



HARDY
SON
AND
BAKER

TABOO

Episode 5

UID: DRI C135D/01

Duration: 57:08

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Scott Free and Hardy Son & Baker**

Scored Music '105m01' In: 10:00:0

PREVIOUSLY

IN: 10:00:00 INT. CHAMBER HOUSE, ATTIC ROOM - DAWN

James is sat in front of the fire half dressed.

Brace sits down on a chair at the table.

BRACE

What is it you're looking for?

JAMES

The Nootka Sound treaty.

IN: 10:00:03 INT. CHAMBER HOUSE, ATTIC ROOM - DAWN

James is painstakingly searching through an array of small drawers in a large oak cabinet. He sees something at the back of the cabinet. Holds the candle flame closer.

JAMES (V.O.)

I may need to prove to a tribunal that the land was acquired by treaty

IN: 10:00:06 INT. CHAMBER HOUSE, ATTIC ROOM - DAWN

James is sat in front of the fire half dressed.

JAMES

And not by conquest...

IN: 10:00:08 INT. EAST INDIA COMPANY. BOARD ROOM - DAY

A meeting in progress. GODFREY is taking the minutes.

GODFREY (V.O.)

Pettifer said if Delaney wanted to trade with the Indians at Nootka...

IN: 10:00:11 INT. MOLLY HOUSE, BACK ROOM - NIGHT

Godfrey makes his report to JAMES.

GODFREY

The only merchandise you could possibly use would be gunpowder.

IN: 10:00:14 EXT. IBBOTSON'S FARM - MORNING

Establisher.

CHOLMONDELEY

Language 10:00:14 Where the fuck are we?

JAMES

My new factory.

Cholmondeley looks around.

IN: 10:00:17 INT. FARMHOUSE - MORNING

Cholmondeley's mind working....

CHOLMONDELEY

I have a theory that the introduction of several barrels of saltpetre can cut the leaching stage down to four weeks.

James is warming to Cholmondeley. However he already realizes he has a problem...

JAMES

There is only one place where one can find refined saltpetre.

CHOLMONDELEY

The warehouse of the East India Company at Wapping Wall.

IN: 10:00:28 INT. DOLPHIN - DAY

James sitting with Atticus at a table in private.

JAMES

And I'm planning a robbery.

IN: 10:00:29 EXT/INT. EAST INDIA DOCKS, SALTPETRE WAREHOUSE DOOR - NIGHT

The glass beaker explodes, blowing the doors open.

IN: 10:00:31 INT. EIC IMPORT DOCK, GUARD'S ROOM - NIGHT

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

IN: 10:00:32 INT. ST BART'S HOSPITAL, DUMBARTON'S MAIN ROOM / LOWER ROOM - DAY

James looks at Dumbarton.

JAMES
You tell Carlsbad my name

We sense a flicker of astonishment from Dumbarton that James knows the name.

DUMBARTON
And who's Carlsbad?

IN: 10:00:35 INT. HAM COUNTRY HOUSE - NIGHT

Countess Musgrove leads James away from the dancing.

JAMES (V.O.)
Carlsbad is the head of the American Society of
Secret Correspondence in London.

IN: 10:00:39 INT. HAM COUNTRY HOUSE, CORRIDOR - NIGHT

James is in the magicians box with the Countess.

COUNTESS MUSGROVE
At all times your life is in our hands.

JAMES
As is your name is in mine. Carlsbad.

IN: 10:00:44 EXT. HAM COUNTRY HOUSE - NIGHT

Guests arrive.

IN: 10:00:46 INT. HAM COUNTRY HOUSE - NIGHT

James sees Zilpha amongst the guests.

JAMES (V.O.)
If they invited us both, then they probably know.

IN: 10:00:47 EXT. HAM COUNTRY HOUSE, GARDEN - NIGHT

James finds Zilpha standing under the arch.

Zilpha glares at James...

ZILPHA
Who knows?

IN: 10:00:48 EXT. HAM COUNTRY HOUSE, GARDEN - NIGHT

The guests have all gathered at the top of the steps.

THORNE (CONT'D)

I challenge James Delaney to a duel to the death.
(screaming at James)
Do you accept?!

Out on James, showing no emotion or reaction.

Scored Music '105m01' out: 10:00:5
Scored Music '105m02' In: 10:00:5

IN: 10:00:55 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
JEFFERSON HALL**

**MARINA HANDS
DAVID HAYMAN**

**EDWARD HOGG
TOM HOLLANDER**

MICHAEL KELLY : LUCIAN MSAMATI

**FRANKA POTENTE
JONATHAN PRYCE**

**JASON WATKINS
NICHOLAS WOODSON**

**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 & BEN HERVEY**

**DIRECTED BY
ANDRES ENGSTRÖM**

TABOO

Scored Music '105m02b' In: 10:01:5
Scored Music '105m02' out: 10:01:5

IN: 10:01:57 EXT/INT. JAMES' BOAT - DAWN

The fog hangs amongst the trees.

A boat sails through the fog, we can see it carries James and a man rowing the boat.

IN: 10:02:14 EXT. LORNA'S SHORE SOUTH SIDE - DAWN

On the bank he has left behind we see Lorna, unimpressed that she has been left behind. She stands on the bank with party guests from the previous night.

IN: 10:02:18 EXT/INT. JAMES' BOAT - DAWN

On James.

IN: 10:02:24 EXT/INT. THORNE'S BOAT - DAWN

Another boat is approaching. We find Thorne, we don't know if he is focusing on what is about to happen or regretting his decision.

IN: 10:02:31 EXT. LORNA'S SHORE SOUTH SIDE - DAWN

Lorna, still abandoned on the shore, walks away from the other party guests.

IN: 10:02:37 EXT/INT. THORNE'S BOAT - DAWN

On Thorne's boat. Another man is in the boat with him, a man in his thirties wearing a battered military coat (this is HOPE).

IN: 10:02:46 EXT. MONKEY ISLAND - DAWN

Freezing fog hangs over the island. Hope and Thorne disembark as their boat arrives.

IN: 10:02:53 EXT. LORNA'S SHORE SOUTH SIDE - DAWN

Lorna, checks the depth of the water with a stick. Desperate to get across to the island. Slowly she takes one step after the other, the water getting deeper.

IN: 10:02:46 EXT. MONKEY ISLAND - DAWN

James' boat pulls up to the bank.

Scored Music '105m02b' In: 10:03:1.

A GYPSY WOMAN is squatting by a small fire nearby. Smoke rises from the fire and thickens the fog.

Scored Music '105m03' In: 10:03:1.

Thoyt is there, he is accompanied by a grave looking man in his sixties (the keeper of the CODE DUELLO, who we will call CODE DUELLO). There is also a DOCTOR. Behind them, stand Thorne and Hope.

He glances at Thorne as James arrives.

JAMES

Good morning.

Scored Music '105m03' out: 10:03:3.

Thorne does not answer.

The keeper of the Code Duello steps towards the two men. He is an old hand at this and has presided over many duels. His voice is hoarse from some sickness made worse by the icy fog. He has an Italian accent.

The Code Duello bows to the Gypsy woman and we might guess they work as a team...

CODE DUELLO

The Gypsy woman owns this island between two parishes it is tradition that she offers duellists a little token of good luck. Three shillings each for heather and goose feathers.

Thoyt snaps.

THOYT

This is not a fairground.

The Code Duello continues with the order of things.

CODE DUELLO

Gentlemen, a slight has been perceived and one of you seeks satisfaction. Which?

Thorne raises his hand holding up his pistol.

THORNE

Here is my pistol for inspection. This is my second, Mr. Hope of Trinity Lane...

Hope steps forward and bows. James peers at Hope, angles his head. Code Duello takes the pistols to examine and then turns to James....

CODE DUELLO

May I see your pistol?

The Code Duello examines the guns. As he peers down a barrel...

THOYT

Can we please get on with it. This fog is pestilential.

The Code hands the pistols back to James and to Thorne. Thorne hands his pistol to Hope who begins the business of loading it. James watches him pour powder before beginning to load his own gun. The Code Duello turns to James...

CODE DUELLO

Where is your second?

JAMES

I don't have one.

CODE DUELLO

The code requires you have a second.

JAMES

I don't have one.

Scored Music '105m04' In: 10:04:3

CODE DUELLO

Let's just say this woman is yours and she is late.

They turn to see Lorna who walking towards them, soaked from the waist down, shivering.

THOYT

Could you not find a boat like a normal person?

LORNA

I was bored and I've never seen a man shot before.

JAMES

Why don't you go and stand over there by the fire and keep warm.

Scored Music '105m04b' In: 10:04:5

James peers into her eyes, He knows she is baiting him. Lorna holds his gaze and on his look, she moves to the fire. Thorne removes his coat.

The business of the duel now begins.

CODE DUELLO

Duellists stand apart with the attorney between you.

Thoyt takes up position between them.

THOYT

No lack of faith in either party but I need payment in advance.

Scored Music '105m04b' out: 10:05:4

James is amused and tosses a coin to Thoyt. Thorne fumbles in his pockets and finds a coin to throw. Meanwhile the Code Duello takes a sword and sticks it into the soft earth. He then paces fifty yards across the mud with a second sword in his hand.

As he walks...

CODE DUELLO

On my instruction the duellists will take up position at the points.

He walks on with big paces....

CODE DUELLO (CONT'D)

Anyone firing '*a l'outrance*' will be fair game to be shot.
You will duel to first blood...

THORNE

To the death!

He sticks the second sword into the ground.

CODE DUELLO

To first blood...

A pause.

CODE DUELLO (CONT'D)

According to the Irish code of Seventeen Seventy Seven.
Any man wounded will be tended by the doctor.

He gestures to the doctor.

DOCTOR

And no second shot will be fired by either gun.

Hope takes Thorne's jacket and hands him his pistol whilst James removes his coat and hat. Hope then stands near Lorna.

CODE DUELLO

Gentlemen, take up your positions. The aggrieved party at the nearest point.

James and Thorne begin to take up positions at the points, with James making the long walk.

James and Thorne are at the points. The Code Duello holds out the white handkerchief.

CODE DUELLO

When I drop this handkerchief you will walk towards each other. And at a time of your choosing there will be a polite exchange of bullets.

The handkerchief is dropped.

James and Thorne begin to walk toward each other at speed. Thorne is the first to fire.

His gun pops and it hits James in the chest, but James does not appear to be phased, he wipes the mark on his waistcoat that the "bullet" made. No blood.

Thorne exhales with horror, lowers his gun and looks skyward...

THORNE

Dear God have mercy on my soul.

James walks right up to Thorne. He prepares to fire pointing the gun right in the face of Thorne.

JAMES

Satisfied. My apologies. That was an excellent shot.

Thorne stands resolute, ready to accept his fate.

JAMES

I can only assume that your second is a Company man.
Since he failed to load a ball in your pistol.

Scored Music '105m04' out: 10:07:3

Hope turns and runs. James fires. Hope is hit in the back of the head and falls down, dead.

DOCTOR

Blasphemy 10:07:40

Dear God!

The doctor hurries to the body. He kneels next to the body of Hope.

Thorne stares at James with astonishment.

JAMES

It would appear that my life is more precious than yours.
Good day.

James turns and grabs his hat and coat.

Out on Thorne. Shocked.

IN: 10:08:11 INT. THE GEARY HOUSE - MORNING

Zilpha is on her knees tending to the fire. This is maid's work but she is doing it herself and getting ash on her hands.

Then she hears footsteps on the gravel outside

Scored Music '105m05' In: 10:08:3

She sees Thorne returning through the window.

Zilpha (believing James may be dead) gasps.

She smiles as Thorne enters, he is shivering from the cold of the river and the intense emotion of survival. She rushes to hug him. Nothing in return from Thorne.

THORNE

You have ash on your hands.

(moving to the drinks table)
Where is the maid?

ZILPHA
I sent her out...

Thorne swigs from the bottle.

THORNE
For champagne or potatoes? Or both?

ZILPHA
So, how did it resolve itself? Did you both see sense?

THORNE
No. I shot him. Between the eyes. And a host of devils
flew out of the hole in his head and down the river.

He studies her. She realizes as Thorne talks about devils that James isn't dead and Thorne sees it.

THORNE
In that event, it would be potatoes, wouldn't it? Simple
sustenance. Life goes on.

Thorne swigs again from the bottle.

ZILPHA
Before you drink anymore, could you tell me what
happened.

THORNE
But in the event of a messenger coming to tell you that
he had killed me? Well champagne. All the wild
possibilities.

Zilpha turns away, sits.

THORNE (CONTD)
In truth, neither is the case.

A pause.

THORNE (CONTD)
It was void.

ZILPHA
How?

THORNE
Go and wash your hands.

He feigns indifference....

THORNE

There is no need for any more questions.
Not when half of London will be retelling the story
anyway.

ZILPHA

So I shall hear through gossip.

THORNE

As I hear about you.

An uneasy silence...

IN: 10:11:03 EXT. JAMES' HOUSE - MORNING

Establishing shot.

IN: 10:11:09 INT. JAMES'S HOUSE - DRAWING ROOM. - MORNING

Lorna now changed sitting on the sofa, Brace brings her a cuppa.

Scored Music '105m05' out: 10:11:1.

BRACE

So how was the party?

LORNA

Well..., it was entertaining.

BRACE

And how did you end up in the duck pond?...

James suddenly appears....

JAMES

She was legless. She tried to catch a salmon with her
feet.

Lorna half smiles. Brace straightens and studies them both. He suspects they are lying.

James has gone to the fireplace. Brace speaks to Lorna loudly, for James's benefit...

BRACE

If he stayed to eat the eggs I boiled for him. He would
hear my story of last night.

Brace continues pointedly and as he talks both James and Lorna realize he suspects something.

BRACE (CONT'D)

Soldiers in red. Soldiers in blue. Running by the window.
Out there on the foreshore.

James is standing by the fireplace and glances briefly across to Brace.

Lorna sits on the sofa, listening...

BRACE (CONT'D)

Stopping the river traffic and searching every barge going east.

Brace walks towards them both and stands behind the sofa.

BRACE (CONT'D)

You see, Miss Bow, last night there was a robbery. From the East India Arsenal. Ingredients for making gun powder stolen from under The Company's noses.

He walks back to the table and pours more tea.

BRACE (CONT'D)

Insurrectionists they say. Frenchmen.

Brace walks over with a drink for James.

BRACE (CONT'D)

Though not one of them spoke French.

James grunts as he takes the drink.

BRACE (CONT'D)

The Company have already stated those involved will hang.

Lorna, drinking her tea, reacts to this news. Instead of going to the door James heads to the table and picks up two eggs.

JAMES

The lady and I will take our breakfast on the foreshore this morning, thank you. And, when they come. Let them in, you can open every door. We have nothing here to hide.

On Brace, chuckling to himself.

IN: 10:12:42 EXT. THAMES (TILBURY) FORESHORE - MORNING

James and Lorna have found themselves a quiet spot. Lorna smashes her egg against a wooden pillar.

LORNA

You will hang.

James smashes his egg with his fist. Lorna speaks, matter of fact.

LORNA (CONT'D)

They will catch you and hang you.

JAMES

I need you to bring me the trunk with my father's belongings today.

LORNA

Explain how you will not hang.

Finally...

JAMES

Explain to me, why you crossed a river to watch me get shot.

Lorna hesitates....

LORNA

It was shallow and I needed a better view. Your turn.

A pause. James finally responds...

JAMES

The saltpetre we stole had already been sold to the Royal Navy. So it belonged to the Crown. So therefore the Prince Regent has an excuse to prosecute the Company for negligence, as the powder was in their charge at the time. The Company can cause me a lot of difficulties. But only the King can have me hanged. The Crown will choose to make a deal. So I will not hang.

Scored Music '105m06' In: 10:13:3

He pops his egg into his mouth whole.

LORNA

Look, I'm very happy to admit that I don't want James Delaney to die. But can you also admit that you don't want James Delaney to die?

James starts walking.

JAMES

You get me my trunk. Today. That's your business. Alright.

Lorna reacts and throws the boiled egg in onto the foreshore in frustration. She turns as she hears footsteps behind her. It is Winter.

WINTER

I don't want James Delaney to die either.

Lorna peers at her.

LORNA

Who are you?

Scored Music '105m06' out: 10:14:1

Winter peers at Lorna. She senses a shared feeling for James.

WINTER

I'm Winter. They say he's the devil, but not to me.

A pause...

WINTER (CONT'D)

He promised to take me to America.

LORNA

Yeah, if he lives beyond sunset.

Scored Music '105m07' In: 10:14:2.

Lorna turns and looks at the sea.

IN: 10:14:30 INT. PUBLIC HOUSE. - MORNING

Soldiers burst in and start searching.

SOLDIERS

Check the Barrels! All of them! / There's got to be something here. / Search everywhere.

IN: 10:14:37 EXT/INT. FELICE AVENTURERO - MORNING

Soldiers embark the ship shouting instructions, throw off the sailors and start searching.

SOLDIERS

Move! Come on! Get them off! / Come on!
/ Come on! / Check below... You, check the bilges.

A soldier below decks scatters apples onto the floor, as he searches for the saltpetre.

IN: 10:14:48 EXT. LONDON - MORNING

Soldiers march across the cobbles

IN: 10:14:50 INT. JAMES'S OFFICE - MORNING

We find soldiers already inside, searching and ransacking the office, which has been almost stripped bare.

SOLDIERS

There's nothing / Well it can't have just vanished /
What's this?

A soldier hurries to report to his commanding officer...

SOLDIER

Cellar empty... Apart from rats and river water Sir!

SOLDIER (IN B/G)

Keep looking

OFFICER

Carry on.

IN: 10:15:05 EXT. HAMPSTEAD HEATH - DAY

James is riding his white horse across the heath.

Someone else is riding on a black horse across the heath.

James comes riding round a corner, he slows his horse to a walk.

Eventually his PURSUER (not that we know he is pursuing him yet), comes round the corner. When the pursuer sees James' horse tethered up he looks confused. He rides over and looks around to see if he can spot where James has gone.

Suddenly the man is ripped from his horse. The man falls to the ground, lands on his shoulder and cries out in agony. James takes out his knife and then gets the man in a choke hold.

JAMES

You've had a fall. You probably don't remember who you are, so let me remind you. You've been following me, haven't you?

James holds the man a little tighter around the neck and the pursuer struggles to breath. The Pursuer tries to struggle but cannot; he knows what James Delaney does to those who cross him.

JAMES

Now. Are you King or are you Company? Hmm?

The Pursuer stays silent.

JAMES

It doesn't matter.

James slashes the Pursuers chest.

JAMES

Now there is nothing up that road for you apart from death and anybody like you. So you run along and tell your friends how you almost lost your heart.

James spins the pursuer onto his front and slashes the man's hamstrings. The man cries out in pain, his face in the grass.

We follow James as he continues riding across the heath.

IN: 10:17:21 EXT. IBBOTSON'S FARM - MORNING

James arrives with his horse and tethers it. He then walks towards the part of the barn where the gunpowder factory is.

IN: 10:17:41 INT. IBBOTSON'S FARM- GUNPOWDER FACTORY - MORNING

Cholmondeley is stood up at a vat of Sulphur and Charcoal powder, which has been wet down with urine, he is stirring it slowly and carefully.

He begins to quote Falstaff to himself....

Scored Music '105m07' out: 10:17:5.

CHOLMONDELEY
*Love thy husband, look to thy servants, cherish thy
guests. Now Hal, to the news at court; for the robbery
lad. How is that answered?*

At that moment there is the faintest sound of steps as James enters.

CHOLMONDELEY (CONT'D)
How is it answered? Mr. Delaney?

JAMES
The company is looking. I think the Prince may be
amused.

James stands and looks around.

CHOLMONDELEY
Hum! All these chemicals I ingest chase lines of
Shakespeare out of me sometimes unbidden.

We now see Cholmondeley has an agenda... James turns his head to look at Cholmodeley.

CHOLMONDELEY (CONT'D)
Which brings me to that rather delightful woman you
were at the party with... An actress. She told me.

Beat.

CHOLMONDELEY (CONT'D)
Is she yours or...

Beat.

CHOLMONDELEY (CONT'D)
Could a chemist call upon her. For tea or something?

James turns.

Scored Music '105m07b' In: 10:18:4

JAMES
Show me the cargo.

IN: 10:18:49 EXT. LONDON - AFTERNOON

A carriage travels down a road.

IN: 10:18:56 EXT. JAMES'S HOUSE - AFTERNOON

Lorna carries a huge trunk with the help of the driver from the carriage to the house.

LORNA
(shouting)
Brace!

There is no reply.

LORNA (CONT'D)
(still shouting)
Brace can you come and help me!

Brace is watching from the window. He is not forthcoming.

IN: 10:19:13 INT. JAMES'S HOUSE-DRAWING ROOM. - AFTERNOON

The house is a mess, it has been raided by the soldiers and Brace is desperately trying to tidy things up as Lorna drags the trunk inside

LORNA
What the hell happened here?

Language 10:19:16 BRACE
Bloody soldiers raided the house.

LORNA
Did you hear me shouting?

BRACE
Can't you see I'm busy?

Brace motions to all the tidying he has to do.

LORNA
Where's James?

BRACE
How the hell should I know?

She watches the way he is clearing the mess and senses his anxiety and anger.

LORNA
Brace. What's the matter?

Brace stops tidying and stands facing Lorna, staring at the trunk.

BRACE
I thought he'd burned that damned trunk on the foreshore along with everything else. It would float, slip it into the ebb tide and let the river take it. Or it could burn.

Lorna peers at him and is a little incredulous.

LORNA

Do you know what's inside it?

Brace is matter of fact.

BRACE

Aye... The truth.

He shrugs....

BRACE (CONT'D)

If it was up to me I'd burn it. Less chance the river might bring it back.

Brace carries on putting the furniture back in place.

IN: 10:20:24 INT. IBBOTSON'S FARM - GUNPOWDER FACTORY - MORNING

We see a knife slitting a sack open. Some white saltpetre comes out and we see that the knife belongs to James. James tastes the saltpetre and Cholmondeley, standing with him, takes a pinch and does the same.

Scored Music '105m07b' out: 10:20:3.

Language 10:20:41

CHOLMONDELEY

I asked the weasel for some sail cloth to cover it against the rain. I've already breakfasted on a little of it. The quality's exceptional. Almost as good as the bat shit distillations of Burma.

James is surveying the roof of the barn.

JAMES

Why don't you just fix the roof?

CHOLMONDELEY

Because a canvas sheet would protect the powder perfectly well and be much cheaper.

James continues to stare at the holes in the roof.

JAMES

And you think she's beautiful?

CHOLMONDELEY

Who?

JAMES

The actress.

CHOLMONDELEY

Hum! Not only is she among the large number of women I would sleep with, she's also among the much smaller group of women I would masturbate over.

James continues to look at the roof.

CHOLMONDELEY (CONT'D)

Well this is fun isn't it?

James turns.

CHOLMONDELEY (CONT'D)

So can I call on her or not.

JAMES

No.

CHOLMONDELEY

So she is yours?

James ignores this question and walks towards the door.

JAMES

Given the quality of the saltpetre how long will it take to make gunpowder?

CHOLMONDELEY

Four weeks and I'll need an assistant.

James grunts and leaves... Cholmondeley hugely uncertain.

IN: 10:21:46 EXT. IBBOTSON'S FARM HOUSE. - MORNING

James walks from the gunpowder factory side of Ibbotson's farm towards Ibbotson's living quarters.

IN: 10:21:56 INT. IBBOTSON'S FARM HOUSE. - MORNING

Ibbotson is eating late breakfast, ham and eggs. Robert is at the stove, boiling water. James enters without knocking.

Ibbotson stops eating and Robert stirs his pot. We can see that he is scared of James, but also in awe of him. As is Ibbotson.

James reaches into his pocket and places ten shillings on the table.

JAMES

I need you to fetch me a ships sail to cover my delivery.

Ibbotson takes the money quickly. He glances at Robert.

IBBOTSON

Go.

Robert is about to run...

JAMES

Stay.

A pause.

JAMES (CONT'D)

Sit. Sit there.

James points his stick at the table. Robert is uneasy but sits down at the table with Ibbotson.

IBBOTSON

I haven't told that boy anything. I didn't think it safe.

James peers directly at Robert and speaks plainly...

JAMES

The sacks of saltpetre in the barn were stolen...

IBBOTSON

Why burden him?...

JAMES

They were stolen from the Honourable East India Company. All right. Now anybody who knows of its whereabouts but does not report it is liable to hang.

Robert takes this in, looking uneasy.

JAMES (CONT'D)

So you are now one of us.

Scored Music '105m08' In: 10:23:2.

James stares at the boy. Ibbotson looks worried.

IN: 10:23:34 INT GUNPOWDER FACTORY - DAY

Cholmondeley now has a single sack of saltpetre opened beside his vat, he scoops some out with a bowl and begins to add it to the mixture.

Then James enters with Robert.

JAMES

Your apprentice.

James leaves. CHOLMONDELEY picks up the bowl containing the saltpetre. He licks his finger, dips it in the saltpetre and the dabs it on his tongue.

CHOLMONDELEY
Lick... Lick your finger.

Robert does the same.

IN: 10:24:10 EXT. WAPPING DOCKS / THE DOLPHIN - DAY

We follow James as he walks and enters the Dolphin.

IN: 10:24:24 INT DOLPHIN. - DAY

James pays Atticus 4 coins, shakes hands and then addresses the rest of the men gathered. They all took part in the robbery.

JAMES
Now. Gentlemen. Before I go on the subject of confidence.

He looks around the faces for a long time in silence. Some men begin to squirm.

JAMES (CONT'D)
And betrayal.

Silence.

JAMES (CONT'D)
I hear that the Company are offering ten pounds for any information. Hmmm?

A pause.

JAMES (CONT'D)
I also know that one of you has already considered collecting.

As James looks at the men around the room, he speaks softly...

JAMES (CONT'D)
Let me be very clear....
I know which one of you it is.

The men look away or meet James's eye as he looks from one to another. Atticus appears to know this game (it is a strategy). He knows what comes next.

JAMES (CONT'D)
And I want you to know, that there will be no place for that man on my ship when we sail to the New World.

James appears to be selecting someone...

JAMES (CONT'D)
Because he will be of no use to me... He will be of no use...

A pause.

JAMES (CONT'D)

For he will have no thumb.

James suddenly grabs his knife and slams it down on the table, across the thumb of the man (WALSALL). James then uses his wrist dagger to grind down onto Walsall's thumb joint. The man screams and James puts his body weight into it until the thumb is severed.

Walsall screams in shock and agony. James looks around at the other men.

JAMES (CONT'D)

I am inside your heads, gentlemen. Always.

James puts the bloody thumb in his pocket and leaves.

Walsall sobs, his good hand wrapped around his damaged one.

IN: 10:25:46 EXT IMAGINED PEARL ENTRANCE - DAY

James walks towards the Imagined Pearl, grabbing an apple from a cart en-route. He throws the apple to a young girl. Helga is tidying the place with the help of a couple of prostitutes.

HELGA

Two pounds for broke doors and smashed windows...

JAMES

Hum!

HELGA

Damn soldiers... You owe me Delaney.

James steps through a broken door...

IN: 10:26:06 INT IMAGINED PEARL - DAY

Helga and the girls who took part in the robbery are gathered around a table and James is distributing coins just as he did with Atticus.

He pushes a pile of coins across the table.

Scored Music '105m08' out: 10:26:1.

JAMES

Now, they have reports that say that some of the robbers were women. But only the Company are aggrieved. So, no one can take you to the clink or to the poultry tower. So if a company man comes calling they have no legal jurisdiction, so you get word to me.

James drops the thumb he took from Walsall onto the table.

JAMES

And I will deal with it. In my way.

The ladies react to the blood encrusted thumb. Helga is tranquil. James reaches into his other pocket and produces a diamond. He holds it up for all to see and then puts it beside the thumb.

JAMES

And in return..... You choose.

We might sense that James is now becoming a legend, a monster, a hero.

IN: 10:26:48 EXT. EAST INDIA COMPANY HEADQUARTERS - DAY

Establisher.

IN: 10:26:53 INT EAST INDIA COMPANY BOARD ROOM - DAY

We find the board of the EIC taking their seats. Godfrey is sitting at his table with his quills and ink pots, absorbing the gravity of the mood. We can see he is scared on behalf of James.

Finally Sir Stuart enters with a file of papers and a brisk mood. All fall silent. Godfrey dips the nib of his pen in the ink ready to write but Sir Stuart instantly raises his hand.

SIR STUART

Ah! James Delaney is laughing at us.

A pause.

SIR STUART (CONT'D)

The Crown, Coop, the Prince, all sniggering at us.

A pause. Sir Stuart looks around the room.

SIR STUART (CONT'D)

Talk of prosecutions for negligence, investigations. Talk of complicity. And all the while sniggering, behind our backs. You hear it? Coming from down from Regent Street?

Then....

SIR STUART (CONT'D)

Well we know who. We know why. We just have to find out where.

He looks around the room and decides to inspire (only half outrageous)...

SIR STUART (CONT'D)

And we can use every resource we have. Every resource. We are richer than God. I blaspheme with impunity because the company is at my heel.

A pause...

SIR STUART (CONT'D)

Now we've screwed Maharajas, we've screwed Moguls
and this man, this man is merely a London mongrel.
So...

Sir Stuart sits down.

SIR STUART

Come on! Ideas?

Scored Music '105m09' In: 10:28:1

IN: 10:28:18 INT HELGA'S HUL/ATTIC - DAY

Pearl is being fucked by a large man in plain clothes on the bed.

Winter is watching through her spy hole, the bullet hole she always uses. However we now also see that a dozen more spy holes have been drilled and shafts of light pierce the half darkness from the rooms below at various angles, like a laser show.

Winter is now a guardian with oversight on all the rooms.

From her point of view we see the dagger being brandished against Pearl's throat.

MAN

Who's helping Delaney?

IN: 10:28:32 EXT. HELGA'S HUL - DAY

WINTER hammers on the door and heads inside.

WINTER

Quick Bill!... It's Pearl...

IN: 10:28:36 INT HELGA'S HUL - DAY

The man is still holding his knife at Pearl's throat, threatening her.

MAN

Where's he making the powder?

French Bill and another of Atticus's men fly into the room and pull the knifeman away.

ATTICUS'S MAN

Get his knife

FRENCH BILL

Language 10:28:42

He'll be East fucking India...

Pearl sits up, her hand caressing her throat, as French Bill and his friend drag the man from her room.

IN: 10:28:46 EXT FORESHORE - EVENING

Atticus checks the bloodied body of a man, on the shore. We recognize the man as the one who had threatened Pearl with a knife.

Winter approaches. She has a sheet of paper in her hand and she unfolds it.

We see that his heart has been cut from his chest.

She takes out a pin and pins the note to the dead man's chest.

ATTICUS

Let it be known along the Wapping Wall... it was the work of the devil Delaney.

End on the note, which reads:

'Died on Company Business'. The silhouette of a Sankofa has been drawn on the note.

IN: 10:29:21 EXT HAMPSTEAD HEATH - NIGHT

Rain drops onto the water.

We find James is sitting underneath a tree, looking up at the moon. He takes his powder out and blows it into the air.

IN: 10:29:50 FLASHCUT: A PAINTED MAN (JAMES?) STANDING IN THE WATER.

There is a distant noise; possibly an explosion and James looks in the direction of his factory.

End on the Painted Man (James) standing in the water.

Scored Music '105m09' out: 10:29:5.

IN: 10:30:00 INT IBBOTSON'S FARM - GUNPOWDER FACTORY - LATER - NIGHT

Cholmondeley and Robert are working hard.

CHOLMONDELEY

Ready? Good boy.

James appears, fresh from his encounter but fully dressed. He looks distracted....

CHOLMONDELEY (CONT'D)

What the hell are you doing here at whatever the hell time of night it is.

JAMES

I thought I heard an explosion.

CHOLMONDELEY

No. All is well.

He is distant.

JAMES

Be careful.

Cholmondeley smiles at James.

CHOLMONDELEY

Making gun powder and being careful are good bedfellows.

Robert stares at James. James reacts...

JAMES

What? What do you see?

CHOLMONDELEY

He's just scared of you.

James looks particularly frightening in the half light.

CHOLMONDELEY (CONT'D)

Everybody's scared of you.

A pause.

CHOLMONDELEY (CONT'D)

Thankfully. Did you find out how much the company are offering as reward?

CHOLMONDELEY and THE BOY continue to slowly stir the gunpowder.

Scored Music '105m10' In: 10:31:1

JAMES

Work faster....

James leaves.

Cholmondeley looks across at Robert.

CHOLMONDELEY

Steady as we go. Good boy.

IN: 10:31:36 INT JAMES'S HOUSE. HALLWAY/DRAWING ROOM - DEAD OF NIGHT.

It is three am. James enters from the street. He sees the trunk by the embers of the fire. We hear the footsteps as he goes upstairs.

IN: 10:32:01 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.

Lorna enters. The fire is now flaming brightly...

Lorna realizes quickly that the brightly flaming fire is burning letters that James is checking then burning.

She is horrified....

LORNA
What the hell are you doing?

He doesn't look up. He finds another hand written letter and once he is sure it isn't what he is seeking he adds it to the fire...

LORNA (CONT'D)
No!

Lorna sits down on a chair near him.

LORNA (CONT'D)
The letters your father wrote to you are *beautiful*.

James continues to stare into the flames as he burns letter after letter.

JAMES
Oh. How would you know that?

LORNA
Because I read them. Have you even looked at them?

JAMES
No.

To answer the question, James commits another letter to the flames.

LORNA
Pictures and Paintings. From all over the world...

JAMES
The oil in the paint is burning very nicely thank you...
I am looking for a particular document. A treaty. That is
all. A treaty between my father and the Nootka Indian
tribe...

Lorna is about to speak but James is revving up years of fury, even though his voice is even...

JAMES (CONT'D)
A treaty in which Nootka land was bought for gun
powder.... and lies!

A pause. Then James turns his head to look at Lorna.

JAMES (CONT'D)
Along with my mother..... his first wife. Who he bought
for beads....

He turns back to the fire and throws another letter into the flames.

JAMES (CONT'D)

And when his wife would not play the Spanish Princess
or the Italian Countess, whatever it was she refused to
play....

He turns his head to look at Lorna again.

JAMES (CONT'D)

.....he had her sent to Bedlam Insane Asylum. Ohhh.

Lorna has decided not to intervene and watches as sparks and flames billow from the fire and
individual sheets catch and float.

She stands, with tears in her eyes, and pulls a 'secret' lid away from the inside of the trunk as she
heads for the door.

LORNA

Have you never bought a soul for beads?

James doesn't care to hear. His hypocrisy is as yet invisible to him.

James turns his head to look into the trunk and picks up a scroll, revealed by the opening of the
'secret' lid. He carefully unties the bindings and unfurls the scroll. We look down the document
and see at the bottom the signatures/markings of Horace Delaney and Chief No-i-Noi. It is the
treaty!

James stares at the documents, his face impassive.

IN: 10:34:54 INT PRINCE REGENT'S PALACE, WINTER DINING ROOM - MORNING

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

Scored Music '105m10' out: 10:35:0.

COOP

I'm told your majesty has some paperwork regarding the
East India?

PRINCE REGENT

Language 10:35:07

Ah! Some little Scotsman in the war office wants to
crawl up my arse ...dug it up and brought it to me.

The Prince Regent hands Coop a scroll. It is hand written and rather ancient with faded ink (not
unlike the treaty James just found).

PRINCE REGENT

In time of war a failure to secure his Majesty's gun
powder against the enemy is a criminal offence and the
same goes for saltpetre.

Coop opens the scroll and studies the document as the Prince summarizes...

COOP

You wish to charge the East India with negligence?

PRINCE REGENT

Worse. We could allege potential complicity within the organization. Then we can send in inspectors. We need to shake the impasse.

Coop is silent.

PRINCE REGENT (CONT'D)

Why do you always look down your nose at my plans?

A pause.

COOP

I'm not. We should prosecute over the lost saltpetre.

PRINCE REGENT

(smirking)

You are jealous of the little Scotsman.

Coop looks at the Prince and smiles.

COOP

No, your Highness...

PRINCE REGENT

So. Improve on the little Scotsman.

Coop lays the document aside...

Scored Music '105m11' In: 10:35:5

COOP

Oh, a erm... charge of negligence would be action against the Company. And Strange would be able to accommodate it or allocate blame as he chooses. A warehouseman or two would hang.

A pause.

COOP (CONT'D)

I have begun to believe that it might be more effective if we went after Sir Stuart himself.

The Prince is intrigued. COOP opens a briefcase and lifts out a pile of letters.

COOP (CONT'D)

The night of the robbery I I found thesein a bottom drawer.

He hands the letters to the Prince.

The Prince Regent takes the sheaf of letters and starts to read the first one. We might read at the very bottom the name 'GEORGE CHICHESTER'.

PRINCE REGENT

Who the devil is George Chichester? The Sons of Africa?

IN: 10:36:55 EXT. ST. BARTS - DAY

James arrives at St. Bart's.

IN: 10:37:01 INT. DUMBARTON'S HANGING ROOM - DAY

Flags. James enters purposely. A CLERK stands in his way.

CLERK

Excuse me Sir! SIR! No one is allowed in here. There has been an outbreak of Cholera.

James strides past the Clerk.

JAMES

I am immune.
Tell your Doctor I will be waiting for him, down stairs.

James heads to Dumbarton's main room.

IN: 10:37:18 INT. DUMBARTON'S MAIN ROOM - DAY

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

DUMBARTON

Personally I question the miasmatic theory of cholera, but even so it's wise to take precautions.

Scored Music '105m11' out: 10:37:3

Dumbarton removes the mask and drops it into the trash.

JAMES

I assuming this disease is of your own making.

Dumbarton leans on his desk.

DUMBARTON

So many soldiers and company men treading heavily in your footsteps, I thought I'd make this place a little less attractive to them. That's why we've also moved down here..

JAMES

I'm busy. What do you want?

DUMBARTON

You have something I need.

Dumbarton hands James a sheet of paper. It is a list of requirements. James studies it.

DUMBARTON (CONT'D)

The blockade at Sligo is running short of gunpowder.
The Irish are being prevented from running fishing boats.

Dumbarton smiles...

DUMBARTON (CONT'D)

The bell men and the newspapers tell me there's a new
source of prime grade powder in town. No royal charter
required.

JAMES

I'm afraid I don't have any powder.

Scored Music '105m12' In: 10:38:3.

James drops the sheet of paper back onto Dumbarton's desk and walks towards the door.
Dumbarton calls out evenly...

DUMBARTON

You ride the Hendon road three miles. There is a pond
called the Source. Beyond that an area of low land.
Hatchett's Ground they call it. A Tannery. A windmill...

James has stopped walking. He turns to look at Dumbarton.

DUMBARTON (CONT'D)

And hidden just behind that, a cattle farm. With a water
wheel.

Dumbarton smiles.

DUMBARTON (CONT'D)

No organization is water tight James.

A pause.

DUMBARTON (CONT'D)

Language 10:38:52

You're just lucky it's our pot the informant pissed in and
not the company's. Though we do offer better rewards.

James glares at Dumbarton.

DUMBARTON (CONT'D)

Our guns will fall silent in ten days. We need powder in
eight.

JAMES

That's not possible.

DUMBARTON

Yes it is! Ask your chemist. Mr. Cholmondeley.

James reacts to his extra knowledge. Dumbarton hands James back the sheet of paper that James had previously dropped.

DUMBARTON (CONT'D)

Ask him about the French experiment.

A pause. James comes close, taking the paper....

IN: 10:39:23 INT. IBBOTSON'S FARM - GUNPOWDER FACTORY - DAY

Robert is fast asleep on a wooden bed. Cholmondeley is in full flow. He is forming the gunpowder clay mix into balls for storage purposes.

Scored Music '105m12' out: 10:39:2

CHOLMONDELEY

The French experiment was, how can I put it? Entirely French in conception and execution. And therefore a total disaster.

James waits.

CHOLMONDELEY (CONT'D)

It was John Company I think and the King who'd just attacked Mauritius and the French needed powder in a hurry.

Cholmondeley gestures at the vats....

CHOLMONDELEY (CONT'D)

Language 10:39:37

So the foolish fucking French added chlorate to the mix...

A pause.

JAMES

And?

Cholmondeley smiles.

CHOLMONDELEY

Well viewed purely from the standpoint of making gunpowder very fast it was a wild success.

James waits.

CHOLMONDELEY (CONT'D)

However if you add Chlorate you have to stir and stir and stir and not stop stirring.

Cholmondeley warms to his topic...

CHOLMONDELEY (CONT'D)
...round the clock. You need shifts. And men. And even
with the constant, careful, stirring, even then, even if you
do everything correctly to the finest degree, still,
potentially...

Cholmondeley looks pointedly at James and adds softly...

CHOLMONDELEY (CONT'D)
Boom.

A pause. James stares at Cholmondeley.

CHOLMONDELEY (CONT'D)
As in your premonition. The French, blew Mauritius
almost in half.

JAMES
And where do we get this chlorate?

Cholmondeley laughs and shakes his head...

Language 10:40:45
CHOLMONDELEY
No, no, no. You need to ask a far more important
question. Which is, where will you get a chemist insane
enough to work for you if you decide to add fucking
chlorate to these vats.

James stares at Cholmondeley.

JAMES
We either get the chlorate, or we will all hang in about
eight days.

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

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

Scored Music '105m13' In: 10:41:0

James stares at Cholmondeley. We see Robert still sleeping.

CHOLMONDELEY (CONT'D)
He is, isn't he?

Cholmondeley knows he is walking a tight rope and there is a chance James will explode (rather
like the powder). But for now James shows no emotion. He doesn't even look at Robert...

JAMES
Hmmm. They have your name Mr. Cholmondeley. They
have your name, and you will be first on the list of their
conspirators.

Cholmondeley deflates a little, afraid but also a reckless man who knew he was inviting this.

CHOLMONDELEY
How do they know so much?

James takes a moment.

JAMES
Hmm. Get the chlorate. Yes? I will get you men.

End on Robert, still asleep.

Scored Music '105m13' out: 10:41:4.
Scored Music '105m14' In: 10:41:4.

IN: 10:41:48 INT. ZILPHA'S BEDROOM - NIGHT

Zilpha is in bed, restless. James is with her, in her mind.

Thorne enters in his night clothes.

ZILPHA
James..

She starts moaning.

Zilpha wakes to see Thorne standing over her.

THORNE
You said his name! In your sleep. You said his name.

Thorne comes to the bed and grabs Zilpha by the throat.

THORNE (CONT'D)
YOU SAID HIS NAME! Get him out. I want him out! Out!
Get him out. Out!

She spits at him....

THORNE (CONT'D)
That's right good girl. Spit him out, spit, spit, spit him
out...

She spits at him again....

He slaps her hard across the face. Zilpha retaliates and slaps him back. She looks frightened now; knows she has gone too far. Thorne is incensed and smiles maliciously. Zilpha is afraid.... Thorne then grabs her limbs and drags her off the bed onto the floor. He straddles her as Zilpha tries to fight back. She is easily overpowered.

ZILPHA
No! No! No!

He beats her and then pulls her limp body upwards and holds her, almost in an embrace, against the bed.

THORNE
You need a Priest, my dear.

We see Thorne kissing her forehead as Zilpha groans in pain.

IN: 10:43:49 EXT/INT. PRINCE REGENT'S QUARTERS - LATER - AFTERNOON

Establisher.

Inside we find Solomon Coop at a desk.

There is a knock on the door...

Scored Music '105m14' out: 10:44:0.

COOP
Come.

A servant bows...

SERVANT
Mr. George Chichester, Esquire.

The servant steps aside. We see a neatly dressed black academic who is not over-awed in the least to be in the Prince Regent's chambers. This is GEORGE CHICHESTER and this is the first time we see him.

He wears round spectacles and is built like a man often chained to a desk. However he holds himself well, perhaps hidden strengths. He approaches the desk.

Solomon Coop does not look up but continues to look at letters on his desk. He gestures for Chichester to sit but does not offer his hand to shake. Coop looks up to offer a some port to him.

CHICHESTER
I don't.

COOP
In the day?

Chichester smiles...

CHICHESTER
Or the night.

Chichester takes off his gloves and sits in a chair opposite Coop, as Coop pours himself a generous glass as he gets down to business...

COOP
For nine years, Mr. Chichester, you have been writing to my office on an annual basis.

Coop is not looking at Chichester but reading the letters on his desk.

COOP (CONT'D)
Every year July tenth.

Chichester glances at the letters as if they were old friends he thought were lost.

CHICHESTER
July Tenth is the anniversary...

CHICHESTER/COOP (READING)
Of the sinking of the Sloop 'The Influence'.

CHICHESTER
Not the ships real name of course. It's name was
changed and papers altered when it took on human
cargo in the port of Cabinda....

To emphasize his intimate knowledge he adds for effect....

Scored Music '105m15' In: 10:45:0

CHICHESTER (CONT'D)
Two hundred and eighty souls. A hundred and twenty
men, eighty four women....

Coop hurries him on...

COOP
Yes, yes, and what is it. What is your...

But Chichester concludes with deadly precision...

CHICHESTER
And, Sir. Seventy six children. All lost. Drowned.

Coop studies Chichester and resumes...

COOP
And what is your interest in the sinking? Did you have
relatives aboard?

Chichester laughs...

CHICHESTER
Mr. Coop, even though I am black, I am not related by
blood to every slave stolen from Africa.

Coop bridles a little and consults a letter at random...

Scored Music '105m15' out: 10:46:1

COOP
So, 'The Sons of Africa'. You write on their behalf.

CHICHESTER
I write on behalf of humanity.

A pause.

CHICHESTER (CONT'D)
As a man concerned with injustice...

COOP
Against your people.

CHICHESTER
Against people.

Coop peers at Chichester then looks back to the letters.

COOP
For nine years you have been campaigning for a Royal
Commission to investigate the drowning of these two
hundred and eighty slaves...

He leans in...

COOP (CONT'D)
Which you say was done deliberately.

For the first time we see hope in Chichester's eyes, a crack in the placid exterior. This meeting is something he has dreamt of but he is rock solid. Coop studies him as he replies evenly...

CHICHESTER
It is my belief that some very powerful men in London
were involved in an illicit shipment of slaves for personal
profit, were complicit in the deaths of those slaves and in
the subsequent concealment of the facts.

Coop nods gently, a letter in his hand...

COOP
And you believe that those men are senior directors
within the Honourable East India Company?

CHICHESTER
Yes I do.

Coop half smiles.

COOP
Well then Mr. Chichester, I have some good news for
you.

Scored Music '105m16' In: 10:47:0

A pause. Coop finds a letter. It has a royal coat of arms embossed on it.

COOP (CONT'D)
From the Prince Regent himself.

We come around to see the light in Chichester's eyes as Coop offers him a hand-written letter, signed by the Prince Regent.

Chichester, shocked, stands and takes the letter. He opens it, reading the contents and we hear an audible sigh.

IN: 10:47:34 EXT/INT. EAST INDIA COMPANY, CORRIDOR - DAY

Establisher.

Inside we Wilton talking with some men in a corridor. Sir Stuart comes marching into view. He is holding a letter. Strange roars...

STRANGE

Wilton!

Wilton gives his excuses to his colleagues.

WILTON

We will have to continue this gentlemen...

Wilton follows Sir Stuart down the main corridor.

WILTON (CONT'D)

Did you receive the box of bananas I sent you...

He sees the look of fury on Strange's face. Strange grabs him around the collar and pushes him up against the wall...

STRANGE

Language 10:47:52 You will improve your game. You have to improve your fucking game..

Wilton looks horribly confused.

Strange gathers himself but there is anxiety behind his eyes.

STRANGE (CONT'D)

Language 10:47:55 Those bastards at the Palace have opening a Royal Commission into the sinking of the Influence.

Wilton is horrified.

WILTON

The, The, The Influence? Why?

STRANGE

Well....It's a personal campaign. A stab in my ribs....

Strange is angry at Wilton already, though he has done nothing. He jabs a finger at him...

STRANGE (CONT'D)

Now you will deal with it. Hmm? You and the Africa desk. Hmm? A Commission is not the King so they can't subpoena, so you will deal with it and treat them with disbelief...

Wilton looks mortified. Strange takes out the letter he just received...

STRANGE (CONT'D)

They have appointed some educated Blackamoor to prepare the evidence. Now you take your coat off, go into your office and you write to him...

Strange hands Wilton the letter.

STRANGE (CONT'D)

Offer him 'full and unfettered co-operation' on behalf of the Honourable East India.

Wilton nods. Strange thinks again...

STRANGE (CONT'D)

No, no, no. 'Full and *willing* cooperation'.

WILTON

Yes ... Sir.

Strange studies him.

STRANGE

And then I will tell you which papers to burn.

WILTON

Sir.

Wilton strides purposely back to his office. Strange pats him on the back as he goes.

IN: 10:48:57 INT. COUNTESS MUSGROVE'S HAM HALL. - EVENING

Countess Musgrove is sipping soup with her husband. They eat in a torpid silence. A servant enters and announces...

Scored Music '105m16' out: 1049:0

SERVANT

There is a Mr. Delaney to see you madam. He's come from the river. He's in the garden.

The servant bows and leaves. The Countess Musgrove takes in this news and puts her napkin on the table to leave. Her husband is deadpan....

HUSBAND

Language 10:49:21/25

If it's someone you fuck please check if he came from east or west. In the east there is cholera. You can catch it from fucking.

Scored Music '105m17' In: 10:49:2

COUNTESS MUSGROVE

It isn't. And there isn't. And you can't.

She gets to her feet and leaves.

Her husband drinks wine.

IN: 10:49:37 EXT. HAM GARDEN - SUNSET

James is waiting. Countess Musgrove approaches, smiles and nods. They walk together across the garden. James is straight to business.

JAMES

I will have your gun powder in eight days...

COUNTESS MUSGROVE

Powder?

JAMES

Yes. Dumbarton said the need was very urgent.

For a moment Musgrove is puzzled and James sees it. This disconnect between Dumbarton and Musgrove shouldn't play heavily here but will be significant later. Musgrove recovers quickly...

MUSGROVE

Well then it must indeed be urgent.

JAMES

Hum!

James knows any admission of weakness in her system can be used, but with subtlety. He continues...

JAMES (CONT'D)

If your business is not gun powder, what is it?

MUSGROVE

My business is the deal.

A pause.

MUSGROVE (CONT'D)

I sent word of your offer... With my own recommendation that we accept.

JAMES

Accept what?

MUSGROVE

Nootka landing ground in return for the tea trade to Canton.

JAMES

Hmm. And safe passage through your blockade.

MUSGROVE

But you must assign the treaty before you leave London.

Musgrove turns to look at James now.

James meets her eyes.

JAMES

Hmm! Well, that would require me to trust you...

They stop walking and peer at each other.

MUSGROVE

Based on mutual self interest.

James silently takes this on board. Is it an agreement?

JAMES

Trust requires a little time.

Musgrove gives a half smile and walks back to the house.

MUSGROVE

Something we have very little of, Mr. Delaney..

IN: 10:50:49 INT. CHAMBER HOUSE – HALLWAY/DRAWING ROOM - DAY

James enters and finds a copy of the Complete Works of Shakespeare on the table. He looks at it with curiosity as Brace enters...

JAMES

What's this?

Scored Music '105m17' out: 10:50:5

BRACE

A book from a Mr. Cholmondeley.

James turns....

BRACE (CONT'D)

For Miss Bow. It came by post. With a letter. She obviously has an admirer.

James reacts, turns to the fire. Brace is delicate....

BRACE (CONT'D)

She asked me a lot of questions today.

James stays at the fire where he burnt all his father's papers..

JAMES

And did you give her a lot of answers?

A pause.

BRACE

I told her nothing.

JAMES

And yet, you have so much to tell?

Brace wants to say more, but they are interrupted by Lorna entering.

LORNA

Oh we need some more coal for my fireplace. It's freezing!

Lorna stands, looking at James' back.

JAMES

Why would we do that? This is the Delaney household. We have no warmth here.

Brace picks up the coal scuttle and heads upstairs.

Lorna likes it when James teases himself. Lorna notices the book that Cholmondeley has given her and picks it up...

JAMES (CONT'D)

Mr. Cholmondeley is not a suitable man for you.

LORNA

Oh, no, no absolutely not. He's... You must keep him all to yourself. I shan't hinder your advances.

James doesn't look at Lorna as she says this, but Lorna is smiling and looks quietly pleased.

She leaves the room taking Cholmondeley's book with her.

IN: 10:52:00 INT. GEARY HOUSE - NIGHT

Zilpha opens a downstairs door and walks slowly down a corridor. She is unsteady after her beating from Thorne. Around the corner we see Thorne. It is though he has been secretly waiting for her. He moves towards her, holding her arm before she heads upstairs.

THORNE

Zilpha. My love. My love...

A Priest steps forward, a little embarrassed... This is a complete surprise to Zilpha.

Scored Music '105m19' In: 10:52:4

THORNE

...This is a holy man of God. He's practised in removing and discouraging demons....

PRIEST

Your husband reports a *Barbason* has been visiting you...There is a ceremony of exorcism which can eradicate the *Barbason*. It's a very short process. And quite inexpensive.

Zilpha is staring, incredulously at the Priest.

THORNE

I told the Priest how he visits you.

Zilpha turns to face Thorne and walks towards a door.

ZILPHA
No! No! No! No!

Thorne follows her and grabs her to stop her from leaving.

THORNE
He visits you. He visits you.

Zilpha suddenly changes from laughing to screaming. She tears her arms free...

ZILPHA
No! No! don't touch...

THORNE
Will you at least acknowledge that he visits you....

ZILPHA
Go to hell!

The Priest speaks softly to Thorne....

PRIEST
Goodness. A slight thing she is but fearful....

Zilpha is clawing at Thorne, crying out, trying to escape him. She kicks out at the priest.

PRIEST
.... Yes, I see it. I see it.

She struggles more violently now, trying to claw at Thorne's face. Thorne holds her from behind, pinning her arms. This makes Zilpha even more determined to escape and she kicks out again at the priest.

We should see the gleam of lust in the Priest's eyes....

PRIEST
Is there somewhere we can pin her down?

Thorne tries to quieten her

THORNE
Stop! Stop!

IN: 10:53:11 INT. ZILPHA'S DRAWING ROOM - NIGHT

On Zilpha's face, crying and screaming out. Thorne and the Priest have pinned Zilpha to the floor. Candles burn. She has struggled so much her clothes are torn and her wrists and ankles are tied so that she is spread on the floor facing the ceiling (in the traditional manner).

The Priest is putting his hands on her body and speaking softly *the actual words of a traditional Romanum exorcism...*

PRIEST (IN LATIN)

Exi ergo, transgressor. Exi, seductor, plene omni dolo et fallacia

IT IS PRODUCTION INTENT NOT TO SUBTITLE TRANSLATION: Depart the transgressor, depart seducer, full of lies and cunning

The Priest straddles her and squeezes her breasts. Thorne stands, his eyes gleam but he looks uneasy. Zilpha continues to cry out and scream as the Priest performs the exorcism.

PRIEST (IN LATIN)

É virtutis inimici, innocéntium persecutor .

IT IS PRODUCTION INTENT NOT TO SUBTITLE TRANSLATION: foe of virtue, persecutor of the innocent

Éda locum, dirissime, da locum, impiissime

IT IS PRODUCTION INTENT NOT TO SUBTITLE TRANSLATION: give place abominable creature, give way you monster

Éda locum Christo, in quo nihil invenisti de opéribus tuis: qui te spoliávit

IT IS PRODUCTION INTENT NOT TO SUBTITLE TRANSLATION: give way to Christ in whom you found none of your works. For he has already stripped you of your power

Équi regnum tuum destrúxit, qui te victum ligávit, et vasa tua dirípuit

IT IS PRODUCTION INTENT NOT TO SUBTITLE TRANSLATION: And laid waste your Kingdom, bound you prisoner and plundered your weapons

Zilpha now starts to sob. The Priest breaks off to half turn to Thorne who comes close.

PRIEST

You see those blemishes? It is the evil coming to the surface...

Zilpha has now stopped struggling and stares at the ceiling. Thorne looks down at her...

THORNE (SOFTLY)

It's almost done my love.

The Priest drips holy water onto Zilpha.

PRIEST

Exi ergo, transgressor. Exi, seductor, plene omni dolo et fallacia, virtutis inimici, innocéntium persecutor. Da locum, dirissime, da locum, impiissime...

IT IS PRODUCTION INTENT NOT TO SUBTITLE TRANSLATION: Depart the transgressor, depart seducer, full of lies, foe of virtue, persecutor of the innocent. Give place abominable creature. You monster

In nomine Patris, et Filii, et Spiritus Sancti. Amen

IT IS PRODUCTION INTENT NOT TO SUBTITLE TRANSLATION: In the name of the Father and the son and the Holy Ghost. Amen.

THORNE

Amen.

Zilpha now lies very quiet. Her face turned to the wall.

THORNE (CONT'D)

Can we untie her now?

PRIEST

Leave her a few moments. Let her reflect and recover.

Thorne takes a deep breath and follows the priest out of the room.

Zilpha is left spread-eagled on the floor.

Scored Music '105m19' out: 10:54:5

IN: 10:55:08 EXT. ZILPHA'S HOUSE - NIGHT

Establisher.

IN: 10:55:13 INT. ZILPHA'S DRAWING ROOM - NIGHT

Thorne unties the bindings on her wrists. He waits a moment then stands up, leaving Zilpha on the floor, motionless.

THORNE

Will you come to bed?

ZILPHA

Yes of course. I'll be up in just a moment.

Scored Music '105m19b' In: 10:55:4

Thorne leaves the room and we hear his footsteps on the stairs. Zilpha sits up and blinks. She looks dazed but certain. Her decision is made.

IN: 10:56:06 INT. ZILPHA'S BEDROOM - NIGHT

Thorne laid in bed. Zilpha dazed, takes a long needle out of her dressing table drawer, as if wanting to use it..

ZILPHA

Teach me..... Guide me.

THORNE

Zilpha...?

:D 3

George Chichester
 Countess Musgrove
 Count Musgrove
 Musgrove's Butler
 Exorcist

LUCIAN MSAMATI
 MARINA HANDS
 ALBERT WELLING
 RAJ GHATAK
 MATTHEW MARSH

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 Crowd 2nd Assistant Director
 3rd Assistant Director
 Stand Ins

BEN HARRISON
 GARY RICHENS
 JOE PAYNE
 AMY JONES
 LUKE HAMPTON

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 Assistant Production Coordinator
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 AMELIA SOUTHGATE
 MARK BEETON

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 Script Supervisor

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 CAROLINE O'REILLY

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 Focus Pullers

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 PACU TRAUTVETTER

Video Operator

TIM BRICKNELL

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CARLOS DE CARVALHO

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JAMES PHILPOTT
 JAC HOPKINS

Gaffer
 Best Boy
 Standby Rigger
 Genny Operator
 Electricians

BRANDON EVANS
 PETER DAVIES
 JAY BURR
 ALAN MILLAR
 DALE EVANS
 ANDREW GREEN

:D 5

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 Art Director
 Standby Art Director
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 JOS RICHARDSON
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 JOHN LAURIE
 Costume Cutter GAYLE PLAYFORD

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 Hair & Make Up Artists BEATRIZ MILLAS
 LIDIJA SKORUCAK
 Make Up & Prosthetics Assistant LARA PRENTICE

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Payroll Accountant JOANNA ALLSOP
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Supervising Location Manager TOM HOWARD
 Location Manager DUNCAN LAING
 Unit Manager CLINT BRENCH
 Location Coordinator SAOIRSE KNIGHT
 Location Assistant LAUREN CHAMBERS

Researcher LUCY DOW

Twi Language Consultants
 NAOMI FLETCHER, ANTHONY DWOMO, AKWASI AMPONSAH
 From THE CULTURAL GROUP

Stunt Coordinator GARY ARTHURS
 Stunt Performer SAMUEL STEFAN

D 9

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First Assistant Editors LINDSEY WOODWARD
 AGGELA DESPOTIDOU

Second Assistant Editor KATE McCOID

Assembly Editor SERKAN NIHAT

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 Post Production Paperwork MANDY MILLER

Music Editors LAURENCE LOVE GREED
 JOE RUBEL

Additional Music DANIEL ELMS

d 10

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 Digital On-Line Editor SINÉAD CRONIN
 Digital Intermediate Producer JONATHAN COLLARD

Sound Post BOOM POST, LONDON
 Supervising Sound Editor/Re-Recording Mixer LEE WALPOLE
 Sound Effects Editors ANDY KENNEDY
 SAOIRSE CHRISTOPHERSON
 Dialogue Editor JEFF RICHARDSON

Foley Recordist Foley Artist Re-Recording Mixer Assistant Re-Recording Mixer	PHILIP CLEMENTS CATHERINE THOMAS STUART HILLIKER RORY DE CARTERET
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Additional Visual Effects VFX Supervisor Production Manager	LENS CAREFX SASCHA FROMEYER LEONID KARACHKO
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ID 12	Main Title Design	METHOD STUDIOS
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Programme Associates, Scott Free	DONNA CHANG MATTEO DE CASTELLO
Development Executive, Hardy Son & Baker	TALLULAH FAIRFAX
Assistant to Ridley Scott Development Assistant, Scott Free Assistant to Tom Hardy Assistant to Steven Knight Assistant to Tim Bricknell	EMMA JOHNS EMILY IREDALE NATALIE HICKS JULIE BRINKMAN JOSEPH ATKINSON

The producers would like to give an assurance that no animals were harmed in the making of this programme

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	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

ID 14

Casting by NINA GOLD
LAUREN EVANS

Line Producer TORI PARRY

Composer MAX RICHTER

Editor GUY BENSLEY

Production Designer SONJA KLAUS

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ID 15

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STEWART TILL
ERICA MOTLEY
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Co-Producer for Sonar

Co-Executive Producer LIZA MARSHALL

Executive Producer for BBC MATTHEW READ

Executive Producer for Scott Free CARLO DUSI

ID 16



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



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Scored Music '105m20' out: 10:57:1