



HARDY
SON
AND
BAKER

TABOO

Episode 3

UID: DRI C133P/02

Duration: 55:55

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Scott Free and Hardy Son & Baker

Scored Music '103m01' In: 10:00:

PREVIOUSLY

IN: 10:00:00 INT. CHAMBER HOUSE - NIGHT

The light JAMES holds illuminates a painting hanging on the wall.

JAMES

He bought some land... And he bought a wife...

IN: 10:00:03 INT. CHAMBER HOUSE, KITCHEN - NIGHT

JAMES talks to BRACE.

JAMES

Nootka was my mother's tribe.

IN: 10:00:05 INT. EAST INDIA COMPANY, BOARD ROOM - DAY

A gloved hand points on the map to Nootka

JAMES

This small piece of land will be incredibly valuable to the Americans.

SIR STUART points to the map with his cane.

SIR STUART

Sell this land for a reasonable price.

JAMES

Nootka Sound is not for sale.

IN: 10:00:14 INT. ST BART'S HOSPITAL, DUMBARTON'S MAIN ROOM

James stands with Dumbarton.

JAMES

I have something of great value to your nation.

IN: 10:00:17 INT. EAST INDIA COMPANY, BOARD ROOM - DAY

SIR STUART taps his cane against the window ledge.

JAMES (OS)

Something the British are trying to kill me for.

IN: 10:00:19 EXT. LONDON - NIGHT

As James walks down the street someone starts to follow him.

JAMES

Someone has been brought to London to try and kill me.

IN: 10:00:21 INT. DOLPHIN TAVERN - DAY

James sits at the table with Atticus.

JAMES

And I will need your eyes and ears from now on.

IN: 10:00:24 INT. 110 HANOVER SQUARE, VESTIBULE

Zilpher sees James in the mirror. James turns and walks away.

JAMES

You used to straighten your skirts...

IN: 10:00:27 EXT. 110 HANOVER SQUARE - NIGHT

James's face is close and intense as talks to Zilpher.

JAMES

And march away like nothing had ever happened...

IN: 10:00:29 INT. THOYTS AND CO. FINAL DIVISION HEARING - DAY

The reading of the will has stopped as LORNA BOW has arrived.

JAMES

And what exactly is it that my father owed you?

LORNA

All that is due from a husband to a wife.

IN: 10:00:37 EXT. THAMES FORESHORE - LATER - EVENING

The sun is setting as James stands on the riverside.

SIR STUART (V.O.)

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

IN: 10:00:39 INT. EAST INDIA COMPANY, BOARD ROOM - DAY

On SIR STUART as he talks to the board.

SIR STUART
An event, which may be imminent.

IN: 10:00:42 EXT. LONDON - NIGHT

As James walks down the street a blade is drawn and James is stabbed. After a struggle James throws the body of his attacker to the ground. We see a bite mark on the neck of his attacker.

James leaning against the wall 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. His mouth and neck are covered in blood. He fights to stay conscious but he is losing blood.

Scored Music '103m01' out: 10:00:

Scored Music 'Titles' In: 10:00:

IN: 10:00:49 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**

**DAVID HAYMAN
EDWARD HOGG**

MICHAEL KELLY : JONATHAN PRYCE

**JASON WATKINS
NICHOLAS WOODSEN**

**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: 10:01:
Scored Music '103m02' In: 10:01:*

IN: 10:01:51 EXT. THAMES FORESHORE. ISLE OF DOGS - DAWN

Establishers.

The man with the silver tooth (the Malay) is dead on the foreshore.

The squelch of fast footsteps. The mud larks have spotted the body and are racing down the foreshore to investigate. They stop in a line to study it.

GIRL
Over there, a body...

BOY
Try her pockets... .

GIRL
It's a man!

Suddenly Winter appears walking down the muddy slope on a shaft of sunlight, carrying a cane with a gold tip.

Winter stares at the body with the other children who are now horrified. Where his heart once was, there is a hole and in the hole crabs are moving.

GIRL (WITH WONDER)
The fishes ate his heart out.

WINTER
Maybe the fishes. Maybe not.

We see a darker possibility in her eyes. After a moment.

WINTER
The silver tooth is mine. Who has a blade for the dentistry?

A boy (TEMPLE) smaller than the others reaches into his pocket and produces an expensive British navy knife. He kneels in the mud over the dead Malay's face (we will encounter the boy Temple and his knife again)...

IN: 10:02:36 INT. ST BARTS HOSPITAL, DUMBARTON'S DRYING SPACE - DAWN

James' face reacts to something being done to him. Dumbarton working in a pool of light to sew up the wound in James's side. We come close to watch the needle pierce flesh.

James is strapped to an operating table with a leather strap and both his arms are secured to the table by thick leather hoops tight on his wrists and riveted to the iron table.

FLASHBACK: The night he was attacked.

DUMBARTON
Relax Mr. Delaney. You are in safe hands. Your devils saved you.

James looks all around. The thread shines in the half light. Dumbarton continues to sew the wound as he explains...

FLASHBACK: The night he was attacked.

Scored Music '103m02' out: 10:03:

DUMBARTON (CONT'D)
I had you followed. My agent said that he saw some unspeakable acts.

FLASHBACK: The night he was attacked.

DUMBARTON (CONT'D)
I had to give him the day off.

Dumbarton laughs.

DUMBARTON (CONT'D)
Your man's in the river.

James begins to remember the attack and the fight. He finds a kind of tranquility quickly and Dumbarton reacts, knowing the needle in his fresh wound must hurt like hell.

DUMBARTON (CONT'D)
The British want you dead. We want you alive though. That's something huh?

Another stitch is put in and James doesn't show pain except with a flicker in his eyes. Again Dumbarton registers. He sticks the needle into flesh and the tip pops through flesh...

DUMBARTON (CONT'D)
You take pain like a stone. Is that something you picked up in Africa, maybe.

Dumbarton pulls the thread tight, the needle and thread a kind of rein that holds James in place. James is staring with a fixed expression at the billowing sheets.

JAMES
How many more left?

Dumbarton at last sees distress. Not pain but distress at being vulnerable and restrained by the needle and thread.

To make a point Dumbarton lets go of the needle and lets it dangle. He calmly pours a glass of white spirit.

DUMBARTON
I gave your name to our friend.

Even now an almighty fury is building because of the situation. He is an animal in a trap.

DUMBARTON (CONT'D)
He said something about a piece of land up there in the Pacific. Said that you've been swaggering all around town with it in your hat like a peacock feather.

Dumbarton swirls his drink around and peers into it, like someone reading tea leaves. He wants to let James know he is going to take his own sweet time...

DUMBARTON (CONT'D)
Well. You don't appear to be swaggering now.

James tries to speak evenly...

JAMES
I need to speak to Carlsbad himself. I need him to take a message to Thomas Jefferson and the President of the United States.

Dumbarton chuckles....

JAMES (GROWLING) (CONT'D)
In Ponta Delgada, Colonnade told me. That he would find me an emissary to Thomas Jefferson.

He continues in a calm voice...

DUMBARTON
So just tell me what you want to say to Carlsbad and I'll stitch you up and set you loose...

Dumbarton studies him with dispassion. James finds his place of refuge in the pain.

DUMBARTON (CONT'D)
No...

James doesn't speak. Dumbarton removes a white, bloody cloth from a dish beside the table. He picks up a knife blade.

Scored Music '103m03' In: 10:04:

DUMBARTON (CONT'D)
Interesting knife they used to carve you up. Is it Chinese you think? Or Malay?

James doesn't reply.

Dumbarton now touches the stitches gently with the tip of the knife, suggesting that at any moment he can cut the stitches open again.

DUMBARTON (CONT'D)

When you came in here with bits of a man's flesh
between your teeth we kind of had a silent deal. I
stitch you up and you give me information.

James still stares at the ceiling.

DUMBARTON (CONT'D)

Tell me what you want in return for Nootka.

We should sense Dumbarton is losing patience. James stares at the ceiling.

DUMBARTON (CONT'D)

What's your price..?

James interrupts evenly.

JAMES

I don't have a price.

A long pause as Dumbarton puts the knife down, examines him and comes close...

DUMBARTON

So what do you want?

JAMES

Tea.

DUMBARTON

Tea?

JAMES

You tell Carlsbad that I want tea.

Dumbarton laughs with amazement...

DUMBARTON

Carlsbad said 'you know Delaney might just be crazy
enough to take us all on. The King, The Company and
the free fifteen. Uh? Well maybe she was right....

JAMES

Well you tell Carlsbad, from me.... That I will cede
sovereignty of Nootka Sound to whichever nation offers
me their monopoly on the trade of furs for tea from Fort
George to Canton. A monopoly. That's what I want...

Beat.

JAMES (CONT'D)

All the tea in China.

James considers Dumbarton...

DUMBARTON

You should have said that from the start. Could have saved yourself a lot of pain.

Dumbarton releases James.

JAMES

And you just said 'she' didn't you when you said Carlsbad. So now I know I'm looking for a lady.

Dumbarton stares after James as he leaves.

IN: 10:07:09 INT. THE BUSINESS ROOM OF THE PRINCE REGENT - MORNING

The room is beautiful and brightly lit by sunlight. The Prince Regent is reversing through a door, almost as if drunk.

Scored Music '103m03' out: 10:07:

PRINCE REGENT

Big berry, popping balls
(popping noise with mouth)
And spitting fire what and she will glide over Lake Ontario and blow kisses across the temporary border, until they learn to toast the King once more.

He makes his way towards a table.

COOP

Your highness.

PRINCE REGENT

Ah Coop...

COOP

Your highness, I have people within the East India Company...

Swigging from his goblet.

PRINCE REGENT

Oh no, no, no.
(patting his lips)
I'm in too finer mood, to discuss the East India.

COOP

James Delaney, a private individual has recently inherited a piece of land, Nootka Sound. Now this piece of land, naturally affords the possibility of a direct trade route with China.

Pointing to a globe, Prince Regent follows, interested, discarding his handkerchief. Coop points out the area on a globe.

COOP (CONT'D)

If you care to look more closely, you will see that the piece of land in question, lies along the line of our disputed border with the Americans.

PRINCE REGENT

Oh...

COOP

No. No. No, Gods work. Good fortune. If the land lies on the border, it is an issue for the Crown, an issue of war.

PRINCE REGENT

Who is this man? Is he loyal?

COOP

Err, well we think not.

PRINCE REGENT

A republican.

COOP

An adventurer, of very poor repute. Stories of madness, savagery, theft and worse.

PRINCE REGENT

Then Mr. Coop, he is a man, that you will be able to do business with.

The Prince Regents chuckles and clicks his fingers for assistance from a servant.

IN: 10:08:36 INT. CHAMBER HOUSE, KITCHEN – MORNING

James returns, torn shirt, reeking of piss, face marked with dried blood. BRACE is baking in the kitchen.

Brace half turns and only sees that James is disheveled.

BRACE

You slept in a bird's nest.

JAMES

We need a carpenter.

BRACE

Yeah, the door gets stiff in winter. Shave it and it'll be loose in the summer.

James lifts his shirt, to reveal the sewn up wound. Brace turns.

BRACE (CONT'D)

Blasphemy: 10:09:00

Dear God.

JAMES

We have business at the river you and I but first I need to put a fresh dressing on this. Give me brandy and bandages.

Brace comes close and stares at the newly sewn wound....

BRACE

Who did this?

JAMES

A Malay. With a knife. And then an American with his needles. Brandy... And bandages, man....

Brace returns with a cloth, bandages and brandy. James snatches the brandy and pours it into a bowl. He soaks the torn cloth in the bowl and holds it against the wound. He winces with pain...

JAMES holds the wad to the wound. Brace then begins the process of putting bandages around the wound. James takes over and finishes bandaging himself.

JAMES (CONT'D)

(sitting down)

They will try again.

Blasphemy: 10:09:56

BRACE

Who for God's sake?

JAMES

So, when the carpenter comes, tell him I want all the windows boarded up. And that river hatch, I want that closed too.

BRACE

So we are besieged.

He speaks casually as James sits.

BRACE (CONT'D)

I suppose I can use the same carpenter who boarded up the windows that your father used, when he was under siege. And he can put the same old nails in the same old holes. And you can sit there with the same old gun cocked on your lap. And when you sit there with that same look of defiance on your face. I will ask you the same old question.

James take a swig of brandy from the bottle.

Scored Music '103m03b' In: 10:10:

BRACE (CONT'D)

For what do you risk your life?

A pause.

JAMES

Can you loosen up these bindings? So that I may move.

BRACE

Get up. Come on. Up! Up!

James painfully gets to his feet. Brace grabs him...

IN: 10:10:45 EXT. CHAMBER HOUSE, RIVERSIDE - DAY

A raft is rowed across the Thames. Atticus sits at the prow and a large Hawaiian rower (MARTINEZ) rows the boat with hypnotic rhythm.

The boat has cargo. Jars and boxes of food and drink. There is also a long metal box. The boat cuts the water and the Martinez stops rowing without a signal. The boat glides and reaches the shore.

ATTICUS

Bill... what are you doing? Here take this.

BILL

Yes Boss...

Atticus tosses a rope. Bill (FRENCH BILL) catches the rope and ties it expertly to a stake.

Atticus steps onto the shore and Martinez begins to unload the supplies. James, in immense pain, stumbles towards Atticus. Brace is with him.

Meanwhile Atticus approaches James. He offers him a short stabbing sword, which James examines.

Scored Music '103m03b' out: 10:11:

ATTICUS (CONT'D)

No reason we can't laugh at each other just cos we're now partners.

James takes the sword and begins to fasten it to his belt.

JAMES

I didn't say that you were my partner.

Atticus gestures down river....

ATTICUS

The word along the Wapping Wall is that you cut up an assassin and ate his giblets.

James ignores him.

JAMES

Did you bring me my guns?

BRACE

Don't trust a snake.

The metal box has been unloaded and Atticus carries it towards James. As he reaches James, he puts the box down to open it. He pulls out two pistols. There are also bags of powder and musket balls.

ATTICUS

Ten Bore Richardson Man-Stoppers. Same power as a musket but you can hold one in each hand.

JAMES

Good better, better. Alright...

James pulls out the pistols and aims down river to check the barrel.

ATTICUS

So if we ain't partners, what are we?

JAMES

Well. I'm a merchant. You're my victualler. You can also be my ferryman. I can't use the roads. Not for now at least.

Atticus gestures at the big Hawaiian who is unloading provisions...

ATTICUS

You see the heathen. He's my brother in law. He says the best bit of a man to eat is this...

Atticus rolls up his sleeve and shows his forearm.

ATTICUS (CONT'D)

It's tender.

James nods, drying his hand, prepared to tolerate Atticus.

JAMES

Did you bring me salt beef?

ATTICUS

Pork.

JAMES

No.

ATTICUS

Fresh from a sloop back from somewhere cold.

JAMES

No pork.

ATTICUS

Short notice.

JAMES

We don't eat pig.

ATTICUS
Alright... Alright...

Brace steps up....

BRACE
The stuff he's brought has been on the dock for ages.

JAMES
Yes. Probably but I trust him, so please pay him. Thank
You.

James walks away.

Scored Music '103m04' In: 10:12:

JAMES
Who are you?

BILL
French Bill

James stops and calls out in severe pain, nearly collapsing.

ATTICUS
You alright?

JAMES
No.

ATTICUS
Look... May I suggest Tilbury while you heal?

JAMES
No. I'm not leaving London.

BRACE
Atticus, talk sense to him.

JAMES
No. I'm not leaving London. Go home... What's that?

BILL
A boat

JAMES
I know it's a boat, does it float.

BILL
Yeah. Yeah. Yeah. Course...

JAMES
How many will it take?

ATTICUS
Us... Where are we going?

JAMES
Lincoln's Inn.

ATTICUS
Lincoln's Inn

Brace has again overheard and calls out.

BRACE
What the hell for?

JAMES
There is a hand written note, on my desk in the attic. I need you to deliver it to the secretary of His Majesty the King.

The raft shoots away fast as MARTINEZ gets his rhythm. James yells back...

JAMES (CONT'D)
Hand deliver it. Today Brace!

IN: 10:13:10 INT. THOYT'S OFFICE – DAY

Thoyt is 'reading' the morning paper with his shoe-less feet on the desk. A young assistant enters in a hurry.

ASSISTANT
There's a Mr. James Delaney Sir...

Thoyt reacts with disgust....

Blasphemy: 10:13:16 THOYT
Oh God.

The assistant hesitates.

ASSISTANT
He is with some men with guns and apparently a cannibal Sir.

THOYT
Tell him I'm dead.

ASSISTANT
He says he wants to make a will....

Thoyt reacts and closes the paper. A fast drum beat over three fast scenes...

IN: 10:13:27 INT. THOYTS OFFICE, STAIRS - DAY

The young assistant runs with a scroll of parchment in his hand down the long stairwell....

IN: 10:13:33 EXT. PALL MALL, CARLTON HOUSE - DAY

At a front door in Whitehall, Brace approaches. He has a letter in his hand. The door is opened and Brace hands the letter over.

IN: 10:13:44 EXT. EAST INDIA COMPANY. LEADENHALL STREET - DAY

Noise of the street. Thoyt's young assistant is running toward the front door of an imposing building. He pauses to catch his breath before going inside and we see "The Company" sign.

IN: 10:14:01 INT. EAST INDIA COMPANY. STRANGE'S OFFICE - DAY

A hand is holding a pen and drawing a dotted line 'border' on a map of North America from the Great Lakes to the Pacific coast in the west, following the 49th parallel line of latitude. The dotted red line follows the path of the Canadian border as we now know it

We get very close and follow the nib of the pen as it draws the border in blood. We enjoy the ink on the thick parchment, the rhythm of the dotted lines he makes.

There is a knock at the door.

STRANGE (STILL WRITING)

Language: 10:14:05 Fuck off.

We see it is Sir Stuart Strange who is writing on the map. Strange dips his nib once more

We hear Pettifer....

Scored Music '103m04' out: 10:14:

PETTIFER (OOV)

Sir, I have news....

STRANGE

Language: 10:14:09 I said fuck off.

A pause.

PETTIFER (OOV)

News of James Delaney Sir.

Strange sighs in exasperation.

STRANGE

Come.

Pettifer and Wilton enter, burdened by bad news. Strange looks up and sees it...

STRANGE

Blasphemy: 10:14:23 Oh my God, the whipped hounds with their apologies.

Pettifer announces gravelly.

P

ETTIFER

The assassin we sent to kill Delaney is dead. Delaney lives. Sir.

STRANGE

That's not news Mr. Pettifer. I was aware of that by first light.

Pettifer is surprised at his knowledge. Strange gestures at the rolled up parchment on his desk.

STRANGE (CONT'D)

This however is news.

Pettifer reacts....

STRANGE (CONT'D)

Delivered by hand, from Thoyt an hour ago. Read it.

Strange nods permission and Wilton picks up the scroll and begins to read...

WILTON (READING ALOUD)

"This is the last will and testament of me James...."

Wilton falls silent as he reads. He resumes his reading aloud for the shocking part...

WILTON (CONT'D)

"In the event of my death, all of my possessions and landholdings will be bequeathed...."

The nib of Strange's pen has now reached the blue ocean. He draws an arrow to Nootka Sound and we see he has written in the blue of the ocean the words 'THE JAMES DELANEY KINK' in big red letters

STRANGE (INTERRUPTING FAST)

"In severalty and in perpetuity to the sovereign nation of the United States of America." So. Now we know. The savage boy is cunning too.

Scored Music '103m05' In: 10:15:

Strange becomes particular about drying the last dots of ink...

STRANGE (CONT'D)

And when peace comes and this border is drawn... It will...

He speaks softly as he concentrates...

STRANGE (CONT'D)

Language: 10:15:31

Not be by soldiers but by more fucking lawyers. Hundreds of them from both sides. And every scratch and claim staked will be cited as legal precedent....

He presses his blotter hard on the words 'The James Delaney Kink'.

Language: 10:15:59

STRANGE (CONT'D)
And not only can we not resolve this disaster by killing Delaney, it is now in our urgent interest to keep the bastard alive.

Strange drums his fingers on his desk and then stands up.

STRANGE (CONT'D)
Get four nails and a wooden board and a man called Solomon Coop into this room by tomorrow at noon. Can you manage that?

As they leave...

STRANGE (CONT'D)
By midday Mr. Pettifer.

IN: 10:16:17 EXT/INT. CHAMBER HOUSE, KITCHEN - MORNING

The windows are being boarded up.

Brace is making a fire. The breakfast table is laid and the Morning Chronicle is beside the coffee.

James walks in...

Scored Music '103m05' out: 10:16:

BRACE
I do what I can with the rotten dock trash Atticus brings so the least you can do is sit before you refuse it. And if that sickly youth on the doorstep is there to protect you from East India assassins, know that by two am he is easily distracted by whores.

James takes a sip of brandy and then pours some onto a rag and holds it over his wound...

JAMES
Well you needn't worry about the East India Company. No need to worry about the crown, any longer. For now I'm only in danger from the Americans. But I reasoned that they are the lesser of the three adversaries. Wouldn't you agree?

He pours another glass of brandy and drinks it.

Language: 10:17:14

JAMES (CONT'D)
I've been searching every fucking room in house. But not the cellar...

He heads for the door carrying a decanter of brandy...

Scored Music '103m06' In: 10:17:

JAMES (CONT'D)
So I must to beat the tide. I must beat the tide...

IN: 10:17:23 INT. CHAMBER HOUSE, CELLAR - DAY

The cellar was once a boat house where a row boat could be stored while afloat. It is green with slime from the river and there is flotsam and jetsam around the walls. We guess that this cavity fills at high tide and drains at low.

James appears from a flight of stairs. He shines a lamp across a line of mould and from the high-water mark on the wall to the wet stone floor.

The area has been shelved out to keep the items in storage out of the water.

As James steps into the water, he groans in pain. He looks around; searches shelves and looks down into the water, a face of a woman looks back at him.

James opens a wooden crate. Inside a black dress. He lifts it out and holds it up.

FLASHCUT: AN UNKNOWN WOMAN.

Then a scuttling noise. James turns...

JAMES

Hello?

There is a breach in the wall and through the tiny hole a figure is appearing. He sees Winter, wet from the foreshore. She straightens....

JAMES

Winter, what are you doing here?

WINTER

This is where I come to sleep sometimes.

JAMES

You sleep here?

WINTER

I saw you. I saw you do for the Malay. And like a wolf you tore out his heart. And then threw him into the river. Splash. And down he floats. Directly into Winter's arms.

A pause.

WINTER (CONT'D)

So I cut out your spoils.

Winter opens her hand and shows James the silver tooth she took from the assassin. James peers at it....

WINTER (CONT'D)

Take it. It's for you.

James feels a spiritual unease at the connection that the river has made between Winter and himself, delivering the body to her. He reaches out and closes Winter's hand around the tooth to tell her to keep it. Winter looks around and shivers a little too.

WINTER (CONT'D)

Teach me about magic. I want to be a wolf too. Or a bird so I can fly...

A pause. James is wrong footed, deeply uneasy and turns away from her.

WINTER (CONT'D)

The bird on your neck. I know what it is. The Sankofa.

James sits down near her..

JAMES

Now you go home to Helga. Because you are not safe here.

IN: 10:19:47 INT. CHAMBER HOUSE, UPSTAIRS LANDING / MOTHER'S ROOM (LORNA'S ROOM)

James walks into the landing of the upper floor still holding the lantern he had in the cellar.

We cut to him searching the door surround for a key for a locked door. He finds it, opens the door and heads inside. James enters his mother's old room for the first time since his return to London.

He looks around the room, the room lit by the light from his lantern.

Scored Music '103m06' out: 10:19:

He goes to the window opens the shutters and the sunlight floods the room.

Scored Music '103m06b' In: 10:20:

He sniffs the perfume on the dresser. Takes a seat, picks up some powder or paint on his finger, looks at it before spreading it on the back of his hand.

He moves around the room.

FLASHCUT: A WOMAN IN THE WATER

He sits in front of the boarded up fire, raises his head.

FLASHCUT: A WOMAN IN THE WATER

He sees that the fireplace has been boarded up and considers.

FLASHCUT: A WOMAN IN THE WATER

He prizes the board away from the wall and the nails come loose quickly.

With the board removed, the chimney moans with a draught. James is on his knees and leans on the fireplace with the palm of his hand to peer up the chimney. He sees nothing but gets covered in chimney soot and ash.

He blows the powder from his hands into the fireplace.

FLASHCUT: A WOMAN WITH A WHITE FACE BLOWS POWDER FROM HER HANDS.

He sits back in astonishment.

FLASHCUT: ON THE WOMAN WITH A WHITE FACE.

The soot has revealed that some scratches depict a rough hand cut version of the SANKOFA. The figure, which is branded on his own skin.

Later....

James is sitting by the door, his face covered in soot looking at the fireplace.

The door opens and Brace enters...

Brace stops dead. James is staring at the fireplace, almost transfixed, deep inside his memory. Brace hesitates, shocked by the mess of the room. He speaks softly...

Scored Music '103m06b' out: 10:22:

BRACE

Your eggs and coffee are getting cold, Sir.

JAMES

When was my mother last in this room?

BRACE

When she was sick.

JAMES

Sick. For the purpose of restraint?

Instantly and genuinely...

BRACE (QUICKLY)

No. For her own protection.

JAMES

What's that? That mark?

James is talking about the bird scratched into the fireplace. However, when we see the fireplace, there is no mark there.

JAMES (CONT'D)

Did she make it?

Brace walks to the fireplace and crouches down to look into it. He (like we) sees no mark.

BRACE

What mark?

Brace stands up and begins to board up the fireplace again. He is shocked and worried about James.

BRACE (CONT'D)

In the later days she did things no one understood.

JAMES

'In the later days'. When she wasn't allowed to walk the streets. Or show her face in public, nor speak in English, nor her savage tongue because she was a mad women....

BRACE

James.

JAMES

No. Explain this, I have the very same mark on me from when I was taken prisoner in Africa.

A pause. Then James reveals a brand on the back of his neck. It is similar to the image scratched on the hearth of the fireplace. Brace reacts...

BRACE

What is it?

JAMES

You tell me. You don't speak...

Brace is withdrawing, uncertain and fearful. James looks to him.

JAMES (CONT'D)

But you do have answers, you do and you will give me answers...

Scored Music '103m07' In: 10:24:

He touches Brace on the forehead, leaving a red powder mark.

FLASHCUT: A WOMAN IN THE WATER.

IN: 10:24:30 EXT. BETHLEM ROYAL HOSPITAL (BEDLAM) - MOORFIELDS - MORNING

A carriage with 'BETHLEHEM' on the side containing inmates is being taken out of the institution. As they pass, we see James being led below the imposing walls by an ORDERLY. They reach a scattering of gravestones

ORDERLY

Unconsecrated ground. For heathens, pagans and those damned by suicide. They're clearing Bedlam out now, won't be anyone left here before long.

The Orderly leaves James alone.

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

Beneath it is a single word '*Salish*'. His mother's native name.

James stays crouched down, looking at the resting place of his mother.

IN: 10:25:07 INT. EAST INDIA COMPANY, BOARD ROOM - DAY

The map of the US and Canada that Strange drew is being nailed to a board on an easel at the end of the boardroom table by a secretary. He uses an auctioneers gavel to drive home the nail.

Godfrey announces....

GODFREY
Mr. Solomon Coop Sir. Private secretary to His Majesty
King George.

Scored Music '103m07' out: 10:25:

STRANGE
Thank you, Godfrey.

Coop enters. Godfrey and the secretary with the hammer departs. Coop makes the long walk to the head of the room and we get a chance to study his self-assurance. He arrives and peers at the map with some amusement. Strange nods, silently assuring Coop that the drawing is valid.

STRANGE (CONT'D)
Unless we find common cause.

Coop looks distant, amused as he studies the border...

COOP
Well none of the King's causes are 'common'. And at the moment one only has to say 'the Company' with a certain degree of disgust to get his undivided attention.

STRANGE
Forget India. Tell him to put India to one side...

COOP
The King will not move on India...

STRANGE
The Regent does what you and your coven say.

COOP
You seriously underestimate him.

STRANGE
I underestimated Delaney.

Strange gestures at the will on the desk.

STRANGE (CONT'D)
Look at this.

Coop doesn't turn from the map.

STRANGE (CONT'D)

He's written a will.

Coop raises his eyebrows and turns. Strange knows him well and realizes...

STRANGE (CONT'D)

You knew?

Coop walks across the room, sits and takes out his snuff.

COOP

You have one hundred and four spies in London. And we have two hundred and two.

Coop takes a pinch of snuff and sniffs. Strange can't help but divert...

STRANGE (EXASPERATED)

So who the hell do you have in Thoyt's chambers? They're all mine.

Language: 10:26:14

COOP

Don't spoil the bloody game Stuart. I just know. Everything. Always assume I just know.

STRANGE

Then you know we have a problem that cannot be solved with a musket or a knife.

Coop delivers the crux casually with snuff....

COOP

You have a problem. The King really does not.

A pause. This is the nub of this meeting and the air chills.

COOP (CONT'D)

I received a letter from Delaney this morning.

He gestures at the will....

COOP (CONT'D)

I suppose you would call it a pincer movement. He says he's happy for the Nootka trading post, smoke house and tanning factory to be incorporated into the territory of the British Crown.

Scored Music '103m08' In: 10:26:

Strange fixes Coop with a stare that suggests he knows what comes next....

COOP (CONT'D)

But only if we give him a monopoly on the trade in smoked sea otter pelts from... Vancouver coast to Canton.

STRANGE

Canton?

COOP

Curiously the word 'tea' does not appear in the letter.

STRANGE

So you'll write back to him and tell him to go to hell...

A pause.

COOP

Well perhaps before I write to Delaney we should speak about India.

STRANGE

You'll allow this savage to determine our American policy?

Coop gets to his feet and approaches the map once more...

COOP

Our American policy is simple. Restitution of all lands taken by force.

Strange turns on Coop, his eyes blazing...

COOP (CONT'D)

West of Michigan the line of the border will be determined by lawyers.

Coop runs his finger along the 49th parallel, invisibly restoring the border we know....

COOP (CONT'D)

Which means almost certainly that Delaney can give us Vancouver.

Strange bangs his cane on the floor and gets to his feet also.

STRANGE

And in return, you would sell out the East India...

COOP

We'll settle your dispute with the King regarding Bombay and we can talk.

Silence. Strange feels check-mated.

COOP (CONT'D)

It all seems rather neat and terribly simple to me.

Strange is furious and rash.

STRANGE

You do realise this whole business is about revenge.

Coop is on it like a shot. He knows more than Strange would like and interrupts...

COOP

And why would James Delaney hate the India so?

Strange withdraws....

COOP (CONT'D)

What the hell did you do to him Stuart?

Strange peers at Coop and he repeats softly....

COOP (CONT'D)

Always assume I just know.

Strange doesn't want to enter this territory. He goes to the map and tears it off its nails. He throws it on the table...

STRANGE

Then know this. Delaney will as easily sell Nootka to the Americans if they offer him the same monopoly.

COOP

Now there the King and the company may be able to find our common cause.

Strange waits....

COOP (CONT'D)

My spies tell me there is a widow.

IN: 10:28:26 INT/EXT. THEATRE ROYAL, DRURY LANE, STAGE/LONDON STREET (INTERCUT) - NIGHT

We find Lorna Bow sobbing. She is wearing heavy stage make up and is dressed as a royal lady. A 'footman' has just handed her an envelope and she is reacting to terrible news.

FOOTMAN

My Lady, I am so sore to have to bring you this news.

Lorna looks up at the footman and her tears turn to fury (quickly and convincingly).

Scored Music '103m08' out: 10:28:

LORNA

The death of my father was not the work of fate but of one man.

She gets to her feet and harangues the audience.

LORNA

The cursed dwarf Frenchman with a bullet head. Napoleon!

The crowd begin to boo and hiss as Lorna continues with her tirade.

Language: 10:28:51 CROWD
Fuck the French! Fuck Napoleon!

Scored Music '103m08b' In: 10:28:

LORNA
His monstrous conceit that shames the hearts of a
weary nation, their heads cut away, their natural rulers
thrown like carcasses into the Seine...

Coop walking.

LORNA
And out in the streets, there are still those that say,
that...

The crowd boo.

LORNA
Only a beast can tame a beast.

The crowd boo.

LORNA
That will revenge the death of the good people, like my
dear father. We must find our own monster and call
him Napoleon.

Singing 'God Save The King' In: 10:29:17 out: 10:29:

CROWD
God save the king.
(singing)
God save our Gracious King.
Long live our noble King.
God save our King.
Send Him Victorious
Happy and Glorious
Long may him rule over us
God save our King

We rest on Solomon Coop. He has taken a seat alone in the box which is lit by flickering
candles. He stares down at the stage as Lorna's patriotic diatribe gets lost in the boos and
hisses of the crowd, which soon becomes a ragged chorus of the national anthem...

Solomon Coop is unmoved, almost amused as he looks down at the patriotic crowd and the
stage. Then a middle-aged lady comes up behind him, curtsies and speaks softly.

STAGE MAID
Begging pardon sir, the show is almost done.

Solomon doesn't look away from the stage.

STAGE MAID
Should any girl in the chorus have taken your eye Sir
they are sixpence each for one hour.

Solomon is still unmoved.

The national anthem is being sung with passion now.

STAGE MAID (CONT'D)

Any girls who spoke are a half crown.

Still nothing from Solomon.

STAGE MAID (CONT'D)

There are boys in the chorus too Sir if you prefer.

Solomon doesn't react. The stage maid is about to give up and walk but Solomon finally speaks up....

SOLOMON

The unfortunate lady whose father was somehow killed by Napoleon.

The maid glances at Lorna on the stage.

STAGE MAID

What of her?

SOLOMON

Her name is Lorna Bow.

STAGE MAID

Yes, well, I'm afraid Miss Bow is unavailable.

SOLOMON

Always or tonight?

STAGE MAID

Language: 10:29:54

Always Sir. On account of her being a fussy stuck up bitch, Sir.

Solomon nods his head gently and takes an envelope from his pocket. It is sealed with wax and addressed to Lorna Bow.

SOLOMON

I am here on behalf of His Majesty the King. Give it to Miss Bow and only Miss Bow on pain of execution.

Solomon offers the envelope along with a gold coin. The maid sees the royal stamp in the wax. She reacts...

IN: 10:30:11 EXT/INT. SOHO SQUARE, ELEVATION MOLLY HOUSE - NIGHT

Establisher.

James head up the stairs, pays a woman and enters.

Scored Music '103m09' In: 10:30:

A drinking establishment devoted to men who dress as women and the men who like them.

James looks in a room to see two men together. A lobster is being used to tickle a man's nipples.

MAN

You bad, bad man.

MAN

Keep doing that...

MAN

Tickle tickle...

A musician is playing popular ballads. Over half the customers are men dressed in elaborate lady's costumes complete with billowing dresses and wigs. The rest are men who are flirting with them or, in dark corners, having sex with them.

Singing In: 10:30:11 out: 10:31:

SINGER

How can I keep my maidenhead
My maidenhead, my maidenhead
How can I keep my maidenhead
Among so many men.

I gave it to a bonnie lad,
A bonnie lad, a bonnie lad;
I gave it to a bonnie lad,
For just as good again,

How can I keep my maidenhead
My maidenhead, my maidenhead
How can I keep my maidenhead
Among so many men.

The stretching out, the striving out,
The boring out, the riving out,
And oh the double driving out,
Oh father Lord again.

Among them we find Godfrey, the East India secretary who always takes notes at the meetings. He is now dressed as a courtesan and is hesitantly sipping Gin. A passing man plays with him.

GODFREY

Spoken for, Sir.

Then, through the smoke, he sees a gentleman enter. He stares and is unsure at first. We see that it is James.

Godfrey double takes and whispers to himself...

GODFREY

Blasphemy: 10:30:58

Dear God...

James walks into the room and lots of heads turn. He is still in pain but holds himself well. Godfrey gets to his feet and exits hurriedly through a back door but James has his eyes out for just such an exit.

IN: 10:31:11 INT. MOLLY HOUSE, BACK CORRIDOR - NIGHT

We are behind James as he walks down the corridor.

We hear a man being spanked and as James turns a corner he stops at an open door where the spanking is taking place in the background. Godfrey stands just inside the open door.

James stares into Godfrey's eyes. He smiles.

GODFREY
Spoken for, Sir.

JAMES
You haven't changed a bit Godders.

*Scored Music '103m09' out: 10:31:
Scored Music '103m09b' In: 10:31:*

Godfrey tries to break away but James has hold of his arm.

JAMES (CONT'D)
Ah, I need to speak to you.

Again he tries to escape but...

JAMES (CONT'D)
Your secret will not remain a secret for long in the East
India Company.

Godfrey looks horrified.

GODFREY
Blackmail...

JAMES
Yes. But between friends. So, where's the harm?

Godfrey walks through a door, James follows.

IN: 10:31:45 INT. MOLLY HOUSE, ROOM - NIGHT

Godfrey is sitting on the bed, looking dejected. James is standing.

JAMES
Now you take the minutes of every meeting and you
also hear everything they say, when they raise their
hand.

Godfrey looks away, shaking his head, almost in tears.

JAMES (CONT'D)

I want that information. I will pay you for it; I will pay you a pound every month.

GODFREY

How did you know about me?

JAMES

Because I have eyes and ears everywhere throughout the city. In many places. Much like the Company itself.

Godfrey looks up at James and James smiles...

JAMES (CONT'D)

I honestly mean you no harm Godders...

Godfrey looks at him with incredulity....

GODFREY

If I were caught?

James comes to sit beside Godfrey.

JAMES

What?

GODFREY

If I were caught passing company secrets to a Delaney...

JAMES

You're not going to get caught. Because I will protect you.

GODFREY

You know at the seminary I was in love with you. Of course you do. Of course.

Scored Music '103m09b' out: 10:32:

Scored Music '103m10' In: 10:32:

James knew but pretends....

JAMES

And there was I thinking that we were just brothers in arms. Didn't we share a bed sometimes in the great hall.

Godfrey nods.

GODFREY

It was torture. Exquisite.

JAMES

Hum. So you can trust me and I will protect you.

Godfrey shakes his head. James shows a silver coin and puts it on the table.

JAMES (CONT'D)

Your work starts now.

GODFREY

Blasphemy: 10:33:30

Oh God.

James stands up.

JAMES

How fares the split between the East India and the King.

GODFREY

Now I am a little drunk for business.

James doesn't react.

JAMES

Have they found common cause or are they still divided?

James slaps him. They are close.

JAMES (CONT'D)

Language: 10:33:42

Talk to me, for fuck sake.

Godfrey takes a breath, ready to tell all.

IN: 10:33:50 INT. CHAMBER HOUSE - NIGHT

As James writes at his desk, we hear James in voiceover...

JAMES (V.O.)

Dear Sister. I am restoring our fathers offices I have registered the Delaney trading company with Lloyds of London... And I will ready my ship.

IN: 10:33:58 EXT. DELANEY OFFICE, DOCKSIDE - DAY

On the same bright morning we see James walking up to the Delaney office at the dock with Brace.

JAMES (V.O.)

So that when the time is right. And the Company has fallen we can leave

IN: 10:34:04 INT. DELANEY OFFICES - DAY

Inside we see James and Brace unpacking the boxes and laying out ledgers, papers, and the office equipment needed for James to run his business. We hear James in voiceover...

JAMES (V.O.)

I am accruing a band of loyal servants, none of whom have any value to me beyond the facilitation of this greater good.

IN: 10:34:13 EXT. ZILPHA'S HOUSE - DAY

A letter is delivered.

JAMES (V.O.)

When I left England, I was just a boy.

IN: 10:34:17 INT. ZILPHA'S HOUSE - DAY

The letter on a silver tray.

JAMES (V.O.)

Now I am back, much has changed.

IN: 10:34:20 INT. ZILPHA'S BEDROOM - NIGHT

We find Zilpha's hand dipping her pen in ink, hastily writing a reply. Her voice fades up over James's voice...

ZILPHA (V.O.)

Your leaving England, was the click of a hypnotists fingers. I woke from a trance and realised the depth of our sin... I have found forgiveness in God and in my husband and I want no part in your plans or your future.

IN: 10:34:35 EXT. FELICE ADVENTURERO - DAY

Men are hard at work on the ship, preparing it for its new purpose as cargo vessel. James is among them, his wound healed...

JAMES (V.O.)

But we are the future. Your husband is already past. You can see that by the way that he follows you. You should let him go, poor soul. You torture him. There is enough treachery already surrounding us that there is no need for us to add to it.

IN: 10:34:54 INT. ZILPHA'S HOUSE - MORNING

The butler brings the morning mail.

Zilpha is entertaining some ladies for tea and there is polite chatter which we don't hear.

ZILPHA (V.O.)

The arrival of letters at this address does not go unnoticed... My husband is harsh and is a Christian, I welcome it. I deserve it.

JAMES (V.O.)

Your husband is also a fool.

IN: 10:35:12 EXT. FELICE ADVENTURERO, DECK - DAY

James is on the deck of the Felice Adventurero as a sail is raised to test the rigging. A construction crew are on deck and ropes are pulled and the sail scoots up the mast.

JAMES (V.O.)

He cannot see all that you are. I have sailed to places where there is no damnation...

IN: 10:35:21 INT. DELANEY OFFICE - NIGHT

By candlelight James is writing...

JAMES (V.O.)

We used to talk to each other without words in dark corners. Your curiosity and hunger for all that is possible out there...

IN: 10:35:26 INT. ZILPHA'S BEDROOM - NIGHT

We find Zilpha hastily writing a reply by candlelight with shutters closed.

JAMES (V.O.)

Could never be tethered by based religious morality. Ship insurance.... And new China....

IN: 10:35:35 EXT. CHAMBER HOUSE - DAY

We see James approaching the house. He notices a small carriage parked outside.

ZILPHA (V.O.)

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

JAMES (V.O.)

Then I will visit you in your dreams. My love.

ZILPHA (V.O.)

Please... I am your sister... Let all else lie...

James nuzzles the horse as he walks past, curious, then heads for the door.

IN: 10:35:57 INT. CHAMBER HOUSE - DAY

James enters and Brace is upon him....

Scored Music '103m10' out: 10:36:

BRACE

There is a woman here to see you and I swear the only way I could have stopped her would have been to have used the pistol you gave me and don't think I would be loathe to use it because she's mad and she claims she is my mistress.

JAMES

Your mistress?

BRACE

She says she owns this house.

JAMES

Right.

IN: 10:36:19 INT. CHAMBER HOUSE, LIVING ROOM - DAY

Lorna Bow is sitting demurely by the fireplace with a small case of belongings and a canary in a covered cage. James enters. The moment he is in the room....

LORNA

I have engaged the services of the best lawyer in London.

James has decided to breeze through this. He goes to the fire. He is brisk. As the conversation develops he goes about the business of making a fire with logs and driftwood.

He lifts the cover from the canary cage and gestures at the bird...

JAMES

Is that your lawyer?

Lorna produces a hand written document and offers it to James.

LORNA

My lawyer assures me that as Horace Delaney's widow, by the natural law of the land, this house is therefore half mine.

James takes the document and without a beat throws it on the fire. Lorna is unmoved.

LORNA (CONT'D)

It's a copy.

JAMES

It's now kindling. My servant wants to shoot you in the face.

LORNA
Your servant is also now half mine.

James sits on a chair beside the fire and begins to pull his boots off.

JAMES
So did I just burn advice or did I burn speculation?

LORNA
You actually burnt a letter of intent.

JAMES
Oh and what do you intend to do with MY house?

James throws his boots into the corridor.

LORNA
Firstly to change those awful boards.

JAMES
Miss Bow....

LORNA
Mrs. Delaney.

JAMES
Miss Bow.... Do you know why there are boards on the windows of this house?

LORNA
So the fortunate people of outside can't see inside of the state of this place I imagine.

He likes her, but speaks to her as if she were a child....

JAMES
No. Because there are wicked men out there who'd wish me dead.

Lorna and examines the room.

LORNA
However neither the East India or the King will kill you because of your will.

Scored Music '103m11' In: 10:37:

James at last is knocked off balance and she knows it. James however hides it and instead studies the canary.

LORNA (CONT'D)
The only people who would benefit from your death are the Americans. But you're already in negotiations with the Americans.

She turns and smiles sweetly...

LORNA (CONT'D)

So surely once the boards have gone, we could put curtains up.

He wants to be crude and totally himself in Lorna's presence, but in being himself he will begin to find himself at ease with her too. He gets up to pour a drink.

JAMES

You seem to know such a lot, for somebody who knows so very little. You should know that I am a very dangerous man.

LORNA

I was told that too.

He walks back with his drink...

JAMES

Language 10:37:55

And who keeps telling you all this shit?

LORNA

I was told the details of your situation by a representative of his Majesty The King, George. And indirectly it was the King himself who financed the drawing of that very expensive piece of paper which you just burned.

JAMES

As a rule the King's council very rarely makes business with an actress unless it's out the back alley of Maiden Lane.

Lorna smiles...

LORNA

That piece of paper, which you just burned also states that as Horace Delaney's widow, I also own half of the trading post at Nootka Sound.

James's mood changes quickly.

LORNA (CONT'D)

And I believe Nootka is of value to you. And to the King. So as you can see it is a very simple swap, Mr. Delaney. Your half of the house for my half of a piece of land that I have no interest in or use for. I also have a trunk full of your father's belongings. Letters. To you. To your father. To your mother. From your mother. Paintings of Nootka. Drawings

As the list continues James doesn't move, his back still turned, but each word is a blow. Each one is good news and a shock. But still he doesn't move.... He is staring strangely into the fire, seeing things that are not there...

Lorna's voice is heard as though from far away...

FLASHCUT: SALISH/JAMES' MOTHER.

A pause. The fire spits and crackles. James starts acting strangely, stamping on something by the fireplace that isn't there.

FLASHCUT: THE FACE OF HORACE DELANEY .

Suddenly he yells....

JAMES (shouting)
No. No. BRACE!

The dog barks.

JAMES (CONT. still shouting)
BRACE!

Lorna waits, not showing any uncertainty.

BRACE
Do I fetch the pistol?

James straightens...

JAMES
No. Make this women a room up right now.

As Brace reacts, James turns to Lorna...

LORNA
I would like a river view.

JAMES
Granted.

A pause. Brace is horrified. James turns to him...

JAMES (CONT'D)
Go on now, make her a fire in my mother's old room
immediately.

Brace is dumb struck. He glares at Lorna and then departs. James then strides to the canary cage and pulls open the door. The bird flies.

JAMES (CONT'D)
I hate to see these things caged up.

As the canary flies. He then addresses Lorna with intent...

JAMES (CONT'D)
If you are in contact with the King then you are already
in grave danger. You may stay here whilst we work out
our business. Good evening Miss Bow.

IN: 10:39:40 EXT. JAMES'S OFFICE, DOCKSIDE - DAY

James is heading to his office. He sees Thorne waiting. James prepares. Thorne touches his hat.

Scored Music '103m11' out: 10:39:

THORNE
I was passing. From Greenwich. I have business.

JAMES
Hum!

The two men face each other. A moment between them. James unlocks the door.

IN: 10:40:09 INT. JAMES'S OFFICE, DOCKSIDE - DAY

The two men step inside and the lines are drawn between them but keep shifting as they move around.

THORNE
I see in the Gazette you now have a ship.

JAMES
Uh Huh.

THORNE
At seven am everyday I read the Gazette. My wife eats toast. I look for newly purchased ships.

Thorne is angry and nervous but soon will hit his stride. James has taken up position at a window. Thorne is pacing by the desk and both he and James know he is trying to see an example of James's hand writing...

THORNE (CONT'D)
I underwrite for Lloyds.

JAMES
Coffee?

THORNE
No. I am willing to take care of the insurance of your ship. I can make sure the hull is tarred properly, they don't miss a layer and pocket the change.

James pours coffee for himself..

THORNE (CONT'D)
The salt and the worms will get through and you will sink off Africa.

James finally engages with Thorne.

JAMES
Ah but my business is not in the Africa. It's out west.

Thorne nods once. Peers down at a handwritten sheet.

JAMES (HALF AMUSED)
And that letter there is from my carpenter.

Thorne looks up sharply. Thorne's agendas are not clear since he is so angry and jealous. He already knows deep down that James is writing letters to his wife and the handwriting investigation is almost an excuse he has made to himself to make this visit logical.

But he goes deeper, hurtling, raging inside....

THORNE
In my profession we believe in luck. In the business of ship insurance, luck is the Goddess of Profit. Your luck, Mr. Delaney, is poor. Your record is poor. You sink ships. You're as good as a hole in the hull. I did check the records. And you were aboard a ship that sank off Africa. A slave ship...

His second agenda is how much he knows about James's past and he hoped the words 'slave ship' would hit hard.

But James is impassive.

JAMES
I believe that a man is capable of change. And I also believe that, that is of no consequence to you.

James has unlocked a drawer and pulled out a handwritten letter. He offers it to Thorne who doesn't take it. James lays the sheet down on the desk.

JAMES (CONT'D)
And whilst you here this document will show you, that my ship is already insured, by an insurance broker by the name of Cope.

A pause. For the avoidance of doubt...

JAMES (CONT'D)
And if you look very closely you will probably recognise, my handwriting.

Thorne looks down on the letter. Of course James doesn't care if Thorne knows about the letters he's sent and Thorne knew already.

So now Thorne gets to the real reason he came. The real reason is purely about hatred, an idea he had at four am.

THORNE
I wonder... does the offer of coffee still stand?

JAMES
Hmmm!

THORNE sits as JAMES heads over to the stove.

THORNE

You know, it excites me. The thought of it. When I realize the woman beneath me is capable of what she did.

James tries not to react...

THORNE (CONT'D)

She can seem so cold. At least she used to. But now I know the secret in her head. And it makes me so hard and so angry.

Thorne can see at last he is getting through just a little...

THORNE (CONT'D)

Language: 10:43:28

Hmmm... And she likes it. Since you came back our fucking has become almost murderous. It exhausts us.

Thorne is lying but James doesn't know.

THORNE (CONT'D)

To think I have this wicked, wicked thing beneath me and it's my life long duty to punish her. It exhausts us both. A beautiful exhaustion. And in the morning I read the Gazette and she eats her toast like a sweet little bird.

Thorne smiles.

THORNE (CONT'D)

I didn't come to sell you insurance, Mr. Delaney.

A pause.

THORNE (CONT'D)

I came to thank you.

Scored Music '103m13' In: 10:44:

He leaves. We stay with James and see a blow has been struck.

IN: 10:44:34 EXT. CHURCH - DAY

Establisher.

IN: 10:44:40 INT. CHAPEL - MORNING

Zilpha enters the chapel smartly, she curtseys at the front and then sits down at a front pew. James is already there waiting.

In this scene they should bicker like lovers and siblings mixed up, and also cut each other to pieces. We will learn this is a meeting that Zilpha has arranged.

JAMES

You summoned me, I am here now, what do you want?
Shall we pray?

ZILPHA

I used to think we were the same person.

JAMES

We are.

ZILPHA

We're not!

She gets up from the pew, walks across to James, straddles his lap and kisses him. Stands up walks to the aisle, straightens her skirts and walks away.

ZILPHA (CONT'D)

Now I never want to see you again.

JAMES

Hum! We will speak again.

ZILPHA

No we won't.

Swinging his watch.

JAMES

Oh, but we will.

We hear her footsteps recede.

IN: 10:46:24 INT. JAMES'S HOUSE, DINING ROOM - NIGHT

As the light finally fades, we find Lorna sitting at the table, reading a slim volume of Shakespeare. It is *Merchant of Venice* (she is learning her lines).

Brace is lighting lamps and the table has already been laid.

For two instead of one.

The places are as far away from each other as is possible. Brace simmers. James arrives from upstairs with papers and books. He sits and pointedly moves things off the table making room for them; Brace comes to the table to move the cutlery and crockery out of his way.

The silence is tangible.

Brace is already irritated, exasperated by this new domestic situation. Neither James nor Lorna look up.

Brace breaks the silence.

Scored Music '103m13' out: 10:46:

BRACE

Madam.

LORNA

Mrs. Delaney.

BRACE

Do you *drink* wine?

At last she makes a point of emerging from her text.

LORNA

Not before a performance.

James responds quickly....

JAMES (CALMLY)

There will be no performance tonight.

Lorna returns to her text and turns a page.

LORNA

There will be a performance or there will be a riot in Covent Garden.

James studies his papers...

JAMES

Till necessary arrangements have been made, I advise that you go absolutely nowhere, as of now you are a weakness.

LORNA

These fantasies elude me...

JAMES

If you go outside, they will find you and they will find a use for you.

Lorna doesn't look up and lists facts as if to a child.

LORNA

I am seldom used. There is no 'they' and there will be a performance.

Lorna checks the clock and closes her book. She gets to her feet with the volume in her hand and heads for the door...

As she walks...

JAMES

Are you armed?

She slows at the door and turns to Brace...

LORNA

Get me a carriage to Drury Lane would you.

She has gone. Brace is on the point of murder and hisses....

BRACE

Language: 10:47:43

You have to get that woman out of this house or I swear I will kill her and her bloody canary...

JAMES

Brace. Get two carriages.

Brace throws a cloth on the table in exasperation.

IN: 10:48:00 INT. ZILPHA'S DINING ROOM - EVENING

Zilpha and Thorne are eating dinner. A young male servant (no more than a boy) stands to attention near to the door. There is an uneasy silence at the table, candles flickering on draughts from ill fitting windows. A crack in the glass that Thorne drinks from.

His eyes are hiding an anger which the wine will now ignite. Zilpha knows it.

THORNE

I see that you're bleeding again.

Zilpha glances at the servant at the door and bites down her reaction.

THORNE (CONT'D)

I saw blood....

Zilpha hisses, her voice low so that the servant won't hear.

ZILPHA

How? Where? You search in the laundry?

Thorne shrugs, drinks...

THORNE

It is equally my business.

A pause. Zilpha finds it hard to eat.

THORNE (CONT'D)

It seems that jointly we are unable to stop the moon from rising...

Zilpha interrupts and speaks loudly to the servant....

ZILPHA

Could you fetch some oranges? I would like some oranges.

The servant (relieved, amused) departs. Thorne can now sit back in his chair and stretch.

THORNE

Is it the goose or the gander who has bad sauce?

Thorne gets up and pours himself a drink.

ZILPHA

Do you know we can't even afford new china...?

THORNE

So that's your reason for not taking. The dock boys I pay in pennies have litters of children. I just get blood.

Thorne decides to come to the real agenda. He drains his wine glass and crouches down next to Zilpha.

Scored Music '103m14' In: 10:49:

THORNE (CONT'D)

My dearest Zilpha. I apologize that I am not related to you...

Zilpha stares at Thorne, her eyes filling.

THORNE (CONT'D)

Language 10:49:31 But you could allow your cunt to swallow the work of an honest man who will promise to buy you the finest china.

Language: 10:49:41 If you just agree to stop fucking bleeding.

Astonishingly the young servant returns....

SERVANT

Oranges madam.

Thorne throws his wine glass onto the floor, smashing it into pieces.

THORNE

Language: 10:49:46 She doesn't want fucking oranges.

He brings his face close to hers....

THORNE (CONT'D)

We all know what she wants.

Zilpha sits silently, tears running down her cheek. Thorne strides from the room knocking into the servant as he leaves.

FROM HERE

IN: 10:50:06 INT. DRURY LANE THEATRE - CONTINUOUS - NIGHT

LORNA BOW on stage dressed as Portia in *Merchant of Venice*. She wears a white powdered wig and her dark eyebrows stand out.

Scored Music '103m14' out: 10:50:

NERISSA

How like you the young German, the Duke of Saxony's nephew?

LORNA

Very vilely in the morning, when he is sober, and most vilely in the afternoon, when he is drunk...

The audience laughs.

From the wooden boards of the stage, with its raised velvet curtains, the high oval is full, a crowded pit and four levels of galleries and private boxes to the ceiling.

Up in the boxes, James arrives and takes a seat. He watches Lorna dispassionately.

LORNA (PORTIA) (CONT'D)

When he is best he's a little worse than a man, and when he's worst he's little better than a beast...

James is more concerned with the audience than with her and he scans the packed auditorium for potential danger, particularly the boxes. When he checks out the stalls he sees a couple of men are masturbating in the shadows as Lorna performs.

Some are standing and peering into the wings in anticipation. One of them calls out...

MALE AUDIENCE MEMBER

Hurry up!

Lorna stops mid-sentence. The other actress waits, unsure. The audience in the pit starts stamping, stomping, jeering.

MALE AUDIENCE MEMBER 2

Vestris, Vestris!

Lorna walks to the edge of the stage, hands on hips, glaring defiantly.

LORNA

Language: 10:50:31

Hey, Hey. If you're here just for a wank, pull your pudding and get it over with and let the rest of us enjoy Shakespeare.

The audience applaud now, cheering, as this was what they were hoping for when they stamped and called in the first place. Lorna is apparently famous for her backchat. They love her. But someone yells...

AUDIENCE MEMBER

Can't fetch up, til you bring Vestris!!

CROWD

Vestris!! Vestris!! Vestris!! Vestris!! Vestris!! Vestris!!

Scored Music '103m15' In: 10:50:

In the wings, VESTRIS, a young girl in short breeches that show off her shapely legs, steps forward, being called on by the THEATRE MANAGER (a populist rather than a Shakespeare purist). Lorna reacts to the early call, disrupting the play. The audience, however, roar approval.

Lorna looks away. James studies her. She turns and walks off the stage. The rest of the audience are unconcerned as Vestris launches into a dance. However James notices that as Lorna leaves, a lady in fine clothes a few boxes away gets to her feet and leaves too.

James follows.

IN: 10:51:09 EXT. DRURY LANE THEATRE/STREETS - NIGHT

The crowd are still roaring inside as Lorna slips out, hair in a turban, in her fur coat.

IN: 10:51:24 EXT/INT. COVENT GARDEN/CARRIAGE - NIGHT

The streets are lined with prostitutes who are just silhouettes in yellow, foggy lamp light. We see Lorna hurrying toward a carriage stand. She senses that someone is close.

She looks behind and sees no one.

Lorna arrives at the kerb to cross and a carriage clatters close, almost taking her toes.

A carriage stops just a yard ahead of her. A lady (The same lady who left the theatre when Lorna left the stage) leans her head out of the door. (We will learn that this lady is MARIA).

MARIA

Lorna Bow? I am an admirer of your work. Please share my carriage. Come... Come...

Lorna makes a decision guided by the weather and the sex of the passenger and heads for the carriage.

The carriage is plush and dry and Lorna sits next to the Lady.

LORNA

If you could take me to Old Street I will find a cab.

MARIA

You looked to be fleeing from someone.

Lorna is wrong footed...

LORNA

You were following me?

MARIA

You have many suitors among the rabble I imagine.

Lorna smiles.

MARIA (CONT'D)

And I for the longest time, have been one of them.

Lorna adjusts her collar.

MARIA (CONT'D)

I am a lady of particular tastes.

Maria reaches out and touches Lorna's cheek and then runs her finger down her throat. The game has changed quickly...

MARIA (CONT'D)

An admirer from the darkness and from on high.

Lorna adjusts and assumes that this is an attempted seduction of the kind she may have experienced before. The carriage takes a sharp turn and in the jolt Maria leans forward and kisses Lorna on the lips. Lorna, a little taken aback, gently pushes her away.

LORNA

I'm sorry but you'll have to remain in the darkness. Why have we turned?

MARIA

We were given your name. The price is two sovereigns.

The mood itself darkens quickly. Maria suddenly reaches under Lorna's dress...

LORNA

(now affronted)

I, I am not a courtesan?

MARIA

But we are here. There is a room with a bed and fire. Now this gentleman is a Duke. He asked for you particularly and he was told by your theatre manager you would comply. He will pay to be in the room with us while we play.

The door opens. Lorna jumps from the carriage with a splash.

LORNA

Then you were given the wrong name...

The gentleman nods to the servant who grabs Lorna and tries to push her toward a doorway. Lorna fights.

As she struggles, he uses his glove to slap Lorna hard across the face.

DUKE

There she is.

Maria has stepped into the rain too...

DUKE (CONT'D)

Give her to me...

The Duke is a big man with large ham fists and he twists Lorna around so her face is exposed to the rain...

DUKE (CONT'D)

Very well. Your manager sold me the costume you wore when you played 'The little Princess'. You will wear it for me tonight.

Lorna is in a fury. She has reached around and pulled a pin from her turban. She drives it into the Duke's hand and then, as she spins, jabs his cheek and his lips with it.

Blood drips into the rain. The Duke growls & cries out in fury and pain. The servants grab her arms to restrain her. At that moment there is a very loud report from a Richardson gun. A flash in the darkness of the courtyard.

James has arrived, soaked and moving fast. He puts the discharged pistol into his belt but has the other Richardson in his hand.

All heads turn. James is glistening in the lamp light.

JAMES (BREATH CLOUDING)

There appears to have been a misunderstanding.

The Duke is doubled up, blood dripping from his face. He straightens and turns on James, who is implacable...

JAMES (CONT'D)

Somebody has given you the wrong name.

James has the gun pointed but it is the look in his eyes that scares the servants and Maria the most. His eyes glisten. The servants back off. James gestures and Lorna comes to him. The Duke snarls in absolute fury, pointing at Lorna....

DUKE

Language: 10:53:33/36/39

I'm the fucking Duke of Richmond. That bitch is dead.
That bitch is on the gallows before Mass.

James peers at Maria. She looks away, terrified of him. James and Lorna turn and walk into the darkness.

IN: 10:53:46 EXT. STREET CORNER, A FEW MINUTES LATER - NIGHT

Rain pours through lamp light.

JAMES

Down there...

James walks Lorna down some steps to a basement doorway. She turns to face him. He pulls a sparkling diamond from his pocket. He holds it up and rain washes it...

JAMES (CONT'D)

Perhaps now you will listen to me...
This diamond, this is yours. I have a man who will take you to Paris and you will stay there until this business is done. You are a weakness.

She walks off without a word.

IN: 10:54:18 INT. JAMES'S HOUSE, DRAWING ROOM - NIGHT

Brace is waiting up by candlelight. Rain beats against the windows.

He hears the door and gets to his feet. Assessing the weather, he pours a brandy. James enters. He is soaked and agitated.

BRACE

She's just come back. She went straight up to bed.

Scored Music '103m15' out: 10:54:

James sits in his wet clothes.

BRACE (CONT'D)

I didn't light a fire for her room so she can dry in the draught.

James swigs the brandy down...

JAMES

How many people know that she's here?

BRACE

Apart from me and the canary, no one. What's wrong?

JAMES

Delivery boys?

BRACE

Only Atticus delivers. She's only ever taken one coach. Why?

James comes to the revived fire...

JAMES

Because tonight she stabbed the Duke of Richmond.

Scored Music '103m16' In: 10:54:

BRACE

For what reason?

JAMES

Because that was their plan. They knew that she was not a whore and that she would fight back. And now they have a good reason to come for her. And they will come.

IN: 10:55:09 INT. JAMES'S HOUSE, LORNA'S ROOM - NIGHT

Close on Lorna in bed.

IN: 10:55:24 END CREDITS

RD 1

Creative Consultants	EMILY BALLOU BRETT C. LEONARD
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Cast in order of appearance	
The Malay	DONOVAN LOUIE
Mudlark Girl	EVELYN VAN MARLE
Mudlark Boy	ALFIE MACKAY
Winter	RUBY-MAY MARTINWOOD
Temple	LEWIN LLOYD
James Keziah Delaney	TOM HARDY
Dumbarton	MICHAEL KELLY
Solomon Coop	JASON WATKINS
Prince Regent	MARK GATISS
Brace	DAVID HAYMAN
Atticus	STEPHEN GRAHAM
Martinez	DANNY LIGAIRI
Brighton	FIONA SKINNER
French Bill	SCROOBIUS PIP
Thoyt's Assistant	BEN MOOR

RD 2

Robert Thoyt	NICHOLAS WOODESON
Sir Stuart Strange	JONATHAN PRYCE
Pettifer	RICHARD DIXON
Wilton	LEO BILL
Strange's Clerk	JAMES GREAVES
Godfrey	EDWARD HOGG
Lorna Bow	JESSIE BUCKLEY
Footman	JONATHAN MILSHAW
Stage Maid	SARAH THOM
Zilpha Geary	OONA CHAPLIN
Luis	BRIAN NICKELS
Horace Delaney	EDWARD FOX
Thorne Geary	JEFFERSON HALL
Nerissa	PEARL APPLEBY
Audience Member	SAM PARKS
Maria	CLARE FOSTER
Duke of Richmond	NICHOLAS BLANE

RD 3

Second Assistant Director	BEN HARRISON
Crowd 2nd Assistant Director	MALINDA KAUR
3rd Assistant Director	JOE PAYNE
Stand Ins	AMY JONES LUKE HAMPTON
Production Manager	DARIN McLEOD
Production Coordinator	ROBERT PRICE
Assistant Production Coordinator	AMELIA SOUTHGATE
Production Secretary	STEPHANIE JOHNSON
Transport Captain	MARK BEETON
Script Editor	MATTHEW WILSON

Script Supervisor SYLVIA PARKER

RD 4

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

RD 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

RD 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
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RD 7

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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

RD 8

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1st Assistant Accountant	JESSAMYN KEOGH
Payroll Accountant	JOANNA ALLSOP
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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
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RD 9

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First Assistant Editor/VFX Editor	VICTORIA WEBBLEY
First Assistant Editors	LINDSEY WOODWARD
	AGGELA DESPOTIDOU
Assembly Editor	SERKAN NIHAT

Post Production Coordinator
Post Production Paperwork

NADIYA LUTHRA
MANDY MILLER

Music Editors

LAURENCE LOVE GREED
JOE RUBEL

RD 10

Picture Post
Digital Colourist
Digital On-Line Editor
Digital Intermediate Producer

GOLDCREST POST PRODUCTION
ADAM GLASMAN
SINÉAD CRONIN
JONATHAN COLLARD

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

BOOM POST, LONDON
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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

RD 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

RD 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

RD 13

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

RD 14

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Line Producer	TORI PARRY
Composer	MAX RICHTER
Editor	BEVERLEY MILLS
Production Designer	SONJA KLAUS
Director of Photography	MARK PATTEN

RD 15

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Co-Producer for Sonar	JENNA SANTOIANI
Co-Executive Producer	LIZA MARSHALL
Executive Producer for BBC	MATTHEW READ
Executive Producer for Scott Free	CARLO DUSI

RD 16



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



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Scored Music '103m16' out: 10:55: