



HARDY
SON
AND
BAKER

TABOO

Episode 2

UID: DRI C132W/02

Duration: 57:05

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Scott Free and Hardy Son & Baker

Scored Music '102m00' In: 10:0

PREVIOUSLY

IN: 10:00:00 THAMES ESTUARY - FOGGY NIGHT

In the distance past the sailboat, a small rowboat cuts through water.

THOYT (V.O.)
I attended the late Mr. Delaney's funeral.

IN: 10:00:01 EXT. OPEN HEATH/WOODLAND - DAWN

James pulls down his hood. Sits on the ground and pulls out a leather pouch. He places it in a hole he has dug in the ground.

THOYT (V.O.)
And a ghost appeared. A son we all thought dead in
Africa...

IN: 10:00:06 EXT. LONDON - STORMY DAY

James rides into the city across the bridge.

IN: 10:00:07 INT. ST MARY'S CHURCH, WAPPING - DAY

The congregation are spread out among the pews. There are small cliques who sit together. Zilpha sits at the front with her husband.

James enters and walks to the front.

THOYT (V.O.)
James Keziah Delaney.

SIR STUART (V.O.)
Dear Lord almighty. Is that your brother?

Zilpha immediately turns to look straight ahead, her eyes burning... Thorne turns to look at her.

IN: 10:00:11 INT. ST. BART'S HOSPITAL, MORTUARY - NIGHT

Powell pulls the cover away to reveal the face of the man.

POWELL (V.O.)
Your father was poisoned.

IN: 10:00:13 INT. ST. BART'S HOSPITAL, MORTUARY - NIGHT

Powell is mixing chemicals into the bell jar.

POWELL (CONT'D)
I would say heavy doses over a short period.

IN: 10:00:16 EXT. ST. MARY'S CHURCH, GRAVEYARD - DAY

Mourners are gathered at the graveside. James looks over to Zilpha.

JAMES (V.O.)
One thing Africa did not cure...

IN: 10:00:19 INT. ROSE OF CARLISLE INN - LATER - DAY

James and Zilpha standing close together.

JAMES
Is that I still love you...

Thorne walks over.

THOYT (V.O.)
Now he is returned. And Delaney's will leaves him everything.

IN: 10:00:23 INT. CHAMBER HOUSE, ATTIC STUDY - DAY

James is studying ledgers and accounts. He has paperwork strewn all around.

Among the papers we see a contract of employment in the name of 'Super Cargo Horace Delaney' aboard a ship called 'The Argonaut' sailing from Canton to 'Nootka Sound' in April 1788.' James underlines the words 'Nootka Sound'.

THOYT (V.O.)
Including Nootka.

IN: 10:00:26 EXT. EAST INDIA COMPANY - DAY

Establisher.

SIR STUART (V.O.)
Britain and the United States are currently at war.

IN: 10:00:29 INT. EAST INDIA COMPANY, BOARD ROOM - DAY

Sir Stuart points to the land on a map.

SIR STUART
Sell this land for a reasonable price....

JAMES
Nootka Sound is not for sale.

IN: 10:00:33 EXT. THAMES, FORESHORE - DAY

James walks on the Thames beach.

HELGA (V.O.)
I can give you whatever you like.

IN: 10:00:35 INT. DELANEY COMPANY OFFICES - DAY

James looks around with concealed amusement. Helga stands watching.

HELGA
Boys, girls...

JAMES
You have two hours to get out.

IN: 10:00:38 INT. ST. BART'S HOSPITAL, MORTUARY - NIGHT

James grabs Powell by the throat.

JAMES
I know things about the dead.

IN: 10:00:39 INT/EXT. DARKNESS OF A SHIP - NIGHT

Nightmarish vision of slaves desperately trying to free.

IN: 10:00:41 INT. EAST INDIA COMPANY, BOARD ROOM - DAY

Sir Stuart talks to the board members.

SIR STUART
I'd... hoped to settle this matter in a modern way. But
that's not gonna be possible.

A pause. He turns to Pettifer.

SIR STUART
He's all yours.

IN: 10:00:48 INT. CHAMBER HOUSE, KITCHEN - NIGHT

Brace sits with James by the fire.

BRACE

This Nootka Sound is a curse. It will bring the King and empire down upon your head...

IN: 10:00:50 EXT. THAMES, FORESHORE

James on the Thames beach.

*Scored Music 'Titles' In: 10:00
Scored Music '102m00' out: 10:00*

IN: 10:00:52 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
RICHARD DIXON**

**MARK GATISS
STEPHEN GRAHAM**

**JEFFERSON HALL
DAVID HAYMAN**

EDWARD HOGG : MICHAEL KELLY

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**

DIRECTED BY

KRISTOFFER NYHOLM

TABOO

Scored Music 'Titles' out: 10:0

IN: 10:01:55 EXT/INT EAST INDIA COMPANY - DAY

Establisher.

Sir Stuart is behind his desk and Pettifer enters. Pettifer senses trouble. Sir Stuart screws up a sheet of paper and throws it on the floor.

SIR STUART

Pick it up.

Pettifer hesitates, riled, but after a moment he picks it up. As he bends...

SIR STUART (CONT'D)

So you've no problem with the *principle* of obeying me.
Just the execution...

PETTIFER

Execution?

SIR STUART

Of Delaney. I told you to take care of it.

Pettifer still has the screwed up sheet in his hand...

PETTIFER

It is taking a little longer than I anticipated.

SIR STUART

If you open up that ball of paper you'll see notice of your dismissal from the East India. Dated two days hence.

A pause.

SIR STUART (CONT'D)

Only Delaney's death will render it obsolete.

Scored Music '102m01' In: 10:0.

IN: 10:03:01 EXT. COUNTRYSIDE - DAY

James rides on horseback across the countryside. He dismounts and takes a shovel from the saddle

It is not until James starts pacing out his footsteps, that we realize we are in the same place that James buried his leather case in the opening scenes.

He stops after a few paces and starts to dig. Eventually he pulls the leather pouch out from the hole in the ground.

IN: 10:03:43 EXT. CHAMBERS HOUSE - DAY

Establisher

IN: 10:03:45 INT. CHAMBER HOUSE, STEEP WINDING STAIRCASE - DAY

Brace and James are hauling a heavy iron safe up the stairs. It is awkward, painful work in the narrow twist of the staircase...

BRACE

This is gonna bring the house down around it, damn thing, begging pardon.

IN: 10:03:58 INT. CHAMBER HOUSE, ATTIC STUDY - DAY

James checks the intricacies of the door and the locking mechanism. Brace watches him.

Scored Music '102m01' out: 10:0

BRACE

So what's this for?

James looks up at Brace.

JAMES

To keep things safe.

BRACE

What things?

James simply peers at him. Brace gets the message. He shakes his head wearily and walks...

JAMES

And Brace?

Brace stops. James goes to the desk and uses the key to open the drawer. He pulls out a pistol. Brace recoils...

BRACE

Go to hell...

JAMES

You marched with Tremain. Now you can march with me.

Brace defies...

Language 10:04:19

BRACE

March where? For what bloody purpose?

A pause.

JAMES

For the purpose of staying alive. Right now.

Brace hesitates.

JAMES (CONT'D)

You may choose to leave my services, if you wish Mr. Brace.

Brace stares into James's eyes.

BRACE

Language 10:04:28 What is it about you bloody mad Delaneys?

After a frozen moment Brace snatches the gun then James passes him a bag of powder.

JAMES

Hang it in the meat locker. Just keep the powder out of the steam.

Brace turns and walks, cursing as he goes...

BRACE

Language 10:04:38 Bloody mad house. Again.

James calls out to stop him...

JAMES

While we're on the subject of housekeeping. I mean to have a word with you about food.

Brace stops and turns.

BRACE

You're hungry?

James studies Brace for a few moments.

JAMES

No. Toward the end, you said my father rarely ate.

BRACE

Aye, he lived on air and honey beer.

JAMES

From where?

BRACE

From a man in Feather Lane. Look, it was cheaper than the tavern and err, your father only gave me coppers...

JAMES

What man?

Brace peers at James and looks puzzled.

BRACE

A man who since died. And his wife since left.

A pause.

BRACE (CONT'D)

Why do you ask?

JAMES

Because I am more generous than my father. From now we drink beer only from bottles and wine from flasks. That's all.

Brace waits a moment...

JAMES (CONT'D)

Go.

Scored Music '102m02' In: 10:0.

Brace hesitates then departs. James waits to hear his footsteps on the stairs. He then grabs the leather bag, which he buried from under the desk. He opens it up.

James spills the contents onto the desk.

We see several large uncut superb quality diamonds.

James takes three of the diamonds from the spread and isolates them. He puts the rest back into the black bag and puts the bag into the safe. He locks the safe with the key.

IN: 10:06:04 EXT. LONDON STREET - DAY

James rides on his white mare.

IN: 10:06:09 EXT/INT. GRAYS INN ROAD, TABARD INN, AUCTION ROOM - DAY

Establisher,

In the large back room of the inn, an auction is about to take place. In front of a leaded window an auction table has been set up and there are hard-backed chairs laid out in rows.

Gentlemen of some standing are gathered.

The AUCTIONEER calls the meeting to order in a businesslike tone...

AUCTIONEER (V.O.)

Gentlemen. Jardine, Matheson and Company would like to commence this candle auction with a published list of twelve items for sale.

Scored Music '102m02' out: 10:0

The men begin to take their seats and pick up the booklets, which have been left on each seat. The auctioneer picks a red tipped candle and puts it into the candlestick.

AUCTIONEER

Each item on the list will be auctioned for the length of time it takes for its allotted candle to burn down one inch. When the inch is burnt, the last bid will win.

The auctioneer picks up a pamphlet and turns the first page....

AUCTIONEER (CONT'D)

First item on the list, a merchantman brig commandeered from the Spanish fleet by Captain Reeves, this last twelve months and one. Currently the brig is named the '*Felice Adventurero*'.

The assistant lights the candle with a taper from the fire and the flame flickers...

AUCTIONEER (CONT'D)

Who will start the bidding?

The auction is proceeding briskly with offers being taken of Six hundred pounds and rising...

AUCTIONEER

610, 620, 630, 640, 650, 660, do I have 670? 680, 690, 700...

The bids are made with gentle nods or raising of the hand. We come close to the candle, which has almost burnt down one inch. The auctioneer is about to put out the flame when the flame is wafted by a breeze as a side door opens. James enters.

JAMES

Eight hundred pounds.

Scored Music '102m03' In: 10:0

James stands by the door as the bidding continues. We then notice Wilton in the second row. Wilton recognizes James and peers at him but James apparently doesn't see Wilton. (We might learn that James has a sense of eyes upon him and sees Wilton at some point but doesn't react).

All heads turn. James is impassive. He has raised the bid by a clear hundred pounds. No one cares to follow. They all stare at James as the candle burns down for five more seconds.

Then the auctioneer snuffs out the candle...

AUCTIONEER

The *Felice Adventurero*. Sold for eight hundred pounds to...

The auctioneer peers at James...

JAMES

The Delaney/Nootka Trading Company.

Wilton's eyes burn into James.

IN: 10:07:25 INT. EAST INDIA COMPANY HEADQUARTERS - LATER

In a long corridor Wilton is striding along beside Pettifer.

WILTON

I spoke to old Grady afterwards. He said Delaney told him he was going to use the ship for trade.

Scored Music '102m03' out: 10:0

PETTIFER

With whom?

WILTON

Language 10:07:37

He said his company was called Delaney Nootka trading. He is planning to re-open up the trading post to assert his ownership. That fucking man will hang for treason.

IN: 10:07:42 INT. EAST INDIA COMPANY HEADQUARTERS, SIR STUART STRANGE'S OFFICE - DAY

Sir Stuart has a huge office overlooking the river. He stands by the window tapping his stick on the ledge

WILTON

Sir, I already have a strategy in my head which...

Sir Stuart stews in his own anger. After a while...

WILTON (CONT'D)

Sir...

Sir Stuart spins around and barks...

SIR STUART

Why? Why wouldn't he even look at our offer? Why would he defy logic and the King?

It's not wise to speak when Sir Stuart is in this mood.

Sir Stuart turns on Wilton for a reply. Wilton shrivels...

WILTON

I believe he is simply trying to raise the price...

SIR STUART

Why did he know so much about the border negotiations? Hum?! How did he know they were taking place in Ghent? The location is a state secret. And where did he get the money to buy a ship!? Hum!

Sir Stuart turns on Wilton again. It seems Sir Stuart has his own answer.

SIR STUART (CONT'D)

Blasphemy 10:08:45

Jesus Christ. Am I the only one in this company with a brain?

A pause.

SIR STUART (CONT'D)

They got to him first.

Mystery around the room...

SIR STUART (CONT'D)

Either in Africa or on the journey back to London. One of their agents approached him, briefed him. Gave him money and secured his services.

WILTON (SOFTLY)

Who, who did Sir?

Sir Stuart turns to Wilton and barks....

SIR STUART

Language 10:09:17

The fucking Americans!

Scored Music '102m04' In: 10:0:

Music 'Set dance' In: 10:0:

IN: 10:09:20 EXT. TABARD INN, BACK COURTYARD - DAY

James departs the Tabard Inn to find his white mare gone. Instead, the bridle and reins hang from a nail and there is a sheet of paper with the word 'ATTICUS' written on it.

James reads the name and sighs.

Music 'Set dance' out: 10:0:

IN: 10:09:37 EXT/INT. DOLPHIN TAVERN - DAY

James arrives and heads inside.

JAMES

Atticus!

A pause and then yells...

JAMES

Atticus!!!!

A man appears from outside. He wears the clothes of a sailor and has a tattoo which covers his head and down onto his forehead, a compass, short beard, shaven head.

He is lithe and hard and weathered like an oak timber. Carrying a curved knife. Walks towards James.

Scored Music '102m04' out: 10:1:

ATTICUS

James Delaney. Well look at you! Sit down.

Atticus gets a jug and fills up tankards.

JAMES

Give me back my horse.

ATTICUS

What's the biggest thing you saw? For my files, my book about the world. What's the biggest thing you saw in Africa.

James knows Atticus's ways, knows he has no choice but to play along.

James is incredulous but not surprised. He knows Atticus and tries to get this business done (though, for now, we are baffled)...

JAMES

A elephant.

Atticus takes out a tiny notebook, puts on his glasses and writes in tiny writing.

ATTICUS

How tall was it?

JAMES

Atticus, give me my horse back.

ATTICUS

Hundred foot high, some of them I've heard?

JAMES

Atticus, you stole my horse and you left your name. So what do you want?

Atticus finishes his scribble and pockets the book.

ATTICUS

As you may recall, I'm gonna write a book one day about all I know about the world.

JAMES

(whispers)

I don't care.

ATTICUS

Now, I've been to most places but not the devils back yard where you went. So what's the biggest thing you saw and the smallest.

A pause. James waits for the real business...

ATTICUS

And also, the money your father owed me.

James shakes his head gently.

JAMES

Ah, see there it is. Nothing changes!

ATTICUS

Are you more comfortable with business, than with learning James? Twenty pounds is what I'm owed! I know your golden, you've just bought a ship, so pay up!

JAMES

For what?

Atticus darkens. He is a crazy man in some ways but there is also a deep menace about him which James knows.

ATTICUS

Well you know when someone wants a man killed they come to the Dolphin.

JAMES

And still?

Language 10:11:36

ATTICUS

My directory of knowledge covers every fucking thing from cradle to grave.

JAMES

This one.

ATTICUS

Birth, love, death, all goes into the river of my book.

(Repeats)

When someone wants a man killed they come to Atticus.

A pause. James peers at Atticus...

Scored Music '102m06' In: 10:1

Language 10:11:55

ATTICUS (CONT'D)

Well about a year ago, a gentleman comes in, sat right there were you are now. He says how about old Horace Delaney. That mad bastard lighting fires by the river. Say he falls in. Current takes him. How about that?

James is now deadly serious. Atticus is revealed as a killer, a businessman, a man who knows everything. James hovers his hand over his knife.

ATTICUS (CONT'D)

So I says to the gentleman, I sailed with old Horace all around the world, you see.

A pause...

ATTICUS (CONT'D)

So I said, 'you go'.

James is now deep in thought.

ATTICUS (CONT'D)

Or I'll slit your gizzard and drop you in the current you had planned for Captain Delaney.

A long pause.

JAMES
Who was this gentleman?

Atticus considers...

ATTICUS
What was the smallest thing you saw?

JAMES
Human kindness. An ant. Was he a Company man?

Atticus likes the answer... Write them down in his note book.

ATTICUS
I'd say he wasn't East India. More from up Leadenhall. I could tell by the cut of his jib....

A pause.

ATTICUS (CONT'D)
So how much will you give me for not killing your father?

James considers.

JAMES
Nothing he's dead.

ATTICUS
Fifteen pounds...

JAMES
Fifteen pounds...

ATTICUS
And the return of your horse.

James lifts his leg up onto the table

JAMES
I will give you fifteen pounds minus the heels on my boots...

Atticus agrees and offers his hand. James doesn't hesitate. He shakes...

JAMES (CONT'D)
I will need your eyes and ears from now on as well.

ATTICUS
Yeah well, the enemies you're stirring up, James, you'll be needing 'em, my boy.

IN: 10:13:10 EXT. CARLTON HOUSE. DAY

Coop walking to the main entrance. Guards stand either side.

IN: 10:13:18 INT. CARLTON HOUSE, PALL MALL - MORNING

We find Solomon Coop being escorted down a corridor by a middle aged liveried servant in the finery of the Royal Court. Coop carries a leather case filled with documents and also has scrolls in red binding. We are now in the residence of the Prince Regent and the environment should reflect the step up in grandeur.

As they walk....

COOP
How is he this morning?

The servant doesn't miss a beat....

Scored Music '102m06' out: 10:1.

Language 10:13:22 SERVANT
Toe and arse this morning Sir.

Blasphemy 10:13:24 COOP
Oh God.

They walk on....

Language 10:13:28 COOP (CONT'D)
I know about his toe, what happened to his arse?

The servant holds open a set of double doors...

SERVANT
One can only imagine.

IN: 10:13:32 INT. THE BUSINESS ROOM OF THE PRINCE REGENT - MORNING

The room is beautiful and brightly lit by sunlight. The Prince Regent is reading a copy of the Times newspaper. The servant enters and announces....

SERVANT
Solomon Coop your highness.

Coop enters and bows. The Prince hardly reacts. Coop enters breezily...

COOP
How is your toe this morning?

PRINCE REGENT
My toe is first item of business. You evidently don't read the papers.

The Prince turns back a page and points at a particular article. Coop settles his leather case and scrolls onto a desk. These two men have worked together for a long time, so the formality is flexible, or forced, or treated as fun.

As Coop takes out his files....

COOP

Oh you mean the blockade.

PRINCE REGENT

Language 10:13:53

Fuck them.

Coop hands The Prince a hand written report and a hand drawn map with a coastline of England and Ireland marked. There are crosses drawn on the map, a semi-circle of red crosses in the Irish Sea and a wedge of blue crosses in the English Channel. As the Prince takes it, Coop explains, busy with other papers....

COOP

Now. The red crosses are the positions of the American ships. They are attempting to blockade our trading routes to the west. And the blue crosses are Royal Navy ships, erm, preparing to engage.

The Princes' first response...

PRINCE REGENT

Why did you make the Americans red?

Coop turns, puzzled by the Prince's question....

PRINCE REGENT(CONT'D)

Why did you make them red? It is us who should be red. We wear red.

Coop is accustomed to the Prince and continues preparing his papers and scrolls...

COOP

The admiralty drew up the map. Now. They say that the Irish are supplying the blockade with tack and pork.

Coop hands the Prince another report...

COOP (CONT'D)

But they will soon run short of powder.

The Prince just looks at the sheet then hands the map back to Coop.

PRINCE REGENT

Get the Admiralty to draw the map again and make the British red and the Americans... green or something. Since they are so new.

Coop can reflect the absurdity and let the Prince know he's being ridiculous with a formal....

COOP

But of course your highness.

The Prince Regent accepts the sarcasm and gets painfully to his feet....

PRINCE REGENT

I had a dream last night. I was lying in the north sea. My body was England. I was an island. Coop, pay attention.

Coop turns, languidly....

PRINCE REGENT (CONT'D)

All these shrimps, like devils, with little bows and arrows were surrounding me. Firing into my flesh.

Coop doesn't yet realize the Prince's mood has changed....

COOP

You really must try and drink more from the green bottle and less from the pink.

PRINCE REGENT

It wasn't just a dream, it was a premonition! The shrimps were the American ships! Hear me Coop! I am lying in the ocean like a whale and no one in my privy council will raise a musket barrel...

Coop now knows the Prince has gone to a darker place and must be managed....

PRINCE REGENT (CONT'D)

They sail this close to my nose, a gang of classless rebels and you show me red crosses....

COOP

Your highness, they will run out of powder...

PRINCE REGENT

Language 10:15:46

And I have run out of fucking patience.

Coop holds back, waiting for the storm to abate. The Prince smoulders and approaches the table with all the papers that Coop has spread out.

PRINCE REGENT (CONT'D)

Tell the Admiralty that although the gossips say that all Prinny wants is flowers and waltzes, in truth Prinny also demands the American ships be sunk. The survivors hanged. The bodies of the drowned nailed to the church walls of Ireland to stop their rebels making common cause.

The Prince turns to Coop and his eyes are deadly dark.

COOP

You want me to write this down?

The Prince roars.

PRINCE REGENT

Yes!!!

The Prince steams... Then he spots the map that Strange drew.

PRINCE REGENT

Language 10:16:17 What the fuck is this?

They both study the map.

COOP

Oh it's from the East India.

PRINCE REGENT

Language 10:16:20 Fuck them as well.

COOP

I intend to.

IN: 10:16:23 EXT. DELANEY SHIPYARD - EVENING

As James makes his way through the shipyard, he sees shadows and also feels by some sixth sense that he is being followed.

James turns again, sees a young black girl, half African, with black hair cropped short to her head. This is WINTER. She is barefoot and dressed in sackcloth. Her eyes sparkle.

JAMES

Who are you?

Scored Music '102m07' In: 10:16:23

WINTER (QUICKLY)

Winter.

JAMES

Miss Winter?

WINTER

No. Just Winter.

JAMES

Just Winter.

James reacts with mild astonishment. She speaks with a soft London accent.

WINTER

I live with the whores but I'm a virgin.

James hides his curiosity.

JAMES

Why are you following me?

WINTER

To save your life.

James waits.

WINTER (CONT'D)

The mistress Helga gave information to a man with a silver tooth.

He studies her. She nods firmly and we now reveal who she is.

WINTER (CONT'D)

I spy on her.

James is curious.

WINTER (CONT'D)

From the conversation he meant to do you harm. And the mistress knew it. She wants you dead so she can have her rooms back.

James looks at her again.

JAMES

How old are you?

WINTER

Thirteen.

JAMES

Why would she keep you and not rent you?

Winter shrugs.

WINTER

Too ugly.

James gently shakes his head, knowing it's not true.

WINTER (CONT'D)

She says one day I'll catch a man and he'll carry me away. Someone like you. I spied you too.

James is as baffled by her as we are but he is always practical. He studies her.

JAMES

Tell me about this man with the silver tooth. Winter.

WINTER

I can show you where he is moored if you want?

IN: 10:17:59 EXT. THAMES - NIGHT

James is rowing with Winter.

JAMES
And he sleeps on the ship alone?

WINTER
He takes a particular girl aboard and does mean things.
But there's no one else.

JAMES
Are you tricking me?

WINTER
No.

James shakes his head with amusement.

WINTER (CONT'D)
They say you was in Africa. What is it like? Is everybody
naked?

James keeps rowing...

WINTER (CONT'D)
I want to go to America.

James peers at her. Winter looks up and her eyes sparkle.

WINTER (CONT'D)
Promise to take me to America one day.

Scored Music '102m07' out: 10:1

Scored Music '102m08' In: 10:1

James peers at her and joins the game...

JAMES
New York or Boston?

WINTER
The current here heads for Gravesend.

JAMES
You know navigation?

WINTER
Yes. Us 'larks all want to be sailors. (Beat)
That's his sloop.

JAMES
Right

James grabs the metal anchor and eases it into the water.

He removes his boots, coat and hat.

WINTER
Why do you even believe I am telling the truth?

James glances at her.

JAMES

Because...

WINTER

What are you gonna do?

JAMES

Well, I shall ask him why he has been sent to kill me.
And by who. STAY...!

He slips into the water and swims toward the sloop.

IN: 10:19:31 EXT. HISPANIOLA, DECK - NIGHT

James is now onboard, he removes a hatch and lowers himself down inside the ship.

Slowly he moves around the ship, he has a dagger and a blade and his short Ashanti stabbing sword. In the hold he comes across Islamic prayer beads made from a particular stone and beside them a small tin, which he sniffs. He then finds candles and matches. He puts them on the desk and lights a candle.

Music 'Asantema' In: 10:2

He pours whale oil across the decking and then gathers up the candles and places them in a circle with their wicks touching, like the spokes of a wheel. He puts light to the wicks.

The whale oil begins to burn and the wood of the deck begins to catch.

James steps back out onto the deck of the boat just as the flames begins to take hold.

IN: 10:21:10 EXT. THAMES/ROW BOAT – NIGHT

James climbs back down into the water and swims back to his row boat as the Hispaniola explodes.

Music 'Asantema' out: 10:2

The rowboat where James left Winter is now empty.

James swims to the boat then hauls himself aboard. He looks around, deeply puzzled that the girl has gone.

IN: 10:21:50 EXT. ROOFTOPS - DAWN

Establisher

Scored Music '102m08' out: 10:2

IN: 10:21:56 INT. CHAMBER HOUSE, ATTIC ROOM - DAWN

James is sat in front of the fire half dressed.

Brace enters without being bidden. He enters carrying a tray with tea, a cup and a milk jug on.

Brace sees James soaked to the skin.

BRACE
The very same smell.

JAMES
The same smell as what?

BRACE
As your father's clothes when he would go dancing on
the foreshore and light his fires.

James doesn't reply. Brace begins to gather up the soaked clothes. James has the prayer beads.

JAMES
Brace, where did my father keep his most important
things?

BRACE
What is it you're looking for?

Brace sniffs the marijuana.

JAMES
The Nootka Sound treaty. It's may be written on deer
skin.

Brace examines the coins.

BRACE
So what you're saying is, 'Brace, do you have any idea
where I can find my own death warrant?'

He speaks with purpose to drive his determination home to Brace...

JAMES
I may need to prove to a tribunal that the land was
acquired by treaty not by conquest...

Brace snorts...

BRACE
Tru, tribunal?

JAMES
Yeah, or the crown may try to seize it and claim it as a
spoil of war...

BRACE
Sir, I have seen no deer skin treaty. Nor have I seen
fairies or water spirits...

Brace gestures at the contents from James's pockets...

Scored Music '102m09' In: 10:2.

BRACE (CONT'D)

But what I do have are Malay coins. Enough to bury you.
Prayer beads, not enough to get you to heaven. And
hashish. Enough to ease my grieving when the East
India Company slit your throat. Which of course they will.

JAMES

(speaks in foreign language)

IT IS PRODUCTION INTENT NOT TO SUBTITLE TRANSLATION: I will start working from here

He hangs the prayer beads on the mantelpiece.

BRACE

You've appointments today. Breakfast will be out in half
an hour. If you can contrive to stay alive that long.

IN: 10:24:11 FLASHCUT.

A woman standing in the water.

IN: 10:24:19 INT. CHAMBER HOUSE, ATTIC ROOM - DAWN

James is painstakingly searching through an array of small drawers in a large oak cabinet.

Scored Music '102m09' out: 10:2.

He finds one drawer is locked.

He takes out his knife and forces the lock.

His hopes are thwarted it is just full of papers.

As he sits he sees something at the back of the cabinet, he pulls it out. It is a printed page. A
programme for a theatrical performance at the Theatre Royal Covent Garden, dated 1812.

Scored Music '102m10' In: 10:2.

There is a lithograph depiction of a young girl dressed in Indian buckskins and feathers, covering
from a man in American military uniform who is looming over her. The play is called 'The Painted
Savage'. The programme puzzles him.

He turns it over and finds that a single name on the cast list has been circled.

The name is 'Lorna Bow' who plays the 'Indian Princess'.

The name means nothing to him.

Out on a picture of his father hanging on the wall.

IN: 10:25:32 EXT/INT. PROSPECT OF WHITBY - DAY

James makes his way through the mud and enters the pub.

In the back rooms Helga is having casual sex with a man in his seventies who is doing his best. Helga is bent over the bed.

James walks in without knocking. The man turns in shock and Helga sees that it's James.

The man hurriedly buttons up, scared by James's dark look. Helga lets her skirt drop and fusses with her hair.

HELGA

Ah. Thank you. It was turning out to be a long drawn out process. It may benefit from a period of reflection.

Scored Music '102m10' out: 10:2

A mumble. Silence. The old man withdraws. Helga busies herself with her clothes.

The man hurries out.

JAMES

Do you have a girl here called Winter?

HELGA

You can have any girl you want. I do not have girl of that name.

JAMES

No. A Mulatto.

HELGA

I would kill for a mulatto. The Danish pay double.

JAMES

I met her.

HELGA

People are saying you're mad.

James comes behind Helga and pulls at her hair. It is a wig and it comes off in James' hand. He tosses it aside.

JAMES

I am. I like to see what lies beneath.

James studies her reflection. Without the wig Helga has tight cropped hair and looks almost modern. Helga is not afraid. Instead...

JAMES (CONT'D)

You have goodness in you.

Scored Music '102m11' In: 10:2

Helga peers at James...

HELGA

I have no goodness.

JAMES

You do. You do. You have goodness in you. You can see it in your eyes. And you have the same eye's has her. Winter, she's your daughter isn't she and that's why you don't rent her. Am I wrong? I would rather that you worked with me, rather than against me.

She looks into his eyes.

HELGA

Worked at what?

JAMES

Necessary evil. See, whorehouses are full of secrets and secrets to me are weapons.

James is about to speak but Helga puts her fingers on his lips (Helga is accustomed to controlling any man).

HELGA

I would very much like to talk business. But I would like you inside of me Mr. Delaney. That's my first condition.

James reacts. She reaches down and grabs at his crotch.

JAMES

I need to know where Mr. Silvertooth is hiding. Your friend. Do you know him? Hum!

James doesn't need to use his hand to stop her. His look does the job. She angles her head at him and withdraws.

HELGA

I will ask after the Malay.

JAMES

Ah, the Malay? Thank you for your help.

James turns and leaves.

IN: 10:28:36 EXT. DELANEY SHIPYARD, DRY DOCK - DAY

We find James walking toward his newly purchased ship. In wide we see him being met by a sales agent and watch as he signs papers before using the gangplank to step aboard.

Scored Music '102m11' out: 10:2

SALES AGENT

Mr. Delaney... The Felice Adventuro is all yours now Sir... Thank you...

Scored Music '102m12' In: 10:2

IN: 10:28:55 EXT/INT. FELICE ADVENTURERO, DECK

He casts his eye across the deck before picking up a lantern and descending into the hold.

James begins to study the half-lit interior with a lamp. Daylight also enters through hatches from above.

When James puts the lamp down to open a cabinet he notices something glistening between the planks of the hull. He reaches down and finds a glass bead. It means something to him, which needs to be confirmed.

He uses the lamp to inspect the joints between the planks and finds more glass beads, blue, red and green. He collects them until he has a handful and holds them into the light of the lamp.

He puts down the lamp, lies on the deck and reaches out where he finds rivets and an iron loop hidden in a recess. This means something horrific to him.

This is proof that the ship was once a slave ship. He whispers involuntarily...

JAMES
(to himself)
It was a ship..... It was a slave ship

The beads are Venetian glass beads used for purchasing slaves. The oak blocks have been put in to disguise the iron loops used for shackles.

James reacts as if he is surrounded by devils he can't see. He could run away or fight. After a moment he lights another lantern, removes his clothes and gets down on his knees. He then digs the tip of the chisel into the groove between planks and begins to run it along the gap.

JAMES
(speaking in foreign language)

IT IS PRODUCTION INTENT NOT TO SUBTITLE TRANSLATION: "I know you are here"
Music 'Khoi Connection' In: 10:31

We come close. As the tip of the chisel runs between the planks it digs up more glass beads. The blue, green and red beads roll away from the chisel tip but James makes sure he grabs every single one of them and removes all the shackles.

JAMES
(whispering in foreign language)

IT IS PRODUCTION INTENT NOT TO SUBTITLE TRANSLATION: "I know you are here"

10:31:02 ***FLASHCUT: Slaves onboard getting soaked by the waves as they crash onto the deck.***

James sits back, rests for a while.

Music 'Khoi Connection' out: 10:31

JAMES
(speaking on foreign language)

IT IS PRODUCTION INTENT NOT TO SUBTITLE TRANSLATION: "I cannot cleanse you, I cannot cleanse you"

Music 'Khoi Connection' In: 10:31

He then picks up the hammer, begins to use the hammer and chisel to carve a symbol...

We come close and cut around James as he works in half light. Moment-by-moment we see the symbol he is carving in the oak is the same as the symbol on the back of his neck.

Music 'Khoi Connection' out: 10:3

At last the work is done. The same raven and cross hammer have been etched into the woodwork of his ship.

IN: 10:31:36 INT. PROSPECT OF WHITBY – DAY

James sits alone, drinking.

IN: 10:31:49 EXT. THAMES FORESHORE – EARLY MORNING

James in the swirling water up to his waist. He then begins to reach into his pockets and pulls the colored glass beads out by the handful...

He scatters the beads into the water and they catch the morning light. They glisten beautifully, in spite of their provenance. He throws handful after handful like a man sowing seeds.

IN: 10:32:10 EXT. THAMES FORESHORE – EARLY MORNING

Establisher.

IN: 10:32:16 EXT. CHAMBER HOUSE. DAY

Establisher.

Scored Music '102m12' out: 10:3.

IN: 10:32:21 INT. CHAMBER HOUSE, DRAWING ROOM – NIGHT

James breezes through and Brace reacts to the smell.

BRACE

Blasphemy: 10:32:27 Holy Christ, where the hell have you been?

James pours himself a large brandy on a table near the fire.

BRACE (CONT'D)

I made a fire in your room for the mice...

JAMES

In Parliament today, they'll be debating the beating of servants. The Whigs want to protect you. I believe that would lead to anarchy.

BRACE

Are you not ever hungry?

JAMES
I ate in the whorehouse.

BRACE
To qualify as food it needs to be solid. I made some coffee. But that'll be stone cold now.

JAMES
Aren't we all!

James disappears toward the back door and Brace calls out after him...

BRACE
Where the hell are you going now?

Scored Music '102m13' In: 10:3.

JAMES (DRYLY)
Someone has been brought to London to try and kill me. I'm going to speak to them and ask them why. Clean it!

He bites into an onion, then is gone and Brace reacts with weary incredulity.

IN: 10:33:14 EXT/INT. ST BART'S HOSPITAL - DAY

James arrives and heads inside.

A nurse in billowing clothes hurries on her way. She almost bumps into James who is coming the other way...

JAMES
I'm looking for Doctor Dumbarton.

The nurse gestures inside.

NURSE
Follow the smell inside.

She walks on. James sniffs the air then walks.

IN: 10:33:42 INT. ST BART'S HOSPITAL, DUMBARTON'S MAIN ROOM / LOWER ROOM - DAY

James finds a door ajar with a sign in black letters '*Bone infractions*'.

James enters the room he can hear someone sloshing liquid around at the other end of the vast space.

He finally comes to a man in shirtsleeves, who is stirring a white sheet into a large wooden tub of deep red liquid (like blood). A visible vapor rises from the red liquid. The man is engrossed in his task and mumbles to himself as he works. Then he straightens as James approaches.

The man is late fifties with whiskers and round rimmed spectacles. This is EDGAR DUMBARTON. His forearms are dyed red and there are specks of red over his white apron. He peers at James.

Scored Music '102m13' out: 10:3.

DUMBARTON

I'm off duty.

James speaks very deliberately.

JAMES

I have a wound. In my left shoulder.

Dumbarton reacts with alacrity and hesitates, the sheet still half red and half white.

DUMBARTON

Bullet wound?

JAMES

A splinter from the mast of a ship called the Yankee Prize. That was struck by a Yankee ball.

Dumbarton adopts a new voice, more urgent, as if James has passed a test.

DUMBARTON

So I should call you comrade.

JAMES

We shall see.

James follows DUMBARTON into another room, it is dominated by rows and rows of six foot by six foot sheets, dyed in vivid primary colors, all hanging to dry from lines, held by wooden pegs.

DUMBARTON

How God makes his colors I know not. But I am pursuing him through his chemicals.

James looks around, evasive...

JAMES

They said you were a doctor.

DUMBARTON

A sheep is a sheep but also meat. And wool.

He looks out at the hanging sheets...

DUMBARTON (CONT'D)

This is my pastime. Fixing colors in cloth. The demand for flags is always high in times of war.

James evades still.

JAMES

So you are three things. You are Doctor. You are a merchant and you are a spy.

A pause as James fixes Dumbarton with his devil stare. We see through Dumbarton's glassy eyes and eccentric manner he is also a very hard man to be reckoned with.

DUMBARTON

Unless you tell me who sent you, I will have to ask you to leave at the point of a gun.

JAMES

A man who called himself Colonnade.

Dumbarton half laughs but his mood sours.

DUMBARTON

Not yet in hell?

JAMES

Now in Ponta Delgada in the Azores. Similar.

DUMBARTON

You should know the wound in the shoulder is no longer used by us as a signal.

JAMES

No.

DUMBARTON

No. We change codes when we think...

Dumbarton angles his head at James with a smile...

DUMBARTON (CONT'D)

That perhaps the scum British have overtaken it.

JAMES

Yet you do not trust the name 'Colonnade'?

DUMBARTON

What do you want?

JAMES

I want a line of conference with the President of the fifteen states of America.

Dumbarton stares at James.

JAMES

My name is James Delaney.

DUMBARTON

The name means nothing.

JAMES

But it will to the President and his representatives who are travelling to the negotiations in Ghent.

A pause. Dumbarton hides his surprise at James's knowledge.

JAMES (CONT'D)

The border between the United States and Canada is being drawn up in a very quiet closed room though. You see I have something of great value to your nation. Something the British are trying to kill me for.

Dumbarton tries to remain distant...

DUMBARTON

And what? You seek protection?

James stares at Dumbarton and just from the power in his look we get that James doesn't need protection.

JAMES

I have demands.

Dumbarton is a deeply hard man but hides it in laughter and wit. He laughs...

DUMBARTON

Demands.

JAMES

You tell Carlsbad my name

Dumbarton's laughter continues but we sense a flicker of astonishment, that James knows the name.

DUMBARTON

And who's Carlsbad?

JAMES

Carlsbad is the head of the American Society of Secret Correspondence in London. I know that name because Colonnade told me it, He was drunk and trying to push his jelly up a whore.

Dumbarton is now heavily on guard as James peers at him dispassionately.

JAMES (CONT'D)

Carlsbad will know my name and know my business...

Scored Music '102m14' In: 10:3

Dumbarton pulls a pistol from a drawer.

DUMBARTON

I'm afraid you have used the wrong words. Get out.

James accepts and turns to leave.

James walks back the way he came through the brightly colored sheets. Dumbarton follows with the pistol pushed into his belt. James speaks easily as they walk...

JAMES

Do you treat sicknesses of the mind doctor?

DUMBARTON

Just keep walking. You are mad to have even come here. We are an angry nation.

James nods gently.

JAMES

Yeah. I'm counting on it. Good day.

He leaves.

IN: 10:37:38 EXT. THORNE AND ZILPHA GEARY'S CHELSEA TOWN HOUSE - DAY

Footman delivers a letter.

IN: 10:37:44 INT. THORNE AND ZILPHA GEARY'S CHELSEA TOWN HOUSE - DAY

Butler leaves the letter on the table.

BUTLER

Post for you madam.

Zilpha opens the letter, A little black velvet bag and the contents - huge uncut diamond, she locks it away in some small drawers in a jewellery box.

IN: 10:38:32 INT. THOYT'S OFFICE - DAY

Thoyt goes to his desk and begins to prepare papers.

THOYT

I intend to begin, by reading your fathers last will and testament.

James doesn't respond.

THOYT (CONT'D)

And then I shall try and reason with his creditors.

Thoyt is busy but glances up at James. He asks casually as if he has no interest...

Scored Music '102m14' out: 10:3

THOYT (CONT'D)

Have you decided yet what you will do with Nootka?

JAMES

Yes I will use it for trade.

THOYT

With who? There are only savages at Nootka.

JAMES
Then I will trade with them.

James turns to Thoyt and fixes him with his stare.

THOYT
I hear you bought a ship.

James speaks casually...

JAMES
I did and then I discovered it was formerly used for carrying slaves.

Thoyt reacts but buries himself in papers...

JAMES (CONT'D)
I checked the vessel's log. And before it was taken by the Spanish, it was once owned by the Honorable East India company. The shackles were all cast in London...

Thoyt looks up...

THOYT
The East India don't deal slaves.

James nods gently...

JAMES
No. No they don't. But they do run cloth and trade beads to Tangier through the Scarf family.... And then slaves to Trinidad from Bance Island through Spanish privateers.

A pause.

JAMES (CONT'D)
For one with such close connections, I am surprised that you don't know.

At last Thoyt engages.

THOYT
And what connections are they?

Scored Music '102m15' In: 10:3

James studies Thoyt.

JAMES
Mr. Thoyt, you have been my father's lawyer for the past forty years. And in all that time you reported every detail of his most intimate business to his enemies at the East India Company. You are their whore, the same as almost everyone else in this city apart from those who are actually labeled whore...

Thoyt interrupts, quickly reaching anger...

THOYT

Dammit James...

Thoyt stands.

THOYT (CONT'D)

Language 10:40:28

When you left London, the East India was a trading company. Now it is God almighty. The Prince Regent fears it. No Government in the world dare stand up to it. It owns the land, the ocean, the fucking sky above our heads. It has more men and weapons and ships than all the Christian nations combined.

James smiles...

THOYT (CONT'D)

You think all who submit are evil? No. We are submitting to the way the world has become... All the good men in London who fight them are washed up at Tilbury. They could hold a congress...

For the first time James is affected and looks away.

JAMES

Or perhaps, they could simply board a ship and sail for Boston where the company dare not go.

Thoyt laughs bitterly...

THOYT

So. We can add treason to the list. The King and the company after your head.

James nods.

IN: 10:41:29 EXT. THE STRAND - DAY

Thoyt is dressed in formal clothes for the proceedings. James walks by his side with his heavy leather bag.

Scored Music '102m15' out: 10:4

THOYT

Some are rabble. Pitch makers, carpenters. Your father didn't pay any bills for four years. They feel deeply aggrieved and talk of seizures.

James strides on.

THOYT (CONT'D)

I'm not being at all fanciful when I ask if you are armed.

JAMES

I am armed.

IN: 10:41:51 INT. THOYTS AND CO. FINAL DIVISION HEARING - DAY

Thoyt is at a long oak desk inside the impressive office of Thoyts and Co. The room is dominated by a portrait of the King and more naval paintings.

James is surrounded and heckled as he enters the room.

CROWDS
(shouting)
Shame on you! Scum! Where's our money?

Set a little way apart we see Zilpha and Thorne. Thorne is disgusted to be in this present company.

We also see Atticus and two of his able seamen who are lounging against a wall in the shadows.

Thoyt has his papers and ledgers stacked in front of him.

THOYT
Gentlemen.

The noise of angry words swells and Thoyt speaks fast and loud...

THOYT (CONT'D)
You are all here subsequent to written notice of Horace Delaney's death.

The mob quietens...

THOYT (CONT'D)
And we'll first rid the beneficiaries...

There is yelling which Thoyt talks over...

THOYT (CONT'D)
And then deal with the division straight after. I said straight after.

MAN IN CROWD
Shut up and let them get on with it. We've waited long enough.

Voices eventually settle.

THOYT
Mr. Delaney died a widower. He is survived by two children. Both present at this division.

Thoyt glances up at Zilpha...

THOYT (CONT'D)

Of his daughter, Zilpha Annabel Delaney now Zilpha
Annabel Geary...

A pause.

THOYT (CONT'D)

There is no mention in this last will and testament.

Scored Music '102m16' In: 10:4.

Mumbles around the room. Zilpha lowers her head and Thorne steams with anger.

THOYT (CONT'D)

To his son James Keziah Delaney is left the only existing
asset of the Delaney estate...

Thoyt swallows his emotion...

THOYT (CONT'D)

Including The Nootka trading post and landing ground on
the Pacific North West coast of the Americas in what
was formerly Spanish America...

There is uproar and yells of defiance at James.

MAN IN CROWD

Whatever you have you will sell Delaney!

As the yelling and uproar continues, Thorne glares at James but James is looking up at the
ceiling . Thoyt is banging his gavel again. The yelling is all aimed at James to sell his assets to
pay the debts...

THOYT

There must be order for me to continue!

We are close to Zilpha...

ZILPHA

We can leave now...

THORNE

No...

Thoyt is banging his gavel.

THORNE (CONT'D)

Language: 10:43:20

We will haunt this nigger to justice.

ZILPHA

He's already haunted. Come on...

She gets to her feet. Thorne can hold it no longer and leaps to his feet too. He yells in amongst
the uproar...

THORNE

Be sure of this Delaney! That legacy is your death sentence!

Thorne's strong voice carries through the uproar. James looks down from the ceiling to look at Thorne.

THORNE

Out of my way...

Zilpha walks away and Thorne follows, snatching up his hat. We see James's desire to communicate with her and perhaps even in this uproar Thoyt sees his emotion.

THOYT

I must have order for me to continue.

There is fury and murder in the air now. A knife is pulled. A sturdy looking builder (HALL) steps forward with the knife brandished...

HALL

Language 10:43:53

I dug new foundations for that old bastard! I never got a penny!

Hall jabs the knife at James... James meets the threat with easy calm. Thoyt stands up to intercede and yells above the noise...

THOYT

The son does not inherit the debt of the father unless he is named in deeds of exchange. James Delaney has declared a new trading company in his own name...

Scored Music '102m16' out: 10:4

The mob are all now yelling at once and two more knives are drawn. James has an expert eye for danger and sees both. He then stands and puts the heavy leather case on the desk with a bang.

He flings it open and empties the contents onto the desk between him and the mob. A cascade of silver coins falls out.

Soon there is silence. James stands astride the pile of money. All eyes on him.

JAMES

My father's debts amounted to a sum total of two hundred and fifteen pounds and seventeen shillings.

Murmurs around the room.

JAMES (CONT'D)

Behold. Two hundred and fifteen pounds and seventeen shillings.

There is astonishment...

JAMES (CONT'D)

Mr. Thoyt will pay each one of you exactly what you are due. But you will form an orderly line.

The men hesitate.

JAMES (CONT'D)

You will form an orderly line.

Scored Music '102m17' In: 10:4

The men recover from their surprise and begin to move across to the right side of the room. Soon it is a scramble to be first in line and after only a few moments all the men are on one side of the room.

HALL

I didn't expect that...

CROWD

Inaudible background chatter...

However, there is one person left among the now crooked and over-turned rows of hard backed chairs. A woman.

It takes a while for her aloneness to be established but when it is, it becomes a focal point. The men all stare across at her as she stands among the over-turned chairs in a haze of smoke.

She speaks clearly, with no apparent apprehension. We will learn that this is LORNA BOW.

LORNA

What I am owed is not in that pile of coins.

James peers at her. Already he is taken by her.

LORNA (CONT'D)

Since I am not listed on the final division notice.

James studies the woman. A wag among the men quips....

MAN IN CROWD

You see. The old skinflint didn't even pay for his whores.

There is laughter but Lorna Bow turns her head slowly to the man and fixes him with a calm but withering stare. The gent looks away and the men fidget into silence.

JAMES

And what exactly is it that my father owed you?

Lorna speaks without drama or emotion, a perfect performance by a natural actress.

LORNA

He owed me a lifetime of care. A lifetime of devotion.

A pause.

LORNA (CONT'D)

He owed me kisses and love. He owed me a home and a fire and perhaps children some day. In short he owed me all that is due from a husband to a wife.

She peers at James.

LORNA (CONT'D)

My name is Lorna Delaney, formerly Lorna Bow. Two years ago in Dublin Horace Delaney and I were married.

Lorna produces a marriage licence and other documents.

LORNA (CONT'D)

And I have proof that I am his widow.

James stares at her. Thoyt walks toward Lorna.

THOYT

I will have my clerks divide the silver. Madam, come to my office.

He turns and gestures for Lorna and James to follow him. As they leave...

IN: 10:46:05 INT. THOYT'S OFFICE - DAY

We are alone with Lorna in the impressive oak timbered office and now we see the nervousness we didn't see before. A fire burns in the large fireplace and as Lorna sits and takes in the intimidating environment, she takes a deep breath and whispers to herself...

LORNA

(to herself)

Calm. Pretty. Certain. Fragrant.
Calm. Pretty. Certain. Fragrant.

After a moment a door opens and James and Thoyt enter. Lorna's deadly stare returns. The two men sit side-by-side, an intimidating panel.

Thoyt holds up the marriage licence and papers that Lorna provided...

Scored Music '102m17' out: 10:4

THOYT

This is an Irish document and may take a little time to validate.

LORNA

Oh I can wait.

THOYT

But Mr. Delaney's son knew nothing of any marriage...

Lorna speaks with calm authority...

LORNA

How would he? He was in Africa.

James peers at Lorna, surprised by her knowledge.

LORNA (CONT'D)

He often spoke of you. He was very, very proud...

JAMES

Why Dublin?

LORNA

Well... he was on business.

JAMES

But your business is here isn't it?

Now it's Lorna's turn to react to knowledge...

JAMES (CONT'D)

You are an actress. You appeared on stage at the Theatre Royal in Covent Garden. In a play called 'The Painted Savage'...

Thoyt turns to James for explanation...

JAMES

I found a program and an illustration in an empty drawer...

LORNA

Well if my likeness was in there, the drawer wasn't empty.

James turns to Thoyt.

THOYT

If the paperwork from Dublin is validated Miss Bow will have a legal claim against his estate as widow...

LORNA

Look, Mrs. Delaney is my name. Bow is the name that I use for the stage.

James turns to her sharply...

JAMES

Are you a good actress?

LORNA

Your father thought so...

THOYT

And was that before or after he lost his mind...

LORNA

Well love is a kind of madness isn't it Mr. Thoyt. Or have you never experienced it?

James likes her. He angles his head. This woman is outrageous...

JAMES

My father was a very sick and old man and do you have proof of consummation?

She smiles...

LORNA

I have letters. Many letters professing his feelings for me.

James reacts to the mention of letters but hides it. Lorna continues in a lofty voice, mocking herself even as she makes her case...

LORNA

A line from memory is. 'Oh Lorna it is in a moment that I would leave this cursed house by the river and go to the Americas with you and live there naked and savage and yet we would have each other and be together'....

She smiles...

LORNA (CONT'D)

That kind of thing.

James is engaged for other reasons....

JAMES

Do you possess other documents of his?

LORNA

I have letters...

JAMES

Other than letters.

LORNA

Well what, what kind of documents?

James is about to reply but is aware of Thoyt's presence. Thoyt has become interested. A silence. James evades...

THOYT

Proof will come from pen and ink.

Thoyt wants no more engagement and breezes on...

THOYT (CONT'D)

I will dispatch an inquiry to the Trinity church in Dublin and request a personal account from the Priest.

Thoyt looks at James...

THOYT (CONT'D)

Until then, I suggest you two refrain from any further contact with each other.

James peers at her...

JAMES
Well I have no love of the theatre.

Scored Music '102m18' In: 10:4

She smiles...

LORNA
And I spend very little time in German brothels.

Again James is surprised by her knowledge. She stands and leaves and James watches her go. His look to Lorna is more amused, more alive than his longing for Zilpha.

IN: 10:48:25 EXT. THOYT'S & CO. THE STRAND - DAY

James is leaving Thoyt's chambers and finds Atticus and French Bill waiting for him in the street. It is an arranged rendezvous. James comes close...

JAMES
Was he in there? The man did you see him in the room?

James slips him some coins.

ATTICUS
Yeah the gentleman who came to the Dolphin was indeed in the room. He was the one who declared your legacy a death sentence.

James nods, his suspicion confirmed.

ATTICUS (CONT'D)
You err, you want him to fall in the river, James?

A pause.

JAMES
No, the river will take him on it's own accord.

Atticus shares the money.

ATTICUS
There.

James is watched as he walks along

IN: 10:49:18 INT. EAST INDIA COMPANY, CORRIDOR - DAY

We find Thoyt being led hurriedly down a grand corridor by a footman. Thoyt looks anxious and sweaty and breathless.

Scored Music '102m18' out: 10:4

IN: 10:49:25 INT. EAST INDIA COMPANY, BOARD ROOM - DAY

The senior officers of the company are gathered around a table. Port and coffee have been served. Sir Stuart Strange is chairing the meeting and we also see Pettifer, and others of the company we have met before.

The clerk will scribble the minutes as they talk.

Sir Stuart has handed a copy of a hand-written report to the nearest officer who skims quickly then passes it on. Everyone skims it and passes it on and we follow it around the table.

The door is knocked. Sir Stuart barks 'come' and Thoyt is led into the room. He is shown to the empty chair as he mops his brow. Sir Stuart reaches out to the clerk, grabs his pen and snaps it in two.

SIR STUART

Ah, Thoyt sit down. So gentlemen, tell us of this widow.

Some around the table (apart from Pettifer) react with surprise but Sir Stuart flattens it.

SIR STUART (CONT'D)

Can none of you read?

A pause.

SIR STUART (CONT'D)

Or are you all to busy trying to catch my eye and only pretending to read the agenda. Before stretching your necks again.

The poor officer (GODFREY) who has hold of the agenda looks at it rather sheepishly.

SIR STUART (CONT'D)

You. What's your name?

GODFREY

Godfrey Sir.

SIR STUART

Well Godfrey, read aloud item nine on the agenda list of ten.

Godfrey is blushing at all the attention. He begins to read...

GODFREY

'During the final division of the estate of Horace Delaney, there appeared...

A pause as he looks up...

GODFREY

An actress.

SIR STUART

An actress! Who claimed to be the widow...

THOYT

Err, a dispatch arrived from Dublin. The marriage is confirmed and is legal.

Sir Stuart taps the table. It's hard to tell if he is happy or angry...

SIR STUART

What is the significance of this Mr. Godfrey?

Godfrey's face is crimson and he looks down to the agenda for help.

SIR STUART

It's not written down, you have to work it out. Aagh...
Pettifer?

PETTIFER

The girl is an opportunity.

SIR STUART

Thoyt, tell them the possibilities of this opportunity...

Thoyt is anxious and clears his throat...

THOYT

She will have a claim against James Delaney for shared ownership of Nootka.

SIR STUART

Bravo. A whore actress to the rescue of the mighty East.

We move around the room.

THOYT

It is not a, a foregone conclusion...

There is gentle laughter...

THOYT (CONT'D)

She would need to file suit...

SIR STUART

Oh Mr. Thoyt.

When we arrive back at Sir Stuart, we see a half smile, shared with Pettifer. He speaks softly...

SIR STUART (CONT'D)

This widow will have sole claim on Nootka in the event of James Delaney's death.

Sir Stuart close the clerk's book.

SIR STUART (CONT'D)

An event which may be imminent.

Beethoven Performance In: 10:51:38 out: 10:5

IN: 10:51:41 EXT/INT. 110 HANOVER SQUARE - NIGHT

A small chamber orchestra is preparing to play to an invited audience. The compere quietens the audience.

The London Philharmonic society orchestra is about to begin a performance of Beethoven's sixth symphony. The audience sit in lines of hard-backed chairs in a semi circle, with a raised platform at the back.

The light is low and the audience are almost lost in darkness.

COMPERE

Ladies and gentlemen, please welcome to London, violin virtuoso Nicolas Mori.

The virtuoso nods and bows. There is a round of applause.

COMPERE (CONT'D)

Tonight, Composer Ludwig Van Beethoven's sixth symphony.

The orchestra begin to play. As the music fills the auditorium James enters and scans the people. We move along the audience as James surveys them. Then in the third row from the front we find Zilpha.

Scored Music '102m20' In: 10:5.

The music swells. James was evidently expecting to see Zilpha in the room. Zilpha is next to a female friend. She looks only at the orchestra but then she feels eyes on her.

She looks across and sees James. She quickly looks away, astonished to see him. The music roars. James sits and listens to the music.

We study both their faces as the music plays.

IN: 10:52:45 INT. 110 HANOVER SQUARE, VESTIBULE

It is the interval and the audience are being served wine and water as they discuss the music. We pass through polite chatter and find Zilpha making her way through the crowd.

At last she sees James among the crowd through the mirror, taking a drink from a passing waiter. James downs the drink in one then heads for the door. Zilpha heads for the door too.

IN: 10:53:03 EXT. 110 HANOVER SQUARE - NIGHT

Zilpha heads down the steps followed by James.

ZILPHA

James, please don't...

James's face is close and intense as he interrupts.

JAMES

What? I missed you and couldn't bear for you to be alone...

Zilpha tears his hand away...

ZILPHA

Do you know this is so old, I could even laugh at you.

JAMES

And yet you came outside to see me.

ZILPHA

Because otherwise you would have come to me and made very loud declarations...

James laughs in the small space between their faces...

JAMES

So yes is it my loudness that troubles you.

ZILPHA

In a forest, no. In a jungle, no.

JAMES

You used to straighten your skirt and march away like nothing had ever happened...

ZILPHA (SOFTLY)

Who marched away?

A pause.

ZILPHA (CONT'D)

Thank God you did.

JAMES

God?

Zilpha speaks as if to an idiot, a child.

They both know this isn't true but it's the kind of extreme statement Zilpha once used when they were young. The two of them are finding each other again, capricious, dishonest, possessive and desperate to affect the other.

Zilpha wants to show she is dusting her hands of James as if he were a detail and she wants to do it in a way that hurts most...

ZILPHA

This is very simple James, take away a little ancient history. You live in the east, I live in the west. There are no practical difficulties.

JAMES

Apart from that great big river that connects us.

Zilpha looks to James, a half smile, some buried, wild person enjoying seeing the light again. She speaks as if it is something they once discussed...

ZILPHA
Did you really eat flesh?

James sees his chance to grab his old lover....

JAMES
Why don't you, tell your friends that you're sick and come and hear everything...

*Scored Music '102m21' In: 10:5.
Scored Music '102m20' out: 10:5.*

ZILPHA
I would laugh at you but you're not well.

JAMES
Ah Ah Ah.

Scored Music '102m21' out: 10:5.

She has offered him a glimpse of her old devil self then snatched it away. He grabs her arm again. Lovers fighting, children fighting....

Music 'Symphony No6' In: 10:5.

They stare at each other. James needs to know if she knew. He can still see into her soul and he quickly is sure she didn't know. The way she hides her reaction tells James a lot about her relationship with Thorne, (his brutality?).

For the first time Zilpha is on the back foot and doesn't care for it.

ZILPHA
And I can't stand to have you this close to me.

She says the words in a tone of disgust but, even as she speaks, the other meaning of the words hangs in the air for them both. They peer at each other.

JAMES
Well that is a shame isn't it because I will *a/ways* be this close to you. Won't I?

Quickly she walks and we are left with James as he reacts to how he felt so close to Zilpha. He takes a moment then turns to walk away. His guard is down.

IN: 10:55:03 EXT. LONDON - NIGHT

As he walks, we see someone lurking in the shadows.

He walks down a street, someone heading towards him. Suddenly a blade flashes. A knife is shoved hard at James. A strange swirl of black lace... The ASSAILANT is dressed in the black clothes of a widow with a woman's black bonnet and veil covering his face. Through the veil we see the dark features of a man and a flash of silver. The knife has struck flesh but James is suddenly in a fury of unfathomable depth.

A fight ensues with a blade flashing and blood spilling.

Then, in a split second, James snarls and bites the neck of the man and tears out a vein. He pulls his head down and knees his face so hard we hear the skull crack.

James spits out blood and goes again to bite the back of the assailants' neck. His teeth sink in around the man's spine and he gnaws on the bone. The assailant screams.

James looks down and sees the knife in place in his belly, the blade two inches into the soft tissue on the non-appendix side. He knows it is not fatal but he also knows not to pull it out yet.

He grunts as he leans back against the wall. His mouth and neck are covered in blood. He fights to stay conscious but he is losing blood and slowly falls to the ground against the wall.

10:56:24 **FLASHCUT: African tribesman appears holding a knife.**

Music 'Zulu Group' In: 10:56:24 out: 10:56:24

IN: 10:56:34 **END CREDITS**

Cast in order of appearance

Pettifer	RICHARD DIXON
Sir Stuart Strange	JONATHAN PRYCE
James Keziah Delaney	TOM HARDY
Brace	DAVID HAYMAN
Auctioneer	PHILIP PHILMAR
Wilton	LEO BILL
Atticus	STEPHEN GRAHAM
Solomon Coop	JASON WATKINS
Palace Servant	DANIEL TUIE
Prince Regent	MARK GATISS
Winter	RUBY-MAY MARTINWOOD
Old Man	DUDLEY ROGERS
Helga	FRANKA POTENTE
Ship's Captain	DAVID HOUSTON
Nurse	SOPHIE ABLETT
Dumbarton	MICHAEL KELLY

LD 2

Zilpha Geary	OONA CHAPLIN
Robert Thoyt	NICHOLAS WOODESON
Hall	ALEX FERNS
Thorne Geary	JEFFERSON HALL
Gent	ROBERT MORGAN
French Bill	SCROOBIUS PIP
Lorna Bow	JESSIE BUCKLEY
The Malay	DONOVAN LOUIE
Strange's Clerk	JAMES GREAVES
Godfrey	EDWARD HOGG
Compere	GARETH SNOOK

D 3

Concert Musicians

THE HANOVER BAND

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

BEN HARRISON
 MALINDA KAUR
 JOE PAYNE
 AMY JONES
 LUKE HAMPTON

Production Manager
 Production Coordinator
 Assistant Production Coordinator
 Production Secretary
 Transport Captain

DARIN McLEOD
 ROBERT PRICE
 AMELIA SOUTHGATE
 STEPHANIE JOHNSON
 MARK BEETON

Script Editor
 Script Supervisor

MATTHEW WILSON
 SYLVIA PARKER

D 4

B Camera Operator
 Focus Pullers

CHRISTOPHER BAIN
 RUSSELL KENNEDY
 TIM MORRIS

Clapper Loaders

AARAN LEACH
 ADRIAN STEPHENS
 LUIS REGGIARDO

DIT

Video Operator

PACU TRAUTVETTER

2nd Unit Director

TIM BRICKNELL

2nd Unit Director of Photography

CARLOS DE CARVALHO

Key Grip

JAMES PHILPOTT

B Camera Grip

JAC HOPKINS

Gaffer

BRANDON EVANS

Best Boy

PETER DAVIES

Standby Rigger

JAY BURR

Genny Operator

STEVE FOX

Electricians

BRADLEY WILSON

DALE EVANS

D 5

Supervising Art Director

LUCIENNE SUREN

Art Director

JOS RICHARDSON

Standby Art Director

OWEN MANN

Graphic Designer

DANIEL BURKE

Assistant Graphic Designer

CHRIS MELGRAM

Art Department Assistant	HARRIET CLARIDGE
Set Decorator	MIKE BRITTON
Production Buyer	CHARLIE LYNAM
Petty Cash Buyer	AMRITA GHIR
Drapes Master	LAURENT FERRIE
Assistant Drapes	JEAN-LOUIS RIOLS
Scenic Artist	JAMES GEMMELL
Prop Master	ROB MACPHERSON
Standby Props	GRAHAM ROBINSON
	MATT WELLS
Prop Storeman	OLIVER DANCE
Dressing Props	ERIC SAIN

ID 6

Construction Manager	SAM LORIMER
Standby Carpenter	JAMES WRIGHT
Standby Painter	ROBERT DUGDALE
Boom Operator	STEVE HANCOCK
Sound Assistant	BARNEY BROOKES
Special Effects	COLIN GORRY EFFECTS
Animal Coordinator	EMMA DALE
Marine Coordinator	RICHARD CARLESS
Horse Master	HAYDN WEBB
Horses Supplied by	STEVE DENT LTD
Specialist Extras	HELP FOR HEROES
Unit Publicist	IAN THOMSON

ID 7

Assistant Costume Designer	CLARE VYSE
Costume Supervisor	HEATHER LEAT
Crowd Costume Supervisor	VIVEENE CAMPBELL
Costume Standbys	EMMA WOOD
	JOHN LAURIE
Costume Cutter	GAYLE PLAYFORD
Crowd Hair & Make Up Supervisor	RACHEL BUXTON
Hair & Make Up Artists	BEATRIZ MILLAS
	LIDIJA SKORUCAK

Make Up & Prosthetics Assistant LARA PRENTICE

D 8

Production Accountant LOUISE O'MALLEY
 1st Assistant Accountant JESSAMYN KEOGH
 Payroll Accountant JOANNA ALLSOP
 Accounts Assistant CASSIE GEORGE

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

Researcher LUCY DOW

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

Stunt Coordinator JULIAN SPENCER
 Stunt Double SEAN ADAMES

D 9

Creative Consultant, Editing JAMES WEEDON
 First Assistant Editor/VFX Editor VICTORIA WEBBLEY
 First Assistant Editors LINDSEY WOODWARD
 AGGELA DESPOTIDOU
 Assembly Editor SERKAN NIHAT
 Post Production Coordinator NADIYA LUTHRA
 Post Production Paperwork MANDY MILLER
 Music Editor LAURENCE LOVE GREED

d 10

Picture Post GOLDCREST POST PRODUCTION
 Digital Colourist ADAM GLASMAN

Digital On-Line Editor
Digital Intermediate Producer

SINÉAD CRONIN
JONATHAN COLLARD

Sound Post
Supervising Sound Editor/Re-Recording Mixer
Sound Effects Editors

BOOM POST, LONDON
LEE WALPOLE
ANDY KENNEDY
SAOIRSE CHRISTOPHERSON
JEFF RICHARDSON
PHILIP CLEMENTS
CATHERINE THOMAS
STUART HILLIKER
RORY DE CARTERET

Dialogue Editor
Foley Recordist
Foley Artist
Re-Recording Mixer
Assistant Re-Recording Mixer

ID 11

Visual Effects
VFX Executive Producer
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

Additional Visual Effects
VFX Supervisor
Production Manager

LENSCAREFX
SASCHA FROMEYER
LEONID KARACHKO

Main Title Design

METHOD STUDIOS

ID 12

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

ID 13

Post Production Supervisor	CLARE MACLEAN
Costume Designer	JOANNA EATWELL
Hair Designer	JAN ARCHIBALD
Make Up & Prosthetics Designer	ERIKA OKVIST
Make Up & Prosthetics Designer to Tom Hardy	AUDREY DOYLE
Production Sound Mixer	FRASER BARBER
First Assistant Director	OLLY ROBINSON

ID 14

Casting by	NINA GOLD LAUREN EVANS
Line Producer	TORI PARRY
Composer	MAX RICHTER
Editors	KATIE WEILAND MATT PLATTS-MILLS
Production Designer	SONJA KLAUS
Director of Photography	MARK PATTEN

ID 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

D 16



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



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Music 'Symphony No6' In: 10:5