were high treason and she deserves to die. Cromwell."

MARY, who is reading, looks up in horror..

MARY

No!

ANNE looks up. She sees the look on MARY's face.

MARY's eyes.

ANNE's eyes.

`WHOOSH', the masked EXECUTIONER swings his sword. ANNE is beheaded. MARY almost chokes..

The CROWD falls eerily silent. A stunned calm descends on Tower Green. Nothing but the sound of the wind.

MARY sways, then falls backwards, having lost consciousness. She falls, falls..but is caught by a strong pair of arms..

..WILLIAM STAFFORD, who has followed her to London.

Suddenly the CROWDS burst into life. A great, bloodthirsty ROAR echoes around Tower Green as ANNE's head is lifted aloft..

(CONTINUED)

A

115.

WILLIAM STAFFORD carries MARY in his arms. They walk against the flow, of teeming CROWDS, and newly-arriving FAMILIES coming to watch the spectacle..

SLOW FADE TO BLACK:

INT. BEDROOM - DAY

202

202

SIR THOMAS BOLEYN sits by a window. Staring out at the fields beyond. Ashen-faced. Broken.

CAPTION #1: "WRETCHED AND DISGRACED, SIR THOMAS BOLEYN DIED TWO YEARS LATER OF A BROKEN HEART."

EXT. FIELDS - DAY

We're moving through a cornfield. At speed. The sound of children's laughter. Excited shrieking.

CAPTION #2: "AS SOLE HEIR, MARY INHERITED THE ENTIRE ESTATE."

s in the opening scene: three CHILDREN, a BOY and two GIRLS, run through the fields, playing. Touchingly, they are barely taller than the corn, heads skimming along the sheaves..

CAPTION #3: "SHE AND WILLIAM STAFFORD LIVED HAPPILY AWAY FROM COURT FOR THE REST OF THEIR LIVES."

REVERSE ANGLE TO REVEAL: the children are being watched from a distance by MARY and WILLIAM STAFFORD, standing outside Hever Castle. MARY smiles, shielding her eyes from the sun..

CAPTION #4: "MARY'S SON, HENRY, WENT ON TO BECOME CLOSEST FRIEND AND ADVISER TO HIS COUSIN ELIZABETH.."

We CLOSE on YOUNG HENRY and ANNE's unmistakable red-headed daughter ELIZABETH..

CAPTION: "WHO WENT ON TO BECOME QUEEN ELIZABETH I, ONE OF THE GREATEST MONARCHS IN BRITISH HISTORY."

THE END