EXT. FIELD - DAY

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
Ffne'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

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

INT. MARY'S BEDROOM - DAY

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

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

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
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

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

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

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 legitimised 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**

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

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

(Continued)

And what if the **LADY ELIZABETH**(cont'd)

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.

**LADY 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

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

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  
...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)

He thinks I'm ANNE(coage dnow...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)

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

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 column 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 COURTIES, (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..

EXT. HEVER - DAY

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

EXT. HEVER - ESTATE - DAY

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

INT. HEVER - DAY

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

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)

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.

HENRY turns to see ANNE.

HENRY
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

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..
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

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

(CONTINUED)

K

M

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

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.

HENRY 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)
...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.

HENRY
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.

(CONTINUED)
Her heart pounding in her chest.

**INT. STAIRCASE - BOLEYN HOUSE - NIGHT**

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**

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

wo vulnerable, young children.

**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.

It'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...
inally, ANNE comes out. The KING turns.

HENRY
Good morning, Anne.

ANNE curtseys deeply.

(CONTINUED)

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.

HENRY yanks the reins on his horse.

HENRY
Let's away!

ANNE shoots a look at MARY. Then follows.

EXT. COUNTRYSIDE - DAY

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!

(CONTINUED)
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.

EXT. FIELDS - DAY

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

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

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

He RIDERS see this, and some pull up.

IDER

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.

INT. FOREST - DAY
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**

half 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.

the 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.

(CONTINUED)
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 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

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.

HENRY
(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.

(CONTINUED)

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.

HENRY (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.
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

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, curtsey 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.

INT. HEVER CASTLE - DAY

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

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?'

INT. CORRIDOR - SAME TIME

ANNE listens at the door. Horrified.

ANNE

What?!?

INT. SIR THOMAS'S STUDY - SAME TIME

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

NORFOLK

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

MARY shoots a desperate look at her husband.

(CONTINUED)
NORFOLK
The King himself has secured you a position in the Queen's household.

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

Silence.

SIR THOMAS
tell 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)

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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
The way that girl behaved this week-end, she can count herself lucky she still has a home.

**INT. CORRIDOR - SAME TIME**

34

ANNE'S FACE, outside the door: it's as if a knife had been plunged into her gut.

She turns and runs down the corridor.

35

**INT. WILLIAM CAREY'S HOUSE - NIGHT**

WILLIAM and MARY lie in bed. MARY is equally wretched. Tears are also running down her cheeks. She stares at her husband.

MARY
How could he DO this to me? My own father.

(a beat)
What if we just refused?

WILLIAM
We would be cut off. He made that clear.

MARY
But would that be so bad?

MARY
Position means nothing to me. Nor wealth. We could find somewhere. A small farm. Away from everything.

WILLIAM
You say that now - but when you're older? And our children are grown up? (comforting her)
This won't last long. A year. Maybe two. And at the end of that - we'll we have everything we want.
(a beat)
It's for our FUTURE.

MARY
But can't you see? Do this, and we might not HAVE a future.
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

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'.

mong 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)
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?

Terrified, 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

W

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!
INT. CORRIDORS - WHITEHALL PALACE - AFTERNOON

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

WOMAN'S VOICE
ait! 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
ANE (cont'd)
Jane Parker.

MARY
Mary Carey.

The two girls shake hands.

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

(CONTINUED)

J

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.

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

EXT. TILTYARD - DAY

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?
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

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.

HENRY 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.

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

HENRY turns, looks around the room.

H

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)

N

M

(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

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 couldn’t 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.

ORFOLK
What?

MARY
Asking a whore to have feelings, too.

WE'RE INTO A BRIEF

MONTAGE:

INT. ROYAL CHAPEL - DAY

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.

EXT. COUNTRY CHAPEL - DAY

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.

Then he enters the church.
INT. ROYAL CHAPEL - DAY

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.

Finally, 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 BOLNEY.

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

INT. COUNTRY CHURCH - DAY

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.

PRIEST  
Good. Then let us begin.

EXT. ROYAL CHAPEL - DAY

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

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)
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!

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

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)
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

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)
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

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

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)

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.

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..
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

`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.

MARRY
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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39.
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.

HENRY 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.

HENRY
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)

HENRY
A man in my position develops an instinct.

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.

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

MARY
Yes. I do now.

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

INT. CORRIDOR - OUTSIDE HENRY'S APARTMENTS - DAY
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)

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

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)

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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.

But 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

'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)
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..

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)
GEORGE (O.S.)
Jane Parker..?

INT. SIR THOMAS'S STUDY - LONDON - DAY

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.

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
(quite)  
Yes, Sir.
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.

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.

In 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)
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.

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.

INT. HENRY'S APARTMENT - DAY
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)

I

M

...that she has fallen in love.

FADE TO BLACK:

INT. MARY'S APARTMENT - COURT - DAY
The sound of groaning. Wretching. Shooting through a half-open door, we see MARY hunched over her basin, vomiting.

Presently, 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
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
In that case...I suppose...someone should tell the King.

INT. HENRY'S APARTMENT - DAY

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

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

(CONTINUED)
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.

EORGE 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**

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

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

---

**INT. MARY'S APARTMENT - DAY**

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..

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.
INT. MARY'S APARTMENT - DAY

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

HENRY
you 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.

HENRY takes MARY's hand.

HENRY (cont'd)
I'll come and see you as often as I can. I promise.

HENRY kisses MARY, then goes.

INT. COURT - DAY

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.

The 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

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)

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

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

MARY sits up. Her eyes widen in horror..

(CONTINUED)

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

The thunder of galloping horses.

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

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

The RIDERS and the WOMAN ride in silhouette against a perfect full moon.

EXT. COUNTRYSIDE - DAY

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

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.

HENRY 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.

recently, 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)

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)
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
eally? 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.

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

HENRY
 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...

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)

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

except 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

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)
...then why hasn't she come to see me since she returned?

EXT. TILTYARD - DAY

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

INT. ARMOURY - DAY

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 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.

HENRY
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)
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

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

ERVANT
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

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

(CONTINUED)

HENRY
She did what?

SERVANT
Sent it back, your Grace.

HENRY's face. Confounded.

HENRY
Sent it back?

EXT. BOLEYN APARTMENTS - DAY

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

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

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

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

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

INT. KING'S APARTMENT - DAY
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.

INT. CORRIDORS - COURT - DAY
`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.

INT. BOLEYN APARTMENTS - COURT - DAY
The KING bursts in. Everyone leaps to their feet. SERVANTS stop and stare and curtsey. 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

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

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)
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

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

ANNE
Because 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)

A

9

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.

HENRY 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:

INT. MARY'S BEDROOM - NIGHT
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
SIR THOMAS is asleep. The sound of voices. A commotion outside. The sound of banging on his door..

STAFFORD
Sir Thomas! It's Mary!!

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

PRIEST arrives, ready to perform the last rites..

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

SIR THOMAS
Does the King know?

(CONTINUED)
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)

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
   (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)
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

'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)

LADY ELIZABETH

I think you've earned that privilege.

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

INT. MARY'S APARTMENT - DAY

MARY lies in bed. She looks pale. Exhausted.

INT. CORRIDOR - DAY

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

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)

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

W
EXT. HILLSIDE - DAY

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

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..

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

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

(CONTINUED)

(Continued)

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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

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

EXT. GARDENS - DAY

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.

HENRY
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)
HENRY
Well, what would you have me do?

INT. COURT - DAY
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
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)

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

HENRY
But 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**

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

(CONTINUED)
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

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

  t's WILLIAM STAFFORD, (now bearded). He kicks his horse. Rides down towards the house.

INT. ROCHFORD HALL - DAY

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

TAFFORD
  She's beautiful.

MARY
  Thank you.

(continues)

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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 Queen 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

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

MARY
And my brother George?

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

STAFFORD smiles. Mounts his horse..
STAFFORD
ow 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.

INT. ROCHFORD HALL - BEDROOM - DAY

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

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**

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.

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

**H A A**

**INT. ROCHFORD HALL - CORRIDOR - DAY**

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**

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

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)
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

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

`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)

ANNE
Mary?

EXT. CEMETERY - DAY
A cemetery in mid-winter. WILLIAM CAREY's coffin is lowered into the ground. MARY, dressed in window's black, steps forward, takes 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.

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.

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

SIR THOMAS

We're so sorry.

clears throat)

About your husband..

INT. COURT - BOLEYN HOUSE - NIGHT

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.
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

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
you asked to see me, your Grace?

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80.
INT. CORRIDOR OUTSIDE KING'S APARTMENTS - DAY

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..?

INT. BOLEYN APARTMENTS - COURT - NIGHT

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

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.

(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
ho'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 me side.

EXT. BLACKFRIARS - COURTHOUSE - DAY

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.

ast cheers go up.

INT. BLACKFRIARS MONASTERY - DAY

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)
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 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**

You 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**

You want me to 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.

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

KATHERINE (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)
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
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

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

ANNE looks at MARY..

**(CONTINUED)**

I

M

**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

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.

It seems to have a profound affect on him...

EXT. GARDENS - DAY

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.
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

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

EXT. GARDENS - DAY

HENRY continues to play with the boy. It's clearly a powerful emotional experience for him.
EXT. PALACE - SAME TIME

Gradually, other FACES appear at the palace windows..

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

(CONTINUED)

Watching on tenterhooks. Unsure how this will play out.

FADE TO BLACK:

EXT. GREENWICH PALACE - DAY


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

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)


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

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..

INT. PALACE CHAPEL - WESTMINSTER - DAY

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.

ARCHBISHOP
(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

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

(CONTINUED)
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.

INT. COURT - ACCOMMODATION - DAY

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?

TAFFORD 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..

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)
If you came with FFORD, I would never 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

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.

EORGE
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)

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

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
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..

HENRY
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
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

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

MARY is with her children, reading them a bedtime 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.)
    Because 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

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)
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


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.

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

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)

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)
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.

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...

When ANNE sees what lies beneath, she howls in horror.

INT. ANNE'S BEDROOM - COURT - NIGHT

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)
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.

EORGE 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
he 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)

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)

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!

INT. CORRIDOR OUTSIDE ANNE'S ROOM - NIGHT

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.

It's JANE PARKER. Who turns, holding her head, covering her ears, unable to listen to any more.

INT. CORRIDORS - NIGHT

MARY runs through the corridors in an agitated state.

INT. MARY'S ROOM - COURT - NIGHT

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.
YOUNG HENRY
Where are we going?

MARY
Away from here. Far, far away.

INT. ANNE'S BEDROOM - NIGHT
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
MARY and her CHILDREN ride through the night.

INT. ANNE'S BEDROOM - NIGHT
ANNE and GEORGE are making love. Silent tears are streaming down GEORGE's cheeks. Visibly traumatised.

ANNE tenderly wipes them away.

EXT. COUNTRYSIDE - NIGHT
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

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

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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EXT. VILLAGE - DAWN

165

MARY arrives in a market village. She asks directions. Then kicks her horse. Rides on.

EXT. WILLIAM STAFFORD'S HOUSE - DAY
A simple farmhouse, nestling in a valley.

INT. WILLIAM STAFFORD'S HOUSE - DAY
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.

YOUNG HENRY
Who lives here, Mother?

MARY
Someone.
(clears throat)
A friend.

o answer. MARY knocks again. Still no answer. MARY hesitates, then tries the door. It opens..

INT. WILLIAM STAFFORD'S HOUSE - DAY
MARY enters, calls out, 'Hello?'. No answer.

Inside: it's warm, inviting, idyllic. The CHILDREN go to the kitchen table. Instantly feeling at home. MARY calls out..

MARY
William?

o answer.

YOUNG HENRY
Mama, I'm hungry.

CATHERINE
Me, too.

MARY stares. What should she do?

INT. KITCHEN - DAY
The CHILDREN eat hungrily. A clock ticks on the wall.

T
F
C
INT. BEDROOM - DAY

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

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

MARY pours hot water into a bath. The room is thick with steam. She begins unbuttoning her dress.

EXT. FIELDS - DAY

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

STAFFORD dismounts his horse. A quizzical look. Then he walks towards the front door.

INT. STAFFORD'S FARMHOUSE - DAY

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

STAFFORD pushes open the door. MARY is in the bath. Washing herself. MARY looks up.

(CONTINUED)
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

Time has passed. Winter has become spring. We're in an idyllic country church. MARY and WILLIAM STAFFORD are being married by a PRIEST.

PRIEST
Do you, Mary, take William as your lawful wedded husband?

MARY
I do.

INT. BARN - NIGHT

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.

e 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
That? It's Anne. Tell me..
(fearing the worst)
She miscarried the child?
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.

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:

INT. TOWER - DAY
181  ANNE in a prison cell at the Tower. Frightened. Vulnerable.

INT. BARN - NIGHT
82  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)

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..

EXT. COUNTRYSIDE - DAY

The sound of galloping hooves. MARY rides hard, towards London..

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)**

1

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**
MARY thunders across bridges, through villages. Urging on her horse. No thought of rest.

**INT. GREAT COURT - TOWER OF LONDON - NIGHT**

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.
EXT. COUNTRYSIDE - NIGHT

MARY gallops through shallow streams, spraying water.

INT. COURTROOM - DAY

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.

EXT. TOWER GREEN - THE FOLLOWING DAY

A terrified GEORGE BOLEYN is led to the scaffold. He is watched by FRANCIS WESTON.

EXT. COUNTRYSIDE - DAY

MARY reaches the outskirts of London. Gallops through villages.

EXT. TOWER GREEN - DAY

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

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)

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
who was it?

INT. PALACE - COURT - DAY

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.

HENRY
Leave us.

The SEYMOURS leave. The DUKE of NORFOLK hesitates.
ALL of you!

NORFOLK shoots MARY a look, then goes. HENRY turns and leads her into..

INT. PRIVY CHAMBER - DAY

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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)

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.

HENRY
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.

HENRY
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.

HENRY stares at MARY..

HENRY
How could I have made that mistake?
Suddenly his eyes are full of regret. And sadness.

HENRY (cont'd)
Choosing her over you?

MARY falls on one knee. Kisses his swollen, bejewelled hand in gratitude. HENRY stares, watching her as she goes.

EXT. TOWER HILL - DAY


"Tack", "tack", "tack".

On the hill: a blood-stained chopping block is put into place.
INT. ANNE'S CELL - DAY

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

A LIEUTENANT gives a nod. SOLDIERS raise a barrier, and allow the CROWDS that have been waiting to rush forward.

The CROWDS swarm over the grassy hill...putting down coats...reserving seats...anxious to secure the best views.

INT. ANNE'S CELL - DAY

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)
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..`Sssshh'.

MARY

e will spare you. I am sure of it.

ANNE takes a deep breath. Tries to look serene..

EXT. TOWER HILL - DAY

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..

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)

A

M

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

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

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)

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


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