

THE LION IN WINTER

Second Draft of  
A Screenplay

by

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A WORD ABOUT CASTLES

THE LION IN WINTER was a special and peculiar sort of history play. To make its style and intention clear on film, the look of the castle where it occurs and the sense of castle life need to be earthly real and, at the same time, strikingly different from what we're used to seeing in King Arthur movies.

Almost nothing is known about the castle at Chinon as it was in Henry's time; and little enough is known about 12th century castles in general. One thing is clear, however, and important for our purposes: only that such castles looked nothing like what we expect.

The stone fortresses that remain today were only the shell of castles as they were lived in. Most of the shelter for most of the staff, all of the workshops -- the armories, forges, stables and so on -- were made of wood. A castle courtyard was a crowded, teeming, dirty place with much more wood than stone to greet the eye.

A major castle, as Chinon was, was like a miniature town. Everything necessary to the life of the establishment existed inside the walls. Poultry, livestock, looms and tailors, mills for grinding grain, vast storerooms, water wells, boot makers, gardens -- everything vital to life under siege was somehow packed in.

At special times, like the Christmas Court during which the film occurs, the congestion was even worse than usual. All guests, the visiting nobles and clergymen, traveled with trains of varying size. So that, in addition to the usual crowding, we find hundreds of soldiers and servants living outdoors, jammed together in tents, huddling for warmth around dozens of fires.

Living conditions, even for royalty, were crude and rough. The castle rooms were spartan: a bed, a few chairs, chests for storage, clothes hung in the open on racks. Floors were covered with straw which was swept away and replaced only occasionally. Interiors at high noon on a clear day were always dark, illumination coming from extremely smoky torches and candles. In winter, wind whistled through the open slit windows and the place was freezing cold.

A lot of their habits seem oddly contradictory. In spite of the cold, everyone from the King to his vassal slept naked. In the midst of the general crudeness, nobles wore the most exquisite fabrics -- cloths of gold and silver, delicate brocades. Clothing was generally dirty and even at a Christmas Court, nothing looked clean. Tables were set with fine linen and napkins of a kind were used; yet most of the eating was done with fingers. Sanitary conditions were

appalling. For some reason, castles, in addition to their human tenants, were populated by hundreds of dogs.

All these things -- the grime and dirt and cold, the coarseness and crudity of life in general -- are vital to the look of the film. On the whole, there are few specific references to these elements in the screenplay. Rather than clutter up the goings on with data. It seemed better to suggest them here and let the castle that the story moves in be imagined.

#### A NOTE ABOUT MUSIC

On the stage, Christmas carols were used for incidental music in good effect. Carols used were from all periods. There is something available through musical style -- using medieval instruments to play 19th century tunes with contemporary harmonizations -- that should have a considerable help in letting an audience know that it's an odd and different kind of history show that they're seeing.

The point to be made here is that the music is a useful and important element. It wants to be crisp, clear, spirited and, above all, distinctive; that is, it needs to have a sound we haven't heard before. And because the style of the writing involves a mixing of odd elements it seems right that the freshness of musical sound should be achieved the same way.

THE CHARACTERS

HENRY II	.....	King of England; age 50
ELEANOR OF AQUITAINE	.....	His wife; age 61
RICHARD THE LIONHEARTED	.....	Their oldest boy; age 26
GEOFFREY	.....	Their middle boy; age 25
JOHN	.....	Their youngest boy; age 16
ALAIS CAPET	.....	A French Princess; age 23
PHILIP CAPET	.....	The King of France, age 18
WILLIAM MARSHAL	.....	A noted soldier and friend of the family; age about 35

THE TIME: Christmas, 1183

THE PLACE: Henry's castle at Chinon, France



(Bold, stark letters, black on white: THE LION IN WINTER

1 EXT. CASTLE

(Cut to HENRY PLANTAGENET close up. His eyes are bright, his teeth bared in a grin of fierce excitement. The picture is frozen and the title remains as we pull back enough to see bright blue sky, green field, with a festive Camelot-like little tent in the distance. HENRY, we now see, is poised for dueling, sword in hand.

(HENRY is 50, an age at which, in his time, men were either old or dead. Not HENRY. Very nearly all he ever was, he is enjoying that final rush of physical and mental vigor that comes to some men not before the end but just before the state of the decline.

(As the title fades, the pictures starts to move and HENRY barks out - )

HENRY

Come on. Come for me.

2

(He brings his sword down and the duel begins. His OPPONENT, whom we see from behind, charges at him, raining blow after blow. HENRY parries only, never striking back, always retreating.

(They fight across the field. Suddenly, HENRY, moving backwards, trips and falls. With a cry, his OPPONENT charges at him. Effortlessly, HENRY strikes his first blow. The OPPONENT'S sword flies from his hand as he sprawls flat out on the ground. HENRY bounds to his feet, moves to his fallen opponent and looks down.

(Cut to the OPPONENT from HENRY'S POV. It's JOHN, his son of 16, who, in 18 years, was to become the worst king in English history. Still pudgy with baby fat, he has a round open face that is enchanting when he smiles. He is frightened now and shaken up.

(Cut to HENRY from JOHN'S POV. He glares down, sword in hand. Then, with a quick, gruff smile he reaches down and yanks JOHN to his feet)

HENRY

You're gaining on it, Johnny.

2 Continued

JOHN

Am I, Father? Am I really?

HENRY

Off you go, now. Run along and practice.

(JOHN picks up his sword, starts across the field toward a KNIGHT, his dueling master who stands waiting. HENRY, a look of affection on his face as he looks after JOHN, turns and starts across the field toward the little tent. He waves. We can just make out a figure by the tent. It waves back.)

3 EXT. CASTLE AND PICNIC

(Cut to JOHN and the KNIGHT. JOHN casts a look in HENRY'S direction. There is no love lost. As he turns back and dueling practice begins -

(Cut to tent. Food for a royal picnic is handsomely arranged. The FIGURE we saw is a girl. HENRY lies, his head on her lap.

(Cut to the GIRL, close up. ALAIS CAPET is 23 and exquisitely beautiful. She is like a fine porcelain figure - fragile, delicate, pure, the only person in this story easy to break. She is happily and desperately in love with HENRY; it's all over her as she looks down at him)

ALAIS

(Singing softly in her native tongue; bright and gay)

Allons gai, gai, gai, bergere; allons gai  
Allons gai, soyez legere, suivez mois.

(We pull back, including them both. HENRY'S gaze is out across the field)

HENRY

He'll make a good king. He'll be ready.

4

(Cut to JOHN & THE KNIGHT. JOHN flailing away stumbles and staggers about. Cut back to HENRY & ALAIS)

That's it, that's the way, lad.

ALAIS

Oh, what difference does it make who's king next? Does it matter who comes after you?

5 Continued

HENRY

(He sits up, takes a chicken leg from a platter, starts devouring it)

There is a legend of a King called Lear with whom I have a lot in common. Both of us have kingdoms and three children we adore and both of us are old. But there it stops. He cut his kingdom into bits. I can't do that. I've built an empire: all of England, half of France. It all goes where I say it goes and I say John.

ALAIS

I'm going to lose you, Henry, aren't I?

HENRY

Alais, in my time, I've known contessas, milkmaids, courtesans and novices, whores, gypsies, jades and little boys but nowhere in God's western world have I found anyone to love but you.

ALAIS

And Rosamund.

HENRY

She's dead.

ALAIS

And Eleanor.

HENRY

The new medusa, my good wife.

ALAIS

How is your queen?

HENRY

Decaying, I suppose. No, don't be jealous of the gorgon; she is not among the things I love. How many husbands do you know who lock their wives away? I haven't kept the great bitch in the keep for ten years out of passionate attachment.

(He sees something across the field)

Ah - there's Captain Marshal.

(He rises, beckons, calls)

William.

6 EXT. CASTLE

(Cut to full view of the field from beyond the tent. We are not in countryside at all but rather just outside the great wall of a castle. Along the wall, SERVANTS, SOLDIERS and ATTENDANTS for the

6 Continued

royal picnic stand at the ready. On horseback, riding past them toward Henry is WILLIAM MARSHAL. Cut to -

(MARSHAL in close up. He is 35 and looks like the distinguished soldier he is. A rugged face but honest, open and friendly. He was totally devoted to Henry and his children and through all their wars and conflicts somehow managed always to be loyal to all of them. Cut to -

(HENRY, as MARSHAL stands before him, bowing)

7

HENRY

We will be holding Christmas Court at Chinon. We have asked the King of France to join us. I want Richard there. And Geoffrey. Find my boys and tell them so. And then go fetch the Queen from Salisbury Tower.

MARSHAL

If the Queen refuses?

HENRY

Eleanor? She wouldn't miss this for the world.

(Cut to MARSHAL riding across the field away from the castle. Cut to -

(HENRY & ALAIS standing side by side at the tent, watching him go)

HENRY

I'm afraid it's going to be a family Christmas.

ALAIS

I'm afraid, too.

HENRY

What of?

ALAIS

Just afraid.

(He looks at her with enormous tenderness, takes her in his arms. They hold each other. Cut to -

8

(HENRY, close up, eyes closed, holding her. He opens his eyes, looks out across the field. Anxiety crosses his face. Cut to -

9

(JOHN, sweating, red-faced, flailing away.

10 EXT. CASTLE (JOUSTING)

(TWO KNIGHTS on horse in full armor charging at each other with lances. One of the KNIGHTS is a giant of a man. They meet with tremendous impact. The GIANT KNIGHT is sent flying violently to the ground.)

(We are in the lists, watching a contest. It is not the set we're used to seeing - grandstands, canopies, banners. At this time, the lists consisted of the broad, shallow mud trench that lay between the inner and outer walls of a castle. It is primitive and crude, not glamorous. The audience either stands or sits on straw spread on the mud. There sit one or two crude benches for the most important nobles present.)

(The smaller KNIGHT, himself a large man, leaps from his horse, throws off his visor and we get our first look at RICHARD LIONHEART.)

(RICHARD, at 26, looks like his legend: handsome, impressive, fierce, powerful. He loves the blood and violence of war. He is caught up in this passion when we see him and his face is frightening.)

(He moves to the GIANT KNIGHT who lies stunned, sprawled in the mud. He draws his sword. He is going to kill the man. Cut to -

(The audience. They are appalled but afraid to speak. Behind them, MARSHAL strides down toward the lists. Cut to -

(RICHARD, sword poised. The GIANT KNIGHT stirs, making animal sounds of protest)

MARSHAL

(Voice over, calling out)

Richard!

(RICHARD hesitates, turns. Cut to -

(MARSHAL walking into the lists towards him. In ordinary, conversational tones)

Hello, Richard.

(CREDITS continues as we cut to -

11 EXT. CLIFFTOPS

(A rocky sea coast. A large body of foot soldiers are marching along the shore. There is a cliff along the shore. The camera moves up it. There is a tiny movement at the top. The camera zooms in on -

11 Continued

(GEOFFREY PLANTAGENET, Count of Brittany, crouched in a clump of undergrowth. Geoffrey is 25, lithe, feline, attractive, quick of speech and movement. His was the best brain of a brainy family and his face shines with intelligence. Dressed for the palace, not the field, he is watching the progress of the troops below.

(We see the field behind him. A large body of KNIGHTS in full armor on horse stand divided into two orderly groups, one some distance to his left, the other to his right.

(GEOFFREY signals to one of the groups. We see them charge wildly down the cliff. They come down in front of the troops below.

(The troops are thrown into wild confusion. They start to run in retreat.

(GEOFFREY signals to his other group of KNIGHTS. Watches them roaring down the cliff, coming down again in front of retreating troops. The slaughter on the beech is terrible.

(GEOFFREY watches it, feeling pleasure not at the slaughter, but at a maneuver well planned and executed.

(MARSHAL appears on the field behind him, approaching)

MARSHAL

Geoffrey.

GEOFFREY

(Turning to MARSHAL)

Father wants to see me.

(MARSHAL nods)

Where and when?

12 EXT. SALISBURY TOWER

(Cut to the Main Gate of the great castle. We are at Salisbury Tower. MARSHAL appears, striding toward the gate. As the gate begins to open for him, cut to -)

13 EXT. YARD

A smaller gate in the castle yard. SOLDIERS on guard duty in front of it. MARSHAL approaches. The gate is opened. Cut to -)

14 INT. SALISBURY TOWER DOORWAY

(A heavily barred doorway inside the tower, TWO GUARDS duty. They come to attention as MARSHAL appears. As they open the gate, cut to -

(A large, cold, relatively barren castle room. A few chairs, wooden chests, a bed, a few wall tapestries, straw on the floor. Even when we come to Chinon, all the rooms are like this. Luxury and elegance did not exist. The only richness of the period was in the fabrics of the clothes the wealthy wore)

15 INT. ELEANOR'S ROOM SALISBURY TOWER

(The camera takes in the room. A GUARD stands by the room's one door. He is a young and splendid looking soldier except for the fact that his left arm, at a point just above the elbow, has been lost in combat. In one corner of the room, there are two Maids-in-waiting doing needlework by the small window. We come finally to a fireplace. There is a blazing fire. There is an armchair by the fire. In it sits -

(ELEANOR OF AQUITAINE. She is 61 and looks nothing like it. She is a truly handsome woman of great temperament, authority and presence. She has been a Queen of international importance for 46 years and you know it. Finally, she is that most unusual thing: a genuinely feminine woman thoroughly capable of holding her own in a man's world.

(When we first see her, she is gazing into the fire, deep in thought. there is no sense of repose; this is not reverie. The eyes burn and the mind is busy.

(We are looking past her, towards the door. It opens. The one-armed GUARD comes to attention as MARSHAL enters and bows)

MARSHAL

Your majesty.

ELEANOR

(Not turning. We move closer and closer to her face)

There is to be a Christmas Court.

MARSHAL

(Voice over)

Yes, madam.

15 Continued

ELEANOR

Where?

(Nothing but her face. The look is enigmatic but the excitement is unmistakable)

MARSHAL

At Chinon.

(At the word 'Chinon,' cut from ELEANOR, close up to -)

16 INT. HENRY'S ROOM

(HENRY close up. He is asleep in bed. The camera draws back and we see ALAIS next to him. She is awake, motionless. She hasn't slept. We keep on drawing back, taking in -

(HENRY'S room. Bare, cold, undecorated. Chairs, chests, tables - all heavy wood and crude - tapestries. Clothes are hung in the open from a pole that runs along the wall.)

17 EXT. CASTLE COURTYARD AND BELL TOWER

(We continue drawing back, moving through a window to the outside. We take in the castle at Chinon bit by bit. First the tower we have just left, then the courtyard, then other buildings, then the outer wall, then the surrounding countryside and the broad River Vienne beyond the castle.

(It is just before dawn. There is no sound. Nothing moves. It is cold. The fields are rimmed with frost. Everything looks black and white.

(Suddenly, the first ray of the rising sun hits the top of the highest tower. Cut to -)

18 (The bell in the chapel tower, close up, just as its clapper comes crashing down. The sound is deafening. Cut to -

19 INT. HENRY'S BEDROOM

(HENRY as his eyes fly open. The bell continues tolling as HENRY, bursting with energy, sits bolt upright in bed, throws the covers off and bounds up. It was the universal custom of the time to sleep naked and there is a glimpse of bodies as



19 Continued

HENRY throws a great fur-lined over his shoulders and ALAIS retrieves the blankets and covers herself. It is cold in the room. We can see their breath. Cut to -

(HENRY seated on the bed, tugging heavy woolen tights on. Cut to -

(ALAIS, sitting up now, blankets clutched around her, looking at him. She hesitates. Then -)

ALAIS

Henry, what if, just for once, I didn't do as I was told.

(Cut to HENRY. Half dressed, he stands by a table. There is a wash bowl full of water on it, a thin film of ice on the water)

HENRY

(As he breaks the ice, splashes water on his face)  
It's going to be a jungle of a day. If I start growling now, I'll never last.

(Cut to ALAIS on the bed, robe over her shoulders, starting to dress)

ALAIS

You'll last. You're like the rocks at Stonehenge. Nothing knocks you down.

HENRY

(Drying his face with a towel)  
In these rooms, Alais, on this Christmas, I have all the enemies I need.

ALAIS

You have more than you think.

HENRY

Are you one? Has my willow turned to poison oak?

ALAIS

If I decided to be trouble, Henry, how much trouble could I be?

HENRY

Not much.

20 INT. CORRIDOR

(Cut to HENRY & ALAIS, dressed now, moving down a corridor. They pass an occasional SERVANT who

20 Continued

stops and bows. We follow them as HENRY strides briskly along, ALAIS half-running to keep up)

ALAIS

I could give away your plans.

HENRY

You don't know what they are.

ALAIS

I know you want to disinherit Richard.

HENRY

So does Eleanor. She knows young Henry's dead. The Young King died in summer and I haven't named an heir. She knows I want John on the throne and I know she wants Richard. We are very frank about it.

20X1 INT. PARLOUR

(Cut to HENRY & ALAIS at a table eating breakfast. They eat, as was the custom, with spoons and fingers from a common bowl that sits on the table between them)

ALAIS

Henry, I can't be your mistress if I'm married to your son.

HENRY

Why can't you? Johnny wouldn't mind.

ALAIS

I do not like your Johnny.

HENRY

He's a good boy.

ALAIS

He's got pimples and he smells of compost.

HENRY

He's just sixteen; he can't help the pimples.

ALAIS

He could bathe.

21 INT. CORRIDOR

(Cut to HENRY striding briskly down a corridor, ALAIS hurrying after him. The corridor is more crowded now. There are KNIGHTS and HIGH CLERGYMEN who, as HENRY passes, stop and bow. HENRY ignores it all, striding on until -

(He reaches a niche in the corridor. He stops abruptly, turns on ALAIS)

HENRY

It isn't such a dreadful thing to be a Queen of England. Not all eyes will weep for you.

ALAIS

Will yours?

HENRY

I don't know. Very likely.

ALAIS

All I want is not to lose you. Can't you hide me? Can't I simply disappear.

HENRY

You know you can't. Your little brother Philip's King of France now and he wants your wedding or your dowry back. I only took you for your dowry. You were seven; two big knees and two big eyes and that's all. How was I to know?

(We pull back as HENRY moves to kiss her lightly. There is a sound of running down the corridor. It's JOHN. He slows down as he sees his father and fiancée kissing. He doesn't like it.

(Sensing someone. HENRY turns, takes JOHN in)

HENRY

What's wrong, lad?

JOHN

(Producing a smile)

Nothing.

(With a skip and a wave, JOHN resumes running down the corridor. We follow him as he turns a corner, reaches a great high door, tugs it open, slips through and starts racing down a broad exterior flight of steps into the castle yard.

ALAIS

(Calling, moving, excited and happy)

23 EXT. COURTYARD

(We see the yard from JOHN'S POV. GEOFFREY, on horseback, is riding toward us. He waves back. The yard is a mob scene, crammed with SOLDIERS, SERVANTS, PEASANTS, tents, outdoor kitchens, livestock, poultry, horses, the lot. The SOLDIERS are lined up for morning chow.

(JOHN threads his way through it all, reaching GEOFFREY as he dismounts)

GEOFFREY

(As they hug each other roughly)

Johnny.

JOHN

(A large bundle hangs from GEOFFREY'S saddle. Pointing to it)

Is that for me?

(GEOFFREY nods)

I love Christmas.

24 INT. PARLOUR

(Cut to an enormous Christmas tree, close up, as it is being raised to standing position.

(Pull back to see HENRY nodding at the tree in brisk approval. ALAIS stands near him, wanting to speak but hesitant. We are in the Parlor, a fairly spacious place which functioned as a kind of Family Room. There are the usual tapestries, some furniture, a desk and scattered about, piles of holly boughs.

(HENRY turns to leave the room. ALAIS stops him, saying

ALAIS

What difference does my dowry make? Let Philip have it back. It isn't much.

HENRY

I can't. The Vexin is a little country but it's vital to me.

ALAIS

And I'm not.

HENRY

'It's been my luck to fall in love with landed women. When I married I thought: "You lucky man. The richest woman in the world. She owns the Aquitaine, the greatest province on the Continent -- and beautiful as well." She was, you know.

24 Continued

ALAIS

And you adored her.

HENRY

Memory fails. There may have been an era when I did.

(As he arranges a loose lock of her hair)

Let's have one strand askew; nothing in life has nay business perfect. If I say you and I are done, we're done. If I say marry John, it's John. I'll have you by me and I'll use you as I like.

25 EXT. COURTYARD

(Cut to JOHN and GEOFFREY in the courtyard. There is a great clatter of horse's hooves behind them. they stop and turn. Cut to -

(RICHARD arriving in the yard at full gallop. He reins in with great bravado and leaps from his horse. Cut to -

(GEOFFREY starting toward RICHARD with a friendly wave of greeting. JOHN, glaring sullenly at RICHARD, hangs back, then follows GEOFFREY. Cut to -

(RICHARD, JOHN & GEOFFREY crossing the courtyard toward the stables. RICHARD leads his horse)

GEOFFREY

Ah, Christmas; warm and rosy time. The hot wine steams, the Yule it roars and we're the fat that's in the fire. She'll be here soon, you know.

JOHN

Who?

RICHARD

Mother.

GEOFFREY

Does she still want you to be king?

RICHARD

We are not as friendly as we were.

JOHN

If I'm supposed to make a fuss and kiss her hairy cheek, I won't.

25 Continued

RICHARD

What you kiss, little prince, is up to you.

JOHN

I'm Father's favorite; that's what counts.

RICHARD

(Stopping, looking down at JOHN, with quiet, total conviction)

You hardly know me, Johnny, so I beg you to believe my reputation. I'm a constant soldier and a sometime poet and I will be King.

JOHN

Just you remember: Father loves me best.

26 INT. PARLOUR

(Cut to HENRY & ALAIS. He is seated at a desk, busily going through state papers)

ALAIS

Why John? John doesn't care for you at all.

HENRY

We love each other deeply.

ALAIS

None of them has any love for you.

HENRY

Because we fight? Tell me they all three want the crown, I'll tell you it's a feeble prince that doesn't. They may snap at me and plot and that makes them the kind of sons I want. I've snapped and plotted all my life. There is no other way to be a King, alive and fifty all alone.

ALAIS

I'm going to fight for you.

HENRY

Oh, fine.

27 EXT. BATTLEMENTS

(Cut to the walk that runs along the top of the castle wall. HENRY is pacing impatiently, repeatedly looking out in expectation toward the River Vienne that runs quite near, below them. ALAIS, with great determination is saying -)

27 Continued

ALAIS

When I was sixteen and we started this depraved relationship, I left everything to you. I lap sat, drank my milk and did what I was told. Not any more. Your cherub's twenty-three now and she's going to fight.

HENRY

With mace and chain?

ALAIS

With anything that I can think of.

HENRY

That's exactly what I need another mind at work. Try: you can hear the thinking through the walls. There's Geoffrey's hum, and Richard's roar, and Eleanor, she's always wrapped in heavy thoughts, like molten lead and marble slabs. My house is full of intellectual activity.

ALAIS

Add mine.

HENRY

(Going to her, gruff but tender)

Alais, Alais -- I don't plan to give you up. I don't plan to give you anything. I'll make alliances and bargains, threaten, beg, break heads and hearts and when I'm done, I'll make an heir of John, a petty prince of Richard and I'll still have you.

ALAIS

When can I believe you, Henry?

HENRY

Always; even when I lie.

ALAIS

But with so many enemies --

HENRY

I know -- and some of them are brighter folk than I or crueler or more ruthless or dishonest. But not all rolled in one. The priests write all the history these days and they'll do me justice. Henry, they'll say, was a master bastard.

(Pointing excitedly down toward the river)

Look.

27X1 EXT. CASTLE AND RIVER BOAT AND JETTY

(Cut to a boat as it rounds a bend in the river near the castle)

28 (Cut to ELEANOR on the deck of the boat. MARSHAL stands near her. The one-armed GUARD on duty, stands stiffly in the background. Eleanor's two Maids-in-waiting stand near him.)

29 EXT. COURTYARD

(Cut to HENRY, close up, as he hurries down stone castle steps. His face is lit with a sense of eagerness and anticipation that have nothing to do with affection.)

30 EXT. BOAT AND RIVER

(Cut to ELEANOR on the deck. The boat is near the dock now. Her face is alive with suppressed excitement. She pats her hair, finds it in order, anxiously tugs at her clothes.)

29X1 EXT. COURTYARD

(Cut to HENRY striding through the turmoil of the castle yard. Far behind him, ALAIS hurries after)

30X1 EXT. CASTLE RIVER, BOAT AND JETTY

(Cut to SAILORS catching ropes, mooring the boat to the dock.)

(Cut to HENRY plunging through the mud and debris along the dock.)

(Cut to ELEANOR, very regal and formal, at the top of the gangplank. We draw back, seeing HENRY stationed at the bottom. With stately movement, ELEANOR comes down the plank. HENRY stands waiting as, reaching him, she bows and kisses his hand.)

HENRY

How was your crossing? Did the Channel part for you?

ELEANOR

It went flat when I told it to. I didn't think to ask for more. How dear of you to let me out of jail.

HENRY

It's only for the holidays.



30X1 Continued

ELEANOR  
Like school. You keep me young.

31 (They turn, start up the dock toward the castle.  
She sees ALAIS)

ELEANOR  
Here's gentle Alais.

(ALAIS starts to curtsy)

No, no; greet me as you used to.

(She takes ALAIS into her arms, holding her  
lightly.)

Fragile I am not; affection is a pressure I can bear.

(As she releases ALAIS, she looks up toward the  
castle.)

32 EXT. CASTLE

(Cut to the castle from ELEANOR'S POV. JOHN,  
RICHARD & GEOFFREY are standing there, by the Main  
Gate.)

(Cut to ELEANOR. Pleased and proud)  
Oh, but I do have handsome children.

33 INT. PARLOUR

(Cut to ELEANOR, close up, as she bussess JOHN on  
the cheek. We pull back and see that they are in  
the Parlour.)

ELEANOR  
John -- you're so clean and neat. Henry takes good care of  
you.

(She moves to RICHARD, kisses him lightly)

And Richard. Don't look sullen, dear. It makes your eyes go  
small and piggy and your chin look weak. Is Philip here yet?

GEOFFREY  
No.

ELEANOR  
Let's hope he's grown up like his father -- simon pure and  
simon simple. Good, good Louis; if I'd managed sons for him  
instead of all those little girls, I'd still be Queen of France  
and we should not have known each other. Such, my angels, is  
the role of sex in history.

33 Continued

(Great flourishes on horns and trumpets are heard from the castle yard)

ELEANOR

That will be Philip.

(She turns and starts toward the door)

34 INT. CORRIDOR AND BROAD HALL

(Cut to a broad hallway by a large closed door. ELEANOR is just reaching the door, RICHARD, JOHN & GEOFFREY strung out behind her)

ELEANOR

(Looking about expectantly)

Where's Henry?

RICHARD

Upstairs with the family whore.

ELEANOR

That is a mean and tawdry way to talk about your fiancée.

JOHN

My fiancée.

ELEANOR

Whoever fiancée, I brought her up and she is dear to me and gentle.

RICHARD

He still plans to make John king.

ELEANOR

Of course he does. My, what a greedy little trinity you are: king, king, king. Two of you must learn to live with disappointment.

(Cut to HENRY as he strides toward them)

HENRY

Ah, but which two?

ELEANOR

Let's deny them all and live forever.

HENRY

Tusk to tusk through all eternity.

34 Continued

(TWO SERVANTS approach bearing a crown and a great formal cloak. Briskly, to his boys, as he shrugs into the cloak and slaps the crown on)

HENRY (Cont)

The King of France and I will shortly have a tactile conversation like two surgeons looking for a lump. We'll state positions and I'll make the first of many offers. He'll refuse it, naturally, I'll make a better one and so on through the holidays until I win. For the duration of this joyous ritual, you will give, to your father, your support.

(With which he wheels toward the door. The TWO SERVANTS throw it open and HENRY, the others following, strides toward into the courtyard.

35 EXT. COURTYARD

(Cut to the courtyard from their POV. We see a very grand and formal state occasion. NOBLES & CLERGYMEN stand in formal ranks along the broad descending steps. All the COMMONFOLK have lined up, as commonfolk always do, along the edges of a broad aisle. SOLDIERS at attention, line the aisle.

(Down the aisle marches a gorgeous, stately retinue of KNIGHTS & SOLDIERS. At their head is Philip, King of France.

(PHILIP CAPET is 18 years old and absolutely gorgeous. He is tall, well-proportioned and handsome without being at all pretty. His manner is open, direct, simple and strikingly authoritative. He has been King of France for three years and has learned a lot.

(PHILIP mounts the steps, stands before HENRY)

HENRY

(As they greet each other)

My lord.

PHILIP

Your grace.

HENRY

Welcome to Chinon.

(More horns and Trumpets as HENRY turns and bows through the doorway. As the procession moves into the castle, we cut to -)

36 INT. PARLOUR

(The door of the parlor, seen from inside the room. The door opens, HENRY again bows PHILIP through, then HENRY and ELEANOR follow. There is a general change of manner, from formal to informal as RICHARD, GEOFFREY, JOHN & ALAIS follow into the room)

HENRY

(Taking off a formal robe, feeling more comfortable)

Well, that's better.

ELEANOR

(To PHILIP)

I was told you were impressive for a boy of eighteen. I'm Eleanor, who might have been your mother. All the others here you know.

PHILIP

(Bowing)

Queen Eleanor.

HENRY

(Informal, settling himself comfortably in a chair)

I gather you're disturbed about your sister and her dowry.

PHILIP

(Standing before him, stiff and formal)

Sixteen years ago, you made a treaty with us. It is time its terms were executed.

The scene, through most of the following exchange between Philip and Henry, is a domestic one. ALAIS passes along them with a tray of drinks and hors d'oeuvres. ELEANOR settles comfortable, taking some needlework from a bag and works on it. JOHN busies himself decking the hall with boughs of holly. GEOFFREY, finding the hors d'oeuvres delicious, settles by a table that holds an assortment of them. Only RICHARD fails to relax. He stands apart from all of them, suspicious and hostile)

HENRY

I should think so.

PHILIP

Our position comes to this: that you either hold the marriage or return the Vexin. Alais marries Richard or we'll have the county back at once.

36 Continued

HENRY

That's clear, concise and well presented. My position is -- well, frankly Philip, it's a tangle.

(As he rises and moves to RICHARD, all affability)

Two years ago, the Queen and I, for reasons passing understanding, gave the Aquitaine to Richard. That makes Richard very powerful. How can I give him Alais, too? The man she marries has you for an ally.

PHILIP

It's their wedding or the Vexin back. Those are the terms you made with Louis.

HENRY

(Moving to PHILIP. Just the two of them now)  
True but academic, lad. The Vexin's mine.

PHILIP

By what authority?

HENRY

It's got my troops all over it: that makes it mine. Now hear me, boy --

PHILIP

I am a king: I'm no man's boy.

HENRY

A king? Because you put your ass on purple cushions?

PHILIP

Sir.

(He turns on his heel, starts for the door)

(Cut to HENRY & ELEANOR as they exchange amused glances)

HENRY

Philip, you haven't got the feel of this at all. Use all your voices. When I bellow, bellow back.

PHILIP

I'll mark that down.

36 Continued

HENRY

(Moving close to PHILIP)

This, too. We are the world in small. A nation is a human thing. It does what we do, for our reasons. Surely, if we're civilized, it must be possible to put the knives away. We can make peace. We have it in our hands.

PHILIP

I've tutors of my own. Will that be all?

HENRY

Oh, think. You came here for a reason. Don't you want to ask me if I've got an offer?

PHILIP

Have you got an offer?

HENRY

Not yet -- but I'll think of one.

(PHILIP is half out the door. Voice over)

Oh, by the way ...

(PHILIP turns. Cut to HENRY, smiling agreeably)

You're better at this than I thought you'd be.

(Cut to PHILIP smiling agreeably back)

PHILIP

I wasn't sure you'd noticed.

(Cut to HENRY as PHILIP goes. HENRY turns, taking in his family.)

(Cut to HENRY'S POV. We see JOHN with holly, ELEANOR with her needle, GEOFFREY licking his fingers, ALAIS serving more wine and RICHARD glowering.)

(Cut to HENRY as he makes a friendly, expansive gesture)

HENRY

Well -- what shall we hang: The holly or each other?

RICHARD

(Moving into the picture)

Would you say, Father, that I have the makings of a King?

36 Continued

HENRY

A splendid King.

RICHARD

Would you expect me, Father, to give up without a fight?

HENRY

Of course you'll fight. I raised you to.

RICHARD

I don't care what you offer Philip. I don't care what plans you make. I'll have the Aquitaine and Alais and the crown. I won't give up one to get the other. I won't trade off Alais or the Aquitaine to this -

(He gestures toward JOHN. Cut to JOHN. VOICE over)

-- this walking pustule.

(Cut from JOHN'S outrage back to RICHARD)

No, your loving son will not.

(As he turns to go, cut to JOHN who rushes up to HENRY)

JOHN

Did you hear what he called me?

ELEANOR

Clearly, dear. Now run along. It's nearly dinnertime.

JOHN

I only do what Father tells me.

HENRY

Go and eat.

JOHN

Did I say something wrong? I'm always saying something wrong.

HENRY

Don't pout.

36 Continued

JOHN

(Pouting)

I'm not.

HENRY

(Giving him a slap on the butt)

And stand up straight. How often do I have to tell you?

(JOHN scurries toward the door. Cut to -

(HENRY, the exasperated parent. Cut to -

(ELEANOR, gazing with amusement at HENRY)

ELEANOR

And that's to be the king.

GEOFFREY

And I'm to be his Chancellor. Has he told you? John will rule there while I run it. That's to say, he gets to spend the taxes that I get to him.

ELEANOR

How nice for you.

GEOFFREY

It's not as nice as being king.

HENRY

We've made you Duke of Brittany. Is that so little?

GEOFFREY

No one ever thinks of crown and mentions Geoff. What is that?

HENRY

Isn't being Chancellor power enough?

GEOFFREY

It isn't power that I feel deprived of; it's the mention that I miss. There's no affection for me here. You wouldn't think I'd want that, would you?

(He is going as he says this. Cut to ELEANOR bleakly watching him go.)

ELEANOR

Henry, I have a confession.

HENRY

(Voice over)

Yes?



36 Continued

ELEANOR

I don't much like our children.

(Rising, moving toward ALAIS)

Only you. The child I raised but didn't bear.

ALAIS

You never cared for me.

ELEANOR

I did and do. Believe me, Henry's bed is Henry's province. He can people it with sheep for all I care. Which, on occasion, he has done.

(Cut to HENRY. The subject of Rosamund is clearly a raw nerve)

HENRY

Still that? When Rosamund's been dead for seven years.

(Cut back to ELEANOR & ALAIS)

ELEANOR

He found Miss Clifford in the mists of Wales and brought her home for closer observation. Liking what he saw, he scrutinized her many years. He loved her deeply and she him. And yet, my dear, when Henry had to choose between his lady and my lands ...

ALAIS

There is no sport in hurting me. It is so easy.

ELEANOR

After all the years of love and care, do you think I could bring myself to hurt you?

ALAIS

Eleanor, with both hands tied behind you.

(As she turns to go, cut to HENRY. His concern for ALAIS is clearly on his face. Cut to -

(ELEANOR gazing fondly and sadly after her. Cut back to -

(HENRY as he adjusts his expression for ELEANOR's

HENRY

If I'd chosen, who could I have picked to love to gall you more?

36 Continued

ELEANOR

(Smiling up at him)

There's no one. Come on; let's finish Christmassing the place.

(She moves to a pile of ornaments on a table by the Christmas tree. Through the following, like any Moin and they decorate the tree. Much care is devoted to placing the proper ornament just so, glancing at each other for reaction to the decorating, shakes and nods of heads.

HENRY

Time hasn't done a thing but wrinkle you.

ELEANOR

It hasn't even done that. I have borne six girls, five boys and thirty-one connubial years of you. How am I possible?

HENRY

There are moments when I miss you.

ELEANOR

(They pause, smiling fondly at each other. Then, reaching out and tousling his hair)

That's my woolly sheep dog. So wee Johnny gets the crown.

HENRY

I've heard it rumored but I don't believe it.

ELEANOR

Losing Alais will be hard, for you do love her.

HENRY

It's an old man's last attachment; nothing more. How hard do you find living in your castle?

ELEANOR

It was difficult in the beginning but that's past. I find I've seen the world enough.

HENRY

I'll never let you loose. You led too many civil wars against me.

ELEANOR

And I damn near won the last one. Still, as long as I get trotted out for Christmas Courts and state occasions now and then, for I do like to see you, it's enough.

(She steps back, surveys the tree)

I think that's all the Christmassing this thing can stand. I'm famished. Let's go in to dinner.

36 Continued

HENRY  
(Extending his arm)

Arm in arm.

ELEANOR

And hand in hand.

(She takes his arm. They start out of the room)

You're still a marvel of a man.

HENRY

And you're my lady.

(They move arm in arm to the door. His hand on the knob, HENRY pauses, turns)

It's an odd thing, Eleanor. I've fought and bargained all these years as the only thing I lived for was what happened after I was dead. I've something else to live for now. I've blundered on to peace.

ELEANOR

(Wry amusement on her face)

On Christmas Eve.

HENRY

Since Louis died, while Philip grew, I've had no France to fight. And in lull, I've found how good it is to write a law or make a tax more fair or in judgment to decide which peasant gets a cow. There is, I tell you, nothing more important in the world. And now the French boy's big enough and I am sick of war.

37 INT. CORRIDOR AND BROAD HALL

(He opens the door, moves into the corridor. She follows. We go with them down the hallway. It is dimly lit by smoky wall torches. The corridor is empty except for occasional quietly prowling dogs. Castles at the time were full of dogs and throughout the film, the animals are everywhere)

ELEANOR

Do you still need the Vexin, Henry?

HENRY

It's as crucial as it ever was. My troops there are a day away from Paris, just a march of twenty miles. I must keep it.

ELEANOR

Henry, dear, if Alais doesn't marry Richard, I will see you lose the Vexin.

37 Continued

(They stop outside a large double door)

HENRY

Well, I thought you'd never say it.

ELEANOR

I can do it.

HENRY

You can try.

(A SERVANT appears, moves to the door)

We've got a pack of barons we should look the loving couple for.

ELEANOR

(Smiling a terrible smile at him)

Can you read love in that?

HENRY

And permanent affection.

(The door is opened. They start forward. Cut to -

38 INT. GREAT HALL

(The castle's Great Hall from their POV. It is an enormous high ceilinged, stone walled room. Long trestle tables along the length of it. NOBLES & CLERGYMEN sit on benches at the tables. COURT MUSICIANS & ENTERTAINERS are poised on a platform at one side. SERVANTS stand forward at serving tables piled high with food. The royal table is at the far end of the hall on a platform. PHILIP, RICHARD, GEOFFREY, JOHN & ALAIS are there.

(The hall is heated by a huge fire that blazes on the stones in the center of the room. Some of the smoke rises to escape from a hole in the ceiling. Torches are everywhere. The smoke is terrible. There is much howling from a multitude of dogs.

(As HENRY & ELEANOR more into the hall, the ORCHESTRA plays a fanfare and EVERYBODY rises.

ELEANOR

(As she and HENRY make their stately way down the long hall to their table. Nodding to this NOBLE, smiling at that.

My Richard is the next king, not your John. I know you, Henry. I know every twist and bend you've got and I'll be waiting round each corner to -

38 Continued

HENRY

Do you truly care who's king?

ELEANOR

I care because you care so much.

HENRY

Don't fight me, Eleanor.

ELEANOR

What would you have me do? Give out, give up, give in?

HENRY

Give me a little peace.

ELEANOR

A little? Why so modest? How about eternal peace? Now there's a thought.

HENRY

If you oppose me, I will strike you any way I can.

(They have reached their table. Their eyes are locked; HENRY'S cold with warning, ELEANOR'S bright with defiance.)

(The pose breaks and they sit. SERVANTS appear by each of them with bowls of water and towels. They start to wash their hands. Then - )

ELEANOR

(She leans toward HENRY. They are close enough to  
kiss)  
Henry?

HENRY

Madam?

ELEANOR

Did you ever love me?

HENRY

No.

ELEANOR

Good. That will make this pleasanter.

(She sits back, wipes her hands. We draw away from her taking in more and more of the hall until we see all of it - the bustle and smoke, the howling and shouting, the music and caroling.)

38 Continued

(This point of punctuation in the story. All opening positions have been taken, all challenges made. It should be the first slow fade in the film.

39 INT. ELEANOR'S ROOM

(We see a Christmas package on a table. Hands are tying a ribbon around it. We pull back to see ELEANOR seated at a table in her room. Behind her is a door. It opens. RICHARD steps through. Behind him in the corridor, the one-armed GUARD closes the door. RICHARD stays by the doorway, looking at his mother. She is aware that he's there but goes on wrapping the package. RICHARD moves from the doorway toward her, saying

RICHARD

All right, I've come. I'm here. What was it you wanted?

ELEANOR

Just to talk. We haven't been alone, the two of us in -- How long is a lamb? Two years? You look fit. War agrees with you. I keep informed. I follow all your slaughters from a distance. Do sit down.

RICHARD

Is this an audience, a good night hug with kisses or an ambush?

ELEANOR

Let us hope it's a reunion. Must you look so stern? I sent for you to say I want your love again but I can't say it to a face like that.

RICHARD

My love, of all thing. What would you want it for?

ELEANOR

Why, for itself. What other purpose could I have?

RICHARD

If I were you, I'd try another tack. I have no damned up floods of passion for you. There's no chance I'll overflow.

ELEANOR

You are a dull boy. Dull as plainsong: la, la, la, forever on one note. I gave the Church up out of boredom. I can do as much for you.

RICHARD

You'll never give me up - not while I hold the Aquitaine.

39 Continued

ELEANOR

You think I'm motivated by a love of real estate.

RICHARD

I think you want it back. You're so deceitful you can't ask for water while you're thirsty. We could tangle spiders in the webs you weave.

ELEANOR

If I'm so devious, why don't you go? Don't stand there quivering in limbo. Love me, little lamb, or leave me.

RICHARD

(Not moving)

Leave you, Madam? With pure joy.

ELEANOR

Departure is a simple act. You put the left foot down and then the right.

(JOHN runs into the room, excited in high spirits. GEOFFREY follows him)

JOHN

Mother --

ELEANOR

Hush, dear. Mother's fighting.

JOHN

Father's finished working out the treaty terms.

ELEANOR

(Getting to her feet)

How nice. Where is your father?

40 EXT. COURTYARD

(Cut to HENRY. He is outside in a corner of the courtyard, busy distributing Christmas largesse to the deserving poor. ALAIS is with him. A SERVANT follows them along, pulling a cart filled with roast geese, pastries and such.

(They are in front of a row of wooden hovels that line the stone castle wall. Gardeners, poultry keepers, smiths and armorers live in these huts. We see them receiving goodies with bows and smiles.

(It is late afternoon and cold. The shadows are sharp and clear. Activity in the yard, when we see it, is slight. SOLDIERS & PEASANTS are settling down by tiny fires, eating and drinking. From

40 Continued

across the yard comes the sound of carolers  
caroling)

ELEANOR

(Voice over)

There you are.

(HENRY &amp; ALAIS turn. Cut to -

(ELEANOR from HENRY'S POV. Wearing a heavy robe,  
she is crossing the yard toward them. RICHARD,  
JOHN & GEOFFREY come along behind her.)

ELEANOR (Cont)

Well -- have you put the terms to Philip?

HENRY

Not yet, but we're shortly granting him an audience. I hope  
you'll all attend.

ELEANOR

Are we to know the terms or would you rather tease us?

HENRY

(He stops handing out food, moves away from the  
huts and people toward an area where livestock  
is kept)

Not at all. The terms are these:

RICHARD

What are you giving up to Philip? What of mine?

JOHN

Whatever you've got goes to me.

GEOFFREY

And what's the nothing Geoffrey gets?

HENRY

For God's sake, boys, you can't all three be kings.

RICHARD

All three of us can try.

HENRY

That's pointless now. I want you to succeed me, Richard.  
Alais and the crown: I give you both.

RICHARD

I've got no sense of humor. If I did, I'd laugh.

HENRY

I mean to do it.



40 Continued

JOHN

What about me? I'm your favorite, I'm the one you love.

HENRY

John, I can't help myself.

(He takes JOHN, moves him next to RICHARD.  
JOHN scowls up, RICHARD glowers down)

HENRY (Cont)

Could you keep anything I gave you? Could you beat him on the field?

JOHN

(Scurrying to his father)

You could.

HENRY

But John, I won't be there. I'm losing, too. All of my dreams for you are lost.

JOHN

You've led me on.

HENRY

I never meant to.

JOHN

(The tears start to come)

You're a failure as a father, you know that?

HENRY

I'm sorry, John.

JOHN

(He sinks down to the frozen ground, a sorry little heap. Pigs peer at him curiously from the enclosure just behind him)

Not yet you're not. But I'll do something terrible and you'll be sorry then.

(Cut to ELEANOR)

ELEANOR

Did you rehearse all this or are you improvising?

HENRY

Good God, woman, face the facts.

ELEANOR

Which ones? We've got so many.

40 Continued

HENRY

Power is the only fact. How can I keep him from the crown? He's only take it if I didn't give it to him.

(He turns to RICHARD, glowering)

RICHARD

No - you'd make me fight to get it. I know you. You'd never give me everything -

HENRY

True; and I haven't. You get Alais and you get the kingdom but I get the one thing I want most. If you're King, England stays intact. I get that. It's all yours now -- the girl, the crown, the whole black bloody business. Isn't that enough?

(HENRY turns and storms away across the courtyard. The caroling resumes.)

(The little group stands by the pig sty, watching HENRY go. No one moves until -)

ALAIS

I don't know who's to be congratulated. Not me, certainly.

(She looks at them, eyes bright with anger)

Kings, Queens, knights everywhere you look and I'm the only pawn. I haven't got a thing to lose. That makes me dangerous.

(At the brink of tears, she turns and runs away from them -- not after HENRY but in another direction)

ELEANOR

(Voice over as we watch ALAIS running)

Poor child.

(Cut to JOHN suffering at the pig sty)

JOHN

Poor John -- who says poor John? Don't everybody sob at once. My God, if I went up in flames, there's not a living soul who'd pee on me to put the fire out.

(Cut to RICHARD)

RICHARD

Let's strike a flint and see.

JOHN

(Getting to his feet as we see the whole group)

He hates me.

40 Continued

ELEANOR

For whatever I have done to you, forgive me.

JOHN

What could you have done? You were never close enough.

ELEANOR

When you were little, you were torn from me: blame Henry.

JOHN

I was torn from you by midwives and I haven't seen you since.

ELEANOR

Then blame me if it helps.

RICHARD

No, it's the midwives' fault. They threw the baby out and kept the afterbirth.

JOHN

(Softly, from the heart, the absolute truth)  
You're everything a little brother dreams of, you know that? I used to dream about you all the time.

ELEANOR

(Arms open)  
Oh, Johnny ...

JOHN

(Longing to go to her)  
That's right, Mother. Mother me.

ELEANOR

Yes, if you'd let me.

JOHN

Let you? Let you put your arms around me just the way you never did?

(They are close)

You can do it. Think I'm Richard.

(Tenderly, she holds him. Close to breaking)

That's it. That's the way. Now kiss my scabby cheek and run your fingers through my hair.

ELEANOR

(Filled suddenly with love for the boy)  
John, John ...

JOHN

(It's more than he can bear. Wrenching away)  
No --!

(Fighting back the tears)

I'll show you, Eleanor. I haven't lost yet.

40 Continued

(He starts to move off with dignity but can't keep it up. Bursting into tears, he breaks into a run.

(ELEANOR, RICHARD & GEOFFREY start moving thoughtfully across the yard, past squatting figures, small groups of SOLDIERS drinking. Dogs bar. The wind blows)

GEOFFREY

Well, Mummy, if you want me, here I am.

ELEANOR

John's lost a Chancellor, has he?

GEOFFREY

And you've gained one.

ELEANOR

It is a bitter thing your Mummy has to say.

GEOFFREY

She doesn't trust me.

(They stop by a stone well in the yard. GEOFFREY perches on it. RICHARD, always wary, stands apart. In the distance, CAROLERS appear, singing something jolly)

ELEANOR

You must know Henry isn't through with John. He'll keep the Vexin till the moon goes blue from cold and as for Richard's wedding day, we'll see the second coming first; the needlework alone can last for years.

GEOFFREY

I know. You know I know, I know you know I know, we know that Henry knows and Henry knows we know it. We're a knowledgeable family. Will Richard take me for his Chancellor or won't he?

ELEANOR

Why are you dropping John?

GEOFFREY

He can't win -- but you can, with me to help you. I can handle John. He'll swallow anything I tell him and I'll take him by the hand and walk him into the trap you set.

ELEANOR

You're good, you're first class, Geoff. You'd sell John out to me or me to John or -- you can tell me -- have you found some way of selling everyone to everybody?

40 Continued

GEOFFREY

Not yet, Mummy, but I'm working on it. I don't care who's King, but you and Henry do. I want to watch the two of you go picnicking on one another.

ELEANOR

You're as dull as Richard. We can use you. I like using people I can count on. Be our Chancellor.

GEOFFREY

What? And miss the fun of selling you?  
(He starts off, turns back, spits it at her)  
Madam, may you rot.

ELEANOR

(Close up, watching him go. A spasm of regret and loss crosses her face)  
Oh, Geoffrey.

(Bleakly, as she starts walking again, across the yard toward a low stone wall)  
Well, that's how deals are made. We've got him if we want him. He will sell us all, you know, but only if he thinks we think he won't. Why did I have to have such clever children?

(They reach the wall, stopping before a small wooden door. She opens the door, moves through and we see - )

41 EXT. HERB GARDEN

(A small, cloistered herb garden. It is a perfectly beautiful place; small formal beds of rich frozen earth, delicate arches and columns along the walls, graceful stone benches. Distant hills rise high and stark beyond the far wall. The sun, a perfect faint orange ball, floats just above the hill-tops. Occasionally, scraps of caroling come floating to us. It is a setting of great gentleness and peace.)

(ELEANOR settles on a bench, looks up at her son)

ELEANOR

What's the matter, Richard?

RICHARD

Nothing.

ELEANOR

It's a heavy thing, your nothing. When I write or send for you or speak or reach, your nothings come. Like stones.

41 Continued

RICHARD

Don't play a scene with me.

ELEANOR

I wouldn't if I could. I'm simpler than I used to be. I had, at one time, many appetites. I wanted poetry and power and the young men who create them both. I even wanted Henry, too, in those days. Now, I've only one desire left: to see you King.

RICHARD

The only thing you want to see is Father's vitals on a bed of lettuce. You don't care who wins as long as Henry loses. You'd do anything. You are Medea to the teeth but this is one son you won't use for vengeance on your husband.

(ELEANOR rises, moving away from the vehemence of it. She moves to the low wall, stands looking out)

ELEANOR

How my captivity has changed you. Henry meant to hurt me and he's hacked you up instead.

(Her hands rest on the top of the wall. They catch her eye. She raises the hand, looks at it)  
Men coveted this talon once. Henry was eighteen when we met and I was Queen of France.

(The camera rises, higher and higher. As she goes on speaking, we see the two of them in the lovely frozen garden from high above.

(Then shifting slowly, we begin to see the countryside beyond the wall. There are little scattered houses, small farms, neat fields. Here, a horse moves down a black dirt path, drawing a wagon; there a group of young people -- children and adolescents -- are skating on a frozen pond.

(We move closer to the young people, near enough to see how happy, young and beautiful they are. Through all this -)

ELEANOR (Cont)

He came down from the North to Paris with a mind like Aristotle's and a form like mortal sin. We shattered the Commandments on the spot. I spent three months annulling Louis and in Spring, in May not far from here, we married. Young Count Henry and his countess. But in three years' time, I was his Queen and he was King of England. Done at twenty-one. Five years your junior, General.

RICHARD

(We see them both)

I can count.

41 Continued

ELEANOR

Not doubt the picture of your parents being fond does not hang in your gallery, but we were fond. There was no Thomas Becket then, or Rosamund. No rivals -

(Cut to ELEANOR, close up)

- only me. And then Young Henry came and you and all the other blossoms in my garden.

(Looking straight at him. We see them both)

Yes, if I'd been sterile darling, I'd be happier today.

RICHARD

Is that designed to hurt me?

ELEANOR

What a waste. I've fought with Henry over who comes next, whose dawn it is and which son gets the sunset and we'll never live to see it. Look at you. I loved you more than Henry and it's cost me everything.

RICHARD

What do you want?

ELEANOR

I want us back the way we were.

RICHARD

That's not it.

ELEANOR

All right, then. I want the Aquitaine.

RICHARD

Now that's the Mother I remember.

ELEANOR

We can win. I can get you Alais. I can make the marriage happen - but I've got to have the Aquitaine to do it. I must have it back.

RICHARD

It's mine. I'll never give it up.

ELEANOR

I'll write my will. "To Richard, everything." Would you believe me then?

(She starts to go)

Where's paper?

41 Continued

RICHARD

Paper burns.

ELEANOR

And tears and turns to pudding in the rain. What can I do?

(He glares at her)

I love you.

RICHARD

You love nothing. You are incomplete. The human parts of you are missing. You're as dead as you are deadly.

(The pain on her face is real and deep)

You were lovely once. I've seen the pictures.

ELEANOR

Oh, don't you remember how you loved me? We were always hand in hand.

(She thrusts her hand in his)

That's how it felt.

RICHARD

As coarse and hot as that.

(She snatches her hand away and bares her forearm. A small knife is suddenly in her other hand)

ELEANOR

This won't burn. I'll scratch a will on this. To Richard; everything.

(She draws the knife across the flesh. We see the blood)

RICHARD

Mother.

(Her arms are open. He comes into them)

ELEANOR

(Softly, as they hold each other)

Mother.

ELEANOR

See? You do remember.



41 Continued

(We draw back from them. We see the garden and the hills beyond. The sun touches the scene with the last warmth of the day and dips behind the hills)

I taught you dancing, too, and languages and all the music that I knew and how to love what's beautiful. The sun was warmer then and we were every day together.

(They stand in silhouette. We hear a wisp of caroling and the blowing of the wind. Fade out.)

(Cut in, sharp, loud and bright, on HENRY in close up. He is roaring with laughter. We hear other voices laughing)

42 INT. GREAT HALL

(We are in the Great Hall. The dining tables have been removed and the benches rearranged. Seated on them are the NOBLES & CLERICS. They are watching -

(A pantomime. TWO ACTORS -- A LECHEROUS OLD MAN and a DELICIOUS SERVANT GIRL -- are doing a bawdy love scene. He lusts for her. Pretending to resist she eggs him on. With a great heave, he tears open the bosom of her dress. About to dive in, he turns. They freeze. We see the WIFE. She is a vast old battleaxe. She holds a vast old battleaxe. She raises it. Cut back to HENRY who -

(Gesturing toward WILLIAM MARSHAL who stands a few paces behind him, says - )

HENRY

William.

(MARSHAL moves to him)

Tell the French King I'll receive him in the parlor.

MARSHAL

Yes, my lord.

HENRY

In half an hour.

43 INT. CHESS ROOM

(Cut to PHILIP. He is seated at a table, playing chess)

PHILIP

Half an hour. Good.

43 Continued

(We pull back to see GEOFFREY seated at the table with him. They are in a small, quiet chamber by an open fire. MARSHAL bows and goes)

GEOFFREY

(He makes a move, then says in the most conversational way)

Of course, you know there's not a word of truth to Henry's terms.

PHILIP

If that's a warning, thank you.

GEOFFREY

What if it's an offer?

PHILIP

"What if" is a game for scholars: what if angels sat on pinheads.

GEOFFREY

What if I were King?

PHILIP

It's your game, Geoff. You play it.

44-45 CUT

(As GEOFFREY leans forward to speak, cut to -)

46 INT. JOHN'S BEDROOM

(JOHN in his bedroom. He sits hunched up on the end of his bed, drinking from a bottle. The sound of a door opening. He looks up, glaring.)

(Cut to GEOFFREY briskly entering the room. As GEOFFREY hurries toward him, JOHN says --)

JOHN

Where are you when I need you?

GEOFFREY

(Hurrying up to him)

You're angry. Good. Now, here's my plan.

JOHN

I'm ruined. I've lost everything.

GEOFFREY

We've got to make a deal with Philip.

46 Continued

JOHN

We do?

(GEOFFREY nods)

Why?

GEOFFREY

Because you're out and Richard's in.

JOHN

What kind of deal?

GEOFFREY

A war. If we three join and fight now we can finish Richard off.

JOHN

You mean destroy him?

(GEOFFREY nods)

And Mother, too?

GEOFFREY

And Mother too. Well, do we do it? Is it on?

JOHN

I've got to think.

GEOFFREY

You haven't time. We're extra princes now. You know where extra princes go?

JOHN

(Close up as his peril dawns on him)

Down?

(Cut from JOHN'S stricken face to -

(PHILIP seated, as before, at the chess table)

PHILIP

Well? Does John want a war or doesn't he?

(We pull back as GEOFFREY steps forward, protecting JOHN)

GEOFFREY

Do you? If John asks for your soldiers, will he get them?

PHILIP

If John wants a war, he's got one.

GEOFFREY

John, you hear that?

46 Continued

I'm still thinking.

JOHN

Let me help. It's either Richard on the throne or you.

GEOFFREY

JOHN

(To PHILIP)  
You think we'd win?

PHILIP

I know it.

(JOHN looks at GEOFFREY, then back to PHILIP, takes a deep breath and resolutely extends his hand. As GEOFFREY & PHILIP formally reach out for a three-way handshake, cut to --

46X1 INT. GREAT HALL

(HENRY in the Great Hall. The pantomime is still going on. HENRY rises, briskly starts to go)

46X2 INT. CORRIDOR

(Cut to HENRY striding down a corridor. Far behind him, we see ALAIS, half-running, trying to catch up. Cut to -)

47 INT. PARLOUR

(The door to the Parlor, from inside the room. It opens and HENRY strides in, ALAIS at his heels)

ALAIS

But Henry -

HENRY

(Striding straight across to his desk)  
I'd appreciate a little quiet confidence. I have enough nits picked at.

ALAIS

But you've promised me to Richard.

HENRY

Good God, you don't think I meant it.

ALAIS

(Not a bit relieved. If anything, even angrier)  
So that whole scene, all you said to John -

47 Continued

HENRY

You think I'd ever give him up? When I've mothered him and fathered him and babied him? He's all I've got. How often do you people have to hear it? Every supper? Should we start the soup with who we love and who we don't?

ALAIS

I think you like it, passing me from hand to hand. What am I to you, a collection plate? Or am I all you've got, like John?

HENRY

(He gets up, starts wandering about the room. The Christmas decorating and tree trimming has been completed. Assorted packages are arranged under the tree. A merry fire burns in the fireplace. It couldn't be more Christmas Eve)

I've got to get the Aquitaine for John.

ALAIS

I talk people and you answer back in provinces.

HENRY

They get mixed up. What's the Aquitaine to Eleanor? It's not a province, it's a way to torture me. That's why she's outside wooing Richard, wheezing on the coals. She'll squeeze it out of him. God but I'd love to eavesdrop.

(Doing a creditable imitation of ELEANOR)

I taught you prancing, lamb, and lute and flute -

(Cut to the doorway. ELEANOR is there, a great pile of Christmas presents in her arms. She can barely see over the top. She laughs delightedly as she weaves into the room.)

ELEANOR

That's marvelous. It's absolutely me.

(HENRY goes to her, takes some of the packages)

I thought as long as I was coming down I'd bring them.

(They move to the Christmas tree)

HENRY

Whatever are you giving me?

ELEANOR

You're such a child. You always ask.

47 Continued

HENRY

(Reading from a package)

To Henry.

(He picks it up, weighs it)

Heavy.

(Delighted)

It's my headstone. Eleanor, you spoil me.

ELEANOR

I never could deny you anything.

(She sits at the base of the tree, starts arranging the boxes just so. Across the room, ALAIS starts to leave)

HENRY

Don't go. It nettles her to see how much I need you.

ALAIS

You need me, Henry, like a tailor needs a tinker's dam.

(Cut from ALAIS to HENRY'S face. He is fond of the girl. Cut back to -

(ALAIS in the doorway)

ALAIS

I know that look. He's going to say he loves me.

HENRY

(Voice over)

Like my life.

(She is leaving as we cut to -

(HENRY as he joins ELEANOR on the floor by the tree)

HENRY (Cont)

I talk like that to keep her spirits up. Well, how'd you do with Richard? Did you break his heart?

ELEANOR

You think he ought to give me back the Aquitaine?

HENRY

I can't think why he shouldn't. After all, I've promised him the throne.

47 Continued

ELEANOR

The boy keeps wondering if your promises are any good.

HENRY

There's no sense asking if the air's good when there's nothing else to breathe.

ELEANOR

Exactly what I told him.

HENRY

Have you got it? Will he give it back?

(All lightness and movement stop. The cards are down. They remain locked for a moment. Then -)

ELEANOR

No Aquitaine for John.

HENRY

I've got to give him something. Isn't some agreement possible?

(She breaks the pose, rises to her feet. On top of the situation, enjoying herself)

ELEANOR

Love, in a world where carpenters get resurrected, anything is possible.

(HENRY, angry, trying to suppress it, rises, dusts off. There is, as in all rooms, straw on the floor)

HENRY

You bore him, dammit: he's your son.

ELEANOR

Oh, heavens yes. Two hundred eighty days I bore him. I recall it all. You'd only just found Rosamund.

HENRY

Why her so damn particularly? I've found other women.

ELEANOR

Countless others.

HENRY

What's your count? Let's have a tally of the bedspreads you've spread out on.

(Cut to ELEANOR in close up)

47 Continued

ELEANOR

Thomas Becket's.

(Cut to HENRY in close up)

HENRY

That's a lie!

(Cut to ELEANOR, in close up)

ELEANOR

I know it.

(Cut from ELEANOR, delighted, to HENRY furious and back to ELEANOR. Amused and musing - )

You still care what I do.

HENRY

(In an outburst of rage)

I want the Aquitaine for John! I want it and I'll have it!

ELEANOR

Is that menace you're conveying? Is it to be torture? Will you boil me or stretch me, which? Or am I to be perforated?

(HENRY storms to the desk, grabs a pile of papers)

HENRY

I have the documents and you will sign.

ELEANOR

How can you force me to? Threats? Sign or I refuse to feed your Tears? Oh, sign before my heart goes crack. Bribes, offers, deals.

(They are on opposite sides of the desk, leaning across it toward each other)

I'm like the earth, old man; there isn't any way around me.

HENRY

I adore you.

ELEANOR

Save your aching arches. That road's closed.

(They exchange looks. HENRY breaks it by sitting at his desk, leaning back, very much at ease)



47 Continued

HENRY

I've got an offer for you, ma jolie.

ELEANOR

A deal, a deal. I give the richest province on the Continent to John for what. You tell me, mastermind. For what.

(HENRY, close up. Relishing it)

HENRY

Your freedom.

(ELEANOR close up. She has just received a terrible blow)

ELEANOR

Oh.

(HENRY moves around the desk to her as he says)

HENRY

Once Johnny has the Aquitaine, you're free. I'll let you out. Think on the loose in London, winters in Provence, impromptu trips to visit Richard anywhere he's killing people. All that for a signature.

ELEANOR

You're good.

(She backs away as he nears her, stopping with her to a charming creche lit by flickering candles)

HENRY

I thought it might appeal to you. You always fancied traveling.

ELEANOR

Yes, I did. I even made poor Louis take me on Crusade. How's that for blasphemy? I dressed my maids as Amazons and rode bare-breasted half way to Damascus. Louis had a seizure and I damn near died of sun burn but the troops were dazzled. Henry, I'm against the wall.

(Cut to HENRY'S face. There is no pleasure on it.

(Cut back to ELEANOR)

To be a prisoner, to be bricked in when you've known the world -- I'll never know how I've survived. These ten years, Henry, have been unimaginable. And now you offer me the only thing I want if I give up the only thing I treasure.

47 Continued

(HENRY, sensing victory, picks the papers up)

HENRY

Sign them and we'll break the happy news. The Queen is free, John gets the Aquitaine and Richard marries Alais.

(We look from face to face. Will she give in or won't she?)

ELEANOR

Yes. Let's have it done. I'll sign.

(Delight floods HENRY'S face. He bends over the desk fiddling with the papers as ELEANOR moves to the desk chair and sits)

ELEANOR (Cont)

On one condition.

HENRY

Name it.

ELEANOR

Have the wedding now.

(Cut to HENRY, absolutely flummoxed. Then back to ELEANOR)

Why, I've surprised you. Surely it's not sudden. They've been going down the aisle for sixteen years and that's a long walk. John can be the best man -- that's a laugh -- and you can give the bride away. I'd love to watch you do it.

HENRY

Alais -- I can live without her.

ELEANOR

And I thought you loved her.

HENRY

So I do.

ELEANOR

Thank God. You frightened me: I was afraid this wouldn't hurt.

(HENRY wheels on her, livid. He is like a great cat, wanting to pounce, ready to explode into violence. She looks at him with vast and calculated indifference and casually says - )

I wonder, do you ever wonder if I slept with Geoffrey?

47 Continued

HENRY

With my father?

ELEANOR

It's not true but one hears rumors. Don't you ever wonder?

(Cut back and forth between them on each succeeding line. One of them is going to explode)

HENRY

Is it rich, despising me? Is it rewarding?

ELEANOR

No -- it's terrible.

HENRY

Then stop it!

ELEANOR

How? It's what I live for!

HENRY

(Exploding, hurling it at her)  
Rosamund, I loved you!

(ELEANOR'S reaction is triumph. HE is ready to strike her. Instead, he storms toward the door, roaring - )

I'll show you. By Christ, I will. I'll do it.

(He throws open the door, bellows into the hallway)

Where's a priest? Somebody dig me up a priest.

48 INT. CORRIDOR

(SERVANTS are standing formally in the hallway. WILLIAM MARSHAL is among them. He hurries forward to HENRY)

You. Bring me a bishop.

(ELEANOR appears in the doorway behind HENRY. She addresses MARSHAL)

ELEANOR

Get old Durham. He's just down the hall.  
(As MARSHAL bows, turns to go)  
Ask him to meet us in the chapel.

48 Continued

HENRY

(Roaring)

John! Richard! Geoffrey!

(He storms off down the hall. ELEANOR follows serenely after. SERVANTS scatter, running off to find the boys.)

49/  
51 INT. CORRIDOR AND STAIRS

(We see quick cuts of SERVANTS running. Then brief shots of JOHN, PHILIP, GEOFFREY, RICHARD & ALAIS as each turns sharply, startled. Then short glimpses of each of them racing along, tearing upstairs, downstairs, through halls and corridors.)

52 INT. BROAD HALL

(Cut to the central hallway. HENRY is pacing, fidgeting and fuming. ELEANOR, calm and composed, stands, watching him. HENRY turns abruptly as -

(One by one, RICHARD, JOHN, GEOFFREY, PHILIP & ALAIS come hurrying into the hall through various doors.)

(JOHN reaches HENRY first. As he pulls up in front of his father, breathless, skidding to a stop - )

JOHN

What's wrong? What's happened?

ELEANOR

Richard's getting married.

(The camera moves across all faces as they absorb the startling news)

JOHN

Now? He's getting married now?

ELEANOR

I never cease to marvel at the quickness of your mind.

JOHN

You can't hurt me, you bag of bile, no matter what you say.

(Moving to HENRY, supplicating)

But you can. Father, why?

52 Continued

HENRY

Because I say so.

(MARSHAL slips in through the large door)

MARSHAL

My lord, the bishop's waiting in the Chapel.

(HENRY dismisses him with a brusque gesture)

HENRY

Good. Let's get this over with.

53 INT. LONG CORRIDOR

(He strides forward, throws open a door that gives into a corridor.)

(In the hall, a formal procession has been formed. ELEANOR has ALAIS by the hand and is leading her to RICHARD)

ELEANOR

You'll make a lovely bride. I wonder if I'll cry.

ALAIS

You sound as if you think it's going to happen.

ELEANOR

And I do.

(Everyone is in position. The group starts forward through the door and down the corridor)

ALAIS

He's only plotting. Can't you tell when Henry's plotting?

ELEANOR

Not this time.

ALAIS

He'll never give me up.

HENRY

You think I won't?

ALAIS

Because you told me so.

HENRY

You're not my Helen. I won't fight a war to save a face. We're done.

53 Continued

ALAIS  
I don't believe you.

HENRY  
Wait ten minutes.

53X1 INT. GREAT HALL

(They reach the Great Hall door. HENRY throws it open.)

(Cut to inside the Hall as they enter.)

ALAIS  
(As they surge past the camera)  
You don't want me, Richard. Honestly, you don't. We're not right for each other. Our marriage wouldn't work. We're not in love, we'd never be happy ...

(From high above, we zoom in on the chapel door. They stand before it)

Not yet. Oh, please not yet.

54 EXT/INT. CHAPEL

(HENRY mounts the steps, throws open the chapel door. the chapel is exquisite, intimate. Candles burn, shedding soft warm light. The BISHOP OF DURHAM, an aged, sweet-faced man, stands waiting on the altar in the distance.)

(As the procession moves into the foyer of the chapel, ALAIS breaks rank, draws back. To HENRY as he moves brusquely to her)

I won't do it. I won't say the words, not one of them.

(HENRY all but drags her back toward the procession, casting an embarrassed-father look to DURHAM on the altar.)

(Cut to DURHAM who smiles back with paternal understanding.)

(Cut to ALAIS as HENRY positions her in the procession)

ALAIS (Cont)  
Henry, please. It makes no sense. Why give me up? What do you get? What are you gaining?

54 Continued

HENRY

(With vast innocence as, rather like a bridal consultant, he checks over the bridal party)  
Why, the Aquitaine, of course.

(We take in their faces. JOHN'S puzzlement, GEOFFREY'S amusement, ELEANOR'S dismay, RICHARD'S dawning rage. RICHARD moves up the steps to HENRY)

RICHARD

What's that again?

HENRY

Your mother gets her freedom and I get the Aquitaine.  
(To ELEANOR)  
This is the proposition, isn't it? You did agree.

RICHARD

Of course she did, I knew, I knew it. It was all pretense. And I believed you. I believed it all.

ELEANOR

I meant it all.

RICHARD

No wedding. There will be no wedding.

(HENRY throws DURHAM a look of excruciating parental embarrassment as he draws RICHARD aside and whispers)

HENRY

But, my boy. Look -- Durham's waiting.

(Cut to DURHAM beginning to look a bit puzzled by it all.)

(Cut back to RICHARD & HENRY. RICHARD'S face is set and stony)

You've simply got to marry her. It isn't much to ask. For my sake, Richard.

RICHARD

Never.

HENRY

(So embarrassed and upset)  
But I've promised Philip. Think of my position.

RICHARD

Damn the wedding and to hell with your position.

54 Continued

HENRY

You don't dare defy me.

RICHARD

Don't I?

(HENRY throws a glance of badly-rattled desperation in DURHAM'S direction, then beckons PHILIP forward)

HENRY

You're the King of France, for goodness sake. Speak up. Do something.

(RICHARD strides forward as PHILIP approaches)

RICHARD

Make a threat, why don't you. Scare me.

PHILIP

Dunce.

RICHARD

Am I?

PHILIP

He never meant to have the wedding.

HENRY

Come again?

PHILIP

You're good at rage. I like the way you play it.

HENRY

Boy, don't ever call a King a liar to his face.

PHILIP

I'm not a boy -- to you or anybody.

HENRY

Boy, you came here asking for a wedding or the Vexin back. By God, you don't get either one. It's no to both. She never marries, not while I'm alive.

PHILIP

Your life and never are two different times.

HENRY

Not on my clock, boy.



54 Continued

(PHILIP, stiff with anger, turns and strides out of the Chapel. ALAIS, weak with relief, leans against the door frame. HENRY is just turning to her when - )

RICHARD

Listen to the lion. Flash a yellow tooth and frighten me.

HENRY

Don't spoil it, Richard. Take it like a good sport.

RICHARD

How's your bad leg and your back and all the rest of it. You're getting old. One day you'll have me once too often.

HENRY

When? I'm fifty now. My God, boy, I'm the oldest man I know. I've got a decade on the Pope. What's it to be? The broadsword when I'm eighty-five?

RICHARD

I'm not a second son. Not now. Your Henry's in the vault, you know.

HENRY

I know. I've seen him there.

RICHARD

I'll have the crown.

HENRY

You'll have what Daddy gives you.

RICHARD

I am next in line.

HENRY

To nothing.

RICHARD

Then we'll have the broadswords now.

HENRY

This minute?

RICHARD

On the battlefield.

HENRY

So we're at war.

54 Continued

RICHARD

Yes, we're at war. I have two thousand men at Poitiers.

HENRY

Can they hear you? Call and see who comes. You are as close to Poitiers as you're going to get.

RICHARD

You don't dare hold me prisoner.

HENRY

Until we've all agreed that John comes next, I can and will.

(RICHARD starts to stalk away)

You are a king's son so I treat you with respect. You have the freedom of the castle.

RICHARD

(With great bravura as he goes)

The castle doesn't stand that holds me. Post your guards.

(ELEANOR, ALAIS, HENRY, GEOFFREY & JOHN stand watching him go. Cut to -

(JOHN, close up, as the miracle dawns)

JOHN

My God, I'm king again. Fantastic. It's a miracle.

(He turns to GEOFFREY)

Are you happy for me, Geoff?

GEOFFREY

I'm happy for us both.

(GEOFFREY throws a loving arm around JOHN'S shoulders as they start out, past ELEANOR. We stay with ELEANOR)

ELEANOR

I came close, didn't I.

(She turns to ALAIS who stands near her)

I almost had my freedom and I almost had you for my son. I should have liked it, being free.

(She turns to HENRY. Cut to him. Seated comfortably in a pew, he gives an apologetic shrug-and-sigh to DURHAM)

(Cut to DURHAM who, both bewildered and pleased to be dismissed, starts to leave the altar)

54 Continued

(CUT back to ELEANOR)

You played it nicely. You were good.

HENRY

(Cut to Henry stretching, luxuriating, loving it)  
I really was. I fooled you, didn't I. God, but I do love being King.

(Cut to ELEANOR, alone)

ELEANOR

Well, Henry, Hege and lord, what happens now?

(Cut to HENRY as he rises, moves toward her)

HENRY

I've no idea. I know I'm winning and I know I'll win but what the next move is ...

(He is shrugging as ALAIS moves into the picture)

ALAIS

I was so scared -- You mustn't play with feelings, Henry. Not with mine.

HENRY

(Cupping her face in his hands)  
It wasn't possible to lose you. I must hold you dearer than I thought.

(Cut to ELEANOR. In the doorway, she stops and turns)

ELEANOR

One thing.

HENRY

(Voice over)

Yes?

ELEANOR

May I watch you kiss her?

(Cut from her, close up, to HENRY close up)

HENRY

Can't you ever stop?

(Cut to ELEANOR, close up)

ELEANOR

I watch you every night. I conjure it before I sleep.

54 Continued

(HENRY, close up)

HENRY

Leave it at that.

(ELEANOR close up)

ELEANOR

My curiosity is intellectual. I want to see how accurate I am.

(We see the three of them as HENRY opens his arms to ALAIS who stands close to him. ELEANOR is in the background, framed in the doorway)

HENRY

Forget the dragon in the doorway: come.

(ALAIS moves into his arms)

Believe I love you, for I do. Believe I'm yours forever, for I am. Believe in my contentment and the joy you give me and believe --

(HENRY close up as he breaks, turns toward ELEANOR)

You want more?

(Cut to ELEANOR, close up, eyes burning at him.)

(Cut to HENRY, staring back at her. Then he turns to ALAIS and we see the three of them again)

HENRY (Cont)

I'm an old man in an empty place. Be with me.

(She raises her lips to his. They kiss tenderly at first, then passionately. The camera moves across their faces, ELEANOR always in the background.)

(The sound of caroling grows louder as we begin moving closer to ELEANOR'S face. She watches and she waits. The picture slowly faded to black as the camera moves from her face and out and up into cloudless, magnificent sky.)

55 EXT. COURTYARD AND BATTLEMENTS

(From black, we come up with a jolt on RICHARD. Sword in his hand, he is racing crouched and silent across a shadowed empty section of courtyard.)

55 Continued

(In the best Erroll Flynn tradition, he effortlessly vaults one low wall, then another. Then, without pausing, he gathers himself and vaults a final barricade.

(Cut to RICHARD from below. The final barricade is a good twenty feet above us. We see RICHARD sailing down.

(Cut to RICHARD, landing cat-like on his feet. He looks up.

56 (Cut to TWO SOLDIERS, swords drawn, standing at the ready. From a distance, we hear a high pitched deliriously happy giggle.

(Cut to RICHARD. He looks up.)

57 (Cut to JOHN, high on the top of a wall, looking down. He waves a friendly wave.)

58 (Cut to RICHARD glaring up at him with loathing.

(Cut to a stout vine growing up a castle wall. Hands appear at the bottom of the picture. Swiftly, RICHARD appears, making his apparently effortless way up the sheer wall. RICHARD pauses a moment, looks down.

(Cut to the ground from RICHARD'S POV. It is a long way down.

(Cut to the top of the wall. It is a long way up.

(Cut to RICHARD climbing again. Almost at once, he reaches the top of the wall, swings himself up. He looks about. The camera draws back to show him high on the top of the towering Gate House that guards the entrance to the castle yard.

(He moves to the front edge of the tower roof. There are vines on the outside. He looks further. Still none. Seemingly hesitating, he moves fearlessly over the edge. Hands and feet finding tiny crevasses in the rough-hewn stone, he starts down.

(Cut to RICHARD further down the wall. He looks up.

(Cut to the top of the tower from RICHARD'S POV. He has come a long way.

58 Continued

(Cut to RICHARD looking down. He looks away, is about to start climbing again, frowns, looks down a second time.)

59 (Cut to the base of the tower from RICHARD'S POV. It's a long drop. Something moves in the shadows.

(Zoom down to JOHN & SEVERAL SOLDIERS, swords drawn standing on the drawbridge looking up at RICHARD. JOHN, hand over his mouth, is trying not to giggle. The urge is too great. Peals of delighted laughter burst out of him.)

60 (Cut to RICHARD, white with rage. He takes the dagger from his belt, takes careful aim and throws it.)

61 (Cut to JOHN, laughter dying in his throat. He is looking down at the wooden bridge near his feet.

(Cut to RICHARD'S dagger, quivering in the bridge, no more than three feet away)

62 (Cut to RICHARD as he leaps the last ten feet of the wall landing lightly near JOHN. He moves to his dagger, picks it up. He moves to JOHN, gives him a look of pure hatred and stalks on past him back into the castle yard.)

63 INT. ELEANOR'S ROOM

(Cut to a TREASURE CHEST piled high with jewels: bracelets, necklaces, huge rings, strands of pearls, a magnificent crown.

(A hand appears. The hand has rings on every finger. It rummages among the jewels, finally selecting an enormous heavily bejeweled bib necklace. The camera draws back to reveal --

(ELEANOR. She is seated at a table in her room, alone. She has been putting on jewelry for quite some time, and bracelets; necklaces; she is covered with the stuff. Her face looks ravaged.

(As she puts the necklace on, she says - )

ELEANOR

How beautiful you make me. What might Solomon have sung had he seen this.

63 Continued

(There is a mirror on the table. She starts to pick it up, then stops)

ELEANOR (Cont)

I can't. I'd turn to salt.

(Mask slipping for a moment)

I've lost again. I'm done for now.

(Finding the mask again)

Well, there'll be other Christmases.

(She takes an extremely elaborate necklace from the chest. Addressing it)

I'd hang you from the nipples but you'd shock the children.

(She puts it on. For a moment, her pain shows clearly)

They kissed sweetly, didn't they.

(Hardening again as she leans over the jewel chest)

I'll have him next time. I can wait. Ah - there you are:

(Cut to the crown in the chest. Voice over)

My comfort and my company.

(Her hands appear. She picks the crown up)

We're locked in for another year: four seasons more. Oh, what desolation, what a life's work.

(GEOFFREY appears in the doorway some distance behind her. She turns, smiling brightly as she puts the crown on. She already wears a small coronet and the effect of two crowns on at once is a little mad)

Is it too much? Be sure to squint as you approach. You may be awed by my beauty

GEOFFREY

Merry Christmas.

ELEANOR

Is that why you'[re here -- to tell me that?

63 Continued

GEOFFREY

I thought you might be lonely.

(ELEANOR removes the crown, holds it out to him)

ELEANOR

Here, Chancellor. Try it on for size.

GEOFFREY

It's puzzling. I remember my third birthday. Not just pictures of the garden or the gifts but who did what to whom and how it felt. My memory stretches back that far and never once can I remember anything from you or father warmer than indifference. Why is that?

ELEANOR

I don't know.

(He is by the table, looking down at her. They are close)

ELEANOR

I'm weary and you want a simple answer and I haven't one.  
(Starting to remove the jewelry)

I was thinking earlier of Peter Abelard. I was a Queen of fifteen in those days and on dull afternoons I'd go watch Eloise watch Abelard spread heresy like bonemeal in the palace gardens. Here the Seine and there the cypress trees and how it bored me. Thought, pure thought, flashed clear as water all around me and all I could think about was how to make a Caesar of a monkish husband. I'd like to hear the old man talk again; I'd listen now. For my ambition's thin with age and all the mysteries are as plump as ever.

(Looking up at GEOFFREY)

I read minds. In yours, a shapely hand is writing, "Clever Mother, what's your clever reason for this clever talk?" It isn't clever but you'll make it so.

(She reaches up, gently touches his cheek)

I am so sick of all of you.

(Cut to JOHN who pops jauntily into the room)

JOHN

I thought I'd come and gloat a little.

(Cut to all three as ELEANOR starts removing jewelry)



63 Continued

ELEANOR

Mother's tired. Come stick pins tomorrow morning. I'll be more responsive then.

JOHN

It's no fun goading anyone tonight.

(RICHARD storms into the room)

RICHARD

The bastard's boxed us up.

(Cut to ELEANOR, utterly unconcerned, removing jewels)

ELEANOR

What's that, dear?

(RICHARD strides into the picture)

RICHARD

We're his prisoners if that interests you.

ELEANOR

Why should it? I'm his prisoner anyway.

RICHARD

It was -- correct me if I'm wrong, but it was my impression that you wanted Henry's throne for me.

ELEANOR

We've lost it this time, Richard. We can't win.

RICHARD

You think I'm finished, do you?

ELEANOR

So I do. I've suffered more defeats than you have teeth. I know if and when it happens to me. Take your wormwood like a good boy. Do it and go to bed.

RICHARD

I will be king.

ELEANOR

And so you will. But not this year. Oh, leave it, Richard. Let it go for now.

RICHARD

I can't.

63 Continued

(Cut to JOHN across the room)

JOHN

It's not so hard. Try saying after me. John wins, I lose.

(RICHARD starts across the room to JOHN)

RICHARD

What if John died?

(Cut to JOHN, registering instant panic)

JOHN

You wouldn't dare.

RICHARD

(Moving into the picture)

Why on earth wouldn't I?

(RICHARD'S hand moves to his dagger. JOHN races across the room to the protection of his mother. She rises, looks balefully toward RICHARD)

ELEANOR

He has a knife. He always has a knife. We all have knives. This is eighty-three and we're barbarians.

(Her eyes rake across her children. We cut to them. Voice over)

ELEANOR (Cont)

How clear we make it. Oh, my piglets, we're the origins of war.

(Cut back to ELEANOR, looking at them)

Not history's forces nor the times nor justice nor the lack of it nor causes nor religions nor ideas nor kinds of government nor any other thing.

(Cut to ELEANOR close to RICHARD)

We are the killers; we breed war.

(Moving on to JOHN)

We carry it, like syphilis, inside.

(Moving on to GEOFFREY)

Dead bodies rot in field and stream because the living ones are rotten.

63 Continued

(We see them all as she draws them close together)

For the love of God, can't we love one another just a little? that's how peace begins. We have so much to love each other for. We have such possibilities, my children. We could change the world.

(They want to be loved. She wants to love them. As she starts to reach out for RICHARD, GEOFFREY says - )

GEOFFREY

And while we hugged each other, what would Philip do?

(Cut to JOHN in total dismay)

JOHN

Oh, good God, Philip. We're supposed to start a war. If Father finds out, I'll be ruined.

(JOHN starts for the door. GEOFFREY joins him)

GEOFFREY

Steady, John; don't panic.

JOHN

Some adviser you are.

(JOHN hurries from the room as GEOFFREY says - )

GEOFFREY

Don't do anything without me. Let me handle it.

(Cut to ELEANOR, RICHARD beside her. She is alive again)

ELEANOR

He's made a pact with Philip.

(To GEOFFREY as he joins them)

You advised John into making war. That peerless boy! He's disinherited himself. When Henry finds out, when I tell him what John's done -- I need a little time. Can you keep John away from Philip 'til I say so?

GEOFFREY

Anything you say.

(He kisses her hand and bounds from the room as she turns to RICHARD)

63 Continued

ELEANOR

I want you out of here before this breaks. And that needs Philip. Go to him. Be desperate, promise anything: the Vexin, Brittany. Then once you're free and John is out of favor, we'll make further plans.

RICHARD

You talk to Philip. You're the diplomat; you see him.

ELEANOR

You're a friend. You know him; I don't.

(RICHARD looks at her expressionlessly, then starts to the door)

And Richard.

(He steps in the doorway)

Promise anything.

(Cut to RICHARD close up. He either loves his Mum or loathes her. This is loathing. As he turns and goes -

(Cut to ELEANOR alone in the center of the room, as far from her as possible. As she turns round full circle - )

ELEANOR (Cont)

I haven't lost. It isn't over. Oh, I've got the old man this time. The damn fool thinks he loves John. He believes it. That's where the Kris goes in.

(Cut to her close up, all triumph gone)

Knives, knives ... it was a fine thought, wasn't it. Oh, Henry, done a big thing badly.

(She starts to look for something. We follow her gaze about the room. Voice over)

Where's that mirror? I am Eleanor and I can look at anything.

(The camera finds the mirror. Her hand appears, picks the mirror up. We see her reflection, wavy and distorted in the primitive glass)

My, what a lovely girl.

(The camera moves from the reflection to her face)

63 Continued

ELEANOR (Cont)

How could her king have left her?

64 INT. PARLOUR

(Cut from ELEANOR'S agonized face to HENRY'S. He wears an expression of infinite tenderness. He is gazing down at ALAIS who lies drowsing in his arms. They are sitting in a large chair in the Parlor. Candles glow; there is a great sense of warmth and peace.)

HENRY

Off to bed?

(ALAIS nods, smiles, opens her eyes. She gets up and we see her for a moment filled, like a child, with happiness, staring at the Christmas tree. HENRY joins her and they start slowly from the room.)

65 INT. CORRIDOR AND GREAT HALL

(We pick them up in the corridor as they pass the Great Hall. We have them, moving into and through the hall. The party is dying but not dead. A few NOBLES are drunk on the floor, arms flung, for warmth, around sleeping dogs. Of the others, some drink, some sing softly, some are in amorous circumstances with male and female SERVANTS.)

66 EXT. COURTYARD

(We move through the great hall, out the door and into the Courtyard. It is a clear, cold night. The moon is bright and there are endless stars. The yard itself seems to glow with dozens of tiny campfires. Most of the MEN are bundled up and asleep. A few sit huddled by the fires. There is faint caroling, soft and sweet.)

66X1 INT. KITCHEN

(We move across the yard and into the Kitchen. All is quiet here. The KITCHEN STAFF, exhausted and filthy, lie asleep on the floor. The floor is littered with animals alive and dead, entrails, excrement. Tomorrow's meat new slaughtered, hangs still dripping from great hooks. The fire in the huge hearth glows. We move into the fire.)

66X2 INT. HENRY'S BEDROOM

(When we pull back, away from the coals, it is from the fire in Henry's bedroom. The door is just opening. ALAIS steps through. Behind her, HENRY hesitates, frowning in thought.)

ALAIS

Henry?

HENRY

Wait up for me. I won't be long.  
(He closes the door.)

(Cut to another door. A hand appears, taps lightly on it and we hear - )

GEOFFREY

(Whispering, voice over)

Philip?

67 INT. PHILIP'S BEDROOM

(Cut to PHILIP inside his bedroom. The room is more luxuriously furnished than the others in the castle, PHILIP having brought his own refinements with him. There is a canope bed, wine glasses and decanter sit on a table.)

(PHILIP preparing for bed, wears a dressing gown. He is turning sharply when we see him. Cut to - )

67X1 INT. CORRIDOR

(GEOFFREY in the hallway as he taps again. PHILIP opens the door. GEOFFREY slips in, closes it behind him. He is keyed high; quiet, tense, excited)

GEOFFREY

It's working out. By morning I can be the chosen son. the crown can come to me. Are you still with me?

(PHILIP nods)

67 INT. PHILIP'S ROOM

We'll have to fight them all. They'll bank together once this happens. Have I got your word?

PHILIP

Do I have yours? All England's land in France if I support you?

67 Continued

(GEOFFREY nods. PHILIP looks at him speculatively)

GEOFFREY

Are we allies, then?

PHILIP

(Warmly taking his hand)

We were born to be.

GEOFFREY

I should say something solemn but I haven't time.

(Half way to the door)

I'm off to Father with the news that John's a traitor. After that --

(Cut to JOHN as, livid, he charges out from behind a tapestry)

JOHN

You stink, you know that? You're a stinker and you stink.

(Cut to GEOFFREY. He doesn't bat an eye)

GEOFFREY

Come along. We're finished here.

(Cut to JOHN, looking wildly about the room)

JOHN

I'll kill you. Where's a dagger?

(He can't find anything. Then, seeing a lethal-looking massive candlestick, he grabs it, raises it high over his head and charges at GEOFFREY.)

(GEOFFREY crouches slightly as JOHN comes tearing at him. At the last moment, GEOFFREY sidesteps gracefully, tripping JOHN as he hurtles by.)

(JOHN sprawls out painfully on the floor. GEOFFREY glares at him, anger and derision on his face)

GEOFFREY

Dumb. If you're a prince, there's hope for every ape in Africa.

(He goes to one knee beside JOHN as JOHN sits up)

67 Continued

I had you saved. I wasn't on my way to Father but he was. He would have gone to Henry and betrayed you. Look: it's in his face.

(JOHN looks up. Cut to PHILIP, then back to JOHN)

JOHN

(Convinced and dismayed)

It's true. I don't know who my friends are.

(There is a tapping at the door. PHILIP & GEOFFREY exchange a quick glance.)

67X1 INT. CORRIDOR

(Cut to RICHARD in the corridor. He darts a look one way, then the other. Satisfied he's still alone, he raps again and whispers - )

RICHARD

Philip.

(Cut back to GEOFFREY as he bounds to his feet and indicating the tapestry where JOHN was hidden, asks - )

GEOFFREY

May we?

PHILIP

That's what tapestries are for.

(PHILIP starts toward the door. GEOFFREY tugs JOHN to his feet, bustles him toward the tapestry)

JOHN

I've ruined everything. I'll never learn.

(JOHN & GEOFFREY duck behind the tapestry)

(Cut to PHILIP standing by the door)

PHILIP

Is someone there? I heard my name.

(He opens the door. RICHARD stands in the doorway)

RICHARD

I called it.

PHILIP

Richard. Hello, Richard.



67X1 Continued

RICHARD  
You're half way to bed. I'll wait for morning.

PHILIP  
Come in.

(He moves into the room. We stay with RICHARD in the doorway)

RICHARD  
Mother sent me.

(Cut to PHILIP standing by the table and wine decanter)

PHILIP  
Come in anyway.

(He picks up the decanter, pours. RICHARD moves into the picture)

Our alchemists have stumbled on the art of boiling burgundy. It turns to steam and when it cools, we call it brandywine.

RICHARD  
I'm Henry's prisoner.

(PHILIP smiles)

You find that charming?

PHILIP  
No.

RICHARD  
Then why the charming smile?

PHILIP  
I thought, I can't think why, of when you were in Paris last. Can it be two whole years ago?

RICHARD  
It can. I need an army, Philip.

(PHILIP hands him a glass)

PHILIP  
It will take the cold away.

RICHARD  
I must have soldiers.

67X1 Continued

(PHILIP strolls away, moving casually about the room)

PHILIP

Have I aged? Do I seem older to you? They've been two fierce years. I've studied and I've trained to be a king.

(Cut to RICHARD)

RICHARD

I'll have your answer -- yes or no.

(Cut to PHILIP as he spins sharply toward RICHARD)

PHILIP

You'll have it when I give it.

(Charming again, he moves across the room to RICHARD)

You see? I've changed. I'm not the boy you taught to hunt two years ago. Remember? Racing after boar, you flying first; me scrambling after, all day into dusk --

(RICHARD turns abruptly away from him, starts to go)

Don't go.

RICHARD

I must know: will you help me?

(PHILIP sits in one of the chairs by the table)

PHILIP

Sit and we'll discuss it.

(RICHARD moves to the other chair and sits stiffly)

You never write.

RICHARD

To anyone.

PHILIP

Why should I make you King of England? Aren't I better off with John or Geoffrey? Why have you to fight when I could have the cretin or the fiend?

(Cut to behind the tapestry. JOHN indignant, GEOFFREY amused)

67X1 Continued

(Cut to RICHARD & PHILIP)

RICHARD

Would we fight?

PHILIP

We're fighting now. Good night.

(He starts to rise, the interview terminated)

RICHARD

You're still a boy.

PHILIP

In some ways. Which way did you have in mind?

RICHARD

You haven't asked how much my help is worth.

PHILIP

You'll tell me.

RICHARD

You can have the Vexin back.

PHILIP

And what else?

RICHARD

All of Brittany.

(Cut to behind the tapestry. GEOFFREY angry now  
and JOHN amused)

(Cut back to RICHARD & PHILIP)

PHILIP

That's Geoffrey's.

RICHARD

Does that matter?

PHILIP

Possibly to Geoffrey. And what else?

RICHARD

That's all your help is worth.

PHILIP

And in return, what do you want from me?

67X1 Continued

(With each succeeding line, we cut back and forth  
in close up from RICHARD'S face to PHILIP'S)

RICHARD  
Two thousand soldiers.

PHILIP  
And what else?

RICHARD  
Five hundred knights on horse.

PHILIP  
And what else?

RICHARD  
Arms and siege equipment.

PHILIP  
And what else?

RICHARD  
I never wrote because I thought you'd never answer.

(Pull back to show them both. PHILIP is  
expressionless)

RICHARD  
You got married.

PHILIP  
Does that make a difference?

RICHARD  
Doesn't it?

PHILIP  
I've spent two years on every street in hell.

RICHARD  
That's odd. I didn't see you there.

(PHILIP rises, eyes on RICHARD. Then RICHARD  
stands. Slowly, PHILIP extends his hand. RICHARD  
takes it. PHILIP turns and, in measured step,  
starts moving toward the bed. RICHARD, still  
holding his hand, follows.)

(Cut to the interior of the bed. PHILIP'S hand  
comes through the curtains, draws them back. We  
see them through the opening)

67X1 Continued

RICHARD

You haven't said you loved me.

PHILIP

When the times comes.

(There is a tapping at the door. PHILIP & RICHARD, paralyzed, exchanged startled glances.)

67X2 INT.     CORRIDOR

(Cut to HENRY in the corridor. He glances about. Then raps again and whispers - )

HENRY

Philip.

(Cut back to PHILIP & RICHARD at the bed. RICHARD is in great confusion. PHILIP is thinking hard.

(Cut to behind the tapestry. JOHN, frightened, turns to GEOFFREY. GEOFFREY, alive with excitement, puts a finger on JOHN'S lips.

(Cut to PHILIP as he puts a finger to RICHARD'S lips, helps him into the bed. PHILIP draws the curtains shut.

(Cut to PHILIP crossing toward the door.

(Cut to HENRY outside in the hall)

HENRY

Philip, lad.

(The door opens. From HENRY'S POV)

It's not too late at night?

PHILIP

I'd hoped you'd come.

HENRY

(We see the room from HENRY'S POV as he enters)  
Good; we can't leave negotiations where they are.

(Turning to PHILIP who moves to the table and pours from the decanter)

I keep looking for your father in you.

67X2 Continued

PHILIP

He's not there.

(We see them both as HENRY settles in RICHARD'S chair.)

HENRY

I miss him. Has Richard or the Queen been here to see you?

PHILIP

Does it matter? If they haven't yet, they will.

HENRY

I want to reach a settlement. I left you with too little earlier.

(PHILIP hands HENRY a glass, sits in the other chair)

PHILIP

Yes; nothing is too little.

HENRY

I'm sorry you're not fonder of me, lad. Your father always said "Be fond of stronger men."

PHILIP

No wonder he loved everyone.

HENRY

I've come to you to offer peace.

PHILIP

Piss on your peace.

HENRY

Your father would have wept.

PHILIP

My father was a weeper.

HENRY

Fight me and you'll lose.

PHILIP

I can't lose, Henry. I have time. Just look at you.

(Cut to HENRY, then back to PHILIP)

Great heavy arms -- they'd crush me like a leaf of lettuce. But each year they get a little heavier. The sand goes pit-pan in the glass. I'm in no hurry, Henry. I've got time.

67X2 Continued

(Cut to HENRY as he rises, angry)

HENRY

Suppose I hurry things along? What if I say that England is at war with France?

(Cut to PHILIP calmly looking up at HENRY)

PHILIP

Then France surrenders. I don't have to fight to win. Take all you want -- this county, that one. You won't keep it long.

(Cut to HENRY, scornful)

HENRY

What kind of courage have you got?

(Cut to PHILIP, cool and unperturbed)

PHILIP

The tidal kind: it comes and goes.

(Cut to HENRY as he breaks out into a delighted smile and sits again. We see them both)

HENRY

By God, I'd love to turn you loose on Eleanor.  
(The decanter in his hand)  
More brandywine?

PHILIP

You recognize it?

HENRY

(Filling his glass)  
They were boiling it in Ireland before the snakes left.  
(Sitting back, settling in his chair)  
Well -- things look a little bleak for Henry, don't they.  
You'll say yes to Richard when he comes; arms, soldiers,  
anything he asks for.

PHILIP

I'd be foolish not to.

HENRY

And withdraw it all before the battle ever started.

PHILIP

Wouldn't you, in my place?

HENRY

Why fight Henry when his sons will do it for you.

67X2 Continued

PHILIP

Yes, exactly.

HENRY

You've got promise, lad. That's first class thinking.

(He raises his glass and drinks.)

(Cut to RICHARD in the bed, angry and betrayed.)

(Cut to behind the tapestry. More anger and betrayal.)

(Cut to PHILIP & HENRY as HENRY puts his glass down)

Good night.

(HENRY rises. PHILIP looks up, uncertain for the first time)

PHILIP

Good night? You're going?

(HENRY nods benignly)

But we haven't settled anything.

HENRY

We open Christmas packages at noon. 'Til then.

(HENRY starts to go. Cut to PHILIP, rising)

PHILIP

You can't be finished with me.

(Cut to HENRY)

HENRY

But I am. And it's been very satisfactory.

(Cut to PHILIP)

PHILIP

What's so satisfactory?

(Cut to HENRY)

HENRY

Winning is. I did just win. Surely you noticed.

(Cut to PHILIP)



67X2 Continued

PHILIP

Not a thing. You haven't won a damn thing.

(We see them both as HENRY moves slowly to PHILIP saying - )

HENRY

I found out the way your mind works and the kind of man you are. I know your plans and expectations. You have bumbled every bit of what you've got. I know exactly what you will do and exactly what you are. And I've told you exactly nothing. To these aged eyes, boy, that's what winning looks like. Dormez bien.

(With which he turns and, as we follow him, moves toward the door)

PHILIP

(Voice over)

You --

(HENRY stops and turns. Cut to PHILIP)

You made my father nothing. You were always better. You bullied him, you bellied with his wife, you beat him down in every war, you twisted every treaty, you played mock-the monk and then you made him love you for it.

(He begins stalking toward HENRY)

I was there. His last words went to you.

HENRY

He was a loving man and you learned nothing of it.

PHILIP

I learned how much fathers live in sons. A king like you has policy prepared on everything. What's the official line on sodomy? How stands the crown on boys who do with boys?

(Cut to RICHARD in the bed, disbelief, shock on his face. It can't be happening)

(Cut to HENRY as he moves away from PHILIP)

HENRY

Richard finds his way into so many legends. Let's hear yours and see how it compares.

(As PHILIP speaks, he follows HENRY, pressing him)

PHILIP

He found me first when I was fifteen. We were hunting. It was after dark. My horse fell. I was thrown. I woke to Richard

67X2 Continued

touching me. He asked me if I loved him -- "Philip, do you love me?" -- and I told him yes.

(Cut to RICHARD in the bed. He is wracked with pain and rage. It is excruciating.)

(Cut to PHILIP & HENRY, close up)

You know why I told him yes? So one day I could tell you all about it. You cannot imagine what that "yes" cost. Or perhaps you can. Imagine snuggling to a chancered whore and, bending back your lips in something like a smile, saying: "Yes, I love you and I find you beautiful." I don't know how I did it.

Cut to the bed as RICHARD leaps through the curtains)

RICHARD

No -- it wasn't like that.

(Cut to PHILIP, cold and cutting)

PHILIP

But it was.

(Cut to RICHARD)

RICHARD

You loved me.

(Cut to PHILIP)

PHILIP

Never.

(Cut to RICHARD as he turns to HENRY)

RICHARD

Get out. Please! I don't want you here.

HENRY

It's no great joy to be here.

RICHARD

So the royal corkscrew finds me twisted, does he?

HENRY

I'll go tell your mother: she'll be pleased.

(He starts to go. RICHARD follows him)

67X2 Continued

RICHARD

She knows. She sent me.

HENRY

(Turning on RICHARD. They stand face to face)  
How completely hers you are.

RICHARD

You've had four sons. Who do you claim? Not Henry. Not my buried brother. Not that monument to muck, that epic idiot. Why him? Why always him and never me?

HENRY

He was the oldest -- he came first.

RICHARD

Christ, Henry, is that all?

HENRY

You went with Eleanor.

RICHARD

You never called for me. You never said my name. I would have walked or crawled. I'd have done anything.

(HENRY turns away, unable to face it)

HENRY

It's not my fault. I won't be blamed.

RICHARD

I only wanted you.

HENRY

No -- it's my crown. You want my kingdom.

RICHARD

Keep your kingdom.

(Cut to HENRY close up as he wheels toward RICHARD)

HENRY

That I will.

(Cut to RICHARD, close up)

RICHARD

I hope it kills you.

(Cut to HENRY, close up)

67X2 Continued

HENRY

Thank God I have another son. Thank God for John.

(Cut to the tapestry as GEOFFREY steps out from hiding)

GEOFFREY

Who shall we thank for Geoffrey?

(Moving to HENRY)

You don't think much of me.

HENRY

Much? I don't think of you at all.

GEOFFREY

Nurse used to say I had your hands. I might have more of you. Try seeing me. I haven't Richard's military skill but he was here betraying you, not I. I haven't John's I don't know what -- God knows what you can see in John -- and he's betrayed you, too.

(Cut to JOHN who, red with rage, peeps through a slit in the tapestry.)

(Cut to the room from JOHN'S POV)

HENRY

You think I'd ever make you king?

GEOFFREY

You'll make me king because I'm all you've got.

(Pointing to RICHARD)

I was to be his Chancellor. Ask him why.

HENRY

(Starting to leave the room)

I've heard enough.

GEOFFREY

For moving John to treason.

(Cut to HENRY, close up)

HENRY

I don't doubt he offered, I don't doubt you tried and I don't doubt John loves me.

67X2 Continued

(Cut to GEOFFREY who steps to the tapestry)

GEOFFREY

Like a glutton loves his lunch.

(He pulls the tapestry back, revealing JOHN. JOHN glares at GEOFFREY with pure loathing)

JOHN

You turd.

(Cut to the full room)

HENRY

Well, John?

JOHN

It isn't what you think.

HENRY

What do I think?

JOHN

What Geoffrey said. I'd never plot against you, ever.

HENRY

I know; you're a good boy.

(JOHN, encouraged, moves toward HENRY. Just JOHN & HENRY now)

JOHN

Can I go now, please? It's late. I ought to be in bed.

(HENRY grabs JOHN by the shoulders, shakes him)

HENRY

Couldn't you wait. Couldn't you trust me? It was all yours. Couldn't you believe that?

JOHN

Will you listen to the grief.

HENRY

Who do you think I built this kingdom for?

(JOHN, in a rage, shakes himself loose)

JOHN

Me? Daddy did it all for me? When can I have it, Daddy? Not until we bury you?

67X2 Continued

HENRY

You're just like them. And after all I've given you.

(Cut to JOHN close up)

JOHN

I got it. I know what you gave.

(Cut to HENRY close up)

HENRY

I loved you.

(Cut to JOHN close up)

JOHN

You're a cold and bloody bastard, you are, and you don't love anything.

(Cut to HENRY. He is stunned, blank with shock)

(Cut to GEOFFREY)

GEOFFREY

I'm it, I'm all that's left.

(Cut to HENRY and his three sons)

GEOFFREY (Cont)

Here, Father; here I am.

(We move toward HENRY, closer and closer to his unseeing eyes)

HENRY

My life, when it is written, will read better than it lived. Henry Fitz-Empress, first Plantagnet, a King at twenty-one, the ablest soldier of an able time. He led men well, he cared for justice when he could and ruled, for thirty years, a state as great as Charlemagne's. He married out of love a woman out of legend. Not in Rome or Alexandria or Camelot has there been such a Queen. She bore him many children -- but no sons. King Henry had no sons.

(Cut to JOHN, RICHARD & GEOFFREY side by side. Voice over)

He had three whiskered things but he disowned them. You're not mine. We're not connected. I deny you. None of you will get any crown.

(Cut to HENRY, close up)

67X2 Continued

HENRY (Cont)

I leave you nothing and I wish you plague. May all your children breach and die.

(He turns, moves to the doorway, stops and looks back.)

(Cut to the room from HENRY'S POV)

My boys are gone.

68 INT. CORRIDOR

(Cut to HENRY as he starts unsteadily down the corridor)

I've lost my boys.

(He stops, glares up toward the Deity)

You dare to damn me, do you? Well, I damn you back.

(Like a Biblical figure, shaking his fist at the sky)

HENRY (Cont)

God damn you.

(Moving blindly down the corridor again)

My boys are gone. I've lost my boys. Oh, Jesus, all my boys.

(We watch as his figure grows smaller and smaller.)

69

(CUT to the bottom of a broad stone stairway, looking up. HENRY appears at the top, starts unseeingly down. We hear a sudden burst of raucous laughter as a drunken NOBLEMAN, his arm around a WENCH, moves abruptly into the picture.

(THEY start, weaving, up the stairs. HENRY passes them, unseeing.)

70 INT. CORRIDOR

(CUT to HENRY crossing the hall at the base of the stairs. A SERVANT, tidying up for the night, scurries past, pausing to bow.

71 INT. GREAT HALL

(CUT to the open doorway of the Great Hall, looking in from the corridor. The hall is empty save for a few NOBLES who lie sprawled in drunken sleep. SERVANTS move about, exhaustedly cleaning up the mess. HENRY, walking down the corridor, passes through the picture. The camera follows him.)

72 INT. PARLOUR

(Cut to the Parlor. Candles, about to go out, are flickering on the Christmas tree. Masses of presents lie at the base of the tree. HENRY appears, walks unseeing through the room. A church bell starts to toll eleven.)

73 INT. HENRY'S BEDROOM

(Cut to HENRY'S bedroom. The tolling continues. ALAIS lies curled up, asleep on the bed where HENRY left her. A noise awakens her. She starts up, turning to the door.)

(Cut to the door from ALAIS'S POV. It opens. HENRY stands in the doorway. He starts into the room.)

(Cut to ALAIS, smiling, rubbing her eyes.)

ALAIS

What time is it?

(Something's wrong. Rising from the bed)

Henry?

(Cut to HENRY standing in front of the fire, staring blindly into it. ALAIS moves into the picture, stands beside him.)

(Cut to HENRY & ALAIS seen through the fire)

What's happened, Henry? What's the matter?

(He doesn't seem to hear her. He frowns at a passing thought, turns and starts away.)

74 INT. CORRIDOR AND BROAD HALL

(Cut to HENRY at the door. He turns back, seems to see ALAIS for a moment, then turns away and moves out the door.)



74 Continued

(Cut to a shadowy hallway. Eyes glowing in the dark -- dogs' eyes. HENRY moves into the picture, past the dogs. Far behind him, down the corridor, we can dimly make out ALAIS.)

75 EXT. BATTLEMENTS

(Cut to an exterior door seen from outside. It opens. HENRY steps through, his face immobile, like a Greek mask. We follow him as he moves out into the freezing clear bright night, prowling along the battlements. Though he wears no robe or coat, he does not register the cold.

(Cut to ALAIS shivering in the doorway, her face alive with love and compassion for her man.

(Cut to HENRY from ALAIS'S POV. He is in the distance now, a small figure moving along the walls of a great castle. The castle looks like ivory in the moonlight.

(Cut to a SOLDIER on Guard Duty. Heavily robed, he is nonetheless half frozen. He sees something, stiffens to attention.

(Cut to HENRY moving along the battlements. We see him pass the shivering GUARD.

(Cut to HENRY sitting, looking out over the same bit of wall from where he first caught sight of ELEANOR'S boat that morning.

(Cut to the night from HENRY'S POV. We see ELEANOR'S boat anchored at the wharf.

(Cut to HENRY looking at the boat. He shuts his eyes, unable to bear what he is thinking. He lies back, stretching out on the cold stone, and looks up at the sky.

(The camera, following the rising mist of HENRY'S breath, turns up to the sky. It is cloudless, crammed with an infinity of stars.)

76 INT. HENRY'S BEDROOM

(Cut to a tiny bed of gently glowing coals, very close up. As we see them, we hear - )

76 Continued

ALAIS

(Singing, voice over)

The Christmas wine is in the pot,  
 The Christmas coals are red.  
 I'll spend my day the lover's way,  
 Unwrapping all my gifts in bed.

(As she sings, we pull slowly back. The coals are in a small copper brazier. On the brazier, we see a small pot. ALAIS'S hands appear. One holds a tiny spice jar; the other takes a pinch of spice and drops it in the pot.)

(We continue back as we see ALAIS sitting on the floor by the brazier. Then we see HENRY'S bedroom beyond her and, at the last, ELEANOR standing in the doorway. She looks absolutely desolate)

The Christmas goose is on the spit,  
 The Christmas --

(She stops singing as she senses someone. She turns.)

(Cut to ELEANOR. We see her pull herself together. As if nothing in the world were wrong, she moves into the room saying - )

ELEANOR

No one else is caroling tonight: it might as well be Lent. When I was little, Christmas was a time of great confusion for me. The Holy Land had two kings, God and Uncle Raymond, and I never knew whose birthday we were celebrating.

(Reaching ALAIS, she looks fondly down at her)

ALAIS

Henry isn't here.

ELEANOR

Good; we can talk behind his back.

ALAIS

What happened?

ELEANOR

Don't you know?

ALAIS shakes her head. ELEANOR sits on the floor by her)

76 Continued

There was a scene with beds and tapestries and many things got so -

(She leans forward over the pot on the brazier)

Spiced wine. I'd forgotten Henry liked it. May I stay?

ALAIS

(She rises, puts the spice pot on a table)

It's your room just as much as mine: we're both in residence.

ELEANOR

Packed in, like the poor, three to a bed.

ALAIS

Did you love Henry -- ever?

ELEANOR

Ever? Back before the flood?

ALAIS

As long ago as Rosamund.

ELEANOR

(Rising from the floor)

Ah, that's pre-history, lamb; there are no written records or survivors.

ALAIS

There are pictures. She was prettier than you.

ELEANOR

(She moves to the rack where HENRY'S clothes hang, runs her hand absently among them)

Oh, much. Her eyes in certain light were violet and all her teeth were even. That's a rare feature, even teeth. She smiled to excess but she chewed with real distinction.

(Cut to ALAIS)

ALAIS

And you hate her even now.

(Cut to ELEANOR as she moves across the room toward HENRY'S bed)

ELEANOR

No ... but I did. He put her in my place, you see, and that was very hard. Like you, she headed Henry's table: that's my chair.

76 Continued

ALAIS

And so you had her poisoned.

(She settles on a corner of the bed)

ELEANOR

That's a folktale. Oh, I prayed for her to drop and sang a little when she did but even Circe had her limits. Why aren't you happy? Henry's keeping you. You must be cleverer than I am.

(Cut to ALAIS moving toward ELEANOR)

ALAIS

I've tried feeling pity for you but it keeps on turning into something else.

ELEANOR

(Cut to ELEANOR looking up as ALAIS moves into the picture)

Why pity?

ALAIS

You love Henry but you love his kingdom, too. You look at him and you see cities, acreage, coastline, taxes. All I see is Henry. Leave him to me, can't you?

ELEANOR

But I left him years ago.

ALAIS

And I thought I could move you. Were you always like this? Years ago, when I was young and worshipped you, is this what you were like?

ELEANOR

Most likely. Child, I'm finished and I've come to give him anything he asks for.

ALAIS

Do you know what I should like for Christmas? I should to see you suffer.

(Cut to ELEANOR, close up. Nodding as the suffering shows on her face)

ELEANOR

Alais, just for you.

(Cut to ALAIS, close up. She understands and all the love and tenderness she used to feel for

76 Continued

ELEANOR comes flooding back. With a small cry, she throws herself into ELEANOR'S arms. ELEANOR holds her, rocks her, like a child, gently back and forth)

ALAIS

Maman, oh Maman.

ELEANOR

Alors, ma petite.

ALAIS

J'ai peur, Maman.

ELEANOR

(Taking up the little song in the middle)  
... the Christmas logs will glow,  
There's Christmas cheer and comfort here --

(Something catches her eye. She stops singing, turns.)

(Cut to HENRY standing in the doorway. He sees them but he doesn't really take them in. His manner is brisk, keyed high, with a kind of mad energy)

HENRY

The sky is pocked with stars. What eyes the wise men must have had to spot a new one in so many.

(Cut to ELEANOR & ALAIS as ALAIS rises and moves to the wine pot on the brazier)

ELEANOR

You look cold.

ALAIS

I've mulled some wine.

(Cut to HENRY, moving into the room)

HENRY

I wonder, were there fewer stars then -- I don't know. I fancy there's a mystery in it.

(ALAIS moves into the picture with a goblet of wine)

What's this?

76 Continued

ALAIS

Warm wine.

HENRY

Why so it is.

(He takes the wine, touches her cheek)

You are as beautiful as I remembered.

(Sending her toward the door)

Off to bed. My widow wants to see me.

(ALAIS goes to the door, stops, turns back)

ALAIS

Let me stay.

(Cut to HENRY, shaking his head. Cut back to ALAIS)

She came to find out what your plans are. She wants you back.

(ALAIS starts to say more, stops, turns sharply and goes.)

(Cut to HENRY & ELEANOR. She is still on the bed. He is at the brazier, pouring wine)

HENRY

You do?

ELEANOR

She thinks I do. She thinks the need for loving never stops.

HENRY

She's got a point. I marvel at you. After all these years, still like a democratic drawbridge, going down for everybody.

(He moves to her with a goblet for each of them)

ELEANOR

At my age, there's not much traffic any more.

(He hands her a goblet, raises his in a toast)

HENRY

To your interminable health.

(He drinks)

76 Continued

HENRY (Cont)

Well, wife, what's on your mind?

ELEANOR

Oh Henry, we have made a mess of it.

HENRY

Yes, haven't we. You look like Doomsday.

ELEANOR

Late nights do that to me. Am I puffy?

(We follow HENRY as he strolls to the fireplace)

HENRY

Possibly: it's hard to tell -- there's all that natural sag.

(Cut to ELEANOR, close up)

ELEANOR

I've just seen Richard.

(Cut to HENRY, close up. He faces the fire, his back to her. His face reacts but his voice shows nothing of it)

HENRY

Splendid boy.

(Cut to ELEANOR)

ELEANOR

He says you fought.

(Cut to HENRY)

HENRY

We always do.

(Cut to a view of both of them)

ELEANOR

It's his impression that you plan to disinherit them.

HENRY

I fancy I'll relent. Don't you?

ELEANOR

I don't much care.

(Cut to HENRY close up as he turns sharply to face her.)

76 Continued

(Cut back to view of both of them)

In fact I wonder, Henry, if I care for anything. I wonder if I'm hurt out of habit and if all my lusts, like passions in a poem aren't really recollections.

HENRY

I could listen to you lie for hours. So your lust is rusty. Gorgeous.

ELEANOR

Henry, I'm so tired.

(HENRY leaves the fireplace, starts moving toward her)

HENRY

Sleep, then. Sleep and dream of me with croutons. Henri a la mode de Caen.

(As he reaches her, she rises with a surge of energy)

ELEANOR

Henry, stop it.

HENRY

Eleanor, I haven't started.

ELEANOR

What is it you want? You want my name on paper, I'll sign anything. You want the Aquitaine for John? It's John's. It's his, it's yours, it's anybody's.

HENRY

In exchange for what?

(Cut to ELEANOR, close up)

ELEANOR

For nothing, for a little quiet, for an end to this, for God's sake, sail me back to England, lock me up and lose the key and let me be alone.

(Cut to HENRY. He nods appreciatively. Then, raising his hands, he starts to applaud.)

(Cut to ELEANOR as the applause grows louder and louder)

You have my oath. I give my word.



76 Continued

(Cut to both of them. The applause grows thunderous, then cuts off abruptly. Bone weary, nodding, ELEANOR sinks into a chair)

Oh, well. Well, well.

(HENRY circles her like a dog that's trapped its prey)

HENRY

Would you like a pillow? Footstool? How about a shawl? Your oaths are all profanities. Your word's a curse. Your name on paper is a waste of pulp.

(She is not reacting. He bends towards her, bellowing)

I'm vilifying you, for God's sake. Pay attention.

(She looks up, only half seeing. She reaches out and takes his hand and kisses it. He pulls his hand sharply away)

ELEANOR

Like any thinking person, I should like to think there was -- I don't care whose or which -- some God. Not out of fear: death is a lark, it's life that stings. But if there were some God, then I'd exist in his imagination, like Antigone in Sophocles'. I'd have no contradictions, no confusions, no waste parts of misplaced elements and then, oh Henry, then I'd make some sense. I'd be a Queen in Arcady and not an animal in chaos. How, from where we started, did we ever reach this Christmas?

HENRY

Step by step.

ELEANOR

What happens to me now?

(We follow HENRY as he moves to his bed)

HENRY

That's lively curiosity from such a dead cat. If you want to know my plans, just ask me.

(Cut to ELEANOR, rising, with a surge of anger)

ELEANOR

Conquer China, sack the Vatican or take the veil. I'm not among the ones who give a damn. Just let me sign my lands to John and go to bed.

76 Continued

(Cut to HENRY as he stretches out luxuriously)

HENRY

No, you're too kind. I can't accept.

(Cut to ELEANOR. She moves to the bed, glares down at him)

ELEANOR

Come on, man. I'll sign the thing in blood or spit or bright blue ink. Let's have it done.

HENRY

Let's not. No, I don't think I want your signature on anything.

ELEANOR

You don't?

HENRY

Dear God, the pleasure I still get from goading you.

ELEANOR

You don't want John to have my provinces?

HENRY

Bull's eye.

(She bends down over him)

ELEANOR

I can't bear you when you're smug.

(HENRY grins up at her, reveling in it)

HENRY

I know, I know.

(She straightens up, draws slightly back)

ELEANOR

You don't want Richard and you don't want John.

HENRY

You've grasped it.

ELEANOR

All right, let me have it. Level me. What do you want?

HENRY

(He sits up. Savoring each syllable)

A new wife.

76 Continued

(Cut to ELEANOR, close up. She is utterly dismayed)

ELEANOR

Oh.

(She sits slowly and carefully on the bed. HENRY rises, stands over her)

HENRY

Aesthete and poetaster that you are, you worship beauty and simplicity. I worship with you. Down with all that's ugly and complex — like frogs or pestilence or our relationship. I ask you, what's more beautiful and simple than a new wife?

(Cut back to ELEANOR who, assembling herself bravely, asks - )

ELEANOR

So I'm to be annulled. Well, will the Pope annul me, do you think?

(Cut to HENRY, wine goblet in hand)

HENRY

The Pontiff owes me one Pontificate. I think he will.

(Cut to ELEANOR still on the bed)

ELEANOR

Out Eleanor, in Alais. Why?

(Cut to HENRY. Vehemently as he starts back to her)

HENRY

A new wife, wife, will bear me sons.

(Cut to ELEANOR as she rises and moves to meet him)

ELEANOR

That is the single thing of which I should have thought you had enough.

(They stand face to face)

HENRY

I want a son.

ELEANOR

Whatever for? Why we could populate a country town with country girls who've borne you sons. How many is it? Help me count the bastards.

76 Continued

HENRY

All my sons are bastards.

ELEANOR

You really mean to do it.

HENRY

Lady love, with all my heart.

(HENRY turns away from her, moves energetically to a narrow slit of a window, stands with his back to her, looking out)

ELEANOR

Your sons are part of you.

HENRY

Like warts and goiters; and I'm having them removed.

ELEANOR

We made them. They're our boys.

(Cut to HENRY from the front. ELEANOR is in the background, behind him. All the grief is in his face, none in his voice)

HENRY

I know -- and good God, look at them. Young Henry: vain, deceitful, weak and cowardly. The only patriotic thing he ever did was die.

ELEANOR

I thought you loved him most.

HENRY

I did.

(He turns to face her)

And Geoffrey -- there's a masterpiece. He isn't fresh: he's a device: he's wheels and gears.

(ELEANOR sits in one of a pair of arm chairs)

ELEANOR

Every family has one.

(HENRY moves to her, sits in the other chair)

HENRY

But not four. Then Johnny. Was his latest treason your idea?

76 Continued

(Not facing him, she shakes her head)

HENRY (Cont)

I have caught him lying and I've said he's young. I've seen his cheating and I've thought he's just a boy. I've watched him sin and whore and whip his servants and he's not a child. He is a man we've made him.

ELEANOR

Don't share John with me. He's your accomplishment.

HENRY

And Richard's yours. How could you send him off to deal with Philip.

ELEANOR

I was tired. I was busy. They were friends.

HENRY

(He rises, looks down at her)

Eleanor, he was the best. The strongest, bravest, handsomest and from the cradle on you cradled him. I never had a chance.

ELEANOR

(Rising to face him)

You never wanted one.

HENRY

How do you know? You took him. Separation from your husband you could bear. But not your boy.

ELEANOR

Whatever I have done, you made me do.

HENRY

You threw me out of bed for Richard.

ELEANOR

Not until you threw me out for Rosamund.

HENRY

It's not that simple. I won't have it be that simple.

ELEANOR

I adored you.

HENRY

Never.

76 Continued

ELEANOR

I still do.

(Cut to HENRY, close up)

HENRY

Of all the lies, that one is the most terrible.

(Cut to ELEANOR close up)

ELEANOR

I know: that's why I saved it up for now.

(Cut to HENRY close up, eyes blazing.)

(Cut to ELEANOR close up, burning with defiance.)

(Cut to include both as, after one more immobile moment, they throw themselves into each other's arms. They hold light, wanting shelter from the storm they've made)

Oh, Henry, we have mangled everything we've touched.

HENRY

Deny us what you will, we have done that.

(He pulls away from her, looks gently down into her face)

Do you remember when we met?

ELEANOR

(Looking radiantly up at him)

Down to the hour and the color of your stockings.

HENRY

I could hardly see you for the sunlight.

(She sits at the foot of the bed. He settles on the floor, rests his head on her lap)

ELEANOR

It was raining but no matter.

HENRY

There was very little talk as I recall it.

ELEANOR

Very little.

76 Continued

HENRY

I had never seen such beauty and I walked right up and touched it. God, where did I find the gall to do that?

(She bends tenderly down)

ELEANOR

In my eyes.

HENRY

I loved you.

(They kiss, then gently part, each lost in reverie)

ELEANOR

No annulment.

HENRY

What?

ELEANOR

There will be no annulment.

HENRY

Will there not?

ELEANOR

No, I'm afraid you'll have to do without.

HENRY

(Anger just bottled in, getting to his feet)  
Well -- it was just a whim.

ELEANOR

I'm so relieved. I didn't want to lose you.

HENRY

(He starts to pace. We pull back, including them both)

Out of curiosity, as intellectual to intellectual, how in the name of bleeding Jesus can you lose me? Do you ever see me? Am I with you? Ever near you? Am I ever anywhere but somewhere else?

(Cut to ELEANOR, close up, delighted. HENRY leans forward into the picture)

Do we write? Do I send messages? Do dinghies bearing gifts float up the Thames to you? Are you remembered?

76 Continued

ELEANOR

You are.

HENRY

You're no part of me. We do not touch at any point. How can you lose me?

ELEANOR

Can't you feel the chains?

HENRY

You know enough to know I can't be stopped.

ELEANOR

but I don't have to stop you. I have only to delay you. Every enemy you have has friends in Rome. We'll cost you time.

HENRY

What is this? I'm not moldering: my paint's not peeling off. I'm good for years.

ELEANOR

How many years? Suppose I hold you back for one: I can -- it's possible. Suppose your first son dies, ours did -- it's possible. Suppose you're daughtered next. We were -- that, too, is possible. How old is Daddy then?

(Cut to HENRY looking grim. Then back to ELEANOR)

What kind of spindly, ricket-ridden, milky, semi-witted, wizened, dim-eyed, gammy-handed, limpy line of things will you beget?

(Cut to HENRY looking grimmer)

HENRY

It's sweet of you to care.

(Cut back to ELEANOR)

ELEANOR

And when you die, which is regrettable but necessary, what will happen to frail Alais and her pruney prince? You can't think Richard's going to wait for your grotesque to grow.

(Cut to HENRY)

HENRY

You wouldn't let him do a thing like that?

(Cut to ELEANOR)



76 Continued

ELEANOR

Let him? I'd push him through the nursery door.

(Cut to HENRY)

HENRY

You're not that cruel.

(Cut to ELEANOR)

ELEANOR

Don't fret. We'll wait until you're dead to do it.

(HENRY moves to her, into the picture)

HENRY

Eleanor, what do you want?

ELEANOR

(Circling him as earlier he circled her)

Just what you want, a king for a son. You can make more. I can't. You think I want to disappear. One son is all I've got and you can blot him out and call me cruel. For these ten years you've lived with everything I've lost and loved another woman through it all. And I'm cruel. I could peel you like a pear and God himself would call it justice. Nothing I could do to you is wanton. Nothing is too much.

(Cut to ELEANOR moving down the corridor toward him)

ELEANOR

You go to Rome, we'll rise against you.

(Cut to HENRY as ELEANOR moves into the picture)

HENRY

Who will?

ELEANOR

Richard, Geoffrey, John and Eleanor of Aquitaine.

HENRY

The day those stout hearts band together is the day that pigs get wings.

ELEANOR

There'll be pork in the treetops come the morning. Don't you see: You've given them a common cause: new sons. You leave the country and you've lost it.

76 Continued

HENRY

All of you at once.

ELEANOR

And Philip, too. He'd join us.

HENRY

Yes, he would.

(Cut to ELEANOR, close up, on top again)

ELEANOR

Now how's your trip to Rome?

(Cut to HENRY, cornered, beaten. Voice over)

Oh, I've got you, got you, got you.

HENRY

Should I take a thousand men-at-arms or is that showy?

(Cut to ELEANOR from behind HENRY)

ELEANOR

Bluff away. I love it.

(He starts moving forward toward her. She begins retreating. We keep with them as they edge their way back into the bedroom)

HENRY

Ah, poor thing. How can I break the news? You've just miscalculated.

ELEANOR

Have I? How?

HENRY

You should have lied to me. You should have promised to be good while I was gone. I would have let your three boys loose. They could have fought me then.

ELEANOR

You wouldn't keep your sons locked up here?

HENRY

Why the devil wouldn't I?

(Cut to ELEANOR, close up, desperate)

ELEANOR

You don't dare.

76 Continued

(Cut to HENRY, unstoppable, victorious)

HENRY

Why not? What's to stop me? Let them sit in Chinon for a while.

(Cut to ELEANOR)

ELEANOR

I forbid it!

(Cut to HENRY)

HENRY

She forbids it!

(Cut to HENRY from ELEANOR'S POV. He storms toward the door.)

(Cut to the room from the corridor. HENRY moves towards us, ELEANOR in the background)

(Cut to ELEANOR, close up)

ELEANOR

Did your father sleep with me or didn't he?

(HENRY, close to camera, stops. Color drains from his face. It is a thought he cannot bear. He turns toward her)

HENRY

No doubt you're going to tell me that he did.

(Cut to ELEANOR from HENRY'S POV)

ELEANOR

Would it upset you?

HENRY

(Moving into the picture, stalking toward ELEANOR)

What about the thousand men? I say be gaudy and to hell with it.

ELEANOR

Don't leave me, Henry. I'm at rock bottom. I'll do anything to keep you.

HENRY

I think you think you mean it.

76 Continued

(We see them both, their faces close together)

ELEANOR

Ask for something.

HENRY

Eleanor, we're past it; years past.

ELEANOR

Test me. Name an act.

HENRY

There isn't one.

ELEANOR

About my fornication with your father --

(We pull back slightly as HENRY moves forward and ELEANOR steps backward. She finds herself against the foot of the bed)

HENRY

Yes there is. You can expire.

ELEANOR

You first, old man. I only hope I'm there to watch. You're so afraid of dying. You're so scared of it.

HENRY

Poor Eleanor; if only she had lied.

ELEANOR

(She sits on the bed, starts to stretch out)

She did. She said she never loved your father.

HENRY

I can always count on you.

ELEANOR

I never touched you without thinking "Geoffrey, Geoffrey."

(Cut to HENRY from ELEANOR'S POV. He is on the bed, crouched over her)

HENRY

When you hurt me, I'll cry out.

(Cut to ELEANOR from HENRY'S POV, on her back on the bed)

76 Continued

ELEANOR

I've put more horns on you than Louis ever wore.

(Cut to show them both; she on the bed, he crouched over her)

HENRY

Am I supposed to care?

ELEANOR

I'll kill you if you leave me.

HENRY

You can try.

(She leans up, close to him)

ELEANOR

I loved your father's body. He was beautiful.

HENRY

(Retreating from the impact of it, sitting on the edge of the bed, turning away from her)

It never happened.

ELEANOR

I can see his body now. Shall I describe it?

HENRY

Eleanor, I hope you die.

(She rises to her knees on the bed, seeming to tower over him)

ELEANOR

His arms were rough, with scars here --

HENRY

Stop it!

ELEANOR

I can feel his arms. I feel them.

HENRY

(Crying out)

Aahhh!

(Cut to ELEANOR. Close up, just her face)

76 Continued

ELEANOR

What's that? Have I hurt you?

(Cut to include both of them on the bed)

HENRY

Oh my God, I'm going to be sick.

(We follow him from the doorway as he rises, starts for the camera.)

(Cut to ELEANOR. Carried away, hurling it after him)

ELEANOR

We did it! You were in the next room when he did it.

(Cut to doorway again as HENRY moves past the camera into the corridor. Then, slowly we move across the room, closer and closer to ELEANOR. Her face is a picture of total desolation)

Well, what family doesn't have its ups and downs)

(She rises from the bed)

It's cold.

(She sees the brazier, moves it, huddles down to it for warmth)

I can't feel anything. Not anything at all.

(Her hands and face are close to the coals. We move closer and closer)

We couldn't go back, could we, Henry.

(We fade slowly on her desolate and anguished face. The moment we reach black -

77 INT. MARSHAL'S ROOM

(Cut to close up of a great hand slapping down with tremendous impact on the buttocks of a body asleep in bed. there is a howl of surprised pain as the body bolts upright and we pull back to reveal -

(HENRY, a flaming torch in hand, looming over WILLIAM MARSHAL who is wide awake, naked to the waist in bed. HENRY is bursting with energy, his eyes bright.

78 INT. STONE BARRACK ROOM

(Cut to HENRY, torch in hand, striding down a crude stone barracks room. Sleeping soldiers in uniforms lie on the floor. MARSHAL follows HENRY along)

HENRY

(More a great bellow than a word)

Hey - hey - hey.

(General stirring as SOLDIERS wake up)

When the King is off his ass, nobody sleeps.

79 INT. CORRIDOR

(Cut to a SQUAD OF SOLDIERS, MARSHAL in command, striding down a corridor. They halt beside a door.

80 INT. JOHN'S ROOM

(Cut to interior of the room. JOHN & a pathetic SERVANT GIRL are in bed, covered up, naked. JOHN is asleep, his head on her breast. She is awake, pathetic eyes staring sadly at nothing)

81 INT. CORRIDOR

(Cut to the corridor. MARSHAL gestures an order. TWO SOLDIERS break ranks, move to the door. MARSHAL gestures again and the SQUAD moves down the corridor)

82 INT. JOHN'S ROOM

(Cut to JOHN & THE GIRL. She sees something, gasps in fear as rough hands appear in the picture. The hands hurl back the blankets. JOHN'S eyes fly open. His scream of terror is cut off as a hand covers his mouth.

83 INT. GEOFFREY'S ROOM

(Cut to GEOFFREY asleep. He starts, eyes open, all at once wide awake. SOLDIERS appear by his bed. He licks his lips, looks at them, scared to death)

84 INT. RICHARD'S ROOM

(Cut to RICHARD, from the waist up. Naked, dagger in hand, he stands crouching, pressed against a wall.

84 Continued

(Cut to FOUR SOLDIERS, swords drawn, from RICHARD'S POV. MARSHAL steps from the shadows, joins them.)

(Cut to RICHARD as he drops his dagger.)

85 INT. DUNGEONS

(A heavy dungeon-like door is seen in near darkness. It stands in a shallow recess along a dim stone corridor that curves concavely. Hands appear, hurling the door open.)

(RICHARD, JOHN & GEOFFREY move stiffly through the door. MARSHAL himself closes and bolts it with considerable clanging of chains and locks.)

(Cut to RICHARD, JOHN & GEOFFREY huddled in the dark, listening to the clanging)

86 (Cut to MARSHAL as he hands keys to a fierce, enormous SOLDIER. As MARSHAL and his MEN move off, the SOLDIER takes up his position in the recess.)

(Cut to RICHARD, JOHN & GEOFFREY in the dark as they begin to peer about.)

(Cut to the place from their POV. It is dark, all shadows, cavernous and vast but hard to make out. A faint gleam of light glows in the distance.)

(Cut to RICHARD, JOHN & GEOFFREY as they start toward the light.)

(Cut to them as they reach the source of the light. They look around. They are in a large, dank vaulted room off which many corridors go. Casks of wine line the walls of the room. they are in the wine cellar. Candles burn.)

(Cut to their faces, close up. Each of them, in his own way is terribly afraid)

87 INT. KITCHEN

(Cut to HENRY as, with his torch, he strides into the vast kitchen of the castle. MARSHAL follows after him. Fires glow in fireplaces. VASSALS lie asleep on the floor amidst carcasses of beef and poultry and the day's debris. HENRY strides among them, kicking them awake)



88 EXT. COURTYARD

(Cut to HENRY, striding through the poultry yard outside, kicking chickens, ducks and geese awake. The CHICKEN KEEPER, half asleep, stands listening to orders from MARSHAL. There is much honking and squawking)

89 (Cut to HENRY, close up, bending over coals at the SMITH'S forge. His energy seems manic; sweat pours off his face. He is looking at a glowing piece of metal, part of a suit of armor. The ARMORER brings his hammer crashing down.)

90 (Cut to HENRY striding across the courtyard. All about him, shadowy figures are stirring. MEN are pushing a heavy wagon. Horses neigh. Still with his torch, he pauses, looks up at a tower.)

91 (Cut to the TOWER from HENRY'S POV. He is looking at a window)

92 INT. ELEANOR'S ROOM

(Cut to ELEANOR. She lies fully clothed on her bed, moonlight from the window striking the pillow near her head. She is wide awake, motionless. Her eyes stare unblinking. Her face looks ravaged.)

Hubbub from the yard rises in pitch. Slowly, she gets up, crosses to the window. She stands there, moonlight on her face, her face a mask, looking out)

93 EXT. COURTYARD

(Cut to the Courtyard from ELEANOR'S POV. The ACTORS, bleary from no sleep, are staggering about loading up their props and costumes. The hubbub increases as more and more figures appear, scurrying about through the dimness and shadows. MARSHAL moves among them, busy supervising)

94 (Cut to SERVANTS busily packing silver plates and jeweled goblets into traveling cases. HENRY, torch held high, stands over them)

95 (Cut to SERVANTS pushing a great barrel up an incline into a wagon. HENRY is there, urging them on. More wagons appear. More SERVANTS, more SOLDIERS, more boxes and crates. From this crescendo of activity - )

96     INT.     DUNGEONS

(Cut to the dim, grim silence of the wine cellar. We see rough, damp, dripping stone wall in flickering light. We follow the wall down and, as we reach the floor, discover JOHN & RICHARD.

(THEY are sitting on the floor, a candle between them. Behind them is a wine barrel. They are drinking. As we pull back, we see GEOFFREY standing a bit apart from them)

JOHN

What I say is we might as well be drunk.

GEOFFREY

If I were you, I'd worry.

JOHN

You know me. I'd only worry over all the wrong things.

RICHARD

The fortress at Vaudreuil has dungeons down two hundred feet. If I were Father, that's the place I'd keep us.

GEOFFREY

And if I were Father, I'm not sure I'd keep the three of us at all.

(He crouches down beside them. To RICHARD)

You don't take prisoners, no you don't. And with good reason. Dungeon doors can swing both ways but caskets have no hinges.

JOHN

I know you. You only want to frighten me.

(We see just their three faces, pale and tense in the dark)

GEOFFREY

John, the condition of your trousers, be they wet or dry, could not concern me less. I think I'm apt to die today and I am sweating, John. I'm sweating cold.

97     EXT.     COURTYARD

(Cut to HENRY'S face close up. Smudged, dirty, bathed in sweat. We pull back to see him lurching across a section of courtyard, a heavy treasure chest on his shoulder.

(TWO SOLDIERS take it from him and hoist it onto a heavily armored wagon. HENRY straightens, looks up at the sky.

97 Continued

(Dawn is about 45 minutes away. The sky is lightening a little. He looks up at ELEANOR'S window)

98 INT. ELEANOR'S ROOM

(Cut to ELEANOR at the window, as we saw her last, looking out)

99 EXT. COURTYARD

(Cut to HENRY in the courtyard, seen from above. The yard is a mass of wagons, horses, SERVANTS & SOLDIERS, torches. HENRY grins up at the window and blows a kiss.

(Cut to ELEANOR as, with sudden decision, she leaves the window and crosses her room toward the door)

100 EXT. COURTYARD

(Cut to HENRY striding across the courtyard towards the kitchen. He pauses by the open shed where the baking ovens are, sniffs in the aroma of the morning's bread and nods appreciatively)

101 INT. CORRIDOR

(Cut to ELEANOR moving along a corridor. the wall torches have long since gutted out. the only light comes from a small torch carried by the One-Armed GUARD who follows at a polite distance)

102 INT. KITCHEN

(Cut to HENRY striding from the courtyard into the kitchen. It is a scene of frenetic activity now. Sides of beef turn on spits over roaring fires. Animals were slaughtered in the kitchens at this time and in a corner, slaughtering is going on. VASSALS, cleaning the floor are sweeping offal and god knows what into an open trench that cuts across the floor. Great kettles boil. There is steam and sweat.

(HENRY moves briskly about, approving here, correcting there. His spirits are frighteningly high)

103 INT. PARLOUR

(Cut to the Parlor door from the inside as it opens out. ELEANOR moves through. The only light is the dim, distorting flicker of her GUARD'S torch. He remains by the doorway as she moves toward the Christmas tree. Near it, she stops, eyes bright, looking thoughtfully at the presents underneath the tree)

104 INT. CORRIDOR

(Cut to HENRY striding down a corridor. He reaches a door, throws it open. HENRY, close up, looks a little mad. His eyes are red, his forehead dirty and dripping with sweat. He is vibrating with nervous energy.)

105/  
107 CUT

108 INT. ALAIS' ROOM

(He crosses the room, throws open a curtain. Dawn is half an hour off; the light is dim and cold. He turns and looks at -

(ALAIS. Dressed as we saw her last, she is curled up asleep in a chair. She starts awake)

ALAIS

Henry? What's wrong?

HENRY

(Moving to her, into the picture)

We're packing up and moving out.

ALAIS

Is there a war? What's happened?

(He throws his arms around her in a great bear hug)

Henry, what's the matter?

HENRY

Nothing, for a change. Would you believe it?

ALAIS

Where've you been all night?

HENRY

Out making us an entourage.

108 Continued

ALAIS

What for?

HENRY

We're off to Rome to see the Pope.

ALAIS

He's excommunicated you again.

HENRY

He's going to set me free. I'm having Eleanor annulled. The nation will be shocked to learn our marriage wasn't consummated.

ALAIS

Oh, be serious.

HENRY

I am. It seems that you and I are getting married.

(Cut to ALAIS. She can't believe it. Then back to both of them)

By the Pope himself.

ALAIS

You mean it?

HENRY

Shall I kneel?

ALAIS

It's not another trick?

HENRY

The bridal party's drilling on the cobblestones.

(We follow ALAIS as she runs to the window)

109 EXT. COURTYARD

(Cut to the courtyard from ALAIS'S POV. The havoc of the night taking shape. Wagons stand in some semblance of order. Troops move about)

ALAIS

(Voice over)

She still loves you, Henry.

109 Continued

HENRY

(Voice over)

So she says.

110 INT. ALAIS'S ROOM

(Cut to ALAIS as she leaves the window, moves to HENRY)

ALAIS

She'll find a way to stop us.

HENRY

How? She won't be here. We're launching her for Salisbury Tower when the winds change. She'll be barging down the River Vienne by lunchtime.

ALAIS

If she doesn't stop us, Richard will.

HENRY

Not any more. I've corked him up. He's in the cellar with his brothers and the wine. The royal boys are aging with the royal port. You haven't said yes. Would you like a formal declaration?

(He goes to one knee, turning his profile to us)

There -- my finest angle; it's on all the coins. Sad Alais, will you marry me?

(She looks down at him lovingly)

Be my Queen.

(She goes down to him, melts in his arms. He kisses her cheeks, her hands, her neck)

We'll love each other and you'll give me sons. Let's have five -- we'll do Eleanor one better. Why, I'll even call the first one Louis, if you like Louis le Premier: how's that for a King of England?

(They start to laugh. They try to kiss but both of them are laughing. Gradually, as HENRY roars on, her laughter subsides, then stops, all joy fading from her face)

ALAIS

Henry -- you can't ever let them out.

110 Continued

HENRY  
(Laughter subsiding)

You've lost me. Let who out?

ALAIS  
Your sons. You've put them in the dungeon and you've got to keep them there forever.

HENRY  
Do I now?

ALAIS  
If they're free when you die, it's the dungeon or the nunnery for me. I don't care which -- a cell's a cell -- but, Henry, what about the child.

HENRY  
(Anger beginning, he gets to his feet)  
Don't bother me about the child. The damn thing isn't born yet.

(Cut to ALAIS, close up, as she rises)

ALAIS  
If they're free, they'll kill it. I'm the one who'll live to see that. I will not live to see our children murdered.

(Cut to HENRY as he turns angrily to face her)

HENRY  
You don't make the ultimatums. I do.

(Cut to ALAIS as she bears down on him)

ALAIS  
Not this time. You either keep them down forever or you get yourself another widow. I don't want the job.

HENRY  
My boys -- how can I?

ALAIS  
That's for you to face.

HENRY  
You have no children.

(Cut to ALAIS close up)

110 Continued

ALAIS

And I never will.

(Cut to HENRY close up)

HENRY

But they're my sons.

(Cut to ALAIS close up)

ALAIS

I hate your sons. I'm not the one who wants a new line. If you want it that's the price.

(Cut to HENRY close up)

HENRY

You'll come to Rome if I say so. You'll marry me if I say so. The boys go free if I say so. My terms are the only terms.

(Sitting, energy ebbing, dazed and spent)

The difficulty is, you see, the difficulty is, you're right. Incredible, but I have children who would murder children. Every time I've been to Medea, I've thought, "No; the thing's absurd. Fish eat their young, and foxes; but not us." And yet she did it.

(He pulls himself to his feet, starts moving heavily toward the door, passing ALAIS as he goes)

I imagine she was mad, don't you? Yes, mad she must have been.

ALAIS

Henry?

(Near the door, he stops. She moves to him)

Are you going down?

(He nods)

To let them out or keep them in?

HENRY

Could you say to a child of yours, "You've seen the sunlight for the last time"?

ALAIS

Can you do it, Henry?



110 Continued

HENRY

(With sudden anger as he turns and storms out of the room)

I shall have to, shan't I?

111 (Cut to ALAIS watching him go, both elated and aghast at what she has accomplished. She hesitates, then runs out of the room after him)

112 INT. GREAT HALL

(Cut to HENRY storming through the Great Hall. NOBLES in modest numbers are at the tables eating. They rise and bow as HENRY moves past them. Acknowledging none of it, he strides straight on.)

113 EXT. COURTYARD

(Cut to HENRY bounding down the broad stone steps to the courtyard. He passes the camera, moving out of the picture as ALAIS appears at the top of the steps, hesitates again, then hurries after him. Dawn is 15 minutes off. The light is stronger and the day is going to be clear)

114 (The camera turns and we watch them moving through the yard. The GROUP OF CAROLERS wanders blearily in the picture; it's a bit too early in the day for singing. We lose HENRY and ALAIS as, for a moment, we follow the CAROLERS along, leaving them as we pick up on ELEANOR in a corner of the yard. She carries a biggish Christmas present which, had we time to view it closely, would look the least bit hastily rewrapped. Her GUARD follows along behind)

115 INT. CORRIDORS

(Cut to ELEANOR going down a flight of stone steps moving from daylight into gloom. Her GUARD follows.)

(Cut to ELEANOR moving down a dark twisting corridor. She reaches another flight of steps, starts down. Her GUARD follows)

116 INT. DUNGEONS AND CORRIDOR

(Cut to the wine Cellar door. The SOLDIER stands by it in the recess, alert. We pull back, taking in the curve of the corridor. ELEANOR rounds the curve, stops and draws back.)

116 Continued

(Cut to ELEANOR in shadows. She turns to her GUARD. He is very close to her now. She nods. They exchange a look of understanding. The GUARD draws a short, blunt, heavy dagger and starts stealthily forward.

(We see them all: ELEANOR tensely watching; her GUARD edging forward, pressed along the curving wall; the SOLDIER in the recess, unaware but listening.

(Eleanor's GUARD stops just before the recess. He crouches, ready to leap. Both he and the SOLDIER wear armor from the waist up. The GUARD raises dagger. His armor squeaks.

(The SOLDIER spins at the sound. The GUARD leaps. His knife flashes down, glancing harmlessly on the SOLDIER'S armor.

(They face each other in the confines of the recess. There is no room. They feint, armor making the moves heavy and slow. The SOLDIER lunges. His dagger slides and scrapes along the GUARD'S armor, searching for a point of entry. The only sounds are natural ones: grunts, heavy breathing, the clank and rattle of armor, the squeal of dagger points on steel.

(It's all so clumsy. Every move is graceless. Nothing works. The walls keep getting in the way. they wheeze and stumble. It is ludicrous -- and it is this that gives the fight its special horror.

(Eleanor's GUARD is thrown clear of the recess. He lunges back. They fall, rolling and clanking about in the shadowed niche. Slow-moving arms and thrashing legs.

(We pull back to include ELEANOR. She wills herself to watch. There is a strangled cry. One pair of legs goes into spasm. She goes on watching as her GUARD rises, keys to the door in hand.

(Cut to the Wine Cellar. JOHN, RICHARD & GEOFFREY are where we saw them last. JOHN lies sprawled out, asleep. RICHARD, apparently placid, lies starting at nothing. GEOFFREY sits, tense, his face a picture of concentration. The tiny candle on the floor is guttering out.

116 Continued

(Echoing down long corridors comes the distinct rattle of chains and bolts on the cellar door. JOHN wakes with a start. The others stiffen.

(Cut to ELEANOR passing through the cellar door. Her GUARD, now wearing enough of the dead SOLDIER'S uniform to pass for a soldier himself, closes the door and stands by it, guard-like.

(Cut back to the boys. They exchange looks as the sound of the closing door reverberates and dies. RICHARD is the first to rise)

RICHARD

He's here.

(The others get to their feet. There is nothing to say. RICHARD starts into a low, dark, twisting corridor. The others follow.

(It is very dark. The corridor curves and curves. We follow as they twist along.

(Softly, really to himself, RICHARD mutters)

He'll get no satisfaction out of me. He isn't going to see me beg.

GEOFFREY

Why, you chivalric fool -- as if the way one fell down mattered.

RICHARD

When the fall is all there is, it matters.

(We lose them as they go around a corner.

(Cut to the three of them crouching along. Far ahead of them, we make out an area of brighter light.

(Cut to RICHARD, the others just behind him, moving into brighter light. He registers surprise.

(Cut to ELEANOR. She is standing in the center of the large room near the cellar door. Several candles flicker on the walls. She carries the Christmas present)

ELEANOR

My barge is leaving at eleven and I've come to say good-bye.

116 Continued

GEOFFREY

Does Henry know you're here?

ELEANOR

I've brought you each a little something.

GEOFFREY

What's he planning?

RICHARD

Is he going to keep us here?

ELEANOR

(Moving toward a crude wooden table)

I picked them out especially.

RICHARD

For God's sake, Mother --

(She slams the package down on the table. It makes a heavy, menacing metallic clatter.

(Cut to RICHARD looking at ELEANOR.

(Cut to RICHARD at the package, ripping off the ribbon and the wrapping, revealing a beautifully made small chest. He throws it open. We see a clutter of blunt, heavy, brutal looking daggers.

(Cut to RICHARD as he strides toward ELEANOR)

RICHARD

How heavy is the outside guard?

ELEANOR

That's taken care of.

RICHARD

What about the courtyard and the gates?

ELEANOR

They're putting Henry's train together and it's chaos. You can walk right out.

RICHARD

(Moving to JOHN & GEOFFREY)

We'll go to Poitiers. He'll expect that but we'll meet him with an army when he comes. Keep close to me and when you run, run hard.

116 Continued

GEOFFREY

Why run at all? I think we ought to stay.

JOHN

Stay here?

GEOFFREY

'Til Henry comes.

(He turns toward ELEANOR. Cut to her. voice as -)

He will come, won't he --

(Cut to GEOFFREY, turning back to his brother)

--- and he'll come alone. I count three knives to one.

RICHARD

You think we could?

JOHN

I'd only do it wrong. You kill him and I'll watch.

GEOFFREY

The three of us together. We must all three do it.

(Cut to ELEANOR as she moves angrily to them)

ELEANOR

Don't listen to him. Take the knives and run.

GEOFFREY

And miss this opportunity?

ELEANOR

Get out.

GEOFFREY

(To RICHARD)

I'll be behind the door with John. You'll want to do it from the back.

(He turns to ELEANOR)

And you, you lucky girl, you get to see the pageant.

ELEANOR

You don't think I'm going to let this happen?

116 Continued

GEOFFREY

If you tell, there'll be a rash of executions and you don't want that. If you don't want to lose a one of us: not even me.

ELEANOR

You're clever but I wonder if you're right.

(Just ELEANOR & GEOFFREY now, close up)

GEOFFREY

You warn him, it's the end of us: you warn him not and it's the end of him. It's that clear.

ELEANOR

(Not very loud)

Guard.

GEOFFREY

Go on, dear. Call again and pitch it up a little.

ELEANOR

I'll have him take the knives away.

(Cut to RICHARD)

RICHARD

And be the one to put us in Vaudreuil, down two hundred feet?

(Cut to ELEANOR)

ELEANOR

Then run away; escape. You've still got time.

(Cut to RICHARD)

RICHARD

No. Geoffrey's right; we'll stay.

(Cut to ELEANOR as she moves to RICHARD)

ELEANOR

You, too? Oh, Richard.

RICHARD

Oh, oh, oh. There's nothing in your "oh's": they're empty.

ELEANOR

You're not an assassin. You're my Richard and you love me.

RICHARD

Let me kiss the nasty scratch and make it well.

116 Continued

ELEANOR

Yes, do. Come let me hold you.

RICHARD

You're more beautiful than ever. There is much that's beautiful if when it's absolutely pure. You are so foul you're fair. You stand looking like a saint in pain when you brought us the knives to do you in.

ELEANOR

That's not true.

RICHARD

(Striding to the knives)

You did bring these things.

(He picks one up, holds it out towards her)

You want him dead, you do it.

(Cut to ELEANOR, close up. Spitting it at him)

ELEANOR

You unnatural animal.

(Cut to RICHARD as he starts moving slowly toward ELEANOR. When he gets close to her, she starts edging away, back toward the dank stone walls. He follows, pressing her)

RICHARD

Unnatural, Mummy? You tell me, what's Nature's way? If poisoned mushrooms grow and babies come with crooked backs, if goiters thrive and dogs go mad and wives kill husbands, what's unnatural? Here stands your lamb. Come cover him with kisses. He's all yours.

ELEANOR

No, you're not mine. I'm not responsible.

RICHARD

Where do you think I learned this from? Who do you think I studied under? How old was I when you fought with Henry first?

ELEANOR

Young ... I don't know.

RICHARD

How many battles did I watch?

116 Continued

ELEANOR

But those were battles, not a knife behind a door.

RICHARD

I never heard a corpse ask how it got so cold. What were you thinking when you fought with him?

(She is against the wall now, pressed to the damp stones. He keeps moving in until their faces are inches apart)

ELEANOR

Of you.

RICHARD

Of your unnatural animal?

ELEANOR

I did it all for you.

RICHARD

You wanted Father dead.

ELEANOR

No, never that.

RICHARD

You tried to kill him, didn't you?

ELEANOR

Yes!

RICHARD

Why?! What did you want?!

ELEANOR

I wanted Henry back.

(It is an answer he cannot bear. He turns away, moving out of the picture)

RICHARD

You lie.

ELEANOR

I wanted Henry.

(She looks about, eyes on her children.)

(Cut to RICHARD, JOHN & GEOFFREY from ELEANOR'S POV. Voice over)



116 Continued

ELEANOR (Cont)

Isn't there a chair?

(We follow JOHN as he moves to her and hands her a glass of wine)

JOHN

Here.

(ELEANOR takes the wine, then reaches out to touch his cheek. He draws away from her)

None of that.

ELEANOR

I've done without it this long. I'll endure.

(She raises the glass and drinks.)

(Cut to GEOFFREY as he moves to RICHARD)

GEOFFREY

She'll warn him. I was wrong. She'll do it if she gets the chance.

(Cut to ELEANOR as, finding the strength from somewhere she advances on them)

ELEANOR

Poor lambs; you don't dare let me stay here and you don't dare let me out. Dear me, whatever shall we do with Mother?

GEOFFREY

(Moving into the picture. With deadly intent)

Offhand, there are several possibilities.

(The sound of chains and bolts being drawn on the door is clearly heard. GEOFFREY freezes.)

(Cut to the door as Eleanor's GUARD opens it. We see HENRY'S head only -- his face ashen, his eyes unblinking, fixed straight ahead -- as he passes through the door. ALAIS, holding a lighted taper, follows.)

(Cut to GEOFFREY who, recovering, turns to RICHARD.)

(Cut to RICHARD, looking toward GEOFFREY, ready to do the deed if GEOFFREY is. There is the sound of running. RICHARD turns.)

116 Continued

(Cut to JOHN racing across the room to the table where he slams the lid of the chest down.)

(Cut to the cellar door as it slowly opens. HENRY appears, a load of large candles in his arms. ALAIS stands behind him, carrying a lighted taper.)

(HENRY steps into the room, looks about. With a brisk nod, he announces - )

HENRY

It wants light.

(He begins moving about the area, placing candles in empty candlesticks. ALAIS follows, lighting them with her taper. He doesn't seem to see his sons as he passes by them. They, however, are on wires, at the brink, not quite sure how or when to make their move)

What we do in dungeons needs the shades of day. I stole the candles from the chapel. No one minded. Jesus won't begrudge them and the Chaplain works for me.

(He stops by ELEANOR)

ELEANOR

You look dreadful.

HENRY

So do you.

ELEANOR

I underslept a little.

HENRY

(We pull back, including them all, as HENRY deposits his last candle and steps back to survey the effect)

We can all rest in a little while. That's better. Bright and clear, just like the morning.

(His eyes traveling from son to son, meaning it)

Fine looking boy.

RICHARD

(Striding angrily into the picture)

What do you want from us? You must be mad. Why did you have to come here? Damn you, why'd you come?

116 Continued

HENRY

You were the best.

(Indicating ELEANOR)

I told her so.

(To JOHN)

You -- you, I loved.

RICHARD

You're going to lock us up.

(HENRY neither nods nor shakes his head)

You've got to. You can't ever let me out ... You know you can't. I'll never stop.

HENRY

I can't stop either.

(RICHARD & HENRY stand, eyes locked. RICHARD turns sharply away, looks toward -

(GEOFFREY, close up. He is white with tension. Will he do it? Won't he?

(Cut to JOHN close up. He's terrified.

(Cut to RICHARD as he flies across the room toward the tray.

(Cut to HENRY as he draws his dagger.

(Cut to RICHARD as he throws the chest open and grabs a dagger. He looks at -

(GEOFFREY. He hasn't moved. Nor is he going to.

(Cut to JOHN. He is ready to cry.

(Cut to HENRY as he strides toward RICHARD and chest)

HENRY

Brave boys. That's what I've got.

(At the chest, he picks up a dagger and tosses it to GEOFFREY. And another which he tosses to JOHN.

(Cut to the sons from HENRY'S POV. They are spread out in a semi-circle. They have daggers in hand but none of them moves.

116 Continued

(Cut to HENRY crouching, ready for them all, wanting them all to come at him)

HENRY

Come on. What is it? Come for me!

(Cut to a shot including them all. ALAIS, stiff with fear, stands pressed against a wall. ELEANOR, her face a mask, only her eyes alive, registers no change as -

(HENRY starts slowly moving across the room toward RICHARD. He stops near him, crouching, his dagger held low, close, lethal. RICHARD makes no move)

What's wrong? You're Richard, aren't you?

RICHARD

But you're Henry.

(Cut to JOHN. He has backed off into a corner)

JOHN

Daddy? Take me back? Please? Can't we try again?

(Cut to HENRY, trying to take in the idea)

HENRY

Again?

(Cut to JOHN)

JOHN

We always have before.

(Cut to HENRY)

HENRY

Oh, yes ... we always have.

(Cut to JOHN seen from behind HENRY as, with a cry of joy, he drops his dagger and starts running across the room to his father, arms outstretched. He skids to a stop and crumples to the floor as HENRY, with a terrible animal sound, starts for him with his dagger.

(Cut to JOHN from HENRY'S POV. He knows he's going to die.

116 Continued

(Cut to HENRY from JOHN'S POV as HENRY, his face dreadful, goes to one knee, crouching over his son, ready to shove the dagger into JOHN'S vitals. The man is absolutely going to do the deed)

ELEANOR

(Voice over, sharp and commanding)

Go on.

(HENRY turns to look at her as she moves into the picture)

Execute them. They're assassins, aren't they? this was treason wasn't it? You gave them life -- you take it.

(They exchange a long look. Then HENRY'S eyes leave her and travel to his sons.

(Cut to the sons from HENRY'S POV. They are hardly breathing, save for JOHN who is whimpering on the floor.

(Cut to HENRY as his eyes return to ELEANOR)

HENRY

Who's to say it's monstrous? I'm the King. I call it just.

(HENRY turns from her and, alone now, draws his great sword and strikes a ritualistic, formal pose. His face shines with sweat and his eyes are mad)

Therefore, I, Henry, by the grace of God, King of the English, Lord of Scotland, Ireland and Wales.

(Voice over as we move from JOHN as he makes little animal sounds of fear to GEOFFREY who believes he's done for but is still trying to think of a way out to RICHARD who is ready to die with dignity and style)

Count of Anjou, Brittany, Poutou and Normandy, Maine, Gascony and Aquitaine, do sentence you to death.

(Cut back to HENRY still in his pose)

Done this Christmas Day in Chinon in God's year Eleven Eighty-three.

(As he lowers his sword, we cut back to see them all. In a formal, measured way, HENRY moves across the damp stone floor to RICHARD. It seems a long walk.

116 Continued

(Cut to HENRY & RICHARD, close, as HENRY comes to a stop before him. RICHARD, eyes unswervingly on his father, stands motionless. HENRY slowly raises his sword -- higher, higher --

(With a howling cry, HENRY brings the sword whistles down, that edge against RICHARD'S shoulder. It makes a stinging slap-crack of a sound.

(RICHARD staggers slightly, masking the pain as best he can, staring steadily at his father. HENRY'S face is bewildered, as if he has lost contact for a moment not knowing where he is or what he's doing.

(The moment hangs suspended as the camera moves to the other faces. JOHN still whimpers, unable to grasp what has happened. GEOFFREY, eyes bright with anticipation, is still waiting for the violence. ELEANOR'S face tells us nothing at all. ALAIS'S fear changes suddenly to concern as, with a little gasp, she steps forward, then stops herself. She is looking at -

(HENRY as, spent and shattered, he sinks slowly to the floor. He sits there seeing nothing)

HENRY

Surely that's not what I intended. Children ... children are ... they're all we have.

(Unable to look at his sons, he waves them from the room)

Go on. I'm done, I'm done, I'm finished with you. You and I are finished. Never come again.

(We draw back to take in his sons. GEOFFREY is the first to grasp what has happened. He gives a short sharp nod and starts into the shadows toward the cellar door. JOHN scurries after him. RICHARD hesitates -- as if he had something to say but can't -- then follows them out the door.

(Cut to ELEANOR)

ELEANOR

You spare the rod, you'll spoil those boys.

(Cut to HENRY, huddled on the floor)

116 Continued

HENRY

I couldn't do it, Eleanor.

(Cut to ELEANOR)

ELEANOR

Nobody thought you could.

(Cut to HENRY)

HENRY

I did.

(Cut to ALAIS as she moves to ELEANOR)

ALAIS

You saved them. You maneuvered it.

ELEANOR

Did I?

ALAIS

They're free because of you. They'll kill him one day; you know that.

ELEANOR

The next time or the next.

ALAIS

You always win, maman.

ELEANOR

(Her gaze shifting toward HENRY)

Except the prize.

(Cut to HENRY wearily getting to his feet. ALAIS moves into the picture)

ALAIS

Come rest.

HENRY

I want no women in my life.

ALAIS

You're tired.

HENRY

I could have conquered Europe, all of it, but I had women in my life.

116 Continued

ALAIS

I'll warm some wine.

HENRY

I've shot your world, you silly bitch, and there you stand, all honey and molasses. Sweet? You make my teeth ache.

(And they are in each other's arms.)

(Cut to ELEANOR. It is more than she can bear to look at)

ELEANOR

That's touching. Is it for my benefit?

(We see all three of them as HENRY whirls angrily at her)

HENRY

Your benefit?

(To ALAIS, gruffly, not taking his eyes from ELEANOR)

Get out. Go on. Go.

(ALAIS moves toward the door, out of the picture as HENRY, like a great cat, moves to ELEANOR)

I should have killed you years ago.

ELEANOR

There's no one peeking. Do it now.

HENRY

I've wasted fortunes, squandered lives, spent everything -- to buy this pit.

(He looks at it. Cut to the area from his POV. Voice over)

I've got an eye for value. And I meant to do so much.

(Cut to ELEANOR)

ELEANOR

Is this a play for pity?

(Cut to HENRY)

HENRY

Not from you. You put me here. You made me do mad things. You've bled me.



116 Continued

(Cut to both of them)

ELEANOR

Shoulder it yourself. Don't put it on my back. You've done what you have done and no one but yourself has made you do it. Pick it up and carry it, I can. My losses are my work.

HENRY

What losses? I've been cheated, not you. I'm the one with nothing.

ELEANOR

Lost your life's work, have you? Provinces are nothing. Land is dirt.

(ELEANOR'S face, close up)

I've lost you and I can't ever have you back again.

(Cut back to both of them)

You haven't suffered. I could take defeats like yours and laugh. I've done it. If you're broken, it's because you're brittle.

(Cut to her face, close up)

You are all that I have ever loved. Christ, you don't know what nothing.

(A shudder passes through her, like a stab of physical pain)

I want to die.

(Cut to HENRY. Initial doubt is followed by terrible dismay)

HENRY

You don't.

(We pull back. She is doubled up by the intensity of it, scarcely able to stand)

ELEANOR

I want to die.

HENRY

I'll hold you.

(She shakes her head, edges away)

116 Continued

HENRY (Cont)

It might help.

ELEANOR

(Lacking the strength to stand, sinking to the floor)

I want to die.

HENRY

(Going to one knee beside her)

Let me do something, damn you. This is terrible.

ELEANOR

Henry, I want to die.

HENRY

You will, you know. Wait long enough and it'll happen.

ELEANOR

(Surprised by a smile she didn't expect)

So it will.

(He takes her hands. We start moving away from them, farther and farther until, at the end, they are two little figures huddled on the cold floor of a great dark place)

HENRY

We're in the cellar and you're going back to prison and my life is wasted and we've lost each other and you're smiling.

ELEANOR

It's the way I register despair. There's everything in life but hope.

HENRY

We have each other and for all I know, that's what hope is.

ELEANOR

(Cut to her, close up)

We're jungle creatures, Henry, and the dark is all around us.

(Her eyes range the room.

(Cut to the room from her POV. We see shadows, dark places, hints of movement as if great rats were stirring. Voice over)

116 Continued

ELEANOR

In the corners, you can see the eyes.

HENRY

(Voice over)

And they can see ours.

(Cut to HENRY as he rises to his feet, a picture of enormous strength and majesty)

I'm a match for anything. Aren't you?

(Cut to ELEANOR looking up at him with the most profound affection)

ELEANOR

I should have been a great fool not to love you.

(HENRY nods in brisk agreement, bends down, helps her up. They start toward the cellar door)

117 EXT. COURTYARD

(Cut to HENRY & ELEANOR as they reach the top of the stairs, emerging into the bright golden sunlight of the courtyard. The day is glorious. They pause for a moment, drinking it in. Then HENRY turns to her and says - )

HENRY

Come along; I'll see you to your ship.

ELEANOR

(Drawing back, not ready)

So soon?

HENRY

There's always Easter Court.

ELEANOR

You'll let me out for Easter?

HENRY

Come the Resurrection, you can strike me down again.

ELEANOR

(Alive again, ready for anything)

Perhaps I'll do it next time.

117 Continued

HENRY

And perhaps you won't.

ELEANOR

It must be late and I don't want to miss the tide.

118 (She sweeps past him and out into the courtyard. HENRY moves after her, quickly catching up. We follow them a moment, losing them among the men and wagons of Henry's entourage. MARSHAL, nearby, watches them disappear.

(As they slip from view, we take in the yard. The day is glorious and the air is full of noises -- livestock, poultry, men shouting, caroling, church bells. Everyone we see -- peasants working, soldiers drilling, eating, roistering about -- is filled with vigor and life.

118X1 (A horse rides roughly through the mob, brutally hurling people aside. It's RICHARD. At the Main Gate, he stops, turns back, looks long and hard at --

118X2 (JOHN who is having trouble mounting his horse in another part of the yard. Once in the saddle, JOHN glares back at RICHARD and, turning, sends another glare at --

118X3 (GEOFFREY who, in another part of the yard, stands by his mount adjusting his cloak. GEOFFREY breaks into an engaging smile, tosses JOHN a salute, turns away and tosses another to --

118X4 (PHILIP who, looking very regal and grand, is mounted at the head of the orderly ranks of his retinue. PHILIP returns a courtly nod, turns and nods again at --

(RICHARD who wheels away and gallops dashing off as --

119 EXT. MAIN GATE

(We pick up HENRY & ELEANOR emerging from the line of wagons near the Main Gate. They are talking animatedly but there is too much noise and we are too far away to hear.

(Cut to GUARDS lining the drawbridge at the Main Gate. They snap to attention as HENRY & ELEANOR move past them, then past the camera)

120 EXT. CASTLE - RIVER & JETTY

(We turn, following them, as they move down to the wharf, toward ELEANOR'S ship.)

(Cut to HENRY & ELEANOR as they reach the bottom of the gangplank. They stop, face each other. She takes his hand and, bowing, kisses it. She starts to turn away to mount the gangplank when HENRY says - )

HENRY

You know, I hope we never die.

ELEANOR

I hope so, too.

HENRY

You think there's any chance of it?

(She smiles, then starts to laugh. He joins her in the laughter. The MUSIC rises as we begin to pull back and we cannot hear her reply. We can, however, see them talking as ELEANOR moves to the deck of the ship and takes up a position at the rail.)

121 (Cut to HENRY, waving, shouting toward the ship.)

122 (Cut to HENRY from ELEANOR'S POV. She is well out on the river and he stands on the wharf, the Main Gate of the castle behind him)

123 (Cut to ALAIS, standing by the Main Gate, watching)

124 (Cut to ELEANOR, still at the deck rail, watching)

125 (Cut to HENRY. He turns and looks towards ALAIS, then turns to the river and looks towards ELEANOR. He throws his arms out in a gesture of animal vitality and joy)

126 (We rise higher and higher over Chinon, never quit losing sight of ALAIS walking by the gate. ELEANOR out on the water on her ship and HENRY, arms open to the world)

T H E E N D