

WOLF HALL

Episode 4 - The Devil's Spit

Programme UID: DRIB514D/01

Duration: 59'10"

**Transmission Script with Music Cues
UK VERSION**

TIMECODE/MUSIC:

SCRIPT:

MUSIC IN (1) 10:00:00 **CAPTION: BBC LOGO**
10:00:00
10:00:05 **CAPTION:**

Anne Boleyn has promised Henry VIII a son. In return, the King has cast off his first wife and, over the objections of the Pope and the rest of Christendom, crowned Anne Queen.

10:00:15 **CAPTION:**

September 1533. Anne returns to Whitehall with her newborn child. A daughter.

10:00:29 INT. WINDSOR CASTLE. AUTUMN 1533. DAY.

We are close on HENRY's face. A man absorbing a terrible blow. A girl.

HENRY
Healthy?

ARCHBISHOP CRANMER (O.S.)
Yes, Your Majesty.

HENRY
Call her Elizabeth. Cancel the jousts.

He stands.

10:00:49 **CAPTION: MARK RYLANCE**

The gathered group of noblemen part as he leaves the room. Amongst them are Anne Boleyn's brother, George and father, Thomas. Cromwell and Archbishop Cranmer are with them.

10:00:54 **CAPTION: DAMIAN LEWIS**

MUSIC OUT (1) 10:00:55 ARCHBISHOP CRANMER
He didn't ask how the queen was.

10:00:58 **CAPTION: CLAIRE FOY**

GEORGE BOLEYN
Hardly matters now does it?

MUSIC IN (2) 10:01:01
10:01:03 **CAPTION: BERNARD HILL**

10:01:07 INT. GREENWICH. QUEEN'S CHAMBERS. AUTUMN 1533. DAY.

The new-born baby ELIZABETH lies in a crib. ANNE BOLEYN sits beside her, pale but perfect, staring into space.

10:01:08 **CAPTION: ANTON LESSER**

10:01:13 **CAPTION: THOMAS BRODIE-SANGSTER
TOM HOLLAND**

10:01:19 **CAPTION: JESSICA RAINE
SASKIA REEVES**

After a moment Elizabeth begins to screech.
Anne's glance slides to her. She leans towards
her child but women are already swooping on the
baby, wrapping her and carrying her off.

10:01:28 **CAPTION: WOLF HALL**

Anne looks after her pitifully.

10:01:34 **CAPTION: BASED ON THE NOVELS BY
HILARY MANTEL**

Cromwell watches.

THOMAS CROMWELL
I think she was hungry.

10:01:43 **CAPTION: ADAPTED BY
PETER STRAUGHAN**

ANNE BOLEYN
Our daughter is to live at Hatfield.

THOMAS CROMWELL
Yes.

10:01:51 **CAPTION: PRODUCED BY
MARK PYBUS**

ANNE BOLEYN
I think Spanish Mary's household should be broken
up. She can become a member of my daughter's
household.

10:01:58 **CAPTION: DIRECTED BY
PETER KOSMINSKY**

THOMAS CROMWELL
In the capacity of...?

ANNE BOLEYN
In the capacity of my daughter's servant. What
else could she be?

Cromwell hesitates. Anne sees it.

10:02:12 **CAPTION: EPISODE FOUR
THE DEVIL'S SPIT**

ANNE BOLEYN (CONT'D)
There can be no pretence of equality. Mary is a

bastard. Waste can be saved and the proper order of things asserted. Meanwhile, I want you to go to France. I want a marriage contract for my daughter. A French Prince.

Cromwell's face is as blank as a wall, but for a second time he hesitates before he answers.

THOMAS CROMWELL
Stephen Gardiner is...

ANNE BOLEYN
You're very unwilling today. You don't like the French? Perhaps you would prefer an alliance with the Emperor? Your very friendly with his man aren't you? Chapuys?

Silence. Cromwell smiles.

THOMAS CROMWELL
If that will be all Your Majesty...?

ANNE BOLEYN
Hmm.

Cromwell turns and walks out. Anne watches him go.

MUSIC OUT (2)

10:03:07

10:03:07

INT. GREENWICH. OUTER CHAMBERS. AUTUMN 1533. DAY.

Moments later. Cromwell comes out, disturbed by the interview. He sees JANE SEYMOUR in the corridor ahead, playing with one of Anne's dogs. He watches her for a moment.

JANE ROCHFORD (O.S.)
Why don't you ask for her?

He turns to find JANE ROCHFORD; her bright, savage eyes.

JANE ROCHFORD (CONT'D)
The Seymours are poor. They'll sell her to you happily.

THOMAS CROMWELL
You mistake my interest.

JANE ROCHFORD
Oh fah-la-la tell your lies to the Commons, not to me. I see things. You and me, we keep our eyes open. I could keep my eyes open in places you cannot go. In Anne's rooms for example.

He looks at her.

JANE ROCHFORD (CONT'D)
When you call you'll find her at prayer, sewing a smock for a beggar woman. Do you think that's

what's really going on? Do you think she's given up all her nimble young men? All those sonnets in praise of her beauty?

THOMAS CROMWELL
She has the King to praise her now.

JANE ROCHFORD
She'll get no praise from him until she has a ripe belly again.

THOMAS CROMWELL
And what would hinder that?

JANE ROCHFORD
Nothing. If he's up to it.

THOMAS CROMWELL
Careful.

They watch MARK the musician as he crosses the room.

JANE ROCHFORD
That little sneak is forever in and out of every room, acting as a go-between for all the gallants.

Cromwell watches Mark.

THOMAS CROMWELL
Oh, I see no harm in the boy.

JANE ROCHFORD
He doesn't know his place. He's a jumped up nobody, taking his chance because the times are disordered.

THOMAS CROMWELL
Well I suppose you could say the same thing about me, Lady Rochford. And I'm sure you do.

He walks on.

10:05:01 EXT. GREENWICH. RIVER WHARF. AUTUMN 1533. DAY.

Cromwell and Rafe walk to the river and their waiting boat.

RAFE
The Queen sees enemies everywhere.

THOMAS CROMWELL
So she should. They're waiting for her to fail. She's said she'll give Henry a son, so if she doesn't, all the old families are waiting their turn. How's our Holy Maid?

RAFE

Popular. Mary Magdalene has sent her a letter,
illuminated in gold.

THOMAS CROMWELL
Visitors?

Rafe hands him a sheet of paper. He reads.

THOMAS CROMWELL (CONT'D)
Bring her in.

10:05:44 INT. LAMBETH PALACE. ROOM. EARLY 1534. DAY.

ELIZABETH BARTON - the HOLY MAID - a prophetess,
sits facing Lord Chancellor AUDLEY, Cranmer,
Cromwell and the Solicitor General RICHARD RICHE
- once a young hell-raiser, now a talented
legislator.
Despite the rank of the men ranged against her,
Barton looks assured, almost arrogant. Cromwell's
niece ALICE sits by the door, chaperone to the
Maid.

RICHARD RICHE
You say that you can roam through Heaven, Hell
and Purgatory? And have you seen the Devil also?

She nods.

RICHARD RICHE (CONT'D)
And how did he look?

ELIZABETH BARTON
Like a bird.

AUDLEY
That's a relief.

ELIZABETH BARTON
You think so? He stinks. He's got claws smeared
with blood and shit. He came to me once as a
young man. To tempt me. Pawing at me.

RICHARD RICHE
And were you? Tempted?

ELIZABETH BARTON
I'm not for Satan. When I rejected him he spat in
my face.

RICHARD RICHE
No manners.

ELIZABETH BARTON
I wiped it off with a napkin. It's black, with
the stench of hell, something rotting.

RICHARD RICHE
And where is it now?

ELIZABETH BARTON
Dom Edwards has it.

RICHARD RICHE
And does he show it to people? For money?

ELIZABETH BARTON
For offerings.

AUDLEY
You said that the King wouldn't reign one month after he married Lady Anne. Well the months have passed, and the Lady Anne is Queen and has given the King a child. So what do you say now?

ELIZABETH BARTON
I say in the eyes of God he's no more the real King than he (nodding at Cranmer) is the real archbishop.

RICHARD RICHE
Then would it be justified to raise a rebellion against him? Assassinate him? Put another in his place?

ELIZABETH BARTON
What do you think?

RICHARD RICHE
Of the possible Plantagenet claimants to the throne you have chosen the Courtenay family. Not the Poles. Henry, Marquis of Exeter. Not Henry, Lord Montague. Or do you get them mixed up?

ELIZABETH BARTON
Of course not. I've met both of those gentlemen. I've met their wives. I've met Bishop Fisher, they all come to me.

Cromwell shows nothing, notes everything.

AUDLEY
Now Courtenay descends from a daughter of King Edward, Montague from his brother. How would you sort out their claims? Or would you let them scrap it out? It's good to have a few kings and queens in reserve if you are going to start a war.

ELIZABETH BARTON
Oh, no need of a war. God is sending a plague to England. Henry will be dead in six months and so will his whore.

RICHARD RICHE
And me?

ELIZABETH BARTON

And you. And everyone in this room.

THOMAS CROMWELL

Except you? And my niece Alice, who has done you no harm?

ELIZABETH BARTON

All the women of your house are heretics. The plague will rot them all.

MUSIC IN (3)

10:08:48

10:08:49

INT. LAMBETH PALACE. CORRIDOR. EARLY 1534. DAY.

The four men stand together, watching Elizabeth as she prays.

RICHARD RICHE

We're too soft with her. She's laughing at us.

THOMAS CROMWELL

She's close to confessing.

They stare at him, surprised.

AUDLEY

What makes you think that?

THOMAS CROMWELL

Because my niece is with her at night. She cries, because she knows she's a fraud. And then she peeps out from under her eyelids to see the effect her tears have had. Trust me - she'll confess. I want to start bringing in her followers.

RICHARD RICHE

Thomas More?

THOMAS CROMWELL

No. He's clear of this.

RICHARD RICHE

The others she mentioned? Bishop Fisher, Lady Exeter, the Poles...

THOMAS CROMWELL

I'll deal with them myself.

AUDLEY

They are some of the most powerful people in the land...

MUSIC OUT (3)

10:09:32

10:09:37

Well then. I'll be on my best behaviour.

Cromwell walks away.

INT. AUSTIN FRIARS. CROMWELL'S NEW STUDY. EARLY 1534. DAY.

BISHOP FISHER is shown into the room where Cromwell sits at his desk. Cromwell indicates for him to sit.

THOMAS CROMWELL
My lord Bishop.

Fisher begins to give a blessing.

THOMAS CROMWELL (CONT'D)
Why are you so gullible?

Fisher stops.

THOMAS CROMWELL (CONT'D)
You'd better ask the King's forgiveness. Plead old age. Infirmity.

BISHOP FISHER
I don't know my offence. And, whatever you think, I am not in my second childhood.

THOMAS CROMWELL
I think you are. Why else would you have given such credence to Elizabeth Barton?

MATCH CUT TO:

10:10:34 INT. AUSTIN FRIARS. CROMWELL'S NEW STUDY. EARLY 1534. DAY.

LATER. An identical interview with LADY EXETER - pious, sickly and foolish.

LADY EXETER
Because when she speaks she is inspired. With my own eyes I have seen a golden letter sent by Mary Magdalene...

THOMAS CROMWELL
Mary Magdalene. Yes. Actually it was written by Father Bocking. The gilding is by a monk...

He checks a sheet in front of him.

THOMAS CROMWELL (CONT'D)
... one William Hawkhurst.

Lady Exeter continues, suddenly deaf.

LADY EXETER
And we know that before the Lord goes about his work, he gives a warning of himself through his servants. For is it not stated by the prophet Amos...

THOMAS CROMWELL
Please, don't prophet Amos me. Barton threatened the King, she foresaw his death.

BISHOP FISHER (O.S.)
Foreseeing is -

10:11:06 INT. AUSTIN FRIARS. CROMWELL'S NEW STUDY. EARLY
1534. DAY.

BACK ON FISHER.

BISHOP FISHER (CONT'D)
- not the same as desiring.

THOMAS CROMWELL
She sat down with the King's enemies, and told
them they would be King.

BISHOP FISHER
If you mean Exeter, why don't you speak to him?

THOMAS CROMWELL
Well, Exeter hasn't been writing against the
King. You have.

BISHOP FISHER
Where? Show me?

THOMAS CROMWELL
Your printers abroad - they're very good - are
working for me now.

Fear flickers across Fisher's face.

THOMAS CROMWELL (O.S.)
In June last year, just after the Queen was
crowned -

MATCH CUT TO:

10:11:33 INT. AUSTIN FRIARS. CROMWELL'S NEW STUDY. EARLY
1534. DAY.

LATER. An identical interview with MARGARET POLE
- looking down her long Plantagenet nose at the
commoner sitting before her.

THOMAS CROMWELL (CONT'D)
- your son Lord Montague and your son Geoffrey
Pole dined with Lady Mary. Two weeks later they
dined with her again. I wonder what they
discussed?

MARGARET POLE
I'm sure you do.

THOMAS CROMWELL
Actually, no I don't. The boy who carried in the
asparagus. That was my boy. The boy who cut the
apricots - he was mine too.

Pole's disdainful smile slips.

10:12:02 INT. AUSTIN FRIARS. CROMWELL'S NEW STUDY. EARLY 1534. DAY.

BACK ON FISHER. Cromwell leans forward.

THOMAS CROMWELL

Holy simplicity was all very well in its day. But its day is over. We're at war. Just because the Emperor's soldiers aren't running down the street, don't deceive yourself - this is a war. And you're in the enemy camp.

10:12:20 INT. AUSTIN FRIARS. CROMWELL'S NEW STUDY. EARLY 1534. DAY.

BACK ON MARGARET POLE, as Cromwell consults another sheet.

THOMAS CROMWELL

They talked about the Emperor, about the invasion. About the best way to bring it about. So you see, Lady Margaret, your family owes much to my forbearance.

10:12:37 INT. AUSTIN FRIARS. CROMWELL'S NEW STUDY. EARLY 1534. DAY.

BACK ON LADY EXETER, looking distinctly shaken.

THOMAS CROMWELL

Write to the King, My Lady. Beg his forgiveness. Tell him you are exceptionally easy to mislead. Tell him that you don't have the brain of a flea. Grovel.

10:12:54 INT. AUSTIN FRIARS. CROMWELL'S NEW STUDY. EARLY 1534. DAY.

BACK ON FISHER.

BISHOP FISHER

I see why Wolsey retained you. You are a ruffian and so was he.

THOMAS CROMWELL

Fall ill. Take to your bed. That's what I recommend.

10:13:11 INT. WINDSOR CASTLE. OUTSIDE ROOM. EARLY 1534. DAY.

Cromwell talks to Henry, The Duke of Suffolk stands, waiting impatiently to go hunting.

HENRY

It's hard to believe they'd betray me. These people... I've known them all my life. Exeter's

been a friend of mine since I was a boy. (To Suffolk) Do you remember Greenwich - that Christmas? The snowball fight?

Suffolk looks blank. Henry broods for a moment.

HENRY (CONT'D)

It's the wife who's to blame. She's fickle and weak, like all her sex. Easily led into scheming.

THOMAS CROMWELL

So forgive her. Write her a pardon. Put these people under a debt of gratitude to you.

DUKE OF SUFFOLK

If you forgive them, they'll play us for fools.

THOMAS CROMWELL

I don't think so, my Lord. Everything they do now, they do under my eye.

HENRY

And the Poles?

THOMAS CROMWELL

Well I don't think they should be allowed to assume they'll be pardoned.

DUKE OF SUFFOLK

Greenwich! That Christmas. The snow was knee-deep. Christ we were young then, Harry. You got lost in that drift under the yew tree for half an hour. With that girl - what's her name...

Cromwell sighs, gathers his papers, leaving them to their reminiscences.

10:14:08 EXT. LONDON. PAUL'S CROSS. 1534. DAY.

MUSIC IN (4)

10:14:09 Cromwell walks and comes across Elizabeth Barton and half a dozen of her supporters stand in the cold wind doing penance, barefoot and shackled before the passing Londoners.
THOMAS MORE arrives, walks towards Cromwell.

THOMAS MORE

How will you frame the charges?

MUSIC OUT (4)

10:14:44 THOMAS CROMWELL
Well the common law doesn't deal with women who say they can fly. Or bring back the dead. Treason for the principals. For the accessories, life imprisonment, confiscations, fines. I think the King will be merciful. I'm more interested in unravelling the plans of these people...

THOMAS MORE

Well, I'm clear anyway.

Cromwell doesn't answer.

THOMAS MORE (CONT'D)
You know I'm clear!

THOMAS CROMWELL
D'you remember how you used to compare the King to a tamed lion? You can pet him, you can pull at his ears if you wish. But all the time you're thinking to yourself - those claws, look at those claws. We're putting forward a Bill of Succession forward, recognising Anne as Henry's lawful wife and their children as the rightful heirs. If the bill succeeds, and it will, we would like to seal the act with an oath.

THOMAS MORE
What sort of legislation needs to be confirmed by an oath?

THOMAS CROMWELL
Well, believe it or not, there are those who will feel such matters should be left to Rome. We want to make it clear that Rome has no legitimate voice here in England. So why don't you sign the oath. Put your loyalty beyond doubt.

More doesn't answer. He watches Barton.

THOMAS MORE
She seems to be rather enjoying the attention. Perhaps that's all she ever wanted.

Cromwell tries again.

THOMAS CROMWELL
Come home for dinner with me.

THOMAS MORE
Well I would if you only wanted to put food in my mouth. But I think you'd like to put words there too.

He walks away.

10:16:49 INT. WINDSOR CASTLE. 1534. DAY.

Later. Cromwell waits as Henry reads through Cromwell's new BILL OF SUCCESSION. Anne is with him, reading over his shoulder. For a moment there is silence. Suddenly, Anne looks up, glaring at Cromwell.

ANNE BOLEYN
You mention my death. "If it should happen your said dear and beloved wife Queen Anne to decease..."

THOMAS CROMWELL

I can't exclude the possibility.

ANNE BOLEYN

You say that if I die he can put another queen in my place...

HENRY

I can't imagine anyone else in your place, sweetheart. It's notional only.

ANNE BOLEYN

And what if she has a son? That son will inherit! And then what will happen to my daughter and her claim?

HENRY

Well, she would still be princess of England. Look, it says here...

ANNE BOLEYN

And where does it say Spanish Mary is a bastard?

THOMAS CROMWELL

Lady Mary is out of the line of succession, so the inference is clear. Forgive the language. We try to write the laws sparingly, so that they're not personal.

ANNE BOLEYN

This is personal!

HENRY

Cromwell serves us well, sweetheart. He is not who you should rail against. There are others. Stephen Gardiner for one. The way he has turned on me. I hate ingratitude. Hate disloyalty. Thomas More is another one who has disappointed me.

THOMAS CROMWELL

If Your Majesties will excuse me...

He turns to leave.

ANNE BOLEYN

Your bill against Elizabeth Barton. You should add More to the list of the guilty.

Cromwell stops, doesn't like this.

THOMAS CROMWELL

Thomas More is not involved your Majesty. He came to me even before Barton was arrested.

ANNE BOLEYN

Do it anyway. I want him frightened. Fright can unmake a man. I've seen it happen.

Beat. Cromwell looks to Henry, hoping for an

intervention... But Henry stares back with his flat, blue eyes. Cromwell bows.

10:18:40 INT. WINDSOR CASTLE. CORRIDOR. 1534. DAY.

Cromwell is walking away.

ANNE BOLEYN (O.S.)
Cremuel?

He turns to find her behind him, watching him.

ANNE BOLEYN (CONT'D)
I won't die. I'll give the King a son. And I won't die.

She turns and walks back into the chamber.

DUKE OF NORFOLK (O.S.)
You want me -

10:19:08 INT. BLACKFRIARS - NORFOLK'S ROOM. DAY.

Norfolk sits with Cromwell and Audley.

DUKE OF NORFOLK (CONT'D)
- to kneel down and beg for More's life?

AUDLEY
The Commons won't like him being included on the list, my Lord. They could oppose the bill. And the King swears he'll come before them himself and insist. He could have a very public fall.

THOMAS CROMWELL
If you begged, My Lord, the King couldn't refuse you. It will allow His Majesty an honourable way back. After all, we're asking him to contradict the wishes of his own wife.

Norfolk considers this, more interested.

DUKE OF NORFOLK
That's true. This is my niece's work. Take things personally, women.

AUDLEY
I think the King takes it personally.

DUKE OF NORFOLK
Which is weak. Why should he care what More thinks of him?

AUDLEY
You call the King weak?

Norfolk lurches forward, squawking like a parrot into Audley's face.

DUKE OF NORFOLK

"Call the King weak! Callllll call the King weak!"
Speaking for yourself for once, Lord Chancellor?
Usually you wait 'till Cromwell speaks and then
it's "Tweet-Tweet - Whatever You Say Tom!"

The door opens and WRIOTHESLEY'S head pops
around.

DUKE OF NORFOLK (CONT'D)

If I had a crossbow I'd shoot your fucking head
off! I said no-one in!

WRIOTHESLEY

Thomas More's son-in-law is here to plead for
him, sir.

Cromwell turns to Norfolk.

THOMAS CROMWELL

My Lord?

AUDLEY

Should we send for my lord Suffolk instead?

DUKE OF NORFOLK

No, his son's dying. His heir. He'll have to
start breeding again with his new wife. She's
fourteen, you know? He won't leave her alone. Not
judging by the startled look on her face. (a
cackle of laughter) If only I could get rid of my
wife...

AUDLEY

My lord you have been well married these twenty
years.

DUKE OF NORFOLK

Yes. I know. It's like placing your person inside
a grizzled leather bag.

Cromwell turns to Norfolk for his answer.

DUKE OF NORFOLK

Alright, I'll do it. If Cranmer does it too. Why
should a layman wear out their joints?

He contemplates the prospect, gives another
cackle of laughter.

DUKE OF NORFOLK (CONT'D)

She'll spit blood when she hears.

10:21:26 INT. WINDSOR CASTLE. 1534. DAY.

A TABLEAU - Cromwell, Audley, Norfolk and
Archbishop Cranmer down on their knees. No-one
moves. They have been this way for sometime.
Silence.

REVERSE

Henry stares dreamily above their heads, as if counting the seconds until he can decently be persuaded. Finally...

HENRY

Very well. Remove his name from the bill. But tell him he will take the oath.

He walks from the room. The four men bow and gratefully climb to their feet. Norfolk finds his knees fail him. He elbows Cromwell for assistance and he and Audley lift the Duke by his elbows.

DUKE OF NORFOLK

Thought I'd be stuck there for another hour, entreating and entreating...

HENRY (O.S.)

Cromwell!

10:22:22 INT. WINDSOR CASTLE. INNER CHAMBER. DAY.

Henry stands with his back to Cromwell as he enters. He turns, smiles.

HENRY

The Queen has missed her...

He stops, blushing like a schoolboy.

THOMAS CROMWELL

Ah.

Suddenly he crosses the room, flings open his arms and grabs Cromwell in a bear hug.

HENRY

This time for sure! England is ours! Crumb!

Henry beams.

10:23:13 INT. LAMBETH PALACE. 1534. DAY.

MUSIC IN (5)

10:23:13

More looks up from the copy of the Act of Succession he has been reading.

THOMAS MORE

I can't take the oath.

Audley, Cranmer, Richard Riche and Cromwell stare back at him.

THOMAS MORE (CONT'D)

But I will not speak against it. And I won't try to dissuade anyone else from it.

THOMAS CROMWELL

MUSIC OUT (5)

10:23:41

That's not enough and you know it's not.

AUDLEY

These are the names of the priests who have all sworn to the act. And you know all the members of Parliament are conformable. So why not you?

THOMAS MORE

This is not a comfortable place for any of us.

THOMAS CROMWELL

More comfortable than where you're going.

THOMAS MORE

Well not Hell. I trust.

THOMAS CROMWELL

So if your soul is damned if you sign this oath, what about all of these? Are they damned? Or is your conscience so much more refined than all of theirs?

THOMAS MORE

I cannot speak for their conscience.

ARCHBISHOP CRANMER

Well, where it is a question of conscience, there must be some doubt. And when you entered the King's service you took an oath to obey him. So won't you set your doubts against that certainty and swear?

THOMAS MORE

When you were appointed archbishop you swore your oath to Rome. But they say all through the ceremony you kept a little paper folded up, saying you took the oath under protest...

Riche, thinking he sees a way through, leans forward.

RICHARD RICHE

Then perhaps you could...?

THOMAS MORE

Yes, you would suggest that, Richard Riche. I remember you as a youth and you were ever a creature of vice. But I will not be such a juggler.

THOMAS CROMWELL

I have respected you. Since I was a boy, I have respected you. I would sooner see my own son killed than see you refuse to sign this oath and give comfort to every enemy of England.

More catches his eye for a moment, smiles.

THOMAS MORE

Ah, Gregory is a good boy. Don't wish him away.

Audley's had enough for today.

AUDLEY

We can't let you go home.

THOMAS MORE

Will I see my daughter again?

THOMAS CROMWELL

You just have to say some words. That's all.

THOMAS MORE

Ahh. Just words.

MUSIC IN (6) **10:26:00** The men exchange looks. More is not going to sign the oath. Cromwell moves the ink away and signals to the guard. More leaves with the guard. Cromwell turns to Riche.

THOMAS CROMWELL

Out of interest, of what vices are you a creature?

MUSIC OUT (6) **10:26:51** Riche flushes.

RICHARD RICHE

I was a boy. But to this day he can't see me without trying to make me a sermon!

AUDLEY

He should at least give his reasons.

THOMAS CROMWELL

We know his reasons. All of Europe knows his reasons. He's against the divorce. He doesn't believe the King can be head of the church. His heart is with Rome not with England and he'd sooner see some foreigner imposed by the emperor ruling us than back a man who has been his friend since childhood and do you know what I hate most? He's writing an account of today for all of Europe to read and in it we'll be the fools and oppressors, and he'll be the poor victim with the better turn of phrase. He wrote this play years ago - and he sniggers every time I trip over my lines.

10:27:37 INT. WHITEHALL. OUTER CHAMBERS. CHRISTMAS 1534. DAY.

Jane Rochford and Jane Seymour are walking towards the Queen's chambers.

JANE SEYMOUR

Do you think it's already been decided what the Queen's baby will be? Or does God decide later? I wish we could see inside her, so we'd be able to tell.

JANE ROCHFORD
I wish you were down in Wiltshire.

They walk in silence for a moment.

JANE SEYMOUR
I'd like a baby.

JANE ROCHFORD
Watch yourself. If your belly shows they'll brick you up alive. Although, your family would probably give you a bouquet. They don't know what continence is down at Wolf Hall.

JANE SEYMOUR
I meant no harm.

JANE ROCHFORD
God, it's like baiting a fieldmouse. I think I...

MUSIC IN (7) **10:28:17** She stops, having just noticed a SLICK OF RED BLOOD on the floor ahead of them. The two women stare at it in horror. They follow the trail around the corner and see it stretch down the corridor. They follow this trail and turn a second corner to find ANNE at the end of the trail, her back to them, one arm supporting her against the wall. She turns to look at them over her shoulder, her face a mask of horror.

10:28:49 INT. TOWER OF LONDON. MORE'S CELL. EARLY 1535. DAY.

More sits in his cramped cell writing. Cromwell is there with Audley and Riche watching him.

THOMAS MORE
How is the Queen? I heard of her loss.

RICHARD RICHE
It's a yes or no today.

MUSIC OUT (7) **10:29:04** Beat. More turns back to his writing. Cromwell crosses to the little window, stares out at the rain.

AUDLEY
You must speak.

THOMAS MORE
If I say no to your oath I put my body in peril. If I say yes, my soul. So I say nothing.

RICHARD RICHE
Bishop Fisher is more of a man than you. He declares his dissent and takes the consequences. You want to be a traitor but hide behind silence.

Cromwell stirs from the window.

THOMAS CROMWELL

No, what he wants is to be a Martyr.

THOMAS MORE

What I want is to go home.

THOMAS CROMWELL

I've never understood where the line's drawn between sacrifice and self-slaughter.

THOMAS MORE

Christ drew it.

THOMAS CROMWELL

You don't find anything wrong in the comparison?

For a moment the pen hesitates, then resumes its scratch, scratch.

THOMAS MORE

I do nobody harm. I say none harm, I think none harm. If this isn't enough to keep a man alive...

THOMAS CROMWELL

You do nobody harm? What about Bilney? What about Bainham? You remember James Bainham who you had racked? In your own home? That you had beaten and abused? His body was so broken they had to carry him, carry him in the chair to Smithfield to be burned! And you say, Thomas More, you do no-one harm.

He bangs his fists down on the table, a rare flash of anger. Lesser men would flinch but More returns his gaze.

THOMAS CROMWELL (CONT'D)

You just be grateful, Sir, that we have spared you the methods you use on others.

Audley, a little alarmed, decides to bring the session to a conclusion.

AUDLEY

It's the King's pleasure that we move to indictment and trial.

More absorbs this. He and Riche leave. Silence. Cromwell leans over a desk while he gathers his composure.

THOMAS CROMWELL

When I was a serving boy, at Lambeth, I brought you bread one night. You must have been about fourteen. They were already speaking about you being the great scholar. You were reading, I

remember. I asked you what was in the book and you said "Words, words, just words."

THOMAS MORE

As I have already told you, I have no recollection of meeting you then.

THOMAS CROMWELL

No. Why would you?

Cromwell moves to leave.

THOMAS MORE

I hear your Tyndale's been caught.

Cromwell stops.

THOMAS MORE (CONT'D)

They say someone tempted him from his hiding place, some agent, and he was taken.

THOMAS CROMWELL

Your man? No of course not. Thomas More hurts no-one.

(to the guard)

Yes.

He leaves.

ANNE BOLEYN (O.S.)

It's all because of me.

10:32:50 INT. WHITEHALL. KING'S CHAMBERS. EARLY 1535. DAY.

Anne sits, white and tense. Henry sits at her shoulder, holding her hand.

ANNE BOLEYN (CONT'D)

When finally you have out of More what troubles his singular conscience, you'll find it's that he won't bend his knee to my queenship.

She takes her hand away from Henry.

ANNE BOLEYN (CONT'D)

I have no peace until Fisher is dead. I have no peace until More is dead. England will have no peace. Thomas More prays for the emperor to invade us. I know this. (To Cromwell) You know this. He (indicates Henry) knows it, but he won't admit it.

HENRY

He was my friend.

ANNE BOLEYN

And yet, now, in this time of danger for England, when you need his support, he gives comfort to the enemy! This silence of his, on which he

relies. It conceals treason. So make him talk.

THOMAS CROMWELL

No, madam, we don't do that.

Anne walks out. Silence.

HENRY

My wife is... her grief...

THOMAS CROMWELL

Yes.

HENRY

It's Katherine I blame. All those years she couldn't hold a son. Now she ill-wishes me. She lies in between me and the woman I love, with her cold heart...

His eyes glide over the wall, searching.

HENRY (CONT'D)

Do y'know they burnt it before I could see if it was a boy.

THOMAS CROMWELL

It may have been impossible to tell, Your Majesty. So soon. This er - this business of Thomas More... I don't doubt his loyalty to Rome, or his hatred of Your Majesty's title as head of the church. However, legally, our case is slender. It won't be easy.

Henry's eyes come to rest on Cromwell, the look so mild that Cromwell is thrown by the sudden violence in his tone.

HENRY

Do I keep you for what's easy? Do you think I've promoted you for the charm of your presence? I keep you because you're a serpent. But do not be a viper in my bosom. You know my decision. Execute it.

He walks out.

10:36:16 INT. AUSTIN FRIARS. GREAT HALL. EARLY 1535. DAY.

Cromwell is posing for HOLBEIN again. No sound but the soft pad of the brush on the panel. Cromwell is lost in troubled thoughts. His eyes slip to the tapestry on the wall - SOLOMON and SHEBA.

HOLBEIN

That woman on the wall. I know who she is.

THOMAS CROMWELL

Sheba.

HOLBEIN

For you. I know who she is for you. Why you always look at her. They told me about her in Antwerp. The woman Cromwell loved.

Cromwell remains silent.

HOLBEIN (CONT'D)

Why don't you go back and claim her?

THOMAS CROMWELL

She's married. It was years ago. I've changed.

HOLBEIN

Ja. You're rich now. I think...

THOMAS CROMWELL

What?

HOLBEIN

Nothing. What? You're going to hang me up by my wrists until I talk?

Cromwell smiles.

HOLBEIN (CONT'D)

I think there is another woman in your heart now.

There's a sound and Cromwell turns to find Johane at the door, trying desperately to look as if she hasn't heard what she just heard.

JOHANE

Thomas More's wife is here to see you.

10:37:51 INT. AUSTIN FRIARS. GREAT HALL. 1535 DAY.

Cromwell joins ALICE MORE. She is looking around the rather grand room.

THOMAS CROMWELL

Lady Alice.

ALICE

When I came here before this was a musty old place. My husband used to say, put Thomas Cromwell in a dungeon and by evening he'll be sitting on cushions, with gaolers owing him money.

THOMAS CROMWELL

Did he talk a lot about putting me in a dungeon?

ALICE

He - it was only talk. I thought you might take me to see the King. I know he's always kind to women.

Cromwell shakes his head, sadly.

THOMAS CROMWELL

I can't do that. I wish that I could.

ALICE

You've always been good to us. I wonder why. You always have some trick.

THOMAS CROMWELL

Born tricky. Can't help it. Alice, why is your husband so stubborn?

ALICE

I no more understand him than I do the Holy Trinity. I worry he's cold. He tells me nothing. All his letters are to his precious Meg. Don't think there's no tenderness between us. We had dealings, one time or another. And when that's true you can't help but worry about a man, wonder if...wonder if he's feeling the cold. When you talk to him - ask him from me - ask him, does he think it's clever to leave his wife without company, his son without advice, his daughter without protection? And all of us at the mercy of a man like yourself?

MUSIC IN (8) **10:40:16** Out on Cromwell.

10:40:21 INT. THE TOWER OF LONDON. MORE'S CELL. EARLY 1535. DAY.

More sits as ever at his table with his writing implements and books, writing. Cromwell stands watching for a moment.

THOMAS CROMWELL

We have to take away your pens and papers. And your books.

MUSIC OUT (8) **10:40:50** THOMAS MORE
Very well. If you must take them, take them now.

Cromwell places a paper in front of him.

THOMAS CROMWELL

Alice came to see me. She wants you home. All you have to do is sign this. Meg has signed it. Your own beloved daughter. Just sign the paper and the King will be happy. I'll send my barge to row you back to Chelsea, back to your garden, your children, back to dame Alice who will be waiting to bear you up to your own bed. Don't you want that? Don't you want to be out of this place you're in?

THOMAS MORE

When we meet again in Heaven, as I hope we will, all our differences will be forgot. But for now,

we cannot wish them away. All I have, all I own is the ground I stand upon. That ground is Thomas More. If you want it, you must take it. I will not yield it.

Cromwell stares at him, feeling all hope slipping away.

THOMAS CROMWELL

When you come before the court throw yourself upon the King's mercy. He's not a cruel man, you know that.

THOMAS MORE

Do I? He didn't used to be. But then he's changed the company he keeps. Anyway. It's not important what happens to my body.

THOMAS CROMWELL

Are you not afraid of the pain?

THOMAS MORE

Oh yes. I'm very much afraid. I am not a strong and robust man such as yourself. I cannot help but rehearse it in my mind. But I will only feel it for a moment, and God will not let me remember it afterwards.

Cromwell stands up. He walks to the cell door. Then turns back.

THOMAS CROMWELL

I would have left you, you know. To live out your life. To repent your cruelties. If I were King.

He leaves.

10:44:46 INT. TOWER OF LONDON. EARLY 1535. DAY.

Cromwell leaves More's cell and climbs the stairs. He enters a room where Riche sits at a desk. Riche stands as Cromwell approaches.

THOMAS CROMWELL

Take away his books.

RICHARD RICHE

I'll send someone.

Cromwell stares at Riche for a moment.

THOMAS CROMWELL

No. Richard, I'd like you to do it yourself.

MUSIC IN (9)

10:45:26

Riche nods, puzzled by something in Cromwell's expression. He walks away.

10:45:33

INT. WESTMINSTER HALL. JULY 1535. DAY.

The lords are taking their seats in preparation for the beginning of the trial. Cromwell watches with a nervous Audley and Norfolk.

AUDLEY

If the jury throws it out, the King will skin us alive.

THOMAS CROMWELL

No. The Queen will.

There's a stir as More is brought in, dishevelled, stooped, unshaven. The Jury examine him with some sympathy.

NORFOLK

My God, looks like we've had him whipped.

THOMAS CROMWELL

And he says I never miss a trick.

Audley looks even more worried.

AUDLEY

If he stands on his silence...

DUKE OF NORFOLK

His silence proves nothing.

AUDLEY

MUSIC OUT (9)

10:46:07

He doesn't have to prove anything, my lord! His plea is, that his silence is consent enough to the King's desires.

DUKE OF NORFOLK

Bollocks.

AUDLEY

It is the maxim of the common law.

DUKE OF NORFOLK

Still bollocks.

Cromwell is still watching More.

THOMAS CROMWELL

He hasn't been entirely silent.

MUSIC IN (10)

10:46:22

They turn to look at him.

10:46:28

INT. WESTMINSTER HALL. JULY 1535. DAY.

Later. More faces Richard Riche.

RICHARD RICHE

I came to take away your books. And as I did so I tried to convince you one last time to take the oath. I put a case to you, did I not? I asked you - "If parliament had a vote and made me King,

MUSIC OUT (10)

10:46:47

would you go along with it? And you said,
"Nothing that parliament would do would surprise
me these days. But, if they voted that Richard
Riche should be God, I would draw a line there."
I asked you why? Do you remember your reply?

THOMAS MORE

I made no record of it, having no writing
materials. You having already taken them from me.

RICHARD RICHE

You said, "Parliament cannot do it. It can make
laws in the earthly realm, not the heavenly." So
I said, "It could not make me God? Nor head of
the church either, for surely that is a spiritual
jurisdiction?" And you said "No, parliament
cannot do it."

The jury is suddenly alert.

DUKE OF NORFOLK

Meaning what?

RICHARD RICHE

Meaning if parliament names the King as head of
the church, it has no effect. According to Sir
Thomas. He denied the King's title.

AUDLEY

That would be treason.

More faces the jury.

THOMAS MORE

Ask yourselves, gentlemen, why would I open my
mind to a man like Richard Riche? Why, when the
learned and the pious have implored me, when the
King himself with weighty reasons has sought to
persuade me...

RICHARD RICHE

Because you think I don't matter. That is what
you said. I will take my oath on it.

More turns on him, enraged, the cowed act
dropped.

THOMAS MORE

Your oath? Your oath isn't worth the devil's
fart! Christ help you, Riche, I have known you
since you were a child, you were the despair of
your family, you were a gambler and a waster...

AUDLEY

May I remind you that Richard Riche is Solicitor
General, and not to be talked to like some pot-
boy. Did you speak the words alleged?

MUSIC IN (11)

10:48:29

THOMAS MORE

I doubt it, and if I did...

AUDLEY
If you did?

THOMAS MORE
IF I did, they were not meant with malice. And so, masters, you cannot find them treasonable and you are bound to disregard such words, whatever this court tells you.

Cromwell checks the jury - staring at More with faces like stone.

10:49:02 INT. WESTMINSTER HALL. JULY 1535. DAY.

Later. A relieved Audley is passing sentence.

MUSIC OUT (11) **10:49:05** AUDLEY
Prisoner, this court has found you guilty of treason. Your sentence will be...

A little premature. The Chief Justice has to reach over and slap his wrist to stop him.

AUDLEY (CONT'D)
Forgive me. Does the prisoner have anything to say?

More stands up.

THOMAS MORE
I have followed my conscience. You must follow yours. My conscience satisfies me - and now I will speak plainly - that your statute is faulty and your authority baseless!

Unrest in the hall.

THOMAS MORE (CONT'D)
My conscience stands with the majority. Against Henry's kingdom I have all the kingdoms of Christendom!

DUKE OF NORFOLK
Now we see your malice sir!

THOMAS MORE
Against each one of your bishops I have a hundred saints!

DUKE OF NORFOLK
Now we see you choose Rome over England! You traitor!

THOMAS MORE
Against your parliament, I have all the general councils of the church, stretching back for a thousand years!

MUSIC IN (12) **10:50:08** We see Cromwell watching the doomed More. Now it is done, there is only sadness, weariness...

10:50:18 INT. AUSTIN FRIARS. CROMWELL'S STUDY. JULY 1535. NIGHT.

 Cromwell sits at his desk working. Rafe walks in, papers in his hand. He places them on the desk. He hesitates then puts a BOOK on the desk beside him.

 RAFE
 It's the prayer book he had with him at the end.

 Cromwell doesn't look up from his work.

 RAFE (CONT'D)
 You had no choice, Master.

MUSIC OUT (12) **10:51:06** He leaves. Cromwell works on, refusing to look at that book...

MUSIC IN (13) **10:51:07** FADE from DARKNESS to LIGHT -

10:51:10 INT. LAMBETH PALACE. STAIRCASE. 1500. DAY.

 We are climbing the stairs of a tower in LAMBETH PALACE. The only sound is a RECORDER PLAYING, wavering, piercing notes.

 Thomas Cromwell as a BOY climbs the spiralling stairs, a loaf in his hand...

10:51:18 EXT. TOWER OF LONDON. JULY 1535. DAY.

 More is being led to the block. Cromwell stands amongst those watching. Still no sound except for the recorder.

10:51:26 INT. LAMBETH PALACE. 1500. DAY.

 Young Cromwell arrives at a door, goes through it. A 14 year old THOMAS MORE stands by the window, reading a book. Cromwell watches him, fascinated.

10:51:39 EXT. TOWER OF LONDON. JULY 1535. DAY.

MUSIC OUT (13) **10:51:49** Thomas More walks to his place of execution. Cromwell watches from the crowd.

10:51:52 EXT. LAMBETH PALACE. 1500. DAY.

MUSIC IN (14) **10:51:53** A group of CHILDREN - pot boys from the palace kitchens - are playing rough and tumble football in the grounds.

 The Young Cromwell ignores them all. He's standing staring up searches out the source of

that beautiful recorder music music: an open window in the palace.
He stares up at the window, where the young Thomas More stands playing.

10:52:10 EXT. TOWER OF LONDON. JULY 1535. DAY.

We're back at More's execution. A sea of bowed heads. Except for one - Cromwell - who forces himself to raise his head, for a moment to look into More's face.

10:52:30 EXT. LAMBETH PALACE. 1500 DAY.

Tentatively Young Cromwell raises a hand in greeting up to the window.

MUSIC OUT (14)

10:52:39 Young Thomas More stops playing and stares down at the grubby servant boy, standing alone.

10:52:42 EXT. TOWER OF LONDON. JULY 1535. DAY.

More places his head on the block. Cromwell still watches.

10:52:54 EXT. LAMBETH PALACE. 1500 DAY.

MUSIC IN (15)

10:52:57 Back with Young Cromwell as he waves to Young More. More draws close the window and is lost from sight.

FADE OUT.

10:53:07 INT. AUSTIN FRIARS. CROMWELL'S BEDROOM. JULY 1535. DAY.

Morning. Johane stares down at Cromwell's flushed face, concerned.

JOHANE
Thomas?

THOMAS CROMWELL
Liz.

JOHANE
Thomas? It's Johane. You have a fever.

THOMAS CROMWELL
Liz, let me. Let me love her. Let me love her, Liz.

JOHANE
Fetch Dr Butts.

10:53:54 INT. AUSTIN FRIARS. CROMWELL'S BEDROOM. JULY 1535. DAY.

Later. DR BUTTS stares down at Cromwell, who is burning up, trying to stay conscious. Behind him

the room is filled with members of the household.

THOMAS CROMWELL

It's a fever I got in Italy. A snake...

DR BUTTS

Let's say it is.

THOMAS CROMWELL

If I'm dying, get Gregory. Gregory - there's things I need to tell him.

Gregory appears behind the Doctor.

10:54:51 INT. F/B. AUSTIN FRIARS. CROMWELL'S BEDROOM. NIGHT.

Close on Grace, walking down the corridor away from us, her peacock feather wings shivering behind her, the candle in her hand casting a corona of light around her. She looks over her shoulder at us...

10:55:06 INT. AUSTIN FRIARS. CROMWELL'S BEDROOM. JULY 1535. NIGHT.

Cromwell lies shaking in bed. Rafe sits beside him, holding his hand.

CUT TO BLACK.

MUSIC OUT (15)

10:55:31

10:55:31

INT. DREAM. AUSTIN FRIARS. CROMWELL'S BEDROOM. WINTER 1535. DAY.

Morning. Cromwell wakes up, looks to the woman sitting up in bed beside him - LIZ. She is making a silk braid. One end is pinned to the foot of the bed. On each raised finger of her hand she's spinning loops of thread, so fast it's hard to follow.

Cromwell watches in silence for a moment.

THOMAS CROMWELL

Slow down, so I can see how you do it.

Liz smiles as she works.

LIZ

I can't slow down. If I stop to think how I'm doing it, I won't be able to do it.

We CLOSE on her fingers, spinning, blurring...

10:56:14 INT. AUSTIN FRIARS. CROMWELL'S BEDROOM. WINTER 1535. DAY.

Cromwell wakes from his dreams and looks to the empty place in the bed beside him. Liz's place.

10:56:29 INT. AUSTIN FRIARS. CROMWELL'S NEW STUDY. DAY.

Cromwell dictates to Rafe.

THOMAS CROMWELL

Itinerary for the King's summer progress. Depart Windsor, then to Reading, Missenden, Abingdon. We join them at Sudley. If we leave on the eighteenth...?

RAFE

Leave a day earlier. The roads.

THOMAS CROMWELL

Yes. Gloucester. Then to Thornbury. Iron Acton. Bromham. Late September - Winchester, Bishop's Waltham.

MUSIC IN (16)

10:57:29 He stares at the map. Silence.

RAFE

Sir?

Cromwell hesitates, turns to him.

THOMAS CROMWELL

Before Bromham, add another.

RAFE

Yes?

THOMAS CROMWELL

Early September. Five days. Wolf Hall.

10:58:02 EXT. WOLF HALL. SEPTEMBER 1535. DAY.

Wolf Hall stands, bleak and implacable, in the open Wiltshire countryside.

10:58:06 EXT. CLOISTER. WOLF HALL. SEPTEMBER 1535. DAY.

The ROYAL PARTY arrives at Wolf Hall, Rafe, Gregory and Cromwell amongst them. The SEYMOUR HOUSEHOLD walk to receive them.

HENRY

Sir John.

SIR JOHN SEYMOUR

Your Majesty.

HENRY

Lost my hat riding here.

SIR JOHN SEYMOUR

I'll send servants to find it Your Highness.

Cromwell searches along their line - Old Sir John Seymour, Lady Margery, their sons Edward and

Thomas...

Then he finds her, lost behind others, a small,
pale face watching him: Jane Seymour.

10:58:41 CLOSING CREDITS:

CARD 1

IN ORDER OF APPEARANCE

HENRY VIII	DAMIAN LEWIS
THOMAS CRANMER	WILL KEEN
SIR THOMAS BOLEYN	DAVID ROBB
THOMAS CROMWELL	MARK RYLANCE
GEORGE BOLEYN	EDWARD HOLCROFT
ANNE BOLEYN	CLAIRE FOY
MARY SHELTON	HANNAH STEELE
JANE SEYMOUR	KATE PHILLIPS
JANE ROCHFORD	JESSICA RAINE

10:58:43 CARD 2

MARK SMEATON	MAX FOWLER
RAFE SADLER	THOMAS BRODIE-SANGSTER
ELIZABETH BARTON	AIMEÉ-FFION EDWARDS
LORD CHANCELLOR AUDLEY	TIM STEED
SOLICITOR GENERAL RICHARD RICHE	BRYAN DICK
ALICE WILLIAMSON	LOUISE KIMBER
BISHOP FISHER	RICHARD DURDEN
RICHARD CROMWELL	JOSS PORTER
LADY EXETER	SARAH CROWDEN

10:58:45 CARD 3

LADY MARGARET POLE	JANET HENFREY
DUKE OF SUFFOLK	RICHARD DILLANE
THOMAS MORE	ANTON LESSER
DUKE OF NORFOLK	BERNARD HILL
THOMAS WRIOTHESLEY	JOEL MACCORMACK
HANS HOLBEIN	THOMAS ARNOLD
JOHANE WILLIAMSON	SASKIA REEVES
ALICE MORE	MONICA DOLAN
YOUNG THOMAS CROMWELL	SAMUEL BOTTOMLEY

10:58:46 CARD 4

YOUNG THOMAS MORE	GUS BARRY
GREGORY CROMWELL	TOM HOLLAND
DOCTOR BUTTS	PETER HAMILTON DYER
GRACE CROMWELL	ATHENA DROUTIS
LIZ CROMWELL	NATASHA LITTLE
SIR JOHN SEYMOUR	PAUL RITTER
EDWARD SEYMOUR	ED SPELEERS
THOMAS SEYMOUR	IAIN BATCHELOR
FRANCIS WESTON	JACOB FORTUNE-LLOYD

BASED ON THE NOVELS
WOLF HALL AND BRING UP THE BODIES

10:58:48 CARD 5

FIRST ASSISTANT DIRECTOR	TONI STAPLES
SECOND ASSISTANT DIRECTOR	DAISY CATON-JONES
THIRD ASSISTANT DIRECTOR	AMY KING
CROWD SECOND ASSISTANT DIRECTOR	JENNIFER RHODES
FLOOR TRAINEES (SKILLSET)	JACOB RIGBY

ASHLEY TURNER
LOUISE RASHMAN
FLOOR RUNNER LUCY GREENHALGH

SCRIPT SUPERVISOR CAROLE SALISBURY

MEDIC HELEN REVINGTON

10:58:49 CARD 6

PRODUCTION CO-ORDINATOR HELEN BATER
PRODUCTION SECRETARY DAWN SMITH

BUSINESS AFFAIRS CLARE NICHOLSON

TRAVEL CO-ORDINATOR ELENA RUBIO-HALL
PRODUCTION TRAINEE (SKILLSET) MATT CRAWFORD
PRODUCTION RESEARCH KIRSTEN CLAUDEN-YARDLEY

ASSISTANT TO THE DIRECTOR FELLO MATAALLANA ROYO
ASSISTANT ACCOUNTANT FRASER MACLEOD
ACCOUNTS TRAINEE (SKILLSET) SHELLY WATKINS

ASSISTANT LOCATION MANAGER REBECCA PEARSON
UNIT MANAGER JAKE SALISBURY
LOCATION TRAINEE (SKILLSET) LEON WELCHMAN
TRANSPORT CAPTAIN JAMIE VOWLES
FACILITES MANAGER JASON MORGAN

10:58:51 CARD 7

FOCUS PULLER CHRISTOPHER J REYNOLDS
CLAPPER LOADER CLARE CONNOR
DIT ROB SHAW
CAMERA TRAINEE (SKILLSET) LAURA BOOTH

GRIP TONY SANKEY
ASSISTANT GRIP JAMIE BRITTAIN

GAFFER ANDY LONG
RIGGING GAFFER STEVE COOK
BEST BOY PETE SCOTT
ELECTRICIANS DAN NORRISH
ROBERT RABSON
SCOTT DEAN SMALLWOOD
CHARLIE STEWART

BOOM OPERATOR STEVE PECKOVER
2ND BOOM OPERATOR JO VALE

10:58:52 CARD 8

SET DECORATOR ELAINE McLENACHAN
ART DIRECTOR FREDERIC EVARD
PROPS MASTER CRAIG CHEESEMAN

GRAPHIC DESIGNER JOSEPHINE WATKINSON
PRODUCTION BUYER AMY BALL
STANDBY ART DIRECTOR RACHAEL JONES
DRAUGHTSPERSON JOHANNA SANSOM
ART DEPARTMENT ASSISTANT DANIEL KENNEDY
ART DEPARTMENT TRAINEE (SKILLSET) CARRIE WEMYSS
GRAPHICS TRAINEE (SKILLSET) LIAM GIBBS
DRAPES JEN SAGUARO

10:58:54 CARD 9

STANDBY PROPS MARK BROOKS

DRESSING PROPS ANDY WATTS
CHRIS ALLEN
JAMES BROOKER
NEIL RUSSELL

CONSTRUCTION MANAGER PETER JOHNSON
STANDBY CARPENTERS LEE HOSKEN
TOM SYMES
CARPENTERS JOHN CREWE
STEVE CREWE
ALAN JONES
PAINTER TERRY MACHIN
STANDBY RIGGER KEITH FREEMAN

10:58:56

CARD 10

ASSISTANT COSTUME DESIGNER CLARE VYSE
COSTUME SUPERVISOR KEN LANG
COSTUME STANDBYS KATHRYN BLIGHT
JOHN LAURIE
CHIEF COSTUME CUTTER GAYLE PLAYFORD
CROWD COSTUME CO-ORDINATOR CHARLOTTE LUCAS
COSTUME ASSISTANT ALISON LYONS
COSTUME TRAINEE (SKILLSET) TONI ELISSA BAKER
MAKEUP ARTISTS ELAINE BROWN
LESLEY NOBLE
GILL REES
CROWD MAKEUP SUPERVISOR BARBARA TAYLOR
SFX SUPERVISOR NEAL CHAMPION
SFX TECHNICIAN LUKE CORBYN

10:58:57

CARD 11

POST PRODUCTION SUPERVISOR BEJHAN KALANTAR
POST PRODUCTION CO-ORDINATOR ANNA BROKE
ONLINE EDITOR WILLIAM CHETWYND
COLOURIST ADAM INGLIS
FIRST ASSISTANT EDITOR DEBORAH KAVANAGH
ASSISTANT EDITOR LISA CLIFFORD-OWEN
DUBBING MIXERS ROB HUGHES
JAMES HAYDAY
DIALOGUE EDITOR PETER GATES
FX EDITOR ROD BERLING
VFX SUPERVISOR GEORGE ZWIER
VFX PRODUCER PAUL DRIVER
POST PRODUCTION EXECUTIVE ANDREW BOSWELL
DIGITAL GRADING, SOUND, TITLES AND VFX
LIPSYNC POST

10:58:59

CARD 12

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

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