

# TABOO

Episode 8

UID: DRIC 138K/01

Duration: 56:43

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Scott Free and Hardy Son & Baker**

Scored Music '108m01' In: 10:00:0

**PREVIOUSLY**

**IN: 10:00:00 INT. JAMES' OFFICE - DAY**

James with Zilpha.

ZILPHA  
(Bluff reminiscence)  
When you first came back, you told me you loved me.

JAMES  
There is no us.

Zilpha starts to cry.

**IN: 10:00:05 FLASHCUT: SLAVES HELD IN THE HOLD OF THE SHIP. A NAIL IS HAMMERED IN TO LOCK THE HATCH DOWN.**

CHICHESTER (V.O.)  
I'm investigating the sinking of a sloop called ... the Cornwallis. I want you to write an account naming...

**IN: 10:00:10 INT. CHAMBER HOUSE, HALLWAY/DRAWING ROOM - NIGHT**

Chichester sits with James.

CHICHESTER  
Sir Stuart Strange as the man...

**IN: 10:00:13 INT. SIR STUART STRANGE'S OFFICE - NEXT MORNING**

Sir Stuart sits at his desk.

CHICHESTER (V.O.)  
Who organized the loading with slaves.

**IN: 10:00:15 INT CHAMBER HOUSE ATTIC/STAIRS - DAY**

James hands Robert a key.

JAMES  
For the safe.

**IN: 10:00:19 EXT/INT. EAST INDIA COMPANY, BOARD ROOM - DAY**

Establisher.

HELGA and PEARL stand before the board of the EIC.

STRANGE

(to Pearl)

You witnessed the division of the gun powder and you heard its destination.

HELGA

On direct instruction of James Delaney himself, sir.

**IN: 10:00:25 EXT. IBBOTSON'S FARM - GUNPOWDER FACTORY - DAY**

The men cover their mouths with scarves.

**IN: 10:00:28 INT. EAST INDIA COMPANY, BOARD ROOM - DAY**

Smiles all round in the board room. Godfrey sits listening.

STRANGE

We have Delaney, we have Nootka, we have the China trade.

Sir Stuart laughs whilst he drinks his port.

**IN: 10:00:32 INT TOWER OF LONDON, CELL - DAY**

James is beaten by the guards.

**IN: 10:00:36 INT TOWER OF LONDON, TORTURE CHAMBER - DAY**

James, his head in a sack, is sitting on a chair, laid out to the side is an array of torture instruments.

COOP

They will walk you along a tight rope. A line between life and death.

JAMES

I will give you all the information that you request, in return I will need a single meeting with Sir Stuart Strange.

**IN: 10:00:43 EXT. GOLF COURSE - DAY**

Chichester has found Sir Stuart on the golf course.

STRANGE

If your witness is Delaney,

**IN: 10:00:46 INT TOWER OF LONDON, TORTURE CHAMBER - DAY**

James, is being held down and waterboarded.

STRANGE (V.O.)

He is being held in the Tower of London charged with treason.

**IN: 10:00:49 EXT. GOLF COURSE - DAY**

CHICHESTER

No.

Strange stops and turns, his eyes burning with rage at Chichester.

CHICHESTER (CONT'D)

I have another witness.

**IN: 10:00:52 INT. MOLLY HOUSE - BACK ROOM - DAY**

Godfrey is frantically packing, as James sits calmly in his armchair, drinking a brandy.

JAMES

When my ship is ready, I will send for you.

GODFREY

Language 10:00:54

You don't have a bloody ship!

**IN: 10:00:55 EXT LONDON STREETS/ALLEYWAY - DAY**

Lorna finds Temple sitting in front of a shrine to Winter.

**IN: 10:00:57 INT. JAMES DELANEY'S HOUSE - DAY**

Brace is hard at work scrubbing a pot. Perhaps too hard. He works with a feverish intensity in cold water. Lorna enters taking off her coat, filled with her news...

LORNA

Brace, I spoke to a witness. It wasn't James that killed the girl... It was the East India Company. I need to tell James....

Brace stares at Lorna, tears in his eyes.

BRACE

They've got him.

LORNA

Where is he?

**IN: 10:01:03 INT. TOWER OF LONDON, CELL - DAY**

James is in the cell Coop promised with the view over the River Thames, which flows by, not caring.

James is exhausted by the torture, in pain but bandaged. A bottle of wine has been left for him but it is untouched. He is sitting at a table with paper, ink and quill.

Then the cell door is unlocked. A guard ushers Sir Stuart Strange inside. Strange looks disgusted to be here, furious as hell, but he knows he has no choice.

BRACE (V.O.)

They took him to the Tower...

STRANGE

I'm here!

James looks up....

JAMES

I have a use for you.

*Scored Music '108m01' out: 10:01:1*

*Scored Music 'Titles' In: 10:01:1*

**IN: 10:01:11 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  
MARK GATISS**

**STEPHEN GRAHAM  
MARINA HANDS**

**DAVID HAYMAN  
EDWARD HOGG**

**TOM HOLLANDER  
MICHAEL KELLY**

**LUCIAN MSAMATI : FRANKA POTENTE**

**JONATHAN PRYCE  
JASON WATKINS**

**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  
STEVEN KNIGHT**

**DIRECTED BY  
ANDERS ENGSTRÖM**

**TABOO**

**FROM BLACK**

*Scored Music 'Titles' out: 10:02:1.  
Scored Music '108m03' In: 10:02:1.*

ZILPHA (V.O.)

Dear James, at last, I have found a way out of the cage  
which I have been living.

**IN: 10:02:18 EXT. LONDON BRIDGE - DAWN**

We see Zilpha walking with purpose along the bridge at dawn. The sun is rising over the river. Zilpha stops as others continue around her.

ZILPHA (V.O.)

Eye's I didn't know I had were opened. I saw the limits of  
my life, the iron bars around my soul. At last I found a  
way to slip between them. I intend to leave society, leave  
London, leave England behind. Travel to a place where I  
will be free. It is a place where some day I hope we will  
meet and be happy.

*Scored Music '108m03' out: 10:02:5.  
Scored Music '108m04' In: 10:03:0.*

She then climbs onto the parapet. In wide we see her falling, her dress billowing as she falls and then hits the swirling river. We follow her as she submerges.

**IN: 10:03:06 EXT. TOWER OF LONDON - MORNING**

The last chimes ring out.

**IN: 10:03:11 INT JAMES'S CELL - MORNING**

James has been tortured but appears to be placid, in spite of his wounds. As Sir Stuart speaks, James writes.

*Scored Music '108m04' out: 10:03:1.*

STRANGE

In those days I always chose boys who had the shadow of death on them.

A pause.

STRANGE (CONT'D)

I thought they would be less likely to return. Of course they do return. As ghosts. Now I am older...

JAMES (INTERRUPTING)

How many boys? How many Company boys did you send to crew your private ships?

Strange speaks with an amused formality.

STRANGE

Please don't believe that I will say anything to confirm or deny any action past, present or future, in any regard whatsoever to this business.

(beat)

But the point is, you see. You didn't die did you? Not even over there. Where *everyone* dies.

JAMES

No. No I did not....

I was rescued by an African, who saved me. And he cured me... And he showed me to myself.

James pauses and looks even more intently at Strange.

JAMES (CONT'D)

The things I did in Africa, makes your transactions look paltry.

Strange feigns indifference.

JAMES (CONT'D)

I witnessed and participated in darkness that you cannot conceive.

A pause.

STRANGE

And will you be including that in your account with the Royal Commission?

JAMES

No! Luckily I'm not being tried for that today...

James glances at him. Strange smiles and looks at the wine bottle, he grabs and opens it. Strange sniffs the contents and then takes a swig from it.

STRANGE

Oh...

(laughs)

They serve good hock to traitors.

JAMES

Perhaps you'll be served the same.

Strange laughs as he puts the bottle back onto the table. He looks at James who continues to write. Strange goes back to the issue which they now discuss casually...

STRANGE

I understand you asked poor sweet Godfrey to write an account too.

JAMES

Hmmm.

Strange sighs loudly.

STRANGE

I assume you want to make some sort of a deal.

*Scored Music '108m04b' In: 10:05:4*

James looks up, saying nothing. Strange shows a little irritation...

As a reply James pushes a sheet of paper across the table towards Strange.

Strange takes the paper reads it.

STRANGE (CONT'D)

Is this the extent of your ambition?

JAMES

It is in return for my silence and, for Godfrey to burn his account.

Strange has only read the first part of the demand and hands the sheet of paper back to James.

STRANGE

No! I can't deliver that.

James taps the wine bottle with his pen.

JAMES

Then you'd better get used to the taste.

Strange looks uneasy.

JAMES (CONT'D)

I'm working on this here.

(reads from what he has been writing)

"When the Cornwallis left Cabinda and became "The Influence" it was I, James Delany, who stowed the Jack and Company flags."

Tut, tut, tut....

A pause. The words have a horrible meaning for Strange. Strange is wrong footed and horrified by this knowledge....

JAMES (CONT'D)

An East India ship, renamed, laden with illegal slaves and flying the stars and stripes. At the direct request of Sir Stuart Strange.

James is matter of fact.

JAMES (CONT'D)

That's treason.

A pause. Strange snaps back...

STRANGE

One living witness.

Strange is made of stone. James again offers the sheet of paper.

JAMES

In one hour I will be interviewed by the King's private secretary, three attorneys and half a dozen clerks. They will want it in writing.

Strange finally looks again at the list...

JAMES (CONT'D)

And at midday...

**IN: 10:07:33 EXT. DOCK - DAY**

Godfrey arrives at his destination. Dressed in woman's clothes he is helped from the boat by Martinez and escorted into hiding..

JAMES (V.O.)

Godfrey, poor sweet Godfrey...

**IN: 10:07:40 INT JAMES'S CELL - MORNING**

Back in the cell.

JAMES

... he will deliver his own account to the Royal Commission confirming...

**IN: 10:07:42 INT. WOODEN SHACK - DAY**

Godfrey sits inside a wooden shack. In a corner, holding his satchel

JAMES (V.O.)  
...how you concealed...

**IN: 10:07:45 INT JAMES'S CELL - MORNING**

Back in the cell.

JAMES  
...your ownership of this ship and its cargo.... By  
committing treason.  
So that's one living witness...

**IN: 10:08:01 INT. WOODEN SHACK - DAY**

On Godfrey.

JAMES (V.O.)  
... and one account from an East India Company Clerk  
prepared to give information...

**IN: 10:08:07 INT. JAMES'S CELL - MORNING**

Back in the cell.

JAMES (V.O.)  
...heard under a raised hand.

James raises his hand.

A pause.

James folds his account and pushes it back towards Strange.

JAMES (CONT'D)  
Keep it. I remember it all.

*Scored Music '108m04b' out: 10:08:3*  
*Scored Music '108m05' In: 10:08:3*

At last Strange takes the list.

JAMES (CONT'D)  
I need a ship.  
You have four hours.

Strange sighs and turns to leave.

**IN: 10:08:40 EXT. TOWER OF LONDON FROM ACROSS A MISTY THAMES - MORNING**

Robert stands outside the tower. We stay with Robert for a moment. Then the church bell chimes eight and Robert takes it as his cue to hurry away...

**IN: 10:08:43 INT. CHAMBER HOUSE. LANDING AND HALLWAY - MORNING**

The grandfather clock chimes inside the house.

Lorna is running down the stairs

LORNA  
Brace? I'm going out. I need to see someone.

**IN: 10:08:50 INT. CHAMBER HOUSE ATTIC - DAY**

Robert enters at speed. His hands are steady as he opens the safe. Inside he finds a bundle of envelopes.

On the envelopes are hand written names. We glimpse 'Mr Cholmondeley', but there are others. Robert grabs the envelopes and runs downstairs.

**IN: 10:09:00 INT. CHAMBER HOUSE KITCHEN - MORNING**

Brace is stood in the kitchen at the table Robert runs to him and puts a letter on the table.

ROBERT  
From Mr. Delaney.

**IN: 10:09:05 EXT. LONDON STREET - DAY**

We see Robert running. He has found a pace and his breathing is even.

**IN: 10:09:09 INT. CHAMBER HOUSE KITCHEN - DAY**

Brace opens the letter and reads it.

**IN: 10:09:12 EXT. HOSPITAL DORMITORY YARD - DAY**

The small tenement is attached to a hospital (and is accommodation for staff of the hospital).

Robert runs into the yard and his boots echo on the cobbles. He begins to scan the iron numbers on various doors. He finds the number he is looking for and runs inside.

**IN: 10:09:16 INT. SMALL TENEMENT ROOM. - DAY**

We find a woman sleeping naked on a bed. We also find the nitrous oxide dispenser that Cholmondeley uses for his party entertainments.

Then we find Cholmondeley himself, sleeping on the floor beside the bed where the woman is sleeping.

*Scored Music '108m05' out: 10:09:3*

ROBERT (O.S.)  
Mr. Cholmondeley? Mr. Cholmondeley? I have a message for you. Sir.

Robert bursts through the door.

ROBERT  
Mr. Cholmondeley? I have a message for you. Sir.  
From Mr Delaney...

Cholmondeley opens his eyes but doesn't move. He reacts to a terrible pain in his head, the result of various chemicals.

Through his hangover Cholmondeley breathes softly....

CHOLMONDELEY  
How the hell did he find me?  
Just humour me, I'm a scientist so I'm curious. He sees me in my dreams. Is that it?

ROBERT  
(leaving the envelope on the bed)  
I just deliver messages Sir.

*Scored Music '108m06' In: 10:09:5*

Robert hurries away.

**IN: 10:09:59 EXT. DOLPHIN SHACK - DAY**

Robert runs across the harbour to the Dolphin.

**IN: 10:10:05 INT. DOLPHIN - DAY**

Robert enters the main 'bar', breathless. Atticus is gutting a rabbit. Robert calls out...

ROBERT  
Atticus!

Robert hands him his envelope (which he was expecting) and then turns to hurry away....

ATTICUS  
Good boy.

**IN: 10:10:15 INT. EIC CORRIDOR - DAY**

Sir Stuart walks fast down the corridor, yelling.

STRANGE  
Wilton!! Pettifer!!

**IN: 10:10:18 INT. SIR STUART STRANGE'S OFFICE - DAY**

The office is empty. Strange enters quickly, take off his coat, trips over it as he tries to lie it on a chair.

Language 10:10:23                      SIR STUART  
Ah, Fuck it!

*Scored Music '108m06' out: 10:10:3*

A man at the end of a rope capable of anything.

Wilton and Pettifer then enter at a trot as Sir Stuart sits at his desk, taking out his pocket watch.

As they enter they try to read Sir Stuart's face but he has no expression.

SIR STUART  
Gentlemen, there are things I need you to do.

**IN: 10:10:40 EXT. GROUNDS OF MODEST SUBURBAN HOUSE - DAY**

We see Pearl, kissing an EIC soldier whilst playing PALL MALL in the garden.

PEARL  
Are you going to teach me then?

SOLDIER  
Yeah... Go on... Go on, hit the ball. Swing for it then.  
You're not holding it tight enough!

We see Pettifer coming towards them. He grabs the hammer from Pearl.

PETTIFER  
Where's the other one?

The soldier quickly runs to pick up his rifle from the ground.

SOLDIER  
Sorry sir...

Pearl gestures toward a nearby stand of trees...

PEARL  
She don't speak. She's in mourning.

PETTIFER  
Fetch her.

The soldier goes off toward Helga. Pettifer addresses Pearl...

PETTIFER (CONT'D)

I've had a coach drawn up. You ladies are going on a tour of the grounds. At the point of a bayonet if necessary.

In the near distance we see Helga resisting the soldier. Pettifer calls out...

PETTIFER (CONT'D)

Bring her!

SOLDIER

Come on!

HELGA

I want to know where you're taking us?

*Scored Music '108m07' In: 10:11:1*

Pettifer takes a pistol out of the carriage and holds it aloft.

PETTIFER

In!

The women are loaded into the carriage.

PETTIFER

(shouts)

Go!

The carriage drives off.

**IN: 10:11:34 INT. HOLDING ROOM - TOWER OF LONDON - DAY**

Coop and several Attorneys are waiting in a secure room which has a long oak table.

**IN: 10:11:38 INT. JAMES'S CELL - DAY**

James is sitting on a wooden bench with a hood over his face.

JAMES

(in Ashanti)

IT IS PRODUCTION'S INTENT NOT TO SUBTITLE TRANSLATION: I will gain revenge on those who stole my body.

**IN: 10:11:48 INT. HOLDING ROOM - TOWER OF LONDON - DAY**

A guard walks down a corridor.

**IN: 10:11:51 INT. HOLDING ROOM - TOWER OF LONDON - DAY**

We see Coop and several Attorneys waiting in the secure room.

**IN: 10:11:53 INT. JAMES'S CELL - DAY**

James is still sitting on the wooden bench with a hood over his face. Blood drips from the hood and a rat is at his bloody feet.

JAMES  
(in Ashanti)

IT IS PRODUCTION'S INTENTION NOT TO SUBTITLE TRANSLATION: I will break down their houses. This is how it started and I will end it the same way.

The cell door opens and guards enter.

One of the guards grabs James, lifts his hood and looks at his face.

JAMES  
Tell them that I'm not ready. I need to see a Doctor!

The guard throws James on the floor.

**IN: 10:12:19 INT HOLDING ROOM-TOWER OF LONDON - DAY**

Coop and the Attorneys are waiting. Coop is pacing in unease.

**IN: 10:12:23 INT JAMES'S CELL - DAY**

A guard goes to James on the floor and as he does so, James starts to shake. He fits. White foam comes from his mouth.

The guard looks to his colleague, alarmed. He makes a decision and turns to leave the cell.

GUARD  
Watch him.

**IN: 10:12:34 INT HOLDING ROOM - TOWER OF LONDON - DAY**

Coop and the Attorneys are still waiting. There is a group of clerks with open ledgers ready to take notes.

The guard we we saw in the cell enters and announces...

GUARD  
Mr. Delaney is in need of a doctor, Sir.

*Scored Music '108m07' out: 10:12:4*

The Guard looks at Coop, not knowing what to say.

COOP  
He must be bluffing. Or has he fallen off the tightrope?

Coop reads the guard's expression - he's not bluffing.

COOP (CONT'D)  
Oh you go and bring the Doctor then.

The guard leaves.

COOP (CONT'D)  
And we can all pray to God that we haven't completely  
fried his brain.

Coop checks his pocket watch...

**IN: 10:13:02 EXT WOODED COUNTRY/SHADOWS AND DAPPLED SUNLIGHT - DAY**

The carriage carrying Helga and Pearl travels along the road. Highwaymen appear, one of them  
shoots one of the men up front.

ATTICUS  
Hold up! OUT! The rest of ya... Out! Now!

Pettifer steps out first with his pistol still in his hand but pointing up at the sky. Pettifer discharges  
his pistol into the air.

We should see that this 'kidnap' was pre-arranged.

Pettifer turns to reassure Helga....

PETTIFER  
These gentlemen are actually here to rescue you.

Helga recognizes Atticus.

HELGA  
Atticus?

*Scored Music '108m07b' In: 10:13:3*

Atticus takes off his mask.

ATTICUS  
If it was down to me you'd have been dead long ago.  
Delaney orders you shouldn't be harmed.

Atticus spits.

Language 10:13:38 ATTICUS (CONT'D)  
There's still plenty of cocks left for you to suck.

*Scored Music '108m08' In: 10:13:4*

Pettifer is getting anxious to be away and calls out to Atticus...

PETTIFER  
The agreement is that you take the ladies away in the  
coach and I walk back to the house and report that they  
were kidnapped.

Atticus now points his gun at Pettifer...

Atticus speaks only to Helga.

ATTICUS

In truth, your beloved child was killed for a greater purpose. Isn't that right Mr. Pettifer?

Pettifer begins to sense betrayal. He speaks quickly...

PETTIFER

There is an agreement in place between my master and yours.

ATTICUS

Indeed there is.

*Scored Music '108m07b' out: 10:14:0.*

Atticus fires and shoots Pettifer dead. Helga is frozen.

ATTICUS (CONT'D)

Get in.

Helga and Pearl get back into the carriage and Cole climbs up front, to sit next to the driver.

COLE

Drive on!

**IN: 10:14:23 INT. SIR STUART STRANGE'S OFFICE - DAY**

Sir Stuart sits at his desk. His pocket watch stares back at him. It is now 9.30. We might be aware he sentenced Pettifer to death and should begin to wonder what else he is capable of.

Wilton enters with a document, which he hands to Sir Stuart.

*Scored Music '108m08' out: 10:14:3.*

WILTON

A Brig called the Good Hope. It is fitted out for a voyage to Constantinople and is set to leave tomorrow on the ebb.

STRANGE

Is it yet loaded?

WILTON

No.

Strange flicks through the document and then hands it back to Wilton

STRANGE

Draw up papers to have it diverted. Have it rowed to Wapping Wall by a skeleton crew. It's to be tied up with only provisions on board.

A pause. He glances at the sheet of paper that James gave him in the tower.

STRANGE (CONT'D)

Enough for a crew of fifteen for a two month journey.

A pause. Wilton knows Strange is a powder keg but some questions he must ask.

WILTON

Err, for what reason Sir?

Strange glares at Wilton (who is fully aware of what is going on)....

WILTON (CONT'D)

Err, What I mean is, what is the official reason I should give in the day book?

Strange finally speaks breezily...

STRANGE

The official reason. Ah let's see... Um.. 'The Good Hope was taken to Wapping Wall for an unannounced inspection of its hull for short measure of tar in case of fraudulent accounting by the ship fitters Master and Preece'. Hmm? Put *that* in the day book.

Wilton nods. It is agony but he has another question....

WILTON

And what is the official reason for sending two company dray carts to Bedlam insane asylum?

A pause. Strange shakes his head. This day may get the better of him but he laughs (and his anger grows as he talks)...

STRANGE

Because this whole thing is insane. Because this day is insane. Because Delaney is insane. Because I AM INSANE!

He gathers himself and concludes with a menace....

STRANGE (CONT'D)

Just do it.

Wilton nods.

WILTON

Should we await Mr. Pettifer's return?

Strange does not look up from the document he is reading.

STRANGE

No. We should not await Mr. Pettifer's return.

A shadow of unease passes over Wilton's face. Strange looks up impatiently...

STRANGE (CONT'D)

Language 10:15:54

Just fuck off! Will you?

*Scored Music '108m09' In: 10:15:5*

Sir Stuart looks at the time on his pocket watch and taps it on the desk.

**IN: 10:16:06 EXT. CARRIAGE/CROSS ROADS - DAY**

The carriage slows and pulls up next to an unmarked carriage, which is parked at the crossroads.

Atticus dismounts from his horse, as does French Bill.

ATTICUS

Come on... Out. We need to burn this.

Atticus opens the carriage door and Helga and Pearl get out.

HELGA

Atticus, I want an explanation...

A voice from the second carriage interrupts this tension...

*Scored Music '108m09' out: 10:16:3*

LORNA

Helga get in! Come on!

Helga and Pearl turn and see Lorna and Temple sitting in the carriage. Helga gets in.

**IN: 10:16:37 INT. CARRIAGE - DAY**

Lorna and Temple sit side by side. When Helga and Pearl get in, Lorna gives Temple a reassuring hug...

LORNA

It's alright. You have nothing to fear...

Temple looks down at his lap. He is clearly frightened. Outside we hear the din of the horse exchange...

HELGA

What?

Helga stares at him, intense. Temple clams up. Lorna starts herself.

LORNA

Temple was on the foreshore. He saw James sleeping, in the mud and Winter lay down beside him.

Helga switches her gaze from Lorna, back to Temple.

*Scored Music '108m10' In: 10:16:5*

LORNA (CONT'D)  
(speeding up)  
He then saw a man arrive in a boat ...  
(to Temple)  
"moving like a ghost" wasn't he?

Temple nods.

LORNA (CONT'D)  
(to Helga)  
It was this ghost that killed your Winter as she slept.

Helga winces at the thought, but stares at Temple.

LORNA (CONT'D)  
The man then got back in the boat Temple followed him  
along the foreshore, where he was met by someone on  
the other side.

TEMPLE  
They were in a carriage.

Temple points to the carriage that Helga just got out of.

TEMPLE (CONT'D)  
Like the one, you just came out off.

LORNA  
The East India Company.

Helga is upset but she wants to make sure this is the truth, she leans in to Temple.

HELGA  
Is that the truth little boy?

Temple just looks wide eyed at her.

HELGA (CONT'D)  
You know what happens to little boys that lie don't you?

Helga stares at Temple, the force of her look and her words are clearly scaring him.

TEMPLE  
I swear it's the truth.

Lorna looks from Temple to Helga.

LORNA  
James is offering you a new start.

We go out on Helga's look.

**IN: 10:17:35 INT. APOTHECARY'S LABORATORY - ST BARTS. - DAY**

A door is closed as Cholmondeley enters. He shakes off his hangover with a sip of brandy from a flask.

*Scored Music '108m10' out: 10:17:4.  
Scored Music '108m11' In: 10:17:4.*

CHOLMONDELEY (TO HIMSELF)

So James....

He approaches the shelves of chemicals and powders that are stored on a table. He looks amused as he puts on his hat....

CHOLMONDELEY (TO HIMSELF)

...things that go bang....

**IN: 10:17:57 INT. CHAMBER HOUSE - LORNA'S BEDROOM - DAY**

Lorna returns and finds a letter in her room. Lorna reads and reacts, scared and excited by what James has entrusted her with. Once she has digested the contents she begins to prepare.

**IN: 10:18:18 INT. APOTHECARY'S LABORATORY - ST BARTS. - DAY**

Cholmondeley carries out an experiment with the result of a BANG as required.

CHOLMONDELEY (SOFTLY)

There... There... Things that cause confusion!

**IN: 10:18:31 EXT. CHAMBER HOUSE - DAY**

We see Lorna leaving the house.

**IN: 10:18:37 INT. JAMES'S CELL - DAY**

James is getting a cut above his eye stitched by the doctor. A guard enters.

*Scored Music '108m11' out: 10:18:5.*

GUARD

His majesty's representatives want to know how much longer?

DOCTOR

Another half an hour at least.

The guard turns and leaves. James opens his eyes.

COUNTESS MUSGROVE (OS)

I swear to God he was beaten half to death....

**IN: 10:18:58 EXT. COUNTESS MUSGROVE'S HOUSE - DAY**

Countess Musgrove is playing cards with two other ladies, LADY LITTLEWOOD (nickname KITTY) and LADY HAMILTON. They are drinking gin and the mood is sexy; gossipy. These are the wives of powerful men who Musgrove pumps for information about Government and naval movements.

MUSGROVE  
... before he yelped 'enough'!

KITTY  
Why do so many of them choose to be beaten?

Language 10:19:05

MUSGROVE  
Power! One told me it's like pissing. You build up the power inside your belly and then you need to let it out and a good thrashing from a Countess does the trick apparently.

The ladies laugh as Countess Musgrove lays her cards on the table and sweeps up the money.

MUSGROVE (CONT'D)  
Full house.  
(laughs)  
Shall we refer our opinions to Doctor Gin?

There is laughter.

At that moment the door opens. Heads hardly turn as they are expecting a servant. Instead it is Lorna. Musgrove is confused as Lorna strides toward the table, but she recognises her instantly, she is a spy after all, used to seeing all and knowing all. James is in the tower and now Lorna is here, Musgrove hides her panic behind bravado.

Lorna, hoping that she would find Musgrove alone, is equally panicked and hiding it. She approaches...

LADY LITTLEWOOD  
Who on earth is that?

Lorna walks slowly into the room and stops....

LORNA  
Countess? I thought you would be alone.

Countess Musgrove looks at Lady Hamilton and Lady Littlewood mischievously....

MUSGROVE  
Well, as you can see I am not. What do you want?

LORNA  
Well, I believe we have an appointment.

MUSGROVE  
My only appointment is with intoxication.

Lady Hamilton and Lady Littlewood giggle. Lorna is prepared...

LORNA

As you may recall I represent a company which produces products which ... restore and enhance female beauty.

Lorna speaks more softly...

LORNA (CONT'D)

And also certain feminine product, which you may prefer to discuss in private....

MUSGROVE

I don't recall....

Lady Littlewood interrupts softly...

LADY LITTLEWOOD

Pixie, perhaps as well as medicine for your poor worn out chuff, the lady may have something to repair a faulty memory?

Musgrove decides to be outrageous.

MUSGROVE

Do you have a beauty product which would bag me an Admiral?

Lorna follows suit....

LORNA

I have a product which would allow you to accommodate an entire fleet. Without discomfort - Admiral and Rear Admiral.

The ladies like Lorna, and Countess Musgrove is impressed...

*Scored Music '108m12' In: 10:20:0.*

LORNA (CONT'D)

My products include paints and oils but in particular, powder.

At this word, Countess Musgrove looks directly at Lorna.

LORNA (CONT'D)

...and for those of us, who have secrets. Marks....Blemishes.... We have ways of preserving those secrets. Those who use it will do almost anything for it, when their supply is exhausted. The name of the powder is Collonade.

A pause.

We can see this name has shaken her...

MUSGROVE  
And you have samples?

LORNA  
Indeed...  
Perhaps I could show you in person how to apply it for  
best advantage.

There is apparent seduction in Lorna's eyes and Musgrove pretends to be seduced.

Musgrove smiles at Lorna.

MUSGROVE  
Ladies... I will be back before the sandwiches!

Countess Musgrove heads toward the door and Lorna follows. Lady Littlewood whispers....

LADY LITTLEWOOD  
How dull life was before Musgrove.

**IN: 10:20:51 INT MUSGROVE'S HOUSE - DAY**

Musgrove is angry, walking fast behind Lorna. Musgrove quickly shuts the door behind them and we see her remove a hidden knife from her sleeve.

Suddenly Musgrove pushes Lorna up against the wall and holds the knife at Lorna's throat.

Language 10:20:58 MUSGROVE  
What the fuck are you doing? Coming to my house and  
talking of powder.

LORNA  
I work for James Delaney.

MUSGROVE  
He's in the tower.

LORNA  
Not for long. He sails today.

Musgrove says nothing.

LORNA (CONT'D)  
And he requires the letter for safe passage. The codes  
for the flags....

Musgrove studies Lorna...

MUSGROVE  
And I get the Treaty in return?

LORNA

No.

Musgrove slows and studies Lorna with menace. She pushes the knife closer to Lorna's throat.

LORNA (CONT'D)

You see there's a letter which we will send to Solomon Coop. Revealing that you titillate and intoxicate on behalf of the Americans. If I fail to return it will be delivered by midday.

Musgrove lowers the knife slightly from Lorna's neck.

LORNA (CONT'D)

James Delaney also says to tell Collonade that you do indeed have a leaky ship.

Musgrove lowers the knife completely from Lorna's neck and takes a moment to take in this news.

LORNA (CONT'D)

That he's found the leak and will fix it. As long as you cooperate!

Musgrove studies Lorna, not sure of how much she actually knows.

MUSGROVE

James?

A pause.

MUSGROVE (CONT'D)

What are you to him?

LORNA

I'm Mrs. Delaney.

MUSGROVE

His wife.

LORNA

No. His mother.

Lorna is triumphant as she holds Musgrove's look.

**IN: 10:22:01 INT. TOWER OF LONDON, CELL - DAY**

The doctor is finishing his work, wrapping a bandage around one of James' damaged knees.

*Scored Music '108m12' out: 10:22:0.*

*Scored Music '108m13' In: 10:22:0.*

**IN: 10:22:10 INT. SIR STUART STRANGE'S OFFICE - DAY**

Strange is at his desk, spinning his pocket watch as time ticks by.

**IN: 10:22:17 INT. TOWER OF LONDON, CELL - DAY**

James hears a voice singing from outside on the foreshore.

*Singing 'Oranges and Lemons' In: 10:22:0.*

ROBERT (OS)  
*'Oranges and lemons say the bells of St. Clements...*

**IN: 10:22:24 EXT. TOWER OF LONDON, FORESHORE - DAY**

We see the outside of the tower and Robert, standing at the foot of it singing. His voice echoes over the river...

ROBERT  
*You owe me five farthings say the bells of St. Martins...*

**IN: 10:22:28 INT. TOWER OF LONDON, CELL - DAY**

On James reacting to the singing.

ROBERT (OS)  
*When will you pay me say the bells of Old Bailey.*

James half smiles. This is a sign that his instructions have been carried out.

**IN: 10:22:34 INT. SIR STUART STRANGE'S OFFICE - DAY**

Strange turns as a clerk enters. Holds out a letter. Strange takes it and reads. We read the words with him...

CLERK  
This just arrived for you, Sir.

STRANGE  
Thank you.

**IN: 10:22:38 INT. TOWER OF LONDON, CELL - DAY**

On James reacting to the singing.

ROBERT (OS)  
*When I grow rich, say the bells of Shoreditch.*

*Singing 'Oranges and Lemons' out: 10:22:4.*

**IN: 10:22:43 INT. SIR STUART STRANGE'S OFFICE - DAY**

Strange reads the letter and smiles.

STRANGE  
The whores are freed.

**IN: 10:22:46 INT. TOWER OF LONDON, CELL - DAY**

James looks at the doctor.

JAMES  
I'm ready.

DOCTOR  
No you're not. I'm not finished.

JAMES  
I'm ready

**IN: 10:22:56 INT. TOWER CORRIDOR - DAY**

Two guards hold James between them as they walk through the barred sunlight of a corridor....

GUARD  
Come on!

**IN: 10:23:03 INT. HOLDING ROOM - TOWER OF LONDON - DAY**

The room is bathed in sunlight and flies drone. James is sitting in the seat opposite COOP.

COOP  
So... er... Now the witness is sewn together...

Coop is smiling; almost triumphant that finally he will get the information he seeks from James.

COOP (CONT'D)  
...we can begin.

James appears nonchalant; heavy chains around his neck, wrists and ankles.

COOP (CONT'D)  
Please confirm that you are James Keziah Delaney of  
Chamber House, Wapping Wall, London.

*Scored Music '108m13' out: 10:23:1*

James looks at Coop, he continues.

COOP (CONT'D)

Lately accused of conspiring with the members of the Secret Society of Correspondence against his majesty the King.

James says nothing. Coop detects the first hint of trouble...he continues...

COOP (CONT'D)

And you have pledged to give us the names of the Americans who conspired with you and others unnamed to commit acts of treason within the confines of the city of London.

*Scored Music '108m14' In: 10:23:4*

The nibs all scratch on the parchment.

A pause. James begins to speak in Ashanti.

JAMES  
(in Ashanti)

IT IS PRODUCTION'S INTENT NOT TO SUBTITLE TRANSLATION: I will break down their houses .

Coop reacts. Some clerks try to write the words and some quills hang in the air. All eyes are on James, staring straight ahead....

COOP  
Mr. Delaney...

JAMES  
(in Ashanti)

IT IS PRODUCTION'S INTENT NOT TO SUBTITLE TRANSLATION: I will destroy everything.

Outside ravens are mobbing in response to James's chanting....

COOP  
Mr. Delaney unless you give up the names of your co-conspirators every single stitch they have just put into your flesh I will pull out myself with my finger nails...

JAMES  
(in Ashanti)

IT IS PRODUCTION'S INTENT NOT TO SUBTITLE TRANSLATION:: This is how I started and I will end it the same way.

JAMES  
(in Ashanti)

IT IS PRODUCTION'S INTENT NOT TO SUBTITLE TRANSLATION:: This is how I started and...

Coop is getting very annoyed now and his temper is rising.

COOP  
Give us the names or you will be racked!

JAMES  
(in Ashanti)

IT IS PRODUCTION'S INTENT NOT TO SUBTITLE TRANSLATION: This is for my father. My testimony is complete...

COOP  
I will squash your balls myself and make you eat the paste. You promised to give me those names!!...

A pause. James looks up at the window and then back at Coop. The silence in the room hangs heavy....

JAMES  
Did I? Huh... I must of lied.

*Scored Music '108m14' out: 10:24:5*  
*Scored Music '108m15' In: 10:24:5*

**IN: 10:24:58 INT. APOTHECARY'S LABORATORY - DAY**

Cholmondeley creates an explosion.

**IN: 10:25:00 INT. HOLDING ROOM - TOWER OF LONDON - DAY**

On Coop, staring at James.

**IN: 10:25:02 INT. APOTHECARY'S LABORATORY - DAY**

A large conical flask at the end of a line of glass tubes suddenly explodes.

Cholmondeley blows out a taper.

**IN: 10:25:06 INT. HOLDING ROOM - TOWER OF LONDON - DAY**

On James.

JAMES  
I will tell you one thing though...

**IN: 10:25:08 EXT. BEDLAM HOSPITAL - DAY**

We are outside the crumbling exterior as two large dray wagons, huge heavy jointed beasts, rattle fast to a halt. They have East India company livery. They are pulled by shire horses and big horses at speed are terrifying.

The EIC uniformed drivers pull the horses to a halt and jump down from their wagons and run away. We stay with the empty wagons for a while. Then SKULL and BONES open the doors of Bedlam and hurry out to lead the shire horses inside the hospital yard.

JAMES (OS)

All the charges of treason brought against me...

**IN: 10:25:13 INT. HOLDING ROOM - TOWER OF LONDON - DAY**

On James.

JAMES (CONT'D)

...by the members of the East India Company.... they will be dropped ...

**IN: 10:25:18 INT. SIR STUART STRANGE'S OFFICE - DAY**

Strange takes the note and throws it on to his desk.

**IN: 10:25:19 EXT. BEDLAM HOSPITAL - DAY**

On James.

JAMES (CONT'D)

...before midday.

**IN: 10:25:20 INT. APOTHECARY'S LABORATORY - ST BARTS. - DAY**

Cholmondeley grabs his case and leaves.

**IN: 10:25:22 INT. HOLDING ROOM - TOWER OF LONDON - DAY**

Coop studies James.

JAMES (CONT'D)

Witnesses vanish.... Testimonies... they burn.

**IN: 10:25:28 INT. ROOM - DAY**

Burning papers.

**IN: 10:25:28 EXT. THAMES DOCK - DAY**

We see Wilton hurrying aboard a ship called 'The Good Hope'. He has files of papers under his arm. We see crewmen leaving the ship down a separate gang plank.

This ship will be our escape ship and we will see it again. For now Wilton approaches one of the masts. He pins the sheet to the mast and we read the word...

*'Commandeered. By Virtue of Inspection by the East India Company'*

He then disappears below decks...

JAMES (OS)

Demands will be met and pride will be swallowed.... And  
when morning becomes afternoon...

**IN: 10:25:35 INT. HOLDING ROOM - TOWER OF LONDON - DAY**

James is unblinking.

**IN: 10:25:36 EXT. BEDLAM HOSPITAL - DAY**

Barrels are loaded onto the carts and covered with tarpaulin before been driven away.

JAMES (OS)

Then... I will become a free man.

**IN: 10:25:41 INT. HOLDING ROOM - TOWER OF LONDON - DAY**

A raven is cawing from outside.

COOP

How would you know that?

James gestures at the barred window.

JAMES

The ravens just told me.

Coop is completely wrong footed. He is lost for words.

**IN: 10:25:53 INT. PRINCE REGENT'S QUARTERS CORRIDOR - DAY**

Coop is hurrying down the corridor with purpose....

COOP (SOFTLY)

Language 10:25:54/55/56/57 Shit, shit, shit, shit ....

**IN: 10:25:57 INT. TOWER OF LONDON CELL.**

Two guards giving back Delaney's clothes and taking his shackles off.

**IN: 10:25:59 EXT TOWER OF LONDON - DAY**

The street gate of the tower is unlocked and opened. James steps out, a free man. Robert is waiting by a carriage. He jumps down and runs to greet James.

**IN: 10:26:03 INT. PRINCE REGENT'S PALACE, WINTER DINING ROOM - DAY**

Coop enters the room to find the Prince getting his portrait sketched.

REGENT (OS)

So...

**IN: 10:26:11 EXT. TOWER OF LONDON - DAY**

James hands Robert a letter.

JAMES

This is the last one.

ROBERT

Yes Sir.

**IN: 10:26:15 INT. PRINCE REGENT'S PALACE, WINTER DINING ROOM - DAY**

Coop knows this is going to be the hardest confrontation of his life and he is prepared. He knows he must simply grit his teeth and try to sail through the hurricane. He also knows he is more likely to hang than succeed.

*Scored Music '108m15' out: 10:26:1*

PRINCE REGENT

I hear the case is altered.

COOP

Indeed your Majesty. We have to release Delaney.

A pause. That the Prince knows something is awry already is neither help nor hindrance to Coop.

*Singing 'Yankee Doodle' In: 10:26:23 out: 10:26:4*

**IN: 10:26:22 INT/EXT. DOLPHIN SHACK - DAY**

Pearl, Helga, Godfrey, Atticus and some of Atticus gang are in the bar. All in their own world. The atmosphere is even more tense now with under played nervousness.

One of Atticus men has a make shift string instrument. He plays a bar of Yankee doodle.

Brace is sitting by a window by himself and sees something that makes him stand.

Pearl sings along.

PEARL

Put a feather in his hat...

Pearl is silenced by a 'Ssh' from Helga and an angry look.

Nervous silence again. The sound of a bell ringing makes everyone look up.

It is the sound of a ship's bell and sailors shouting.

Brace outside is looking down the river.

*Over the rooftops we see the masts of the Good Hope gliding slowly towards the pier behind the Dolphin.*

*Scored Music '108m17' In: 10:26:4.*

BRACE

Aye. It will happen.

Atticus leads his gang out of the Dolphin.

ATTICUS

On you Bill, yeah?!

He fires a warning shot in the air. His intention is to clear the towns people away.

*Scored Music '108m17b' In: 10:27:0*

ATTICUS

(shouts)

Off my street!

There is screaming and general mayhem as the towns people run for cover and close their doors and windows. They sense that danger is coming.

ATTICUS

(to Bill)

On you...

BILL

Brighton! Martinez! Shut the street down. We're expecting visitors! Everyone else.... You heard the man off the streets

Atticus' men start to barricade up the streets.

*Scored Music '108m17' out: 10:27:2.*

**IN: 10:27:25 INT. GEORGE CHICHESTER'S OFFICE, SONS OF AFRICA - DAY**

On Robert running down the street, weaving in and out of people.

**IN: 10:27:28 INT. GEORGE CHICHESTER'S OFFICE, SONS OF AFRICA - DAY**

Robert runs down the corridor and knocks.

Chichester is sitting at his desk he hears a knock on his door. He gets to his feet quickly as Robert enters with a hand written note, which has Chichester's name on it.

CHICHESTER

Yes.

ROBERT  
From Mister Delaney.

Chichester can see it is too small to be what he was hoping for but even so he opens it with alacrity. He reads and reacts, slamming the letter onto the desk.

**IN: 10:27:50 EXT. CHAMBER HOUSE - DAY**

James walks slowly and with great pain through the gate. Back from the tower.

*Scored Music '108m17b' out: 10:27:5*

**IN: 10:27:59 INT. JAMES'S HOUSE - DRAWING ROOM - DAY**

All is still and quiet. Then we find an envelope sitting on the hallway table, addressed to James.

We hear the front door open. James enters, and as he walks into the drawing room we can see that he is damaged from his treatment in the tower. James sees the envelope and recognises the handwriting.

He thinks about tearing the letter up. Flexes his fingers to do so. But instead he opens it. We come around. We read the first words.

ZILPHA (V.O.)  
I am planning to journey to heaven James ... I have realised the truth. My cage is my flesh, I can shed it.

*Scored Music '108m18' In: 10:28:2*

The letter continues but we don't see it, as we are back on James. It hits James like a hammer.

He sits heavily in the chair, still holding the letter. Then looks around him for answers, for some kind of intuitive understanding.

**IN: 10:28:31 INT. GEARY HOUSE - ZILPHA'S BEDROOM - DAY**

Zilpha is seated at her bureau. She is writing the letter we are hearing.

ZILPHA (V.O.)  
The River Thames will take me to God. Death is just the turning of a key in a lock. Whether God will accept me is another matter, perhaps my husband will have spoken of my betrayal....

**IN: 10:28:47 INT. JAMES'S HOUSE-DRAWING ROOM - DAY**

On James.

ZILPHA (V.O.)  
Or perhaps my feelings for you, unforgiveable feelings for you will mean the Thames will take me to a different place. Whatever my destination, if you survive your

recklessness please, keep some part of my soul inside  
your own...

James is shocked. He takes off his hat and puts the letter down.

*Scored Music '108m18' out: 10:29:0*

**IN: 10:29:10 EXT. CHAMBER HOUSE - DAY**

We hold as some people pass by. Normal people having a normal day. Lorna comes flying through them. Adrenalin filled, a mixture of anger, relief and triumph. She bustles through the gate and up the steps.

**IN: 10:29:18 INT. CHAMBER HOUSE DRAWING ROOM - DAY**

Lorna comes running in holding a letter.

LORNA

James! James! I have it. I have the safe passage. It  
damn near killed me. What are you doing? We should be  
leaving.

Lorna gathers her breath, but she notices James is not responding.

Lorna looks at him, cross. Needing some recognition, if not gratitude, for all she has been through. James remains silent. Beyond his usual taciturn silence. A desolation.

Then she realises something is wrong.

Lorna sees the note, takes it up and starts to read it. Then looks back at him immediately. Her heart is going out to him but she doesn't know how to show it.

She finishes the note. Looks at him, adrift in her own inability to help.

*Scored Music '108m18b' In: 10:29:5*

JAMES

If she were dead I would know it. I would hear her and I  
would feel it. As if there were a door open in this very  
house.

As Lorna looks down at the note. We see that she believes it to be true.

LORNA

Oh James...

JAMES

No...No...

James with tears in his eyes smiles faintly up at her, hoping against hope.

**IN: 10:30:17 EXT. RIVER THAMES – FLASHBACK TO THE MORNING**

Zilpha jumping off the bridge and down into the water.

JAMES (V.O.)  
If she was in the river she would sing to me...

**IN: 10:30:18 INT. CHAMBER HOUSE DRAWING ROOM - DAY**

Back on James.

JAMES (CONT'D)  
...and I would hear her.

He stops, hears himself through Lorna. He waits. Lorna looks to the letter...

LORNA  
Her words are very certain.

A pause.

James is made of stone and Lorna has authority now. After a moment...

JAMES  
How did I not know?

LORNA  
Because the dead don't sing.

*Scored Music '108m18b' out: 10:30:4.*

James peers at Lorna. She is not challenging him, she is hauling him aboard a different life. James is lost; conflict is fighting within him that Zilpha has killed herself without him knowing.

JAMES  
If they don't sing then how do I hear them?

A pause.

LORNA  
That is a question to be asked and answered in America.  
Is it not?

Lorna sits and pretends to read a book.

LORNA (CONT'D)  
The tides rising.

A pause.

LORNA (CONT'D)  
You've lots of people waiting for you. People who have given up everything for you James.

James looks away.

*Scored Music '108m18c' In: 10:31:2.*

LORNA (CONT'D)

The tide ebbs she'll still be gone. The tide won't bring her back.

A pause.

LORNA (CONT'D)

Language 10:31:42

You know we could just sit here in these rotting chairs in this shitty house....

She sighs. James is not responding to the direct approach.

LORNA (CONT'D)

And die, like rats, like your father.  
(trying a softer approach)  
We ought to go to Nootka.

At this there is the briefest flicker of life in James' face. He is struggling with his emotions, unable to believe that Zilpha is dead. Lorna knows his death wish and she is using it.

LORNA (CONT'D)

If anything it's a fine day to die at sea.

James looks to Lorna and then slowly gets to his feet and leaves the room.

JAMES

I've some unfinished business to take off. I'll be back.  
We'll board together.

He leaves. Lorna is relieved.

*Scored Music '108m18c' out: 10:32:3*

*Scored Music '108m19' In: 10:32:3*

**IN: 10:32:41 EXT. WAPPING DOCKS, GATES - DAY**

Robert opens the gate and Skull and Bones drive the wagons, laden with kegs of gunpowder picked up from Bedlam but covered in canvas sheets into the dockyard.

As the wagons clatter into the yard and past the Dolphin Atticus directs the wagons towards The Good Hope.

ATTICUS

Straight to the ship. Come on boys... keep going.  
Straight through.

**IN: 10:33:05 INT. EIC CORRIDOR - DAY**

We find Chichester striding down the corridor. Two EIC doormen are in pursuit but he shrugs them off. We see he is a powerful man when he's angered. He bursts through a set of double doors.

DOORMAN

Sir. Sir... Excuse me sir... Sir, you can't just...

CHICHESTER

Let me through.

**IN: 10:33:13 INT. SIR STUART STRANGE'S OFFICE - DAY**

Sir Stuart is at his desk. He hears the commotion outside. He guesses what it is and welcomes it. The door flies open and there is a scrum, with Chichester being held back.

*Scored Music '108m19' out: 10:33:2.*

STRANGE

Let him in. Let him in.

The doormen let Chichester go and he walks into Sir Stuart's office. Sir Stuart smiles....

STRANGE (CONT'D)

Mr. Chichester

Strange is placid...

STRANGE (CONT'D)

How goes your investigation?

Chichester approaches.

CHICHESTER

This will not stand!

Strange smiles and Chichester puts the letter onto Strange's desk.

STRANGE

Oh but it will. It always does.

He looks up to Chichester....

CHICHESTER

Delaney would not make a deal with you.

Strange smiles knowingly to himself as he holds Chichester's gaze.

STRANGE

The record will show that the EIC co-operated with your commission into the sinking of the Influence fully and without reservation.

Chichester takes this news in. Strange laughs.

STRANGE (CONT'D)

You're an idealist. Delaney and I are realists.

A pause.

STRANGE (CONT'D)

But the difference between Delaney and me, is that I always make sure I have one last ace to play. Good day Mr. Chichester.

He passes the letter back across the desk to Chichester.

CHICHESTER

I swear this will not stand.

Strange laughs.

**IN: 10:34:14 INT. DUMBARTON'S OFFICE - DAY**

Dumbarton is checking some dyed cloths as James enters. Dumbarton looks up, he has been expecting James.

James hobbles towards him, and as he does he reacts to a flicker of pain.

DUMBARTON

God... You look like you need laudanum.

Dumbarton produces a bottle form the shelf.

JAMES

I have an hour... I need to be on the water by high tide.

DUMBARTON

You have a ship?

JAMES

Hmm...

Dumbarton offers the bottle...

DUMBARTON (CONT'D)

This laudanum is diluted somewhat with burdock so that you can continue to function. But I doubt you would be able to steer a ship to America. You have people with you?

James takes a swig from the bottle.

*Scored Music '108m20' In: 10:35:3*

DUMBARTON (CONT'D)

Mr. Delaney, I'm sure that you're probably expecting me to hand you your letter of safe passage.

He smiles at James...

DUMBARTON (CONT'D)

But I'm afraid it isn't going to be that simple. Nothing in this war between cousins is simple. There is just a small hurdle that you have to leap over first.

He lays out a document for James to look at. James doesn't look down. Dumbarton urges him to look but James doesn't avert his eyes from staring into Dumbarton's. Dumbarton whispers.

DUMBARTON (CONT'D)

Take a look.

James still doesn't divert his fixed gaze at Dumbarton but speaks with certainty.

JAMES

It's a deed of transfer. Hmm?

A pause. Dumbarton is wrong footed. Still James doesn't avert his eyes.

JAMES (CONT'D)

Transferring my title to Nootka Sound to the East India Company? And your friend, Stuart Strange..

Dumbarton is now astonished and deeply unsettled. James continues.

JAMES (CONT'D)

When I first met you, you told me that a sheep can be meat, but it can also be wool.

A pause.

JAMES (CONT'D)

At first the code eluded me. But then I realised, it's not even a code is it. You're simply somebody's meat, boy.

Dumbarton becomes uneasy.

JAMES (CONT'D)

You present yourself as an agent of the free States of America, like a good little sheep. But long since you've been dangled in front of the King of England by The East India Company..

A pause.

JAMES (CONT'D)

Hmm? Now you're scrabbling, desperate, pulling your wool over everybodys eyes.

A pause.

JAMES (CONT'D)

Possibly even your own.

Dumbarton's hand moves slowly toward his hip. He is now on uncertain ground in hostile territory. Dumbarton studies James and feels a deep unease.

DUMBARTON

Does it even matter?

JAMES  
(as he slowly stands)

No.

DUMBARTON  
No one in this city has only one master.

JAMES  
Pen...

James quick as a flash grabs Dumbarton's head and smashes it down on the table.

JAMES  
I do.

James drags Dumbarton across the room.

Dumbarton is coming round. James tips the laudanum into his mouth, he splutters. James goes and gets a vat of blue dye and carries it towards Dumbarton. He then put his head into it, face down. We see the bubbles rising.

Then the bubbles stop.

James pats Dumbarton's back as he stands and stares out of the window. James is sensing something...

**IN: 10:38:16 FLASHCUT: ZILPHA IN THE WATER.**

ZILPHA (V.O.)  
James... You came back. You told me you loved me.

JAMES  
My sister...

**IN: 10:38:29 FLASHCUT: ZILPHA KISSING JAMES UNDER WATER. ZILPHER FLOATING DEEPER DOWN WITH HER EYES OPEN.**

ZILPHA (V.O.)  
James. You shall see me again.

**IN: 10:38:38 FLASHCUT: ZILPHA IN THE WATER.**

James is leaving, slowly he climbs the stairs.

Dumbarton has now been hung up, his stomach area cut open and his arms out as if crucified, amongst his flags.

**IN: 10:39:07 EXT. ST. BARTS - DAY**

James leaves the hospital.

**IN: 10:39:12 INT. WAPPING DOCKS, GATES - DAY**

Robert runs to the gate and finds Cholmondeley, who is carrying his leather suitcase, and another smaller case; he has come prepared.

*Scored Music '108m20' out: 10:39:1*

He gives Robert one of the cases to carry.

ROBERT  
Yes sir...

CHOLMONDELEY  
Both hands... Good boy.

He walks with Robert towards the Dolphin. He stops to admire the sight of the Good Hope moored on the quay...

CHOLMONDELEY (CONT'D)  
Has he bothered to employ anyone who can actually sail that thing?

Robert laughs.

CHOLMONDELEY (CONT'D)  
No sparks, no flames, no inflammatory comments. I am covered in explosives.

**IN: 10:39:45 EXT. THE GOOD HOPE QUAY – DAY**

The wagons are parked up by the ship and Skull and Bones are waiting to load the gunpowder. Wilton is stepping off the deck and walks across the gang plank. French Bill arrives as the skeleton crew which delivered the ship are hurrying away. Wilton takes French Bill to be in charge.

MAN (OS)  
Come on! Load her up!

WILTON  
Where is Delaney?

FRENCH BILL  
Busy.

Wilton hands French Bill some papers...

WILTON  
She is now under the flag of the Honourable East India so you will have no hindrance. Tell Mr. Delaney ... he may have won this small battle, but justice will be delivered to him by God!

French Bill nods his head to Wilton and quickly pulls his pistol from his belt...

*Scored Music '108m22' In: 10:40:2*

FRENCH BILL  
Kind regards from Stuart Strange.

French Bill takes aim and shoots Wilton dead. Skull and Bones look stunned but French Bill has a firm expression.

FRENCH BILL (CONT'D)  
Get the body in the river. Get the powder on the ship.

Skull and Bones slowly start to do as they are told.

FRENCH BILL (CONT'D)  
Move!

Language 10:40:31      MAN  
Come on, shift your arse... Get it loaded now.  
Oi! Get it loaded...

French Bill walks away, along the dock.

**IN: 10:40:37    INT. PRINCE REGENT'S PALACE, WINTER DINING ROOM - DAY**

The Prince looks at Coop.

*Scored Music '108m22' out: 10:40:4.*

PRINCE REGENT  
How is your religion these days, Coop?

COOP  
My what?

PRINCE REGENT  
Your religion. Your faith.

Coop is wrong footed but replies evenly.

COOP  
After many years in your service it is in rags and tatters  
your highness.

PRINCE REGENT  
And have you spoken about all this with God?

Coop doesn't reply for a while. Finally...

COOP  
Well I err, discuss things with my wife. In bed.

PRINCE REGENT  
Well I talk to God. I spoke to him just now.

A pause.

COOP  
And what did God say?

The Prince takes a moment...

PRINCE REGENT  
Conversations between Monarchs and God are  
private...

The Prince smiles...

*Scored Music '108m23' In: 10:41:0.*

PRINCE REGENT (CONT'D)  
...but I will give you the gist of it.

A pause.

Language: 10:41:14  
PRINCE REGENT (CONT'D)  
Due to this monumental balls up, everyone must hang.  
East India. Americans, Irish, French. Dogs, cats, rabbits.  
Why not? Whores, Priests...

Coop decides he must speak over the Prince.

COOP  
Your highness there is little doubt in my mind that senior  
directors at the East India have made a deal with  
Delaney....

Language 10:41:29  
PRINCE REGENT  
Clerks, fitters, sailors, heroes of Waterloo, chimpan-  
fucking-zees....

The Prince is as insane as Delaney. He has now lost patience and lost reason.

He is enraged.

Language 10:41:32  
PRINCE REGENT (CONT'D)  
Just fucking kill him!

Coop stays calm.

COOP  
If he dies, then Nootka goes to the Americans as per his  
will.

He bellows...

Language 10:41:36/37/38/41  
PRINCE REGENT  
Fuck Nootka! Fuck wills! Fuck treaties! I am the head  
of fucking State and by the command of His Majesty. ....

His voice echoes and he concludes softly....

PRINCE REGENT (CONT'D)

Kill him.

Ultimately Coop has no choice but to obey or lose his head. We hear drums beating...

**IN: 10:41:50 EXT. LONDON STREET. - DAY**

A group of dragoons ride at speed...

WOMAN  
(grabbing her child)  
Come on Mary, out of the way.

**IN: 10:41:59 EXT. THE DOLPHIN - DAY**

Lorna is with James. They have just arrived from Chamber House.

LORA  
Where are you keeping everyone?

JAMES  
(points)  
In there.

LORNA  
Right.

Lorna does as she's told. James walks towards Atticus.

ATTICUS  
You good?

Lorna walks into the Dolphin as James nods in reply to Atticus.

ATTICUS (OS)  
Fifteen minutes until high tide.

**IN: 10:42:22 INT. DOLPHIN - DAY**

Lorna enters The Dolphin to find Godfrey, Helga and Pearl looking fearful. Lorna has a moment of misgiving, suddenly terrified of her own decision.

**IN: 10:42:32 EXT. LONDON STREETS - DAY**

The line of dragoons ride at speed through the streets....

**IN: 10:42:38 EXT. WAPPING DOCKS, GATES. DAY.**

James checks the plans with Atticus.

JAMES  
So, charges?

Language 10:42:43 ATTICUS  
Yeah. Yeah. The chemist. Oh he's a nightmare, Cole will  
kill him with his own cock, if he's not shot today.

JAMES  
Can't kill him.

ATTICUS  
Why?

JAMES  
We need him. He's the doctor.  
(beat)  
Is the powder on the ship?

ATTICUS  
Fifty five kegs onboard, fifteen on the dock and err, two  
in the water.

JAMES  
Right.  
Well when we are sixty and ten. I need you to take the  
pilgrims and put them on the ship. Before the ebb...

James has seen Brace, a still point in frantic activity. Brace having listened to these instructions, turns and starts walking towards the Dolphin.

JAMES (CONT'D)  
Where are you going?

Brace stops and turns as James walks towards him.

BRACE  
To explain the plans.

JAMES  
I don't want you to tell them the plans.

Without a blink.

JAMES (CONT'D)  
Besides you're not coming.

A pause. Brace is astonished and slowly it is sinking in.

BRACE  
What?

James adds...

JAMES

Brace you have always being my father's man, in my fathers world. We're headed to my mother's now.

Brace holds James' gaze his eyes swimming, trembling slightly.

BRACE

James, tell me this too is mercy. I'm an old man, I would never survive. Tell me that's the reason?

A pause. Ultimately James is cruel.

JAMES

Brace, you were not born for freedom. You wouldn't know what to do with it. It would torture you. Now go home, Everything belongs to you now.

Brace is about to speak Robert skids round the corner.

ROBERT

The soldiers are here!

JAMES

Atticus! Bill!

James abandons Brace without a look. Atticus starts organizing things.

Brace is left as he watches James go; his entire life devoted to the man who now walks away.

ATTICUS

Right, Robert... Get down there... tell them to hurry up with that cargo. Quick!

Robert runs towards the ship.

Brace, clearly bereft, takes this all in as he moves out of the way but in his mind, his action is certain.

ATTICUS (OS)

Keep moving, all of yer... Fast!

MAN

Alright, you heard him... Move...

Around the corner on the dockside, Men are loading the gunpowder onto the ship. Robert runs to the men.

ROBERT

The soldiers are coming. Hurry up.

MAN

Come on... Chop chop.. let's go!

Cholmondeley is setting his explosives...

**IN: 10:44:16 EXT. DOCK TUNNEL TILBURY - DAY**

The Dragoons advance down the tunnel, towards the closed gates

**IN: 10:42:18 EXT. WAPPING DOCKS, GATES. DAY.**

James' men hide behind the barricades.

**IN: 10:44:22 EXT. DOCK TUNNEL TILBURY - DAY**

The Dragoons approach the closed gates and stop at them.

SOLDIER

Halt!

The soldiers at the front slowly open the gates wide and one walks slowly through them.

**IN: 10:44:37 EXT/INT. DOCKYARD/DOLPHIN, WAPPING WALL.THE GOOD HOPE SHIP (INTERCUT) - DAY.**

Cholmondeley is ready to set off his explosives.

The guards enter the dockyard.

James' men hide behind the barricades. We can hear their breathing.

The guard looks around the dockyard for signs of movement.. It is deserted. He turns back to his men and signals for them to move forward.

As the soldiers start to move forward, Cholmondeley sets off the first explosive. There is a huge explosion at the gates, killing those soldiers who were just walking through the entrance. We hear the screams of those who are injured.

Lorna jumps at the sound of the explosion.

Pearl gets to her feet.

James moves forward carrying muskets, followed by Cole and French Bill.

On Godfrey in the Dolphin.

There is confusion and smoke in the tunnel... Some dragoons are staggering, bells ringing in their ears. We glimpse dead soldiers and limbs blown off.

James, Cole and French Bill kneel at the tunnel entrance, taking aim at the redcoats in the tunnel.

James, Cole and French Bill fire their guns into the tunnel.

Cholmondeley runs forward, throwing in smoke grenades to create a smoke screen.

James, Cole and French Bill fire again. We see soldiers fall to the ground dead.

GUARD (OS)

Men, regroup.

On Lorna.

James and his men run back behind the barricades. James turns, looks to the archway as he checks his pocket watch.

We can hear the soldiers shouting, trying to gather themselves together.

James looks across at Brace standing behind the barricade armed with two pistols.

Pearl inside the Dolphin is holding a pistol.

James nods at Atticus, who takes a quick look over his barricade towards the tunnel.

Bill comes to James.

*LG Pulse In: 10:45:4*

BILL

Tide's about to turn, James.

JAMES

Go and get them, put them on the ship now, Move it.

The guards storm the dockside. Brighton prematurely fires her gun at them.

ATTICUS

Not yet!

*LG Pulse out: 10:46:2*

The fighting begins.

On Godfrey as the door to the Dolphin is opened by French Bill.

BILL

Everybody out. Come on! Move!

The human cargo hurry out of The Dolphin, led by Bones and towards the boat.

The redcoats storm the barricade and hand to hand combat begins.

Brighton is stabbed by a soldier, who in turn is shot dead by Atticus.

The human cargo arrives at the ship and boards as quick as they can.

BONES

Come on now. Move. Move. Get on there, quick.

LORNA

Come on.

Helga realizes she has dropped her gun.

HELGA  
Wait...

BONES  
Leave it. Leave it!

As she runs back to get it, she is shot dead in the back by a soldier. Pearl screams.

*LG Pulse In: 10:47:2*

PEARL  
HELGA!

Bones holds her back as she tries to go and help Helga. He then pushes her back onto the ship.

LORNA  
Go! Go!

Lorna has a pistol and shoots the soldier who shot Helga.

Back on the dockside the fighting continues. Atticus is slashed by a sword but turns and stabs the redcoat with his knife.

*LG Pulse out: 10:47:4*

Lorna gets clipped on her left shoulder by another soldier and is floored. Pearl crawls across the deck to help her.

The fighting is intense now. James fires his gun, Atticus receives a serious head wound.

Cholmondeley throws his grenades at the redcoats but as other redcoats return fire, they hit some powder near him and it explodes, throwing him into the air.

James sees Cholmondeley and runs over with Atticus. He is seriously injured and they drag him to safety.

ATTICUS  
Bill!

As they drag the injured Cholmondeley to the ship they are shot at by other redcoats. James and Atticus drop his body on the courseway and dive for cover behind some boxes.

ATTICUS  
Language 10:48:26/28      Fuck! Fuck!

James sticks his head round the corner, the recoats take aim and fire, just missing him. Bill runs round the corner, gets shot at, dives for cover behind the body of Cholmondelely.

JAMES  
(mouthing)  
How many?

Bill holds up his fingers. Three.

Just as a soldier starts to advance on their position, Cole suddenly comes around the corner. He throws a smoke bomb at the soldiers and then marches down the dockside firing. James and Atticus use this diversion to follow Cole along the quayside.

ATTICUS

Bill!

*Scored Music '108m23' out: 10:49:3*

Bill gets up and drags the prostrate body of Cholmondeley, following James, Atticus and Cole towards the ship.

On the dockside the fighting continues. More redcoats arrive through the archway.

Martinez is shot dead.

Back on the quayside, James shoot a soldier dead. James, Cole, Atticus and Bill (still dragging Cholmondeley) board the ship.

We see soldiers running through the mud, heading towards the ship.

The gang plank is pulled on board and the ship sets sail.

Soldiers fire at the ship from the quayside.

Out on the ship, in full sail, heading down the Thames and out to sea.

**IN: 10:49:48 INT. COOP'S OFFICE - DAY**

Solomon Coop is reading a hand written military report of the action. He has no expression as he turns a page. He speaks softly...

COOP

Language 10:50:00 Fuck.

Then he looks up.

**IN: 10:50:02 INT. EAST INDIA COMPANY OFFICES - DAY**

Sir Stuart Strange walks down the corridor towards his office.

CLERK

Sir...

Strange nods at the clerk, acknowledging the greeting.

STRANGE

Hmmm.

He is smiling.

**IN: 10:50:08 INT. STUART STRANGE'S OFFICE - DAY**

Sir Stuart enters and takes a big breath of relief as he sees a leather tube on his desk. A clerk enters.

STRANGE  
Aha... My final ace...

CLERK  
Still no word from Wilton or Pettifer Sir.

STRANGE  
Ah. Perhaps they left early for the weekend.

Strange looks up and smiles.

STRANGE (CONT'D)  
As will I, I think. How did this get here?

The clerk is about to leave but Strange picks up the address label.

CLERK  
Some errand boy delivered it, Sir. From a... Doctor  
Dumbarton.... said you'd be expecting it?

Strange reads the label, it is addressed to him...from Dr. Dumbarton....

Strange is smiling. This is the expected 'deed of transfer' of the Nootka Land, to the EIC. He can be oblique and amused in front of his servant.

STRANGE  
Tea I think.

CLERK  
Tea sir?

*Scored Music '108m24' In: 10:50:3*

Language 10:50:39

STRANGE  
Yes. All the tea in China. And a strip of land at the arse  
of a pig.

Strange chuckles and his Clerk laughs too as he turns to leave the room. Strange sits at his desk.

STRANGE  
And an end to this business at last.

He pulls the leather cord around the tube to open it....

**IN: 10:50:47 EXT. EAST INDIA COMPANY OFFICES. DAY**

BOOM. We see the windows of the EIC offices blown out by the bomb that was in the tube. Fire spreads quickly through the room.

**IN: 10:50:57 EXT. CHAMBER HOUSE**

Establisher.

**IN: 10:51:04 INT CHAMBER HOUSE - DAY**

We hear the front door opening and then closing.

CHICHESTER

Hello?

Chichester appears in the hallway, looking around. There is no answer from anyone in the house. He heads into the drawing room where he sees Brace sitting.

*Scored Music '108m29' In: 10:51:2*

CHICHESTER

Forgive me, the door was open.

Brace doesn't respond.

CHICHESTER (CONT'D)

I just received a note.

Still, Brace says nothing. Chichester walks slowly towards him.

CHICHESTER (CONT'D)

Mr. Delaney said he had left his account of the sinking of the Cornwallis. And the account of the East India clerk, Godfrey.

A pause. The dog at Brace's feet whines.

CHICHESTER (CONT'D)

It said I would find it in his room.

At last Brace nods.

CHICHESTER (CONT'D)

Which one is his room?

BRACE

His room is the attic. The one looking out to the river.

Brace finally turns to look at Chichester, who nods at him before turning and climbing the stairs to the attic room.

Brace with tears in his eyes looks down at the dog.

BRACE

Hey....

Brace chuckles and starts to pet the dog.

**IN: 10:52:23 INT. STAIRS/JAMES'S ATTIC ROOM - DAY**

Chichester runs up the stairs.

**IN: 10:52:28 INT. CHAMBER HOUSE - DAY**

Brace strokes the dog as it jumps up on his knee, licking his new master's face.

**IN: 10:52:35 INT. JAMES'S ATTIC ROOM - DAY**

All is as James left it. Chichester enters and finds two hand written accounts isolated on the desk. He goes to the desk and reads the cover....

*Scored Music '108m24' out: 10:52:4*

*'I James Keziah Delaney do declare that the following statement reports a true account of the events leading up to the sinking of The East India Company ship The Cornwallis...'*

He finds Godfrey's document underneath. He nods his head, sighs with relief and looks out over the river.

*Scored Music '108m30' In: 10:53:0  
Scored Music '108m29' out: 10:53:1*

CHICHESTER

Justice..

**IN: 10:53:15 EXT/INT. THE GOOD HOPE - DAY**

Establishers of the ship sailing.

James heads below deck, where what is left of the human cargo are situated.

Pearl meets his eyes. She is watching over an injured Lorna. He walks towards Lorna, passing Robert.

James stays with Lorna for a moment, he touches her gently... not wanting to hurt her. She watches James as he cares for her.

CHOLMONDELEY (OS)

Maria?

James turns to the other truckle bed at the sound of Cholmondeley speaking. Cholmondeley is badly burnt. Godfrey is tending him; holding his hand.

Godfrey tries to soothe Cholmondeley who is not in a good way, the day has taken it's toll and we should worry about his survival.

*Scored Music '108m30' out: 10:55:1*

GODFREY

Yes.

James walks back to the top deck.



*Scored Music '108m31' out: 10:56:1.*  
*Scored Music 'End titles' In: 10:56:1.*

**IN: 10:56:13    END CREDITS**

RD 1

Creative Consultants	EMILY BALLOU BRETT C. LEONARD
----------------------	----------------------------------

Cast in order of appearance

Zilpha	OONA CHAPLIN
James Keziah Delaney	TOM HARDY
Sir Stuart Strange	JONATHAN PRYCE
Martinez	DANNY LIGAIRI
Godfrey	EDWARD HOGG
Robert	LOUIS SERKIS
Lorna Bow	JESSIE BUCKLEY
Brace	DAVID HAYMAN
Cholmondeley	TOM HOLLANDER
Atticus	STEPHEN GRAHAM
Pettifer	RICHARD DIXON
Wilton	LEO BILL
Pearl	TALLULAH ROSE-HADDON
Helga	FRANKA POTENTE
Solomon Coop	JASON WATKINS

RD 2

Tower Guard	JAMES OLIVER WHEATLEY
French Bill	SCROOBIUS PIP
Cole	ROBERT PARKER
Temple	LEWIN LLOYD
Surgeon	TOM GODWIN
Countess Musgrove	MARINA HANDS
Lady Littlewood	ELIZABETH CONBOY
Lady Hamilton	SUSAN KYD
Musgrove's Butler	RAJ GHATAK
Strange's Clerk	JAMES GREAVES
Prince Regent	MARK GATISS
Brighton	FIONA SKINNER
George Chichester	LUCIAN MSAMATI
Dumbarton	MICHAEL KELLY

RD 3

Second Assistant Director	BEN HARRISON
Crowd 2nd Assistant Director	GARY RICHENS
3rd Assistant Director	JOE PAYNE
Stand Ins	AMY JONES LUKE HAMPTON
Production Manager	DARIN McLEOD
Production Coordinator	ROBERT PRICE
Assistant Production Coordinator	AMELIA SOUTHGATE
Transport Captain	MARK BEETON
Script Editor	NATALIE MALLA
Script Supervisor	CAROLINE O'REILLY

RD 4

B Camera Operator	CHRISTOPHER BAIN
Focus Pullers	RUSSELL KENNEDY
	TIM MORRIS
Clapper Loaders	AARAN LEACH
	ADRIAN STEPHENS
DIT	LUIS REGGIARDO
Video Operator	PACU TRAUTVETTER
2nd Unit Director	TIM BRICKNELL
2nd Unit Director of Photography	CARLOS DE CARVALHO
Underwater Director of Photography	MARK SILK
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
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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

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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
	Aerial Film Services	ARENA AVIATION
	Unit Publicist	IAN THOMSON
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	Costume Standbys	EMMA WOOD
	Costume Cutter	JOHN LAURIE
		GAYLE PLAYFORD
	Crowd Hair & Make Up Supervisor	RACHEL BUXTON
	Hair & Make Up Artists	BEATRIZ MILLAS
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	Location Manager	DUNCAN LAING
	Unit Manager	CLINT BRENCH
	Location Coordinator	SAOIRSE KNIGHT
	Location Assistant	LAUREN CHAMBERS
	Location Manager - Cornwall	CARN BURTON
	Researcher	LUCY DOW
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Digital On-Line Editor  
Digital Intermediate Producer

GOLDCREST POST PRODUCTION  
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SINÉAD CRONIN  
JONATHAN COLLARD

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Supervising Sound Editor/Re-Recording Mixer  
Sound Effects Editors

BOOM POST, LONDON  
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ANDY KENNEDY  
SAOIRSE CHRISTOPHERSON  
JEFF RICHARDSON  
ANNA WRIGHT  
CATHERINE THOMAS  
STUART HILLIKER  
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Foley Recordist  
Foley Artist  
Re-Recording Mixer  
Assistant Re-Recording Mixer

Loop Group

SYNC OR SWIM

RD 11

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VFX Executive Supervisor  
VFX Supervisor  
VFX Producer  
VFX Coordinator  
VFX Production Assistant

BLUEBOLT  
LUCY AINSWORTH-TAYLOR  
ANGELA BARSON  
HENRY BADGETT  
TRACY McCREARY  
SAMUEL DUBERY  
THEO BURLEY

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LENSCAREFX  
SASCHA FROMEYER  
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Main Title Design

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TALLULAH FAIRFAX

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Development Assistant, Scott Free  
Assistant to Tom Hardy  
Assistant to Steven Knight  
Assistant to Tim Bricknell

EMMA JOHNS  
EMILY IREDALE  
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JULIE BRINKMAN  
JOSEPH ATKINSON

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
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Make Up & Prosthetics Designer to Tom Hardy	AUDREY DOYLE
Production Sound Mixer	FRASER BARBER
First Assistant Director	OLLY ROBINSON

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Casting by	NINA GOLD LAUREN EVANS
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Composer	MAX RICHTER
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Production Designer	SONJA KLAUS
Director of Photography	MARK PATTEN

RD 15

Consulting Producer	CHIPS HARDY
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 'End titles' out: 10:56:4.*