

THE OTHER BOLEYN GIRL

by  
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BASED ON THE NOVEL BY PHILIPPA GREGORY

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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 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

Anne'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.

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

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

SIR THOMAS  
(applauding his favourite)  
Bravo! Anne!

2 EXT. BELL TOWER - TEN YEARS LATER

2

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

3 INT. MARY'S BEDROOM - DAY

3

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  
So, 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..

4 INT. CHAPEL - DAY

4

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

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

PRIEST  
Confirma hoc, Deus, quod operatus es in nobis..

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

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

5 INT. BOLEYN HOME - NIGHT

5

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

WILLIAM  
Are you happy?

MARY  
Very.

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

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

WILLIAM  
Then you've found the right man.

IN ANOTHER CORNER:

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

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

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

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

(CONTINUED)

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.

6 IN ANOTHER CORNER:

6

The 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..

The 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)

SIR THOMAS  
What? And make a bastard King of  
England?

NORFOLK  
A legitimized bastard. What choice does  
he have?

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

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

SIR THOMAS  
What about Anne?

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

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

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

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

SIR THOMAS looks out at ANNE..

SIR THOMAS  
She's anything but.

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

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

LADY ELIZABETH (cont'd)  
And what if the 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  
When 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.

8 INT. CORRIDOR - NIGHT

8

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

ANNE  
You asked to see me father?

SIR THOMAS  
Yes. Come in.

SIR THOMAS closes the door.

9 INT. NEVER CASTLE - NIGHT

9

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

MARY  
So - the King himself is coming to  
Never. 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)

ANNE (cont'd)  
He thinks I'm of an age now...and of not  
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.

10 INT. BEDROOM - NIGHT

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.

(CONTINUED)

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.

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

Maybe this is how it's meant to be.

FADE TO BLACK:

11

EXT. ENGLISH COUNTRYSIDE - DAY

11

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

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

The SOLDIER is flanked by a dozen other of the KING's SOLDIERS, who lead a 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 COURTIERS, (among them the DUKE of NORFOLK), a grand, tough, intimidating lot.

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

Then, in a riot of colour, come the MUSICIANS, the FOOL and the PLAYERS, led by the MASTER of the REVELS.

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

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

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

12

EXT. EVERE - DAY

12

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

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

13

EXT. EVERE - ESTATE - DAY

13

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

14

INT. NEVER - DAY

14

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

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

ANNE

There he is!

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

ANNE

You think he will like me?

MARY

Of course, sister. How could he not?

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

15

EXT. NEVER - DAY

15

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

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

Everyone bows deeply in deference as the King arrives.

SIR THOMAS

Your Majesty, you are most welcome.

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

HENRY

Sir Thomas.

(kisses hand)

Lady Elizabeth..

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

SIR THOMAS

May I present my son, George.

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

(CONTINUED)

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'.

16 EXT/INT. NEVER - 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..

(CONTINUED)

HENRY  
What's that?

HENRY points at an emblem above a doorway..

ANNE  
A 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..

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

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?

18 INT. BOLEYN HOME - NIGHT

18

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

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

Knowing 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)

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

HENRY  
 What of our painters, then?

BRANDON  
 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.

19 INT. STAIRCASE - BOLEYN HOUSE - NIGHT

19

SIR THOMAS stops ANNE on her way upstairs.

SIR THOMAS

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

SIR THOMAS kisses ANNE's forehead..

SIR THOMAS

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

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

20 INT. GIRLS' BEDROOM - NIGHT

20

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

Two vulnerable, young children.

21 EXT. NEVER CASTLE - STABLE YARD - DAY

21

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.

A 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..

Finally, ANNE comes out. The KING turns..

HENRY

Good morning, Anne.

ANNE curtseys deeply..

(CONTINUED)

ANNE  
Good morning, your Grace.

HENRY  
Who 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  
But 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.

22 EXT. COUNTRYSIDE - DAY

22

The thunder of hooves..

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

HENRY  
(kicking his horse)  
Hah!

(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..

23 EXT. FIELDS - DAY

23

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

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

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

24 EXT. FIELDS - DAY

24

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

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

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

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

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

HENRY  
(kicking his horse)  
Hah..!

25 EXT. FIELDS - DAY

25

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

The RIDERS see this, and some pull up.

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

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

HENRY  
Then we must follow.

26

INT. FOREST - DAY

26

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.

27

EXT. FOREST - RAVINE - DAY

27

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.

Several 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

The 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.

Horse 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.

A 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.

Then 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.

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

The 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..

The 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?

28

INT. NEVER - NIGHT

28

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

PHYSICIAN

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

HENRY flinches in agony, tries to move..

SIR THOMAS

My daughter Anne is here. Would like to apologise.

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 a better look. Intrigued.

HENRY (cont'd)  
Tell me about yourself. You're married?

MARY  
Yes, your Grace. To William Carey.

HENRY  
From Wolsey's office?

MARY  
Yes, your Grace.

HENRY  
Then why haven't I seen you at court?

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

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

MARY  
Yes.

(CONTINUED)

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.

29

EXT. HEVER CASTLE - DAY

29

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

SIR THOMAS and LADY ELIZABETH bow, 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.

30 INT. NEVER CASTLE - DAY

30

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

STAFFORD  
Your Father wishes to see you.

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

STAFFORD  
Just Mary.

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

31 INT. SIR THOMAS'S STUDY - DAY

31

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

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

(exchanges a look with SIR THOMAS)

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

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

32 INT. CORRIDOR - SAME TIME

32

ANNE listens at the door. Horrified.

ANNE  
What?!?

33 INT. SIR THOMAS'S STUDY - SAME TIME

33

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..

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)

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.

34 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

35

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 stares at him..

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.

36

EXT. BOLEYN HOME - STABLES - DAY

36

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

MARY  
I'm so sorry..

ANNE  
What for? You think I want the King? Or  
to be used and abused by him?  
(puts on brave smile)  
No! You're welcome to him. I have my own  
plans, which don't involve becoming a  
rag that will one day be discarded.

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

37

EXT. PALACE - DAY

37

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

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

'CLANK', the heavy doors shut behind her.

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

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

38

INT. COURT - DAY

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.

SERVANT  
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  
Poetry, perhaps?

MARY  
N-no..

QUEEN KATHERINE  
Or dressmaking?

MARY  
I...I..

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

MARY  
I...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.

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!

39

INT. CORRIDORS - WHITEHALL PALACE - AFTERNOON

39

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

WOMAN'S VOICE  
Wait! Mary! Stop!

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

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

JANE  
I know that must have been agony, but put yourself in her shoes. She knows the only reason the King has asked you here is because he desires you. For a wife that must be very difficult.  
(a beat)  
She's a good woman. Trust me.

JANE smiles. MARY manages a smile..

JANE (cont'd)  
Jane Parker.

MARY  
Mary Carey.

The two girls shake hands.

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

(CONTINUED)

MARY  
Yes.

JANE  
I've seen him a few times at court. And  
like him...very well.  
(a beat)  
But I don't think he has noticed me.

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

JANE  
Would you?

MARY  
Of course. Happily.

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

40 EXT. TILTYARD - DAY

40

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

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

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

MARY hands over a handkerchief..

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

GEORGE hastily gives it back..

GEORGE (cont'd)  
There is something about that woman that  
makes me feel...  
(he shudders)

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

MARY  
And our sister? Any word?

(CONTINUED)

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.

41

INT. MARY'S ROOM - COURT - DAY

41

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

HENRY (O.S.)

Please, don't be alarmed.

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..

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)

HENRY (cont'd)  
(a beat)  
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..

42 INT. NORFOLK'S STUDY - COURT - NIGHT

42

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

NORFOLK  
What? If all the King wanted was  
coition, he could fetch in a woman from  
the bath house.  
(a beat)  
What he wants is YOU.  
(a beat)  
To woo you. And be wooed in return.  
(a beat)  
And could'nt you look just a little  
happier? There isn't a girl in the  
Kingdom that wouldn't wish to be in your  
shoes.

MARY  
Your opinion, Uncle.

MARY speaks quietly. Lowers her head..

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

NORFOLK  
What?

MARY  
Asking a whore to have feelings, too.

WE'RE INTO A BRIEF MONTAGE:

43 INT. ROYAL CHAPEL - DAY

43

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

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

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

44 EXT. COUNTRY CHAPEL - DAY

44

Meanwhile, a remote country parish church. Far away.

A 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.

45 INT. ROYAL CHAPEL - DAY

45

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

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

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 BOLEYN.

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

46 INT. COUNTRY CHURCH - DAY

46

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

PRIEST  
Are you there?

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

PRIEST  
No one saw you?

(CONTINUED)

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.

47 EXT. ROYAL CHAPEL - DAY

47

Back at court: the service ends.

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

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

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

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

48 INT. MARY'S ROOM - NIGHT

48

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

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

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

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

GEORGE, her brother, who bursts in..

MARY  
George? It's the middle of the night.

(CONTINUED)

GEORGE

It's Anne.

MARY

What?

GEORGE

She'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!

49

INT. SIR THOMAS'S STUDY - BOLEYN HOUSE - LONDON - DAY 49

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

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

HENRY PERCY looks down, avoiding eye contact..

NORFOLK  
 Who knows about this?

ANNE  
 No one.

NORFOLK  
 Then that is how it shall remain.  
 Forever.

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

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

NORFOLK  
 WHAT?

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

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

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

ANNE recoils, terrified..

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

(CONTINUED)

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

NORFOLK

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

MARY

What?

NORFOLK

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..

50

INT. CORRIDOR OUTSIDE - DAY

50

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

ANNE

You 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..

51 INT. BALL-ROOM - PALACE - NIGHT

51

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

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

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

SIR THOMAS looks concerned for the first time.

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

MASKED MAN  
Why look so glum, Mary?

MARY turns to see a MASKED MAN behind her.

MARY  
What reason have I to be happy?

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

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

MARY  
Do I know you?

MASKED MAN  
You know me, Mary - but not half as well  
as I know you. I know you better than  
anyone here. And love you better than  
anyone here, too. And if God had made ME  
your husband instead of William Carey,  
one thing I know..  
(a beat)  
I would never have let you go.

MARY's smile fades..

MARY  
Wait! Who ARE you?

(CONTINUED)

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.

MASKED 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  
I wonder, will you be kind to me?

MARY  
What is it you desire?

MASKED MAN #2  
Your 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.

MASKED MAN #2  
But 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  
No 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  
She 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..

52 INT. KING'S APARTMENT - COURT - NIGHT

52

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

HENRY  
Go! Leave us! Go!

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

HENRY makes her comfortable.

MARY  
Thank you, your Grace.

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

HENRY 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)

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.

HENRY  
A man in my position develops an instinct.  
(a beat)  
You would never lie, could never lie to me.

MARY smiles, admitting he's right.

MARY  
No.

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

MARY  
Yes.

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

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?

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

MARY  
Yes. I do now.

HENRY  
I 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..

Sensing 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..

53 INT. PALACE - DAYBREAK

53

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

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

54

Several hours later:

WILLIAM STAFFORD is fast asleep in a window seat in the corridor  
outside. Finally, the door opens. And MARY emerges from the  
KING's apartment.

STAFFORD  
Good morning.

STAFFORD jumps to his feet. Waking rapidly..

(CONTINUED)

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.

55 INT. NORFOLK'S STUDY - COURT - DAY

55

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

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

NORFOLK  
Well..?

MARY stares at her husband..

NORFOLK  
Did he have you?

MARY's eyes burn..

MARY  
Yes.

NORFOLK  
More than once?

MARY stares daggers..

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

MARY  
Yes. More than once.

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

NORFOLK  
So he was satisfied?

MARY  
I believe so, Uncle.

## NORFOLK

Good. 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.

56

INT. PALACE - DAY

56

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

## HENRY

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

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

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

SIR THOMAS looks up in disbelief..

## SIR THOMAS

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

(CONTINUED)

HENRY

Nonsense. 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

As 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

Our 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

Overreach 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..?

57 INT. SIR THOMAS'S STUDY - LONDON - DAY

57

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

GEORGE  
 I beg you, Father. No.

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

GEORGE  
 But must I actually...*marry* her?

SIR THOMAS's expression changes..

SIR THOMAS  
 I 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  
 (quiet)  
 Yes, Sir.

58 INT. BALL-ROOM - PARKER FAMILY CASTLE - NIGHT

58

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

(CONTINUED)

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.

By 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..

REVERSE 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.

She 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.

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

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

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

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

MARY  
Say 'no', husband.  
(a beat)  
That was all you had to do.

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

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..

...that she has fallen in love.

FADE TO BLACK:

60 INT. MARY'S APARTMENT - COURT - DAY 60

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.

61 INT. KING'S APARTMENT - DAY 61

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

SIR THOMAS  
Are you certain?

MARY  
Yes.

SIR THOMAS looks at the PHYSICIAN, who nods..

SIR THOMAS  
In that case...I suppose...someone  
should tell the King.

62 INT. HENRY'S APARTMENT - DAY 62

Shooting through a half-open door..

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

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

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

SIR THOMAS (O.S.)  
Keep them shut...still shut..

63 INT. COURT - ACCOMMODATION - DAY 63

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

(CONTINUED)

SIR THOMAS  
Now open!

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

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

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

SIR THOMAS (cont'd)  
In addition, we have received a number of new grants and estates.  
(pointedly, to LADY ELIZABETH)  
So our debts are paid off.

But LADY ELIZABETH remains granite-faced..

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

SIR THOMAS  
Because he committed treason.

LADY ELIZABETH  
But what is 'treason'? It's anything the King or his lawyers decide it to be. Anything that offends him, or causes him displeasure.  
(a beat)  
And can you assure me we'll never do that?

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

SIR THOMAS  
Pay her no heed..

64 INT. MARY'S BEDROOM - DAY

64

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

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

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

(CONTINUED)

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

65 INT. MARY'S APARTMENT - DAY

65

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

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

SIR THOMAS's face. Overcome with relief..

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

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

PHYSICIAN  
She must begin her lying-in immediately.

MARY  
(horrified)  
What?

MARY looks up. Her heart sinks.

MARY  
But I'm only three months..

66 INT. MARY'S BEDROOM - COURT - DAY

66

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

TAPESTRIES 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.

67

INT. MARY'S APARTMENT - DAY

67

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

HENRY

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.

68

INT. COURT - DAY

68

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

He misses MARY.

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.

69

EXT. GARDENS - DAY

69

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

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

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

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

(CONTINUED)

She has been well trained.

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

For the moment.

70

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

70

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

PULL BACK TO REVEAL:

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

NORFOLK

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

NORFOLK looks up...

NORFOLK

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

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

NORFOLK

What? Speak..

SIR THOMAS

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

NORFOLK

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

SIR THOMAS

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

71

INT. MARY'S APARTMENT - DAY

71

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:

The thunder of galloping horses.

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

73

EXT. VILLAGES - DAY

73

The RIDERS and the WOMAN gallop through villages, spraying mud. VILLAGERS stop and stare..

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

74

EXT. COUNTRYSIDE - NIGHT

74

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

75

EXT. COUNTRYSIDE - DAY

75

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

Dogs bark in excitement.

76

INT. GREENWICH PALACE - THAT NIGHT

76

A dinner at court. HENRY is at one end, in serious conversation with foreign AMBASSADORS. Presently, at the other end of the table, loud laughter.

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.

Presently, 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.

Her 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..?

ANNE

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

HENRY

Hah!

ANNE

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

HENRY

Really? And who is this rival?

ANNE

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

Ripples of laughter, as people guess..

ANNE

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

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?

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..

77

INT. MARY'S BEDROOM - DAY

77

SIR THOMAS beams with excitement and satisfaction...

SIR THOMAS  
You should have seen the Seymours! Their faces!

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

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

SIR THOMAS smiles as he remembers..

SIR THOMAS (cont'd)  
But Anne put pay to that. Last night, the King only had eyes for us Boleyns.

MARY shoots a private, knowing look..

MARY  
Or HER, you mean.

SIR THOMAS  
What?

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

SIR THOMAS  
On 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)

MARY (cont'd)  
 ...then why has she not come to see me  
 since she returned?

78 EXT. TILTYARD - DAY

78

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

79 INT. ARMOURY - DAY

79

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

HENRY  
 You're a fortunate man, George. To be  
 blessed with 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'.

HENRY  
 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.

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

A storm, you say..?

80

INT. BOLEYN APARTMENTS - COURT - FOLLOWING DAY

80

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

SERVANT

From the King, madam.

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

ANNE

Open it.

A SERVANT stares..

ANNE

I said 'open it.'

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

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

ANNE

Now close it again. And send it back.

The SERVANT stares in disbelief..

ANNE (cont'd)

You heard me.

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

81

INT. KING'S APARTMENT - DAY

81

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*?

82 EXT. BOLEYN APARTMENTS - DAY 82

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

83 INT. BOLEYN APARTMENTS - DAY 83

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

84 INT. KING'S APARTMENTS - DAY 84

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

HENRY

What? Again?

85 EXT. BOLEYN APARTMENTS - DAY 85

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

86 INT. BOLEYN APARTMENTS - DAY 86

Again, ANNE shakes her head, and sends the gift back.

87 INT. KING'S APARTMENT - DAY 87

The KING is in a meeting with several AMBASSADORS on an important matter. The doors open. He looks up to see..

..the MESSENGER returning with the latest GIFT. HENRY's smile fades.

88 INT. CORRIDORS - COURT - DAY 88

'Crash', the KING, flanked by several of his most intimidating COURTIERS, bursts through doors, and storms along a corridor. It's an impressive sight..

People scatter to get out of the way.

89 INT. BOLEYN APARTMENTS - COURT - DAY 89

The KING bursts in. Everyone leaps to their feet. SERVANTS stop and stare and 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!

90 INT. BOLEYN APARTMENTS - DAY 90

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

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

HENRY dashes up the stairs..

91 INT. BOLEYN APARTMENTS - DAY 91

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

HENRY  
Anne..  
  
ANNE  
(hurriedly dressing)  
Your Grace?

They speak through the door..

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..

92 INT. BOLEYN APARTMENTS - DAY

92

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  
I 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..

HENRY  
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)

ANNE (cont'd)  
(a beat)

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.

They are shaking.

FADE TO BLACK:

93 INT. MARY'S BEDROOM - NIGHT

93

MARY is asleep. Dead of night. Suddenly she wakes up, and holds her stomach, 'Ouch!'.

It's the first contraction.

94 INT. SIR THOMAS'S BEDROOM - SAME TIME

94

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

STAFFORD

Sir Thomas! It's Mary..!

95 INT. MARY'S ROOM - NIGHT

95

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

A PRIEST arrives, ready to perform the last rites..

96 INT. MARY'S ROOM - NIGHT

96

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

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..

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..

MARY  
(a dagger in her heart)  
Henry..?

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

MARY (cont'd)  
My Lord..?

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

(CONTINUED)

Instead, MARY's eyes meet ANNE's.

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

A 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..

97

INT. SIR THOMAS'S STUDY - NIGHT

97

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

NORFOLK

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

NORFOLK stares at ANNE..

NORFOLK

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

ANNE stares back defiantly..

ANNE

Or what...Uncle?

LADY ELIZABETH

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

ANNE

Mary should go back to her husband.

Not a flicker of emotion on her face.

ANNE

She has been inconvenienced long enough by this family.

LADY ELIZABETH

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

LADY ELIZABETH stares at ANNE..

(CONTINUED)

LADY ELIZABETH  
I think you've earned that privilege.

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

98 INT. MARY'S APARTMENT - DAY

98

MARY lies in bed. She looks pale. Exhausted.

99 INT. CORRIDOR - DAY

99

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

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

ANNE checks herself. Enough sentiment. She swallows it.

And enters.

100 INT. MARY'S APARTMENT - DAY

100

MARY looks up as ANNE enters, and freezes..

MARY  
How can you show your face in here?

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

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

(a beat)  
And now you have what you wanted you  
probably think justice has been done.

ANNE  
Well, hasn't it?

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

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

(CONTINUED)

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.

101 EXT. COURTYARD - DAY

101

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

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

OVER 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..

102 EXT. COUNTRYSIDE - DAY

102

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

103 EXT. HILLSIDE - DAY

103

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

104 INT. MANOR HOUSE - NIGHT

104

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

He stares at the BABY..

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.

105 INT. CAREY'S HOUSE - COURT - NIGHT

105

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

(CONTINUED)

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

MARY stares at the ceiling.

FADE TO BLACK:

106 EXT. PALACE - SUMMER

106

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

107 EXT. GARDENS - DAY

107

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

HENRY

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

ANNE

As what?

HENRY

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

ANNE

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

HENRY

My wife? I barely see her.

ANNE

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

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?

108 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..

109 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.

HENRY 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?

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.

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.

110 INT. COURT - SEVERAL MONTHS LATER - DAY

110

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  
Yes. 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  
Then 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..

111 EXT. COUNTRYSIDE - DAY

111

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

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

112 INT. ROCHFORD HALL - DAY

112

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

STAFFORD  
She's beautiful.

MARY  
Thank you.

(CONTINUED)

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.

113 EXT. ROCHFORD HALL - STABLE YARD - DAY

113

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..

(CONTINUED)

STAFFORD  
How is your husband? I heard he was unwell.

MARY  
He is.

STAFFORD  
I'm sorry.

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

WILLIAM (O.S.)  
Mary..!

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

He kicks his horse, and rides off.

114 INT. ROCHFORD HALL - BEDROOM - DAY

114

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

115 INT. ROCHFORD HALL - CORRIDOR - DAY

115

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..

116 EXT. HILL - COUNTRYSIDE - DAY

116

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

STAFFORD  
(pulling horse up)  
Whoa..

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

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

117 INT. ROCHFORD HALL - CORRIDOR - DAY

117

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

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

118 INT. COURT - DAY

118

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

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

HENRY

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

ANNE

Then what troubles you?

HENRY

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

ANNE

Why? You have justice on your side.

HENRY stares, conflicted..

HENRY

Do I?

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

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

119

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

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

(CONTINUED)

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..

120 INT. CORRIDOR - COURT - DAY

120

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

121 INT. ANNE'S ROOM - DAY

121

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

SIR THOMAS  
'Mary Talbot'.

ANNE  
Who?

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

(he can hardly bring himself to say the words)  
...that his prior betrothal to you was actually..  
(his knuckles whiten)  
..consummated.

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

SIR THOMAS  
I knew this would come back to haunt us!

ANNE  
I must go to the King.

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

(a beat)  
It seems the only Boleyn he will speak to, the only person who's testimony he will trust in this matter..  
(a beat)  
...is Mary.

ANNE's face. A dagger in her heart.

ANNE  
Mary?

122 EXT. CEMETERY - DAY

122

A cemetery in mid-winter. WILLIAM CAREY's coffin is lowered into the ground. MARY, dressed in widow'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.

123 INT. COURT - BOLEYN HOUSE - NIGHT

123

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.

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

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

124 INT. COURT - BOLEYN HOUSE - NIGHT

124

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

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  
Such beautiful hair.

Hearing ANNE's voice, MARY freezes.

(CONTINUED)

ANNE  
Thank you for coming.

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

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

MARY  
It's fine.

MARY pulls away. Raises her hand..

MARY  
Leave me. Please..?

ANNE stares at MARY, her lips trembling..

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

MARY turns away. Avoids ANNE's eyes.

125 INT. KING'S APARTMENTS - NIGHT

125

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

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

HENRY  
Ah! Mary! Come in.

MARY walks closer.

HENRY  
Closer..  
(beckons)  
Into the light.

MARY walks closer. HENRY looks at her..

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

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

MARY  
You asked to see me, your Grace?

126 INT. CORRIDOR OUTSIDE KING'S APARTMENTS - DAY 126  
 The BOLEYN FAMILY members are pacing outside. Anxious. ANNE and SIR THOMAS exchange looks.

FINALLY: the door opens.

MARY emerges from the King's apartments.

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

ANNE  
 And...?

127 INT. BOLEYN APARTMENTS - COURT - NIGHT 127  
 MARY is putting the children to bed, tucking YOUNG HENRY in.

YOUNG 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.

128 INT. CORRIDOR - BOLEYN APARTMENTS - NIGHT 128  
 MARY closes the door behind her. ANNE stares at her, then..

ANNE  
 (with difficulty)  
 I am forever in your debt.

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

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

ANNE embraces MARY, who stiffens.

(CONTINUED)

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

ANNE  
What? That damp old ruin? With no food? Or warmth?  
(a beat)  
Why don't you let your family look after you? Your children would have the best of everything here. They would grow up safe and secure.

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

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

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

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

MARY  
Who's that?

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

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

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

ANNE suddenly looks pale. Vulnerable. Frightened.

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

129 EXT. BLACKFRIARS - COURTHOUSE - DAY

129

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

Vast cheers go up.

130 INT. BLACKFRIARS MONASTERY - DAY

130

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

(CONTINUED)

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)

QUEEN KATHERINE (cont'd)  
 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..

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..

131 INT. BOLEYN FAMILY HOME - NIGHT

131

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

ANNE

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

SIR THOMAS

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

ANNE

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

(a frustrated gesture)

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

LADY 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)

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

ANNE looks at MARY..

(CONTINUED)

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?

132 INT. CORRIDOR - DAY

132

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

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

REVERSE ANGLE TO REVEAL:

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

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

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

It seems to have a profound affect on him..

133 EXT. GARDENS - DAY

133

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

HENRY  
Who's this?

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

ANNE  
Go, on..

YOUNG HENRY  
My name is Henry.

(CONTINUED)

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..

134	INT. QUEEN'S QUARTERS - SAME TIME	134
	From a window high up, we notice: QUEEN KATHERINE has appeared, too.	
135	EXT. GARDENS - DAY	135
	HENRY continues to play with the boy. It's clearly a powerful emotional experience for him.	
136	EXT. PALACE - SAME TIME	136
	Gradually, other FACES appear at the palace windows..	
	First SIR THOMAS's. Then NORFOLK's. Then MARY's. Finally back to QUEEN KATHERINE..	

Watching on tenterhooks. Unsure how this will play out.

FADE TO BLACK:

137 EXT. GREENWICH PALACE - DAY

137

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

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

138

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

KATHERINE

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

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

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

His face: burning with guilt and self-loathing.

139 INT. ANNE'S APARTMENT - DAY

139

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...!

140 INT. ANNE'S QUARTERS - NIGHT

140

That night: ANNE is being groomed by MARY.

ANNE  
How was he with you? As a lover?

MARY  
Tender.  
(a beat)  
Surprisingly so.  
(a beat)  
Why?

ANNE's face. Haunted. Fearing the worst.

ANNE  
No reason.

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

141 INT. PALACE CHAPEL - WESTMINSTER - DAY

141

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

ARCHIBISHOP  
(in LATIN, we see sub-titles)  
Do you, Henry Tudor, take Anne Boleyn as  
your lawful wedded wife...?

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

HENRY  
I do.

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

142 INT. PALACE - DAY

142

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

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

Sister, 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.

Hearing 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.

143

INT. COURT - ACCOMMODATION - DAY

143

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

STAFFORD

Wait! Mary..

STAFFORD catches her up..

STAFFORD

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

STAFFORD takes a deep breath. His heart racing..

STAFFORD

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

MARY turns, an incredulous look..

MARY

What?

(surely this is a joke)  
Stafford?

STAFFORD blurts it out..

STAFFORD

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

MARY

Wait..

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

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)

STAFFORD (cont'd)  
 If you came with me...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.

144

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

144

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

ANNE

God, I look hideous.

GEORGE

Does it hurt?

ANNE

Little nips and stabs.

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

GEORGE

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

ANNE

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

ANNE touches her stomach anxiously..

ANNE

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

ANNE tails off when she sees MARY. Miles away.

ANNE

What's the matter with her?

MARY looks up, 'What?'

(CONTINUED)

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?

145 INT. COURT - QUEEN'S APARTMENTS - NIGHT

145

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

MIDWIFE  
And again, one more..

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

MIDWIFE  
It's done, your Majesty..!

MARY  
Well done...

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

ANNE  
And..?

MARY  
It's a girl!

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

MARY  
A beautiful, healthy girl.

(CONTINUED)

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

ANNE  
A girl?

146 INT. ANNE'S BEDROOM - NIGHT

146

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

SIR THOMAS  
She has named her Elizabeth. After your mother.

HENRY  
Is the child healthy?

SIR THOMAS  
Perfectly, Sir.

HENRY stares, hollow-eyed. Finally..

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:

147 INT. LYING-IN - DAY

147

ANNE stands by a window, staring out. Her hands wringing with anxiety. MARY is in another corner, tending to baby ELIZABETH..

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)

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..

148 INT. MARY'S ROOM - COURT - NIGHT

148

MARY is with her children, reading them a bedside story. From next door, the sound of raised voices. The KING and ANNE are having a furious row. But MARY is not listening..

ANNE (O.S.)

You can't ignore me like this. I am your wife! Why don't you just admit it!

HENRY (O.S.)

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.

149 INT. BEDROOM - NIGHT

149

ANNE and MARY are together. ANNE is combing her hair. Strands of it come loose in her hands. Her eyes are hollow with stress. Her skin pale and covered in a film of perspiration..

ANNE

I struck him today. What am I doing? I am destroying this all on my own..

ANNE looks left and right. Makes sure no one is within earshot. Goes to check outside her door, then returns..

ANNE

I can't sleep at night! And without sleep I cannot think!

(CONTINUED)

MARY  
Oh, Anne..

ANNE  
And 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.

150 INT. ANNE'S BEDROOM - NIGHT

150

The sound of ugly, loveless sex. Cries of pain. ANNE tries to keep the KING aroused. Demeaning, cruel, shaming, loveless sex. HENRY repeatedly strikes her. Hating her. Hating himself.

151 INT. MARY'S BEDROOM - PALACE - NIGHT

151

In the neighbouring room: the ugly sounds of ANNE and HENRY's sex come through the walls.

MARY covers her ears with a pillow, blocking out the noise, and escapes to the only safe world she knows. That of her dreams.

152 INT. ANNE'S BEDROOM - DAY

152

SIR THOMAS BOLEYN, NORFOLK, GEORGE BOLEYN and MARY are watching intently as ANNE is being examined by several PHYSICIANS.

Unbearable tension. Finally a PHYSICIAN straightens, turns to face the FAMILY..

SIR THOMAS  
And..?

The PHYSICIAN's face: he nods.

153 EXT. RIVER THAMES - WINTER PARTY - MONTHS LATER - DAY 153

A magnificent winter party to celebrate ANNE's pregnancy. The River Thames is frozen over. It's a lavish spectacle.

Jousting on ice-skates, bear-baiting with dogs, MUSICIANS, skate-dancing, sledges and fire-eaters and Muscovite tumblers.

(CONTINUED)

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.

GEORGE

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..

MARY  
(under her breath)  
..Tatton.

GEORGE  
Where he grew up, apparently. Did you know he came from a better stable than all of us? His grandmother was a Beaufort, cousin to the King. And he never mentioned it.  
(shrugs)  
Who'd have guessed?

GEORGE shrugs, and skates off with FRANCIS WESTON. We pull back to reveal they are being watched by JANE PARKER..

..who looks drained. Lonely. Worn out by the humiliation of her failed marriage and the agony of unrequited love.

154 INT. ANNE'S BEDROOM - NIGHT

154

'HAAARRGHH', 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.

155 INT. ANNE'S BEDROOM - COURT - NIGHT

155

MARY and GEORGE arrive breathlessly in ANNE's room, to find..

ANNE is on the floor before the fire, her arms wrapped around as if she were hugging herself. On the floor beside her is a bloodstained bundle of sheets.

ANNE looks up through the trailing locks of her hair..

(CONTINUED)

ANNE  
I lost it. Almost without pain. And so fast it was over in a moment.

MARY looks down at the bundle of sheets..

MARY  
(heart cracks)  
Oh, Anne..

MARY hugs ANNE tightly. All animosity now gone..

ANNE  
You have to get rid of it. Bury it. Get rid of it somehow. No one must know.

GEORGE rushes to a cupboard, and pulls out a cape. He wraps it around ANNE. Then he pours wine into a glass. MARY wraps ANNE in a blanket to warm her. And begins making the bed with fresh linen..

DISSOLVE TO:

AN HOUR LATER: ANNE is composed. Staring into the fire. MARY and GEORGE sit on either side of her.

ANNE  
It's not the first. Miscarriage.

MARY's heart cracks. Takes ANNE's hand.

ANNE  
They will take it as proof that I cannot bear children. That I am cursed by God. And should be dispensed with.

MARY  
Why? There's still time. You could sleep with the King, and fall pregnant again. No one would know..

ANNE  
The King would never lie with me now, and risk damaging the 'child' he believes I'm carrying..  
(a beat)  
Besides, he is barely capable anymore. And I couldn't go through that again.

ANNE stares at MARY and GEORGE..

ANNE  
No, if I am to survive..I have to take matters into my own hands.

MARY and GEORGE exchange blank looks..

(CONTINUED)

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  
Besides, 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..

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!

156 INT. CORRIDOR OUTSIDE ANNE'S ROOM - NIGHT

156

MARY leaves the room. Tears stream down her cheeks. She runs down the corridor, rushing towards her children..

But as MARY goes, we REVERSE ANGLE TO REVEAL:

A figure sits in the shadows by ANNE's door. Someone who has heard everything that has been said..

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

157 INT. CORRIDORS - NIGHT

157

MARY runs through the corridors in an agitated state.

158 INT. MARY'S ROOM - COURT - NIGHT

158

MARY rushes into her room. She goes to the beds where her CHILDREN are sleeping. MARY gently shakes them awake..

MARY  
Come on, darling wake up.

(CONTINUED)

YOUNG HENRY  
Where are we going?

MARY  
Away from here. Far, far away.

159 INT. ANNE'S BEDROOM - NIGHT

159

ANNE and GEORGE stare at one another. ANNE pours a mug full of mulled wine..

ANNE takes the first step, and starts unbuttoning her brother's shirt. GEORGE quickly knocks back the glass of mulled wine..

...then gasps as ANNE puts her hands into his trousers. Their eyes meet for an intense moment..

160 EXT. STABLES - NIGHT

160

MARY and her CHILDREN ride through the night.

161 INT. ANNE'S BEDROOM - NIGHT

161

ANNE and GEORGE are making love. Silent tears are streaming down GEORGE's cheeks. Visibly traumatised.

ANNE tenderly wipes them away.

162 EXT. COUNTRYSIDE - NIGHT

162

MARY and her CHILDREN continue to ride through the night.

They gallop, silhouettes against the moon. The faster and further they get away from court, the better.

163 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..

164 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:

165 EXT. VILLAGE - DAWN 165  
MARY arrives in a market village. She asks directions. Then kicks her horse. Rides on.

166 EXT. WILLIAM STAFFORD'S HOUSE - DAY 166  
A simple farmhouse, nestling in a valley.

167 INT. WILLIAM STAFFORD'S HOUSE - DAY 167  
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.

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

168 INT. WILLIAM STAFFORD'S HOUSE - DAY 168  
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?

No answer.

YOUNG HENRY  
Mama, I'm hungry.

CATHERINE  
Me, too.

MARY stares. What should she do?

169 INT. KITCHEN - DAY 169  
The CHILDREN eat hungrily. A clock ticks on the wall.

170 INT. BEDROOM - DAY 170  
 MARY puts CATHERINE to sleep in a bed. YOUNG HENRY is already fast asleep in another bed. MARY draws the curtains.  
 Then closes the door.

171 INT. CORRIDOR - DAY 171  
 MARY walks along a corridor. She looks in the bedroom.  
 MEN's clothes in the wardrobe. No sign anywhere of a woman's presence. MARY turns, then catches sight of herself in a mirror. Her hair is bedraggled. Her clothes are filthy.

172 INT. BATHROOM - DAY 172  
 MARY pours hot water into a bath. The room is thick with steam. She begins unbuttoning her dress.

173 EXT. FIELDS - DAY 173  
 WILLIAM STAFFORD and several FARM-HANDS return from working in the fields. Talking and laughing. They reach a crossroads, go their separate ways. STAFFORD rides on for a while..  
 ..then stops when he sees a horse outside his house.

174 EXT. STAFFORD'S FARMHOUSE - DAY 174  
 STAFFORD dismounts his horse. A quizzical look. Then he walks towards the front door.

175 INT. STAFFORD'S FARMHOUSE - DAY 175  
 STAFFORD enters his house to see empty bowls of food on the table.  
 CHILDREN's boots by the door. And a WOMAN's riding cape.  
 From upstairs, the sound of splashing. STAFFORD expression changes. He slowly goes up the stairs.  
 The sound of splashing gets louder. A WOMAN's voice. Humming.

176 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.

They fall into a passionate embrace, and sink to the floor..

FADE TO BLACK:

177 INT. COUNTRY CHURCH - DAY

177

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

PRIEST

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

MARY

I do.

178 INT. BARN - NIGHT

178

A dance is in progress. MUSICIANS play. Fifty or so GUESTS.

MARY is talking to a friend. In another corner: she notices a MESSENGER arrive. A former COLLEAGUE from court.

He talks to STAFFORD. They talk gravely. STAFFORD's face is ashen..

MARY excuses herself from her friend, crosses the room, goes to STAFFORD..

MARY

What is it?

STAFFORD

News from court.

STAFFORD avoids MARY's eyes..

(CONTINUED)

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

FLASHCUT TO:

179 EXT. WOODS - DAY

179

ANNE is walking alone. Her MAIDS follow at a distance. Presently she lets out a cry. Her body doubles up in pain.

Her MAIDS rush towards her.

180 INT. BARN - NIGHT

180

Back at the dance. STAFFORD continues..

STAFFORD  
 They say it was deformed...monstrous.  
 She is charged with incest and of  
 summoning the devil. Your brother, too.  
 He has already been sentenced. Anne is  
 in the Tower, awaiting trial.

FLASHCUT TO:

181 INT. TOWER - DAY

181

ANNE in a prison cell at the Tower. Frightened. Vulnerable.

182 INT. BARN - NIGHT

182

MARY face: horrified.

MARY  
 I must go.

MARY turns to walk out. STAFFORD blocks her path..

STAFFORD  
 And do what? George is doomed. For Anne  
 it's only a matter of time.

MARY  
 I can petition the King..

STAFFORD  
 You 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..

183 EXT. COUNTRYSIDE - DAY

183

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

184 INT. GREAT COURT - TOWER OF LONDON - DAY

184

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)

## 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.

185 EXT. COUNTRYSIDE - NIGHT

185

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

186 INT. GREAT COURT - TOWER OF LONDON - NIGHT

186

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.

187 EXT. COUNTRYSIDE - NIGHT 187  
 MARY gallops through shallow streams, spraying water..

188 INT. COURTROOM - DAY 188  
 ANNE watches on as each LORD takes it in turn to get to his feet, and deliver his verdict. First CROMWELL, then the SEYMORES, 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.

189 EXT. TOWER GREEN - THE FOLLOWING DAY 189  
 A terrified GEORGE BOLEYN is led to the scaffold. He is watched by FRANCIS WESTON..

190 EXT. COUNTRYSIDE - DAY 190  
 MARY reaches the outskirts of London. Gallops through villages..

191 EXT. TOWER GREEN - DAY 191  
 GEORGE BOLEYN's eyes are covered with a cloth. He puts his head on the block. A PRIEST says last rites as GEORGE's arms are held back. Terrified, his lips mouth prayers..begging forgiveness.  
 The axe falls. A huge ROAR goes up.  
 REVERSE ANGLE TO REVEAL: this has been watched by SIR THOMAS BOLEYN.

192 EXT. TOWER OF LONDON - DUSK 192  
 MARY arrives in time to hear the ROAR from the crowds. She dismounts her horse, exhausted from the journey, She 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?

193 INT. PALACE - COURT - DAY

193

HENRY walks through corridors arm in arm with JANE SEYMOUR, followed closely by the SEYMOUR BROTHERS, SIR JOHN SEYMOUR and the ever-surviving DUKE of NORFOLK..

HENRY turns a corner, then stops in his tracks when he sees...MARY waiting outside his Privy Chamber, restrained by GUARDS. Seeing the King, she curtseys deeply..

HENRY  
Mary...?

The SEYMOUR BROTHERS draw their swords, but the KING's DOG runs excitedly towards her. HENRY gestures for the SEYMOURS to sheath their swords..

HENRY  
Leave us.

The SEYMOURS leave. The DUKE of NORFOLK hesitates..

HENRY  
ALL of you!

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

194 INT. PRIVY CHAMBER - DAY

194

His private room. His sanctuary. Where he took her before. The room to which only MARY seems to have had access..

MARY  
Your Majesty..  
(falling into a deep curtsey  
as HENRY closes the door  
ensuring their privacy)  
I understand my family has offended you.  
But having taken my brother today, I beg  
you to spare my sister.

HENRY  
Oh, Mary...

(CONTINUED)

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?

HENRY thinks. A long silence.

HENRY  
Go. I will reflect on the matter.

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

195 EXT. TOWER HILL - DAY

195

A team of CARPENTERS erect gallows and scaffolding. Hammers knock nails. A sickening metronome of death.

'Tack', 'tack', 'tack'.

On the hill: a blood-stained chopping block is put into place.

196 INT. ANNE'S CELL - DAY

196

The doors to ANNE's cell open. ANNE looks up. In the doorway is MARY. MARY stares at ANNE..

ANNE's appearance is shocking. She looks ten years older. Haggard and lined by stress.

ANNE puts on a brave face, stares back at MARY.

MARY  
Oh, Anne..

The two sisters walk towards one another, and embrace. Tight. Tears run onto each other's shoulders..

ANNE  
How has it come to this?

MARY  
Ssshhhhh.

197 EXT. TOWER GREEN - DAY

197

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.

198

INT. ANNE'S CELL - DAY

198

ANNE looks out through a narrow window. Her intense, fearful eyes flit and dart..

ANNE  
They're letting the crowds in.

MARY  
It's all right. You will be spared. The King as good as gave me his word.

ANNE  
The King saw you?

MARY  
Yes.

ANNE manages a rueful smile..

ANNE  
We all made a mess of that, didn't we?  
We all underestimated little Mary.

ANNE looks at MARY..

ANNE  
I don't think he ever stopped loving you.

MARY  
That's not true.

ANNE  
It is. He never loved me in the same way. And deep down you know it.

MARY averts her eyes..

ANNE  
You should have been Queen. You even gave him a son. But instead all this has happened because..  
(a beat)  
Because I couldn't bear to be the Other Boleyn Girl.

ANNE shrugs..

ANNE  
And now look?

The sound of approaching footsteps. ANNE looks at MARY, suddenly frightened..

(CONTINUED)

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  
She couldn't ask for a better moth...  
(breaks down, composes  
herself)

MARY hugs ANNE tight.. 'Ssshhh'.

MARY  
He will spare you. I am sure of it.

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

199 EXT. TOWER HILL - DAY

199

A roar of the crowd. ANNE, wearing a shawl of white ermine, is violently jostled and spat at as she's marched across Tower Hill to the scaffold. She shoots MARY an anxious look across the crowds..

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)

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..."

200 INT. CROMWELL'S OFFICE - DAY

200

THOMAS CROMWELL, the former assistant to WOLSEY, who has now replaced him, sits at his desk, writing the letter..

CROMWELL (V.O.)  
. . . the King has spared you because of his respect and affection for you and because you are the mother of his son."

201 EXT. TOWER HILL - DAY

201

MARY continues to read the letter, as ANNE is forced to kneel by the EXECUTIONER..

CROMWELL (V.O.)  
"But you risked your life coming to court and you are advised you not to do so again. You will not be shown the same clemency a second time. Your sister Anne was tried and found guilty, her crimes were high treason and she deserves to die. Cromwell."

MARY, who is reading, looks up in horror..

MARY  
No!

ANNE looks up. She sees the look on MARY's face.

MARY's eyes.

ANNE's eyes.

'WHOOSH', the masked EXECUTIONER swings his sword. ANNE is beheaded. MARY almost chokes..

The CROWD falls eerily silent. A stunned calm descends on Tower Green. Nothing but the sound of the wind.

MARY sways, then falls backwards, having lost consciousness. She falls, falls..but is caught by a strong pair of arms..

..WILLIAM STAFFORD, who has followed her to London.

Suddenly the CROWDS burst into life. A great, bloodthirsty ROAR echoes around Tower Green as ANNE's head is lifted aloft..

(CONTINUED)

WILLIAM STAFFORD carries MARY in his arms. They walk against the flow, of teaming CROWDS, and newly-arriving FAMILIES coming to watch the spectacle..

SLOW FADE TO BLACK:

202 INT. BEDROOM - DAY

202

SIR THOMAS BOLEYN sits by a window. Staring out at the fields beyond. Ashen-faced. Broken.

CAPTION #1: "WRETCHED AND DISGRACED, SIR THOMAS BOLEYN DIED TWO YEARS LATER OF A BROKEN HEART."

203 EXT. FIELDS - DAY

203

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."

As 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."

End.