

# TABOO

Episode 6

UID: DRI C136X/01

Duration: 58'04"

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**Scott Free and Hardy Son & Baker**

*Scored Music '106m01' In: 10:00:0*

**PREVIOUSLY**

**IN: 10:00:00 INT. DOLPHIN - DAY**

James sitting with Atticus at a table in private.

JAMES

I'm planning a robbery.

**IN: 10:00:01 EXT/INT. EAST INDIA DOCKS, SALTPETRE WAREHOUSE DOOR - NIGHT**

The glass beaker explodes, blowing the doors open.

BRACE (V.O.)

Ingredients for making gunpowder stolen from under  
The Company's noses.

**IN: 10:00:02 INT. EIC IMPORT DOCK, GUARD'S ROOM - NIGHT**

The GUARDS leap at the noise from the explosion, and scramble for their muskets.

**IN: 10:00:03 EXT. EAST INDIA DOCKS, SALTPETRE WAREHOUSE DOOR - NIGHT**

The bags of saltpetre are brought out of the warehouse and loaded onto a cart..

**IN: 10:00:05 EXT/INT PRINCE REGENT'S PALACE, WINTER DINING ROOM - MORNING**

Establisher.

The Prince Regent is eating breakfast and Coop has been called to attend unusually early.

PRINCE REGENT

Failure to secure his Majesty's gunpowder against the  
enemy is a criminal offence...

COOP

It might be more effective if we went after Sir Stuart  
himself.

**IN: 10:00:14 EXT/INT. EAST INDIA COMPANY, CORRIDOR - DAY**

Establisher.

Sir Stuart waves a letter as he talks to WILTON...

STRANGE

Language 10:00:14

Those bastards at the Palace have opening a Royal Commission into the sinking of the Influence.

**IN: 10:00:20 INT. PRINCE REGENT'S QUARTERS - LATER - AFTERNOON**

CHICHESTER enters the room.

Inside we find Solomon Coop at a desk. Chichester sits opposite.

CHICHESTER

It is my belief that some very powerful men in London were involved in an illicit shipment of slaves...

**IN: 10:00:24 *FLASHCUT: Slaves in the hold of the ship reaching out through the hatch***

CHICHESTER

...And were complicit in the deaths of those slaves.

**IN: 10:00:27 EXT. ST. BARTS - DAY**

James arrives at St. Bart's.

**IN: 10:00:29 INT. DUMBARTON'S MAIN ROOM - DAY**

James is walking around the room, looking at things as Dumbarton arrives wearing a Cholera mask.

DUMBARTON

The bellmen and the newspapers tell me there's a new source of prime grade powder in town. Our guns will fall silent in ten days. We need the powder in eight...

**IN: 10:00:34 INT. IBBOTSON'S FARM - GUNPOWDER FACTORY - DAY**

Cholmondeley is in full flow mixing the powder in huge containers. Robert lies asleep on the bed.

JAMES

I need more gunpowder.

A moment passes. Cholmondeley decides to be bold. He speaks softly...

CHOLMONDELEY

You'd risk the life of your son for chlorate?

**IN: 10:00:39 INT. IBBOTSON'S FARM - GUNPOWDER FACTORY - DAY**

James looks at Robert.

JAMES

You are now one of us.

IBBOTSON

Why burden him?

**IN: 10:00:42 INT. CHAPEL - MORNING**

Zilpha walks across to James, straddles his lap and kisses him.

ZILPHA (V.O.)

Please understand that from this moment I will burn your letters without opening them.

**IN: 10:00:46 INT. ZILPHA'S BEDROOM - NIGHT**

Zilpha being fucked in her sleep.

JAMES (V.O.)

I will visit you in your dreams.

Thorne walks into the room.

ZILPHA

James...

**IN: 10:00:50 INT. GEARY HOUSE - NIGHT**

Zilpha, battered and bruised is staring incredulously at the Priest.

THORNE

I told the Priest how he visits you.

**IN: 10:00:52 INT. ZILPHA'S DRAWING ROOM - NIGHT**

On Zilpha's face, crying and screaming out as she is tied to the floor. The Priest straddles her, rubs her body with his hands as Thorne watches.

PRIEST

There is a ceremony of exorcism, which can eradicate the *Barbason*.

**IN: 10:00:56 EXT. BETHLEM ROYAL HOSPITAL (BEDLAM) - MOORFIELDS - MORNING**

James approaches a wooden board (headstone made of wood). We read the name: '*Anna Delaney-died March 1795.*'

JAMES (V.O.)

My mothers name was Salish...

**IN: 10:01:00 INT JAMES'S HOUSE - DRAWING ROOM - NIGHT**

James is sitting by the fire and the trunk is open. He is throwing papers from the trunk onto the fire as Lorna watches.

JAMES (CONT'D)

My father had her sent to Bedlam Insane Asylum.

*Scored Music '106m01' out: 10:01:0*

*Scored Music '106m02' In: 10:01:0*

**IN: 10:01:05 GENERIC TITLE SEQUENCE**

Bubbles from deep water rise to the surface. We see bodies floating. The stars and stripes float by. Pull back to reveal some of the bodies in chains.

**TOM HARDY**

**LEO BILL : JESSIE BUCKLEY**

**OONA CHAPLIN  
STEPHEN GRAHAM**

**JEFFERSON HALL  
DAVID HAYMAN**

**EDWARD HOGG  
TOM HOLLANDER**

**MICHAEL KELLY : LUCIAN MSAMATI**

**FRANKA POTENTE  
JONATHAN PRYCE**

**EXECUTIVE PRODUCERS  
RIDLEY SCOTT : TOM HARDY : STEVEN KNIGHT**

**EXECUTIVE PRODUCERS  
DEAN BAKER : KATE CROWE**

**PRODUCED BY  
TIMOTHY BRICKNELL**

**CREATED BY  
STEVEN KNIGHT  
WITH  
TOM HARDY & CHIPS HARDY**

**WRITTEN BY  
CHIPS HARDY and STEVEN KNIGHT**

**DIRECTED BY  
ANDRES ENGSTRÖM**

**TABOO**

*Scored Music '106m02' out: 10:02:0*

Scored Music '106m03' In: 10:02:0

**IN: 10:02:07 FLASHCUT – SALISH WALKS OUT INTO THE WATER. SHE STANDS FOR A MOMENT BEFORE TURNING TOWARDS US.**

**INTERCUT WITH:**

**IN: 10:02:12 INT CHAMBER HOUSE - ATTIC - NIGHT**

James is stood by his window, looking out at the River Thames.

Brace enters, lugging a scuttle full of coal. He pushes James aside and starts build up the fire.

BRACE

Mooning about in the chill. Staring into your head. You're as bad as your da'.

JAMES

My father cast my mother into the madness, then jumped in straight after. He's scarcely a man to follow.

BRACE

He was a good man.

JAMES

Yes. Yes, a good man who killed his wife for convenience.

Brace stops what he is doing, bunching his fists he stands.

BRACE

You know nothing.

A pause. Gathering...

BRACE (CONT'D)

Always cow eyed about your sainted mother.

Brace stands face to face with James.

BRACE (CONT'D)

Only least it's about time you know about your mother.

JAMES

I do.

BRACE

Do you know she took you down to the river to drown you? Carried you across the foreshore. A tiny baby in her arms. Innocent and sweet, she waded in. Held you under, until the bubbles stopped!

**IN: 10:03:19 FLASHCUT – SALISH WALKS OUT INTO THE WATER.**

He stares at James, James doesn't respond.

Brace goes on - the damn has burst.

BRACE (CONT'D)

She was deranged James! That's why your father had her committed to Bedlam. To protect you. To save your life son. She was desperate for your death! It took three men to pull you apart. She was clawing and spitting. Dragged from the river - howling and screaming!

James looms over him, violence barely repressed.

JAMES

Be very, very careful now!

James holds Brace's defiant glare.

BRACE

She wanted you dead, James.

Brace looks straight at him, but James storms out and slams the door behind him.

Brace looks after him, unsettled but at the same time thoughtful. Has this been some kind of catharsis?

**INTERCUT WITH:**

**IN: 10:04:00 FLASHCUT – WE ARE WITH SALISH AND THE BABY UNDER THE WATER AS A HAND THEN AN ARM SUDDENLY APPEAR AND REACH OUT FOR HER.**

**IN: 10:04:11 EXT. JAMES HOUSE - DAY**

James leaves, closing the door behind him. Brace opens the door and watches James walk away.

**IN: 10:04:23 EXT BEDLAM - DAY**

James arrives on horseback. He rides into the ruins through a gate that has been broken open.

**IN: 10:04:34 EXT SALISH GRAVE YARD - BEDLAM - DAWN**

James goes to Salish's grave and kneels down. He bows his head.

*Scored Music '106m03' out: 10:04:31*

*Scored Music '106m04' In: 10:04:31*

**IN: 10:04:42 INT CORRIDORS - BEDLAM - DAY**

James walks down the abandoned corridors.

**IN: 10:04:48 INT SALISH CELL - BEDLAM - DAY**

James alone in the cell, barred light on his face.

He has come to be with his mother.

We hear distant screams.

**IN: 10:05:15 EXT. COUNTRYSIDE - DAY**

James rides his white horse across the moors.

**IN: 10:05:20 EXT TILBURY FORESHORE - NIGHT**

Establisher of the moon.

James sits alone on the jetty.

After a moment Winter approaches.

*Scored Music '106m04' out: 10:05:4:*

JAMES

Go away Winter!

She speaks softly...

WINTER

I'm not scared of you.

He turns to her, then turns away.

JAMES

What are you scared of?

WINTER

Of who they say you are. The African devil

*Scored Music '106m05' In: 10:06:0.*

James gets up and walks towards her, bends down. James studies her. He speculates on a possibility. Then he speaks softly in Ashanti...

JAMES

(In Ashanti)

IT IS PRODUCTION INTENT NOT TO SUBTITLE TRANSLATION: Spirit... are you with her?

Without a pause Winter continues in English....



WINTER

Stop staring your scaring me... Why are you looking at me like that?

(Of course James might be insane and all this may be in his head. And James must consider this possibility too but for now he looks at Winter as if she were an adversary and a friend).

After a moment...

JAMES

Go home to your mother. Helga loves you. Your safe there. Go to sleep. All will be well. Go.

Winter nods, now on her feet, turns and walks. James stares out across the river.

**IN: 10:06:50 EXT/INT. IBBOTSON'S MILL - GUNPOWDER FACTORY - DAY**

James' men are operating shifts around the clock, they look exhausted. Cole carries a barrel into the factory. Cholmondeley makes his way in, weary, the hard work and the fumes have taken their toll on him.

Several of Atticus's men are gathered, along with Robert. James is in the shadows. Cholmondeley is presiding. The vats all have the base mix in them, sulphur, charcoal mixed with urine, they are all ready for the chlorate.

At Cholmondeley's feet there are four sacks, opened at the neck. They contain a grey powder.

*Scored Music '106m05' out: 10:07:0.*

CHOLMONDELEY

Gentlemen, I want you to pay attention because all of our lives will depend on it.

He surveys the faces. Then he pours a cup full of the grey powder back into the sack.

CHOLMONDELEY (CONT'D)

This harmless looking powder is called 'Chlorate'. On its own it is harmless. But when it is added to the sulphur and charcoal in our vats, it is anything but.

He nods gently...

CHOLMONDELEY (CONT'D)

Think of it as like adding a baby to a marriage.

A pause.

CHOLMONDELEY (CONT'D)

All was ordered and calm and now there is this thing that demands attention. Stops you sleeping, belches, farts, screams...

A pause.

CHOLMONDELEY (CONT'D)

And she's going to make this whole process louder and wilder.  
More insane and more impractical...

He looks to James...

CHOLMONDELEY (CONT'D)

And the only thing that will stop this entire enterprise, erupting in  
a giant explosion the size of Mauritius is this...

*Scored Music '106m06' In: 10:07:5*

He produces a long wooden stick....

CHOLMONDELEY (CONT'D)

And dedication. Because from now on until the powder is  
complete, we have to stir. Continuously!

Cholmondeley hands Robert and three other men a stick each.

We suddenly see Ibbotson standing at the doorway...

CHOLMONDELEY (CONT'D)

You. You, and Robert.

He then pours Chlorate into the four vats.

As he pours...

CHOLMONDELEY (CONT'D)

Stir. Stir. Stir.

Robert and the other two men begin to stir.

**IN: 10:08:40 EXT. EAST INDIA COMPANY. DAY.**

Establisher.

**IN: 10:08:46 INT. EAST INDIA COMPANY, BOARD ROOM - DAY**

Wilton and Pettifer are waiting anxiously by the crackling fire. Wilton straightens his tie in  
the mirror and Pettifer judges his look.

*Scored Music '106m06' out: 10:08:5*

PETTIFER

Frightened rabbit.

WILTON

Go to hell.

PETTIFER

He is African. They smell fear like dogs.

WILTON

Language 10:09:02

He's a trumped up fucking...

Wilton needs to consult some hand-scribbled notes he has in his top pocket...

WILTON (CONT'D)

Antiquarian.

PETTIFER

Self learnt. The worst. Busiest in the head. Doesn't drink. They should not be dropping him on us like a black cannonball...

Suddenly the doors open...

SERVANT

Mr. George Chichester.

They both spin and smile...

PETTIFER

Ah.

CHICHESTER

Gentlemen. How good of you to see me.

**IN: 10:09:28 INT. EIC, BOARD ROOM - DAY**

Chichester is drinking tea as he chats informally with Wilton and Pettifer. We will learn he has quickly put them at their ease. They are both drinking port and Chichester glances occasionally at their glasses as if the port suits his purpose perfectly....

CHICHESTER

You can mystify it all you want but in the end, that is what it is. A cat in the middle of the desert, with no nose.

Chichester laughs...

CHICHESTER (CONT'D)

But what, what an extraordinary achievement gentlemen. When you think that the pyramids and the great valley of the Kings and the sphinx were all manufactured by men with skin almost as dark as my own. It almost defies all your, our current view of nature.

WILTON

You are very well travelled Sir.

Chichester nods.

CHICHESTER

I just wish I had seen those wonders without the benefit of chains around my arms and legs.

Wilton and Pettifer glance at each other.

CHICHESTER (CONT'D)

Which brings me to this tragic business.

Chichester takes some papers out of his file and hands a copy to each of them. He allows the clock to tick for a few moments.

CHICHESTER (CONT'D)

I have prevailed upon the Prince Regent to open a Royal Commission into the sinking of an East India company ship called the 'Cornwallis' on July the Tenth Eighteen o'Four.

Chichester studies their reaction to the name and there is a crucial delay before Pettifer steps in....

PETTIFER

The 'Cornwallis'? I thought the name of the ship in question was the Influence.

Chichester has assessed that the two men knew the name 'Cornwallis' before but moves on...

CHICHESTER

It's real name is the 'Cornwallis'. But in the port of Cabinda on the West African coast it's name was temporarily changed.

Wilton and Pettifer sip their port. Wilton is not good at this and his throat thickens....

WILTON

Wh, wh, why, wh, why was it's name changed?

CHICHESTER

Because on July the fifth it was loaded with a cargo of slaves.

Wilton consults the report, though he has prepared his responses already...

WILTON

Which is strictly not illegal in Eighteen O'four.

CHICHESTER

No. No. No. But the return of the abolitionist Charles Grant into the East India court of Directors almost a year previously meant that the East India no longer sanctioned the transportation of slaves.

*Scored Music '106m07' In: 10:11:2*

Chichester comes to the nub.

CHICHESTER (CONT'D)

But these slaves were loaded by East India Company directors anyway. As part of a thriving illicit network. It was done for personal profit. The ship was officially registered as departing Cabinda empty.

A pause.

CHICHESTER (CONT'D)

That is why it sailed with only a skeleton crew.

A pause.

CHICHESTER (CONT'D)

And this scarcity of crew is almost certainly the reason why within four days, the ship ran aground.

Chichester peers at Wilton and Pettifer...

**IN: 10:11:55 EXT HAMPSTEAD HEATH - POOL - DAY**

*Scored Music '106m07' out: 10:11:5*

James is walking through the woods to the pond to wash.

*Scored Music '106m08' In: 10:12:0*

James arrives at the source pool and walks in. He looks down into the water. Sees SALISH looking back at him.

He starts to wash but stops as he hears the sound of someone laughing.

James looks around and then puts his face into the water.

*James' neck is grabbed by manacled black hands, struggling to get free, bubbles heading up to the surface. As he is being held under Salish's face, she is howling silently like a banshee for a split second. He can't breathe.*

The he resurfaces.

On the riverbank we see Robert watching. He turns and runs as James makes his way back to the riverbank.

**IN: 10:13:45 EXT/INT. CHAMBER HOUSE KITCHEN - DAY**

Establisher.

Brace is wearily cleaning the fire as Lorna comes in, she sees him there, hovers on the brink of saying something but refuses to act worried.

*Scored Music '106m08' out: 10:13:5*

BRACE

Help yourself to breakfast.

LORNA

It's been two days. Why are you not looking for him?

Pause.

BRACE

We had words.

LORNA

(Sensing something serious)  
What words?

BRACE  
A family matter.

Lorna goes to protest. She should count as family, but won't play that role with Brace. She stares at him but he will not tell her any more.

LORNA  
Well I, I shall call on Mr. Thoyt. Perhaps we could deem some knowledge from him.

BRACE  
Oh, if there's any darkness, that articed pimp will know about it.

Lorna moves towards the door.

LORNA  
And then I intend to visit Zilpha Geary.

Brace looks across at her sharply. Clearly unsettled.

LORNA (CONT'D)  
Why are you not worried?

*Scored Music '106m09' In: 10:14:4*

BRACE  
He won't be dead, and he won't be happy. You can depend on that.

**IN: 10:14:50 EXT. HARBOUR - DAY**

Sailors prepare to set sail.

**IN: 10:15:10 EXT. DELANEYS OFFICE - DAY**

Chichester walks to Delaney's office. He knocks on the doors, no answer, he knocks again.

CHICHESTER  
James Delaney?

No answer, he turns to leave.

*Scored Music '106m09' out: 10:15:4*

**IN: 10:15:48 INT. SIR STUART STRANGE'S OFFICE - DAY**

Sir Stuart sitting behind his desk tapping his finger as Wilton and Pettifer make their report of the meeting.

WILTON

He then said the ship was doubly over burdened. Two hundred and eighty slaves in a ship of one hundred and fifty tons.

Strange nods once. He knows the details, knows the Act, knows what happened next. But he waits and Wilton and Pettifer hesitate. He half turns to prompt them...

WILTON (CONT'D)

The Blackamoor then claimed that when the ship ran aground....

Silence.

WILTON (CONT'D)

The Captain ordered that the cargo hold be nailed shut. So the slaves would all go down with the ship...

PETTIFER

Leaving no evidence of the illicit cargo to incriminate those who had arranged the shipment.

Wilton and Pettifer swap looks, neither one wanting to be the one to deliver the really bad news. Strange senses it and insists with his eyes...

PETTIFER (CONT'D)

Then he asked about your brother, Sir.

A pause.

PETTIFER (CONT'D)

And his sugar plantation at Jumby Bay, Antigua.

Sir Stuart speaks in a bright, matter-of-fact voice.

*Scored Music '106m10' In: 10:16:3*

STRANGE

Chichester is their Bishop. Their King is safe. Delaney is a horse and Prinny is their Queen.

He looks from one to other.

STRANGE (CONT'D)

I think it's time we started to moving some pieces.

**IN: 10:16:50 EXT. IBBOTSON'S MILL - GUNPOWDER FACTORY**

Ibbotson comes into see the men stirring the barrels. They are exhausted, falling asleep as they stir. Robert notices, turn to wake Cholmondeley who is asleep in the corner.

BOY

Mr. Cholmondeley. Wake up.

CHOLMONDELEY

(shouts)

Change of guard!

(normal voice)

Steady as she goes. Steady as she goes. Steady as she goes.

*Scored Music '106m10b' In: 10:17:3*

IBBOTSON

And may God have mercy on our souls....

**IN: 10:17:35 EXT ZILPHA'S HOUSE - DAY**

Lorna walks up to the door and knocks.

**IN: 10:17:43 INT ZILPHA'S HOUSE - DAY**

Lorna is sitting by a small fire. It is almost midday. She has waited a while and at last Thorne enters. Lorna gets to her feet quickly...

*Scored Music '106m10b' out 10:17:4*

*Scored Music '106m10' out: 10:17:5*

LORNA

I was calling on the lady of the house.

Lorna is a little thrown and Thorne sees it. He smiles and heads to a chair and sits.

Lorna is instantly on guard and defiant...

LORNA (CONT'D)

If your wife is indisposed I will leave.

THORNE

You thought the man of the house would be out attending to business. But I have no business.

LORNA

Is your wife indisposed?

*Scored Music '106m11' In: 10:18:2*

Thorne takes the slight with a half smile and gets to business...

THORNE

Your visit is regarding Mr. James Delaney. I presume.

Thorne looks to her and she decides....

LORNA

Yes I, thought Mrs. Geary might know where he would be.

Thorne reacts with a dark flicker of hatred.

THORNE

Why would my wife know, where he is?

LORNA

Well she is his sister and I already tried his attorney.



He laughs and shakes his head, squeezes the hangover out of his eyes as he stands.

THORNE

You now, there are so many awful rumors flying around London about him. I heard one about an actress, she was locked in his cellar, enjoys the beatings....

Lorna grabs her purse but Thorne walks toward the door..

THORNE (CONT'D)

An actress who enjoys walking with a man with human flesh in his teeth.

Thorne is close to her, blocking the way....

THORNE (CONT'D)

You know you can even buy a song about Delaney now. In Covent Garden for a penny.

LORNA

I, I'll return when you're sober...

THORNE

It's about a cannibal who plans to eat the Prince Regent. So it can only be about Delaney....

At that moment Zilpha enters. Her face is healing from her beating and her body is recovering from the exorcism. Lorna reacts. Thorne is defiant.

ZILPHA

Forgive me, I was, just dressing.

The two women peer at each other, Thorne sits, trying to be proud of his handy work but somewhere deep down dying of shame.

Lorna speaks directly to Zilpha

LORNA

He's been gone two days...

Thorne laughs.

THORNE

And she thought *you* might know where he is because you are his *sister*.

He puts particular emphasis on the word 'sister'.

ZILPHA (SOFTLY)

I'm afraid I have no idea where he is...

THORNE (OVER HER)

I was just telling her about the rhyme they all sing about him now...

ZILPHA

It's...

Zilpha catches herself (a prisoner)....

Thorne begins to recite...

THORNE

T'is in Pall Mall there lives a pig,  
That doth this Mall adorn....

Lorna and Zilpha look to each other....

THORNE (CONT'D)

So fat so plump, so monstrous big  
A finer ne'er was born.  
This pig so sweet, so full of meat,  
He's the one I wish to kill....

Lorna is angry and completes the rhyme....

LORNA

'My fowls resign on thee to dine,  
Sweet Pig of Fine Pall Mall'....

Then directed at Thorne...

LORNA (CONT'D)

They were singing that rhyme long before Mr. Delaney returned  
to London.

Thorne settles on the words and repeats with gravity.

THORNE

'Before Mr. Delaney returned to London'. Ah yes. That golden  
age.

For a moment the three people who have been most affected by James's return reflect.  
Then Thorne comes close to Lorna...

THORNE (CONT'D)

You want to know where he is?

He smiles...

THORNE (CONT'D)

My dear the whole of London wants to know where he is. His  
Majesty's Government wants to know where he is.

ZILPHA

I'm afraid we cannot help you.

He then takes Zilpha's hand. Zilpha looks at Lorna.

ZILPHA (CONT'D)

(cool)

Miss Bowe, my husband and I would now like you to leave.

This blunt dismissal takes Lorna by surprise.

LORNA

(restrained courtesy)

Of course. Perhaps you be so kind as to order me a carriage?

ZILPHA

(the same)

No.

Lorna leaves. Zilpha takes her hand away from Thorne and walks out of the room.

**IN: 10:21:28 INT DUMBARTON'S MAIN ROOM - DAY**

Dumbarton is at his desk busy signing papers. Dumbarton looks up as James enters.

Papers on his desk. In big bold letters at the top. 'CHOLERA'

There is text beneath it and each one is signed by Dumbarton himself as 'Doctor Dean Dumbarton, St Bartholomew's Hospital.

*Scored Music '106m11' out: 10:21:3*

DUMBARTON

The enigma that is James Delaney... You know it's curious. This Cholera epidemic that you and I invented for our own convenience has actually begun to claim lives. Six people in Rotherhithe. As if the disease is not transmitted by air or miasma but by false rumor.

JAMES

Then it is the same as religion.

He looks pointedly at Dumbarton...

JAMES (CONT'D)

Or patriotism.

Dumbarton chuckles as he hands the papers to James.

DUMBARTON

You have no God, certainly no country. What do you have?

JAMES

Powder.

He turns and walks...

*Scored Music '106m12' In: 10:22:0*

DUMBARTON

When will you deliver?

JAMES  
Tomorrow, at midnight.

**IN: 10:22:20 INT THORNE AND ZILPHA'S HOUSE - DAY**

Zilpha is washing herself in the bath, naked. Her cuts and bruises are starting to fade from the beating and the exorcism. Lorna's visit has unsettled Zilpha.

There is a furious hammering on the door. The handle is tried but the door is locked. We hear Thorne.

*Scored Music '106m12' out: 10:22:2.*

THORNE  
Zilpha open this door! Zilpha! Open this door! Zilpha! Zilpha,  
open this door now... Zilpha!

Zilpha gets out of the bath and pulls on a robe. Without emotion she unlocks the door. Thorne looks sleepless, almost hysterical. But he is apparently overjoyed.

He grabs Zilpha and spins her around.

*Scored Music '106m12b' In: 10:22:4*

THORNE (CONT'D)  
Australia! I swear it. I swear it.

*Scored Music '106m12c' In: 10:22:4.*

Thorne is oblivious to Zilpha's mood. He hides the absurdity of carrying on as if everything were normal after all they have been through with a frantic excitement.

Thorne shows Zilpha the hand-written letter in his hand.

THORNE (CONT'D)  
A position in, in Sydney Australia. Ports and harbour assessor.  
And jurisdiction over an assizes. The administration of felons  
through the dock.

He grabs her and growls (amused)....

THORNE (CONT'D)  
Never lock your door or pull on your robe against me again for I  
am an *assessor*....

Zilpha says nothing and simply stares at Thorne.

THORNE (CONT'D)  
I applied for the position two months ago. I didn't tell you.

Thorne stares at her and offers the letter. His face changes as he waits.

THORNE (DEADLY) (CONT'D)  
Here. Read it. Would you?

A pause. She glances at the bath filled with water...

He touches her recovering face.

THORNE (CONT'D)

Come now all is forgotten, all is forgotten.

He begins to laugh....

THORNE (CONT'D)

How ridiculous it's all been. Dueling. And you and I fighting like children.

At last Zilpha looks down.

ZILPHA

Australia is too far. Please leave and let me finish here.

*Scored Music '106m12b' out: 10:23:3*

A pause. Thorne looks at her, but Zilpha does not make eye contact. Thorne leaves, slamming the door behind him. Zilpha closes her eyes and turns her head toward the ceiling... but then she lowers her head and looks to the door which Thorne just slammed, she knows what she has to do.

**IN: 10:24:04 EXT. HAMPSTEAD FARM - NEXT DAY, LATE AFTERNOON**

A coffin being filled with the powder.

Atticus, Robert, French Bill are all dressed in black like professional mourners carrying the coffin.

*Scored Music '106m12b' out: 10:24:0*

*Scored Music '106m12d' In: 10:24:0*

CHOLMONDELEY

All fires extinguished.

Atticus pours a bucket of water on the fire.

Cholmondeley accompanies the first adult coffin and speaks softly (mocking the process for fun)...

CHOLMONDELEY (CONT'D)

Gently, gently, gently gentlemen. Have the greatest respect for the inhabitant of this coffin. Famously volatile. Given to *explosive* fits of rage. May he rest in peace until he's reignited with his Saviour.

The coffin is slid into the carriage.

Then James emerges carrying the sheets he picked up from Dumbarton. Robert clocks James and we see it.

As the coffins are loaded he pins the notices to the sides of the carriages and we read 'CHOLERA' in big letters.

Cholmondeley approaches...

CHOLMONDELEY (CONT'D)

Remember slow, slow, slow over the potted roads. The chlorate is still there it's just sleeping.

JAMES

For the purpose of preventing contagion.

James approaches Robert.

JAMES (CONT'D)

I saw you and you saw something. At the pond... What did you see?

ROBERT

Nothing.

JAMES

I strongly suggest you to continue to see nothing.

DRIVER

Move!

James then pulls up the black scarf over Robert's face before walking towards the carriages and gets in position. Robert, Atticus, and the rest of the men take position on their carriages too. Our band of brigands set off for London at a snails pace.

*Scored Music '106m12d' out: 10:25:5.*

*Scored Music '106m12e' In: 10:25:5.*

*Scored Music '106m12f' In: 10:25:5.*

As they depart, we find Ibbotson. He is watching the procession leave. He looks deeply agitated and crosses himself.

**IN: 10:26:06 EXT HEATH LAND - EVENING**

In the sunset we see the three carriages heading across the Heathland, against the last light of the day.

James is at the reins of the first carriage as they pass the crossroads with signs for Hendon, Hampstead and South to Euston.

*Scored Music '106m12f' out: 10:26:1.*

**IN: 10:26:20 EXT LONDON STREET - NIGHT**

The cortege rocks and rolls through the street.

The procession moves slowly through the London street. Ahead James sees a small routine roadblock manned by soldiers. They have a large brazier burning logs and spitting sparks to keep themselves warm.

James is sat beside the driver of the first coach that leads the cortege up to the soldiers in their heavy blue great coats and plumed hats. Cholmondeley sits beside the driver of the second and French Bill is on the third with Robert on the back.

Some read the posters that say 'CHOLERA' and begin to wrap their scarves around their mouths.

*Scored Music '106m12e' out: 10:26:4.*

*Scored Music '106m13' In: 10:26:4.*

OFFICER

Hey. Woah. Woah. Woah. Woah. What's this?

James leans down from the carriage and offers the officer in command a sheet signed by Doctor Dumbarton. The soldier reads it... and we see Dumbarton's signature.

JAMES

Cholera

OFFICER

Cholera. Where's this Cholera now?

JAMES

Hendon road. It's coming down the Fleet and Kilburn Rivers.

The officer reads the letter again, thoughtfully.

OFFICER

Is that so?

He looks along the carriages, at the masked men; his expression cool and alert.

OFFICER (CONT'D)

How many?

JAMES

Six and a child.

The Officer nods in simulated sympathy, and starts to stroll down beside the cortege.

OFFICER

I see... A child.

CHOLMONDELEY

Yes, it's very sad, it's a whole family. Being dead for days.

OFFICER

We haven't heard about that...

CHOLMONDELEY (CONT'D)

We've being instructed to transport them, under the cover of darkness. So as not to alarm the populus.

Two soldiers flank him, fixed bayonets, reluctant to get too close, and a little too jumpy around their triggers. Another one holds a torch aloft, his musket by his side.

James jumps down to join him and walk along. Atticus tracks along with them.

James and Atticus exchange looks. Robert has melted away.

We see Robert's POV from behind the last carriage as the officer stops by the second carriage and looks in.

Cholmondeley jumps down so the soldier with the torch has to stand back, unwittingly to a safer distance.

The Officer just looks at him and moves on. His soldiers flank him still.

French Bill turns in his seat, easing a blunderbuss partially out from beneath a horse blanket. Cholmondeley sees this. It doesn't help.

Atticus slips his hand inside his own coat. To grasp a pistol.

The officer steps up to the rear of the third coach. There's a full size coffin and a smaller one.

OFFICE

Oh, Cholera you say? Well let's have a look shall we?

The officer looks in, then smiles grimly at all of them. He's enjoying his power. He motions to his men.

The soldiers hang back.

OFFICER

Torch.

ATTICUS

I wouldn't do that.

The soldier with the torch and the one with a musket open the back of the carriage trying to stay as far away as possible. The officer bends into the coach now.

Atticus and James exchange another look, waiting to preempt the violence or for the conflagration.

The soldier lifts the lid of the smaller coffin with his bayonet.

James is set to go pagan on them.

Inside the coffin is a dead child. Or rather, is Robert pallid with fear and determination, hands folded on his chest, pressed down on top of the gunpowder.

The soldiers recoil, jumping out of the carriage and buffeting their Officer as they do so.

The Officer is speechless at his loss of face. He hisses at James.

OFFICER

Blasphemy 10:28:05

Jesus Christ. Go on go! Go. Get out of here. Go. Move on. Get out of here. Go.

*Scored Music '106m13' out: 10:28:2*

*Scored Music '106m14' In: 10:28:2*

CHOLMONDELEY

What happened there?



JAMES

No idea, get on your horse.

James nods to Atticus, who moves with very swift pomp back to his position. James climbs onto the first carriage. Robert remains in his coffin.

OFFICER

Go on. Go. Move on!

ATTICUS

Good work boy!

The cortege rolls on.

OFFICER

Go on. Move out of here! Go!

**IN: 10:28:33 EXT IBBOTSONS FARM - GUNPOWDER FACTORY - NIGHT**

The place is now deserted as everyone is with the funeral procession. Ibbotson enters. He looks around at the factory.

He walks a little further and sees that someone (James) has carved a Sankofa into the wood work of a beam.

Again Ibbotson crosses himself.

**IN: 10:28:08 EXT GRAVE YARD - MIDNIGHT**

There is just a hint of moonlight from a half moon as the funeral cortege pulls up in a dark, empty corner of the graveyard. Two dray wagons of the type used to transport beer are waiting.

In the half light we see the coffins being transferred to the dray carts and covered over.

We come close and find James organizing the transfer. Dumbarton approaches, wrapped up in thick clothes against the cold.

Dumbarton seems tense, even for him. Intriguingly and to minute scrutiny he appears to be suppressing it.

CHOLMONDELEY

Gently. Careful not to wake the dead. As they reach their final resting place.

DUMBARTON

I will tell Mr. Madison I have made an extraordinary discovery. A man in London who can be relied upon.

James still surveys the transfer of powder....

JAMES

Hum! Yes you tell him that and I will rely upon him to give my ship safe passage through the American blockade.

Dumbarton bows. Dumbarton takes careful note of Helga and Pearl who are on look out, watching, alert, if any passerby's should approach. (and this will pay off later)

JAMES (CONT'D)

If my factory is now discovered I will know where to find you.

He then stares at Dumbarton.

James gets aboard the first funeral carriage and whips it away into the moonlight.

**IN: 10:30:10 INT IBBOTSON'S KITCHEN - NIGHT**

Ibbotson is drinking gin, all alone and scared. He looks up at the crucifix hanging on his wall. Now that he is alone he has had time to think. He checks his pocket watch. He gets to his feet.

**IN: 10:30:26 EXT IBBOTSONS FARM YARD - NIGHT**

Ibbotson is pulling on a warm coat and walking toward the stables. He walks quickly, a man with a purpose which we don't yet know...

**IN: 10:30:36 EXT/INT JAMES'S HOUSE/DRAWING ROOM - EVENING**

James arrives home.

*Scored Music '106m14' out: 10:30:4*

Lorna is reading the book of Shakespeare that Cholmondeley sent. Brace is making the fire. They hear the door and James enters. (He's been gone three days).

Lorna reacts but decides to hide her feelings of relief and return to her book. James walks in and sits down by the fire and begins to kick of his muddy boots.

Brace turns to help him remove his boots.

BRACE

Language 10:31:02                      You stink of cow shit.

JAMES

(correcting him)

Language 10:31:04                      It's horse shit, actually.

*Scored Music '106m15' In: 10:31:1*

Brace goes. James stares him out. Lorna can't help but start in.

LORNA

We thought you might have left for good.

JAMES

And would that be good?

LORNA

I visited your sister to ask where you were. Three days and not a word? Did you think you would go unnoticed?

James thinks and then smiles to himself. At Lorna's disguised concern and the EIC's feverish activity. He gets up and moves over towards the brandy.

Lorna brandishes the EIC onslaught, partially to hide concern for James and her anger at his lack of response.

LORNA (CONT'D)

The Company have men in every tavern asking where you are. They're offering ten pounds to anyone with information. Making threats.

LORNA (CONT'D)

Money being offered - it's only a matter of time, James...

JAMES (QUICKLY)

You tell me one thing that isn't just a matter of time.

LORNA

They say your gonna sell the gun powder to the Republicans.

JAMES

Republicans haven't got any money, why would I sell it to them?

LORNA

They think you're going to start a revolution.

JAMES

Ah. If the Prince genuinely thought I was going to start a revolution. I would be in the tower.

LORNA

He's not a safeguard. If Crown and Company solve their little dispute? They'll crush you between them.

A pause. We might sense that for the first time the realities and pressures are affecting him.

JAMES

What did my sister, say?

James turns and sees Lorna's face, sees news there....

**IN: 10:32:44 EXT/INT ZILPHA AND THORNE'S HOUSE - BEDROOM - NIGHT**

Establisher.

*Scored Music '106m15' out: 10:33:0*

*Scored Music '106m15b' In: 10:33:0*

Thorne is sleeping and breathing heavily to the same rhythm. There is a decanter of port beside the bed. Zilpha very delicately she opens the drawer beside her bed.

Zilpha picks a large metal skewer out of the drawer.

She gathers courage as she picks up a white handkerchief and heads back over to the bed where she climbs onto the bed and straddles him.

She pulls back Thorne's tunic. Thorne almost wakes. But his chest is now exposed. Zilpha can see his heart beating.

She very, very gently puts two fingers to his chest to feel his ribs. He sighs. She puts the skewer close to his heart. Her hands shake a little.

Suddenly....

Thorne wakes and sees Zilpha close and exclaims....

*Scored Music '106m1c' In: 10:33:4.*

THORNE

Zilpha?

In that same second Zilpha drives the skewer home between his ribs. She puts her body weight onto it and it slides into Thorne's heart.

*Scored Music '106m1c' out: 10:34:3.*

**IN: 10:34:34 INT CHAMBER HOUSE HALLWAY - NIGHT**

Some one hammering on the door.

*Scored Music '106m15b' out: 10:34:4*

James comes down the stairs, in just a shirt, the only one awake at this hour. He walks warily towards the door.

He looks through the glass to see Zilpha standing there in the pouring rain.

He watches.

Finally he opens the door. But says nothing. He knows something must be wrong, for his sister to come to his house.

Zilpha looks back, silent, beseeching.

James still says nothing, stays blocking the doorway until eventually Zilpha must prompt him.

James finally steps back to let her in and she hurries through.

**IN: 10:35:16 INT CHAMBER HOUSE - DRAWING ROOM - NIGHT**

Zilpha heads straight over to the fireplace in the drawing room and stands facing the flames.

She takes off her cape, underneath she is wearing only her peignoir. Soaked and shivering she tries to warm herself.

James walks in and joins her by the fire. They look at each other, and then Zilpha moves in close to hold him.

They stay like this, for a time, silent. It would be exactly what James wants, but something is conflicted.

JAMES  
What have you done?

*Scored Music '106m1d' In: 10:35:4*

Zilpha whispers in his ear.

ZILPHA  
I've killed him. Just like you said...

She turns away.

JAMES  
Where is the body?

ZILPHA  
In the bedroom.

JAMES  
Are you sure he's dead?

ZILPHA  
Quite dead.

*Scored Music '106m1d' out: 10:36:3*

James motions to the chair by the fire.

JAMES  
Sit there.

Zilpha is confused, their coming together is not playing out as expected. James steadies himself with practicalities.

JAMES (CONT'D)  
In the bedroom?

ZILPHA  
Yes.

James takes another log and adds it to the fire. Zilpha pours herself a brandy.

JAMES  
When did I erm...

ZILPHA  
What?

JAMES  
Nothing. You stay here. I will tell Brace to arrange a carriage. By the time you get home, the body will be gone.

ZILPHA  
'Home'.

A pause.

JAMES  
Yeah.

ZILPHA  
You are sending me home?

James meets her look.

JAMES  
Of course, or you will hang. I will take get rid of the body. No one will know.

A pause.

ZILPHA  
Of course.

*Scored Music '106m16' In: 10:37:2*

Zilpha feels hope, as James leaves to sort out her mess and ultimately protect her. But once he is gone, Zilpha starts to feel unsure.

**IN: 10:37:40 EXT. LONDON - DAWN**

Establisher.

**IN: 10:37:44 EXT ST BARTS MORTUARY - DAWN**

Dumbarton and a nurse approach the mortuary and pull on facemasks.

**IN: 10:37:55 INT MORTUARY - ST BARTS HOSPITAL - DAWN.**

We find Thorne's body lying on a slab. After a moment Dumbarton enters with the nurse. He studies the (clothed) body for a few moments and opens its eyes with a gloved hand.

He reaches into his pocket and produces a sheet of paper and we read the words 'CHOLERA'. As he leaves he speaks casually to the nurse.

DUMBARTON  
For immediate burial.

The nurse covers the body and pins the notice to the sheet.

**IN: 10:38:25 INT EIC BOARD ROOM - DAY**

Our directors have gathered and Godfrey is in attendance with his quills and ink. Then Sir Stuart enters with a huge spring in his step.

*Scored Music '106m16' out: 10:38:3.*

SIR STUART  
Gentlemen, at last some good news.

Godfrey dabs his quill. Sir Stuart sits...

SIR STUART (CONT'D)  
This morning a lost sheep returned to the fold. A penitent sinner  
saw the light and spoke earnestly to the one true God. A devil  
was exorcised.

*Scored Music '106m18b' In: 10:38:5*

All eyes are on Sir Stuart as he sits and everyone is baffled. He consults a sheet of paper...

SIR STUART (CONT'D)  
A farmer, called Ibbotson, confessed to the Priest at St. Mary's  
church, Greyhound road, Hendon, that he had allowed the devil  
into his life.

Still the group are mystified and Sir Stuart enjoys the revelation.

SIR STUART (CONT'D)  
He received Absolution from the Priest and this morning the  
priest received his reward from the Honourable East India  
Company. A reward of twenty five pounds.

*Scored Music '106m18b' out: 10:39:3*

*Scored Music '106m17' In: 10:39:3*

Pennies begin to drop. We come close to Godfrey as Sir Stuart announces....

SIR STUART (CONT'D)  
Gentlemen, we have Delaney's factory.

Godfrey writes the words quickly and looks up as everyone roars their delight. The table is  
hammered. Godfrey puts his pen aside.

**IN: 10:39:45 EXT/INT CHAMBER HOUSE - DAY**

We see Godfrey running toward James's house. He reaches the door and hammers on it.

Godfrey rushes down the path as he sees James approaching.

James turns to meet him. Godfrey is hysterical, breathless.

GODFREY  
James! James. Catastrophe. The farmer Ibbotson took  
confession... James... No. No. No. You are betrayed.

James grabs Godfrey by the collar.

JAMES  
You shouldn't be here.

A pause.

JAMES

I will deal with it!

A pause.

*Scored Music '106m18' In: 10:40:2*  
*Scored Music '106m17' out: 10:40:2.*

Go home.

James nods to Godfrey. Then leaves.

**IN: 10:40:32 EXT MILITIA BARRACKS YARD - DAY**

A squad of militia men assemble and try to form up. It's all very hurried, muskets are banged and grabbed at, webbing rearranged, hats adjusted.

An officer is bawling at them, increasing the pressure.

OFFICER

Mount up. Come on we have him men. Hurry up.

**IN: 10:40:41 EXT IBBOTSON'S FARM - DAY**

James arrives on horseback.

**IN: 10:40:41 EXT IBBOTSON'S FARM - DAY**

James walks with French Bill to find Cholmondeley who is sitting outside the barn.

FRENCH BILL

He won't let us shift it

CHOLMONDELEY

James. The powder that we moved last night was ready to be moved. That's why we moved it. The fifty kegs we have in storage is the powder that is not ready to be moved. Because it is unstable.

Robert stands ignored.

CHOLMONDELEY (CONT'D)

If you put those kegs on a cart on a bone hard road they will explode.

James looks over to Robert to make sure he is taking notice. Then he produces something from a rag in his pocket and gives it to Cholmondeley.

*Scored Music '106m18b' In: 10:41:2*

JAMES

(to them all)

We are leaving now, because we have being betrayed.



(handing Cholmondeley a tongue)  
No excuses.

Blasphemy 10:41:30                      Jesus Christ.                      CHOLMONDELEY

**IN: 10:41:32    INT COUNTRY CHURCH - DAY**

A pompous little priest walks busily down the aisle towards the confessional box. He fingers a bright gold signet ring with some pride as he bustles along.

He takes a seat in the confessional box and flicks the curtain open.

*Scored Music '106m18' out: 10:41:4*

PRIEST  
You, again.

Nothing happens.

PRIEST (CONT'D)  
(prompting)  
Is there more to tell?

Nothing happens still.

The priest turns and looks through the screen - Ibbotson is sat back, his eyes open, his mouth open, missing a tongue. And he is dead. The priest is freaked.

Gaping like a fish, he crosses himself.

*Scored Music '106m18c' In: 10:41:5*

**IN: 10:42:05    EXT IBBOTSON'S FARM YARD. - DAY**

Militia are arriving fast on horseback and pulling up. The water wheel creaks and turns but the farm is empty.

*Scored Music '106m18b' out: 10:42:0.*

OFFICER  
(shouting instructions)  
Check all the outhouses... Search everywhere. Search that building. Quickly. Move. It must be somewhere, keep looking.

**IN: 10:42:30    EXT KILBURN AQUADUCT. - DAY**

We see the boats being towed into the dark tunnel that swallows the Kilburn river and takes it down to the Thames. It has an eerie, shimmering atmosphere. We are close on James's face as the darkness consumes him.

**IN: 10:42:52    INT. STUART STRANGE'S OFFICE. EAST INDIA COMPANY. DAY.**



In the distance they can see the grave diggers haven't finished yet. A few eyebrows are raised.

Zilpha arrives, she notices James.

We cut from Zilpha's scrutiny to James hammering at the earth. He knows she's watching, but he doesn't care. His brutal energy is compelling, yet somehow in keeping with the occasion.

Zilpha is mesmerised by James her lips open and then form into an impish smile.

James finishes his self-appointed task and clambers out of the grave. Picks up his bottle of brandy and walks away.

As the funeral party make their way to the grave, James stands watching from the distance.

PRIEST

And to you, with your church on earth and in heaven, we offer honour and glory, now and for ever. Amen.'

Zilpha stands at the head of the coffin, stoic, the dignified widow. The priest is routinely reading the ritual, Cholera has made this a commonplace event.

Cholera has also made some of the party wrap handkerchiefs around their faces, or hold them over the nose and mouth.

The men lower the coffin into the grave.

The funeral party drift away while Zilpha stays put. James still watching as it starts to rain.

Zilpha looks across to James for a moment then turns and leaves.

**IN: 10:46:01    EXT LONDON ROADS - DAY**

James, who we've seen commune with animals, rides his horse, hard, whipping it to a lather. His silent, burning anger. Theirs is a dead relationship.

**IN: 10:46:04    EXT GEARY'S HOUSE - DAY**

James arrives on horseback. Dismounts halfway up the gravel path.

**IN: 10:46:12    INT ZILPHA'S HOUSE. STAIRS/BEDROOM - DAY**

James stomps up the stairs. A man on a mission.

The door crashes open and James stands there, sweating from the ride, still holding his riding crop.

Zilpha is standing, still in her mourning dress. She has been waiting for this moment.

James stares at her, deathly quiet. Then finally speaks.

JAMES

Language 10:46:35

Take that dress off.  
(louder)  
Take that fucking dress off, now.

**IN: 10:46:40 INT ZILPHA'S BEDROOM - DAY**

We cut to a collage of frenzied and passionate, half clothed sex with James and Zilpha  
Pure need.

In the middle of this James suddenly sees Salish's face in his mind.

*There's a battery of images of Salish with James.*

*Salish touches James' face.*

*Kissing him.*

*Kissing him when he was a baby.*

*Putting the baby in the water.*

*James being pulled down under the water – gasping for breath.*

*Salish turning round in the water.*

James pulls back as he realizes he has his hands around Zilpha's throat and is strangling  
her. She gasps for breath as he lets go.

He is off the bed as Zilpha stares at him..

**IN: 10:47:28 INT. DELANEYS OFFICE.**

James sitting on the floor, striking a flint.

*Scored Music '106m21' out: 10:47:3*  
*Scored Music '106m22' In: 10:47:5*

**IN: 10:48:05 EXT DOCKYARD - MORNING**

We see the Felice Adventurero in all its glory on a freezing cold morning. It is early and the  
dockside is deserted.

Later the dockside is busy with people going about their livelihood.

*Singing In: 10:48:1*

A man with a ship on a hat on his head is entertaining the children, singing.

STREET BEGGAR

(Singing)

... I sailed aboard the Vincent. She rolled this way and that.  
Then we turned her on the French, the mouse for Wellington's  
cat.

The Children join in

STREET BEGGAR

(Singing)

And know ya this. I saw him there, standing on the deck. It was  
the cursed Bonaparte, I threw a rope around his neck.

We see James walking past the ship and heading toward his office. As he walks he sees a  
figure sitting in a carriage on the dock side. It is WILTON.

The carriage bears the East India Company livery. The moment James sees the EIC  
symbols on the carriage he slows.

James feels foreboding. Wilton is scared and defiant at the same time.

WILTON

Mr. Delaney. Sir Stuart just wanted you to know....

Wilton angles his head...

WILTON (CONT'D)

It's war. The gloves are off.

*Singing out: 10:48:5.*

Wilton taps on the carriage and the driver leaves at speed. James looks all around as the  
carriage clatters away. James peers at his ship and gets a feeling in his guts.

THEN THE FELICE ADVENTURERO EXPLODES.

James turns as sees the people running from the dock side.

He turns and looks back and sees the flames reducing the ship to nothing.

*Scored Music '106m23' In: 10:49:2*  
*Scored Music '106m24' In: 10:49:2*  
*Scored Music '106m22' out: 10:49:3*

**IN: 10:49:26 INT. MOLLY HOUSE - NIGHT**

The Molly House is in full flow. Godfrey is among the ladies and we see James enter. He  
walks with purpose to Godfrey, forsaking all propriety he grabs him puts a knife to his  
throat, hissing in his ear.

MAN IN WOMAN'S CLOTHES

Chase me... Chase me... Faster...

*Scored Music '106m23' out: 10:49:5*

JAMES

Language 10:49:54/56

My ship is in fucking pieces Godfrey. It is in fucking pieces.

Godfrey reacts to this. A parody of rough lovers.

GODFREY

I swear, I swear I didn't know.

James comes close to his face and then snakelike...

JAMES  
Know. Report. War has begun.

He drops Godfrey and leaves....

*Scored Music '106m25b' In: 10:51:2*

**IN: 10:50:20 EXT/INT DOLPHIN - NIGHT**

The place has the usual crowd and James marches through the smoke. Atticus is at a table in the shadows and James comes to him. Atticus (of course) has heard the news. James sits down.

ATTICUS  
Sorry about your news.

ATTICUS  
Marshall.

JAMES  
I need a ship. And I need to ensure no one else betrays me.  
Your man did not heed my warning...

Atticus half smiles (even though this is dangerous around James).

ATTICUS  
You don't want much do you?

**IN: 10:51:05 EXT. OUTSIDE THE DOLPHIN. NIGHT.**

A man peeing against a staircase.

ATTICUS  
You were meant to be guarding the ship.

*Scored Music '106m24' out: 10:51:2*  
*Scored Music '106m25' In: 10:51:2*

As Atticus walks away, then man starts to follow but is grabbed by James from behind. And then he is dead. James cuts his throat with his knife.

ATTICUS (CONT'D)  
Two possibilities. He sold you out, cos you cut off his thub or you cut off his thumb cos you knew he was gonna sell you out. Possibility one reason. Possibility two - witch craft.

JAMES  
Leave this body were it will be found. You can keep the heart.  
Good night.

Atticus nearly faints with relief.

**IN: 10:52:36 INT. THE IMAGINED PEARL - NIGHT**

Helga is in her room, lying on the bed and sucking gently on an opium pipe. The door is opened and Pearl puts her head around.

*Scored Music '106m25b' out: 10:52:3*

PEARL

The devil's here.

Helga sits upright and drops the pipe.

**IN: 10:52:56 INT IMAGINED PEARL BAR - NIGHT**

James is drinking rum, sitting in the bar. Helga approaches...

HELGA

Go get some sleep.

JAMES

I don't need to sleep.

Helga can see his despair and is wary of it.

JAMES (CONT'D)

I need a ship.

Helga looks away and smiles...

HELGA

Language 10:53:26 Maybe have a fuck first. Find a ship tomorrow.

JAMES

Why don't you find a captain and you take him upstairs and slit his throat. I will take his ship...

Helga puts her hand over James's mouth and shushes him like a child....

HELGA

No captains. No throat slitting. We can't find you a ship.

James suddenly stands. He sweeps every drink off the table before grabbing another bottle of brandy and leaving.

JAMES

MINE!

**IN: 10:54:21 EXT THAMES FORESHORE - NIGHT**

James is walking on the foreshore in the freezing cold night swigging the brandy. James roars to the river as he wades out in the water.

JAMES

Language: 10:54:47 I need a ship! Just give me a fucking ship.

James turns and sees Winter, she is shivering and has a concerned look on her face.  
James growls at her...

WINTER  
James. What are you doing?

JAMES  
No. Go away. I'm busy. I am not fit to be near you, now.

James turns and walks away quickly into the water.

WINTER  
I bought this for you.

She hands him a bottle of brandy.

**IN: 10:55:59 FLASHCUT: SALISH AND JAMES IN THE WATER.**

*Scored Music '106m25' out: 10:56:0*

**IN: 10:56:05 EXT (TILBURY) FORESHORE - MORNING**

The tide has ebbed and it is low as the sun rises.

James wakes on the mud. He is unsure where he is at first. Then he stands up and looks around.

*Scored Music '106m26' In: 10:56:3*

He sees at a pile of rags, walks over, looks with horror as he sees a dead mutilated body.

*Scored Music '106m26b' In: 10:56:53 out: 10:57:3*

It is Winter. And she is dead.

*Scored Music '106m26' out: 10:57:3*

*Scored Music '106m27' In: 10:57:3*

**IN: 10:57:33 END CREDITS**

Creative Consultants                      EMILY BALLOU  
BRETT C. LEONARD

Cast in order of appearance

James Keziah Delaney	TOM HARDY
Brace	DAVID HAYMAN
Winter	RUBY-MAY MARTINWOOD
Robert	LOUIS SERKIS
Cole	ROB PARKER
Cholmondeley	TOM HOLLANDER
Ibbotson	CHRISTOPHER FAIRBANK
Wilton	LEO BILL
Pettifer	RICHARD DIXON
George Chichester	LUCIAN MSAMATI
Lorna Bow	JESSIE BUCKLEY
Sir Stuart Strange	JONATHAN PRYCE



Thorne Geary  
Zilpha Geary

JEFFERSON HALL  
OONA CHAPLIN

RD 2

Dumbarton  
Atticus  
French Bill  
Comanding Militia Officer  
Strange's Clerk  
Godfrey  
Priest  
EIC Officer  
Martinez  
Zilpha's Maid  
Street Beggar  
  
Brighton  
Walsall  
Helga  
Pearl

MICHAEL KELLY  
STEPHEN GRAHAM  
SCROOBIUS PIP  
HENRY PETTIGREW  
JAMES GREAVES  
EDWARD HOGG  
JOHN BARR  
TOM DURANT-PRITCHARD  
DANNY LIGAIRI  
HELEN MONKS  
LARRINGTON WALKER  
  
FIONA SKINNER  
JORDAN LONG  
FRANKA POTENTE  
TALLULAH ROSE HADDON

RD 3

Second Assistant Director  
Crowd 2nd Assistant Director  
3rd Assistant Director  
Stand Ins

BEN HARRISON  
GARY RICHENS  
JOE PAYNE  
AMY JONES  
LUKE HAMPTON

Production Manager  
Production Coordinator  
Assistant Production Coordinator  
Transport Captain

DARIN McLEOD  
ROBERT PRICE  
AMELIA SOUTHGATE  
MARK BEETON

Script Editor  
Script Supervisor

NATALIE MALLA  
CAROLINE O'REILLY

RD 4

B Camera Operator  
Focus Pullers

CHRISTOPHER BAIN  
RUSSELL KENNEDY  
TIM MORRIS

Clapper Loaders

AARAN LEACH  
ADRIAN STEPHENS

DIT

LUIS REGGIARDO  
PACU TRAUTVETTER

Video Operator

TIM BRICKNELL

2nd Unit Director

CARLOS DE CARVALHO

2nd Unit Director of Photography

Key Grip

JAMES PHILPOTT

	B Camera Grip	JAC HOPKINS
	Gaffer	BRANDON EVANS
	Best Boy	PETER DAVIES
	Standby Rigger	JAY BURR
	Genny Operator	ALAN MILLAR
	Electricians	DALE EVANS
		ANDREW GREEN
RD 5	Supervising Art Director	LUCIENNE SUREN
	Art Director	JOS RICHARDSON
	Standby Art Director	SUSIE BATY
	Graphic Designer	DANIEL BURKE
	Assistant Graphic Designer	CHRIS MELGRAM
	Art Department Assistant	HARRIET CLARIDGE
	Set Decorator	MIKE BRITTON
	Assistant Set Decorator	CANDICE MARCHLEWSKI
	Production Buyer	LIBBY MORRIS
	Assistant Buyer	MARLOW HOPE
	Drapes Master	LAURENT FERRIE
	Scenic Artist	JAMES GEMMELL
	Prop Master	ROB MACPHERSON
	Prop Storeman	OLIVER DANCE
	Standby Props	GRAHAM ROBINSON
		MATT WELLS
	Dressing Props	ERIC SAIN
RD 6	Construction Manager	SAM LORIMER
	Standby Carpenter	LEE HOSKEN
	Standby Painter	HANNAH MILES
	Boom Operator	STEVE HANCOCK
	Sound Assistant	JAMES SAWYER
	Special Effects	COLIN GORRY EFFECTS
	Animal Coordinator	EMMA DALE
	Marine Coordinator	RICHARD CARLESS
	Horse Master	HAYDN WEBB
	Horses Supplied by	STEVE DENT LTD
	Specialist Extras	HELP FOR HEROES
	Unit Publicist	IAN THOMSON
RD 7	Assistant Costume Designer	CLARE VYSE
	Crowd Costume Supervisor	JENNIFER LANDER
	Costume Standbys	EMMA WOOD
		JOHN LAURIE

Costume Cutter	GAYLE PLAYFORD
Crowd Hair & Make Up Supervisor	RACHEL BUXTON
Hair & Make Up Artists	BEATRIZ MILLAS LIDIJA SKORUCAK
Make Up & Prosthetics Assistant	LARA PRENTICE

RD 8

Production Accountant	LOUISE O'MALLEY
1st Assistant Accountant	JESSAMYN KEOGH
Payroll Accountant	JOANNA ALLSOP
Accounts Assistant	CASSIE GEORGE
Supervising Location Manager	TOM HOWARD
Location Manager	DUNCAN LAING
Unit Manager	CLINT BRENCH
Location Coordinator	SAOIRSE KNIGHT
Location Assistant	LAUREN CHAMBERS
Researcher	LUCY DOW
Twilanguage Consultants	
NAOMI FLETCHER, ANTHONY DWOMO, AKWASI AMPONSAH	
From THE CULTURAL GROUP	

Stunt Performer	REUBEN WILLIAMS
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RD 9

First Assistant Editor/VFX Editor	VICTORIA WEBBLEY
First Assistant Editors	LINDSEY WOODWARD AGGELA DESPOTIDOU
Second Assistant Editor	KATE McCOID
Assembly Editors	SERKAN NIHAT RAPHI HILL KARENJIT SAHOTA
Post Production Coordinator	NADIYA LUTHRA
Post Production Paperwork	MANDY MILLER
Music Editors	LAURENCE LOVE GREED JOE RUBEL
Additional Music	DANIEL ELMS

RD 10

<p>Picture Post Digital Colourist Digital On-Line Editor Digital Intermediate Producer</p> <p>Sound Post Supervising Sound Editor/Re-Recording Mixer Sound Effects Editors</p> <p>Dialogue Editor Foley Recordist Foley Artist Re-Recording Mixer Assistant Re-Recording Mixer</p>	<p>GOLDCREST POST PRODUCTION ROB PIZZEY SINÉAD CRONIN JONATHAN COLLARD</p> <p>BOOM POST, LONDON LEE WALPOLE ANDY KENNEDY SAOIRSE CHRISTOPHERSON JEFF RICHARDSON PHILIP CLEMENTS CATHERINE THOMAS STUART HILLIKER RORY DE CARTERET</p>
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RD 11

<p>Visual Effects VFX Executive Producer VFX Executive Supervisor VFX Supervisor VFX Producer VFX Coordinator VFX Production Assistant</p> <p>Additional Visual Effects VFX Supervisor Production Manager</p>	<p>BLUEBOLT LUCY AINSWORTH-TAYLOR ANGELA BARSON HENRY BADGETT TRACY McCREARY SAMUEL DUBERY THEO BURLEY</p> <p>LENSCAREFX SASCHA FROMEYER LEONID KARACHKO</p>
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<p>Main Title Design</p>	<p>METHOD STUDIOS</p>
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RD 12

<p>Programme Associates, Scott Free</p> <p>Development Executive, Hardy Son &amp; Baker</p> <p>Assistant to Ridley Scott Development Assistant, Scott Free Assistant to Tom Hardy Assistant to Steven Knight Assistant to Tim Bricknell</p>	<p>DONNA CHANG MATTEO DE CASTELLO</p> <p>TALLULAH FAIRFAX</p> <p>EMMA JOHNS EMILY IREDALE NATALIE HICKS JULIE BRINKMAN JOSEPH ATKINSON</p>
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The producers would like to give an assurance that no animals were harmed in the making of this programme

RD 13	Post Production Supervisor	CLARE MACLEAN
	Costume Designer	JOANNA EATWELL
	Hair Designer	JAN ARCHIBALD
	Make Up & Prosthetics Designer	ERIKA OKVIST
	Make Up & Prosthetics Designer to Tom Hardy	AUDREY DOYLE
	Production Sound Mixer	FRASER BARBER
	First Assistant Director	OLLY ROBINSON
RD 14	Casting by	NINA GOLD LAUREN EVANS
	Line Producer	TORI PARRY
	Composer	MAX RICHTER
	Editors	MARK DAVIS BEVERLEY MILLS
	Production Designer	SONJA KLAUS
	Director of Photography	MARK PATTEN
	RD 15	Consulting Producer
Executive Producers for Sonar		TOM LESINSKI STEWART TILL ERICA MOTLEY
Co-Producer for Sonar		JENNA SANTOIANI
Co-Executive Producer		LIZA MARSHALL
Executive Producer for BBC		MATTHEW READ
Executive Producer for Scott Free		CARLO DUSI
RD 16		



A Scott Free and Hardy Son & Baker co-production for BBC



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*Scored Music '106m27' out: 10:58:0.*