

# TABOO

Episode 7

UID: DRIC 137R/01

Duration: 57:04

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**Scott Free and Hardy Son & Baker**

Scored Music '107m01' In: 10:00:0

**PREVIOUSLY**

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

The cover is removed to show the dead man's face.

POWELL  
Your father was poisoned.

Powell is mixing chemicals into the bell jar as he speaks. James wanders around in the background.

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

**IN: 10:00:05 INT. JAMES'S HOUSE-DRAWING ROOM. - AFTERNOON**

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

LORNA  
Brace. What's the matter?

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

BRACE  
The truth.

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

Establisher.

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

Language 10:00:10  
STRANGE  
Those bastards at the Palace have opened a Royal Commission into the sinking of the Influence.

**IN: 10:00:12 FLASHCUT: Slaves in the hold of the ship reaching out through the hatch**

**IN: 10:00:15 EXT. IBBOTSON'S FARM - GUNPOWDER FACTORY - DAY**

James pulls the scarf over Robert's mouth.

JAMES  
You are now one of us.

CHOLMONDELEY (V.O.)

You risk the life of your son?

**IN: 10:00:18 INT. ZILPHA'S BEDROOM - NIGHT**

Thorne asleep, Zilpha climbs on top of him and pushes a long needle straight through his heart.

THORNE  
(stirring)  
Zilpha....

**IN: 10:00:21 EXT. GRAVEYARD - MORNING**

Thorne's coffin is lowered into the grave.

JAMES (V.O.)  
What have you done?

Zilpha turns to see James watching her.

ZILPHA (V.O.)  
I killed him.

**IN: 10:00:25 INT ZILPHA'S HOUSE BEDROOM - DAY**

James fucks Zilpha, suddenly he stops.

**IN: 10:00:29 EXT IBBOTSON'S FARM YARD. - DAY**

Militia are arriving fast on horseback and pulling up.

CHOLMONDELEY (V.O.)  
James. This powder is not ready to be moved. Because it is unstable.

**IN: 10:00:31 EXT KILBURN AQUADUCT. - DAY**

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

JAMES (V.O.)  
(to them all)  
We are leaving, because we have being betrayed.

**IN: 10:00:35 EXT DOCKYARD - MORNING**

Wilton stops James as he walks past the carriage.

WILTON

Sir Stuart just wants you to know.... It's war!

SUDDENLY THE FELICE ADVENTURERO EXPLODES.

WILTON OS

The gloves are off.

**IN: 10:00:43 EXT THAMES FORESHORE - NIGHT**

James wades out in the water.

WINTER

James. What are you doing?

JAMES

Go away. I am... not fit to be near you... now.

**IN: 10:00:48 EXT (TILBURY) FORESHORE - MORNING**

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

James wakes on the mud. He is unsure where he is at first. He walks around.

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

It is Winter. And she is dead.

*Scored Music '107m01' out: 10:00:5*

*Scored Music 'Titles' In: 10:00:5*

**IN: 10:00:55 GENERIC TITLE SEQUENCE**

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

**TOM HARDY**

**LEO BILL : JESSIE BUCKLEY**

**OONA CHAPLIN  
MARK GATISS**

**STEPHEN GRAHAM  
DAVID HAYMAN**

**EDWARD HOGG  
TOM HOLLANDER**

**MICHAEL KELLY  
LUCIAN MSAMATI**

**FRANKA POTENTE  
JONATHAN PRYCE**

**JASON WATKINS : NICHOLAS WOODSON**

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

**EXECUTIVE PRODUCERS  
DEAN BAKER : KATE CROWE**

**PRODUCED BY  
TIMOTHY BRICKNELL**

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

**WRITTEN BY  
STEVEN KNIGHT**

**DIRECTED BY  
ANDRES ENGSTRÖM**

**TABOO**

*Scored Music 'Titles' out: 10:01:5*  
*Scored Music '107m03' In: 10:01:5*

**IN: 10:01:57 EXT. THAMES FORESHORE - SUNRISE**

The rain pours down onto the muddy foreshore. James stands a short distance away watching a small row boat that has a body wrapped in blankets inside it.

A priest in dark robes is standing in the mud. Around him stand a gaggle of somber faced mud larks, boys and girls along with Helga, two of her prostitutes and Atticus

**PRIEST**

(reading from a tatty bit of paper)

Dear Lord. We are gathered in your presence here today on this most sorrowful occasion to say farewell to Winter.

Helga reaches down and covers Winter's face with the blanket.

**PRIEST (CONT'D)**

Cured of her love of the world, untouched, pure, commended to God... She will not be covered in earth as corrupted flesh but instead will be sent to you, oh Lord, aboard a sunrise a....

The priest stops and calls out to Helga...

**PRIEST (CONT'D)**

Helga? I can't read this next word...

Helga speaks from memory her own words, with a grim certainty....

HELGA

Sent to you aboard a sunrise along the road of the river  
that she loved as if it were her father.

The priest is cold and weary of this but picks up...

PRIEST

Along the road of the river she loved as if it were her  
father'.

He turns the page over...

**IN: 10:02:54 EXT/INT CHAMBER HOUSE - DAY**

Cholmondeley and Robert turn up on James' doorstep.

*Scored Music '107m03' out: 10:02:5:*

Brace opens the door. Surveys them.

BRACE

What's this?

CHOLMONDELEY

A package for Mr. Delaney.

Brace surveys Robert. Who stands still, and rather wary.

CHOLMONDELEY (CONT'D)

I believe this one is a ward of your master, who asked  
me specifically to deliver him, in person to this house,  
today.

BRACE

He's not in.

CHOLMONDELEY

What a surprise!

Lorna arrives at the doorstep to see what's going on. She too looks at Robert.

LORNA

Mr. Cholmondeley?

Cholmondeley is galvanised. He whips off his hat.

CHOLMONDELEY

(Nervously verbose)

Miss Bow.

LORNA

What's going on?

Language 10:03:29

BRACE

A bastard....

CHOLMONDELEY

I thought in all your charity, you might extend some sustenance and some shelter to this poor unfortunate boy...

LORNA

What's your name?

ROBERT

Robert.

CHOLMONDELEY

(whispers)

It's Robert.

LORNA

You know James Delaney, do you?

ROBERT

Yes.

LORNA

Come into the house, we'll find you something to eat and somewhere to sleep

ROBERT

Thank you,

Cholmondeley finds the door slammed in his face, with him on the wrong side.

*Scored Music '107m04' In: 10:03:5*

**IN: 10:03:57 EXT. THAMES FORESHORE - SUNRISE**

The funeral service continues.

PRIEST

Take into your loving arms this purest flake of snow. My daughter. My light, My love. My Winter.  
*(continues in background)*

James is sitting alone, quiet on a rock watching the funeral service. Lorna walks up.

LORNA

I thought I might find you here.

James says nothing so Lorna sits down beside him, she studies him.

LORNA (CONT'D)

You've a heart at least.

James' face is made of stone. He contradicts...

JAMES

I'm just looking for a ship. I'm watching what comes and goes.

Lorna knows this isn't true. James continues to watch the funeral service.

PRIEST

... raise her up to your heavens and set her free by your light. Amen.

LORNA

I know you didn't do it.

JAMES

And how would you, know that?

James turns to look at Lorna.

JAMES (CONT'D)

(Thinks)

... Hum?..I very well may have.

LORNA

(nodding)

You might have done.

A pause. James turns back to look at the river.

LORNA (CONT'D)

But I do know you cared for her. You were kind to her. She told me.

Atticus helps Helga into the rowboat and shoves off from the foreshore. He begins to row out into a Thames sunrise, heading East.

LORNA

The boy Robert's arrived...

A pause.

James gets to his feet and walks away, pushing past Lorna as he does so.

Lorna can see that he is carrying the heavy weight of guilt.

Lorna sits there, quietly as James walks on. She turns to look back down the river. A single mudlark TEMPLE, is spinning around and around with his arms outstretched. He spins fast. Lorna reacts. She gets to her feet.

*Scored Music '107m04' out: 10:05:4*

At last he falls and lands in the mud. As he opens his eyes, he sees Lorna coming towards him.

LORNA

Oh! You okay? Hello.

He gathers himself and stands. Lorna motions to the boat on the river.



LORNA (CONT'D)  
Did you know Winter? Was she your friend?

*Scored Music '107m05' In: 10:05:5.*

Temple hesitates. It seems he has a secret.

Temple makes a decision. He takes to his heels and runs. Lorna is wearing unsuitable boots and has no chance.

LORNA (CONT'D)  
No. NO. NO. No.. Wait!

Temple has gone.

Sighing, Lorna wraps her shawl around her shoulders and turns to look at the small rowboat, containing Atticus, Helga and the body of Winter....

**IN: 10:06:10 INT. THE THAMES, ROW BOAT - DAWN**

Atticus rows and Helga faces the wind with Winter's body wrapped in blankets. There is a tense silence.

Helga doesn't speak or absorb the words. She has made up her mind. Helga is holding a large rock in her lap.

HELGA  
Do you think that this will be enough to sink her?

ATTICUS  
I've committed many bodies to the deep in this way,  
none have returned to London....

Helga glances at the body of Winter and Atticus offers his condolences.

ATTICUS (CONT'D)  
I'm sorry for your loss.

HELGA  
You will find a place were the current will take her to the  
wide ocean. It's where she wanted to be. The river will  
only take her body. I will keep her soul.

Atticus rows on, knowing there are heavy storms ahead.

ATTICUS  
There's no certainty it was James that did it.

HELGA  
There's no certainty that he did not.

Atticus rows on. Helga has clearly made up her mind about who is to blame.

WINTER (V.O.)  
I'm getting scared James.

**IN: 10:07:12 INT CHAMBER HOUSE, ATTIC - NIGHT**

James is sitting by his desk in the attic. He appears drunk; half asleep.

WINTER (V.O.)  
.....too many bodies in river. Can I sleep under your  
house tonight?

JAMES (V.O.)  
No. Go away, I'm not fit to be near you now.

Then he hears movement in the shadows. He looks up. At the edge of the candlelight he sees Winter, soaking wet and shivering. Winter speaks softly.

WINTER  
James!

James glances over

JAMES  
You're among them now, aren't you? The one's who  
used to sing to me.

Winter does not reply and James swigs more brandy from his bottle.

After a moment...

JAMES  
Was it my hand.....?

*Scored Music '107m05' out: 10:08:0.*

He turns back to look at where Winter was and there is no one there.

Suddenly, there is a loud knock at the door downstairs. James gets up out of his chair and walks towards the attic door.

JAMES  
(calling)  
Brace!

James leaves the attic.

*Scored Music '107m06' In: 10:08:1.*

**IN: 10:08:13 INT. CHAMBER HOUSE, BRACE'S ROOM - NIGHT**

Brace is laid in bed-not moving; he is scared.

**IN: 10:08:20 INT. CHAMBER HOUSE, HALLWAY/DRAWING ROOM - NIGHT**

The door is knocked again with force. James comes down the stairs from the attic and opens the door.

We hear Chichester's voice, trying to be bright...

CHICHESTER

I received a message that you wished to speak with me.

James knows already that this man has been looking for him and now a conversation with him will evidently suit his purpose.

Chichester enters. There is no formal greeting.

CHICHESTER (CONT'D)

After you have eluded me so long...

Chichester walks past James, into the sitting room.

James is in the mood for not caring, for speaking in riddles...

CHICHESTER (CONT'D)

May I sit?

JAMES

Hmmm...I need to know why you're seeking me?

Chichester sits (James actually knows Chichester's business already but, for now, the question looks real). Chichester is in the opposite mood to James. He is neat, sober, composed, deadly. James knows it, but feels something positive coming from him.

CHICHESTER

First, I must tell you that I already know many things about you.

James peers at him. He must knock the certainty out of this man...

JAMES

And I need to be clear that you're not a spirit like the others.

CHICHESTER

No. I'm a rationalist.

James walks into the sitting room and pours himself some more brandy from a side table.

CHICHESTER

I'm carrying out an investigation as part of a Royal Commission...

Chichester now sees that James knows already. Chichester wants to get control, take this onto his own analytical territory but James interrupts.

JAMES

Language 10:09:27

I heard that you don't drink.... that you don't fuck whores and err, that you're squeezing Sir Stuart Strange on behalf of the King...

CHICHESTER

(interrupting)  
On behalf of justice.

James sits opposite Chichester.

JAMES

Oh justice, oh no. You believe in justice?

CHICHESTER

I do.

JAMES

Yet you're a rationalist. What kind of rational man believes in justice?

CHICHESTER

I'm investigating the sinking of a sloop called the Cornwallis, renamed the Influence, off the coast of Cabinda in July Eighteen O'Four.

James meets Chichester's stare.

CHICHESTER (CONT'D)

Mr. Delaney. I have strong reason to believe that you were aboard the ship the night it sank.

A pause.

Chichester decides to grab control with a gesture. He reaches into his pocket and produces a single iron nail. He holds it up for James to see...

CHICHESTER (CONT'D)

An example of the kind of nail you used to nail down the hold of the East India Company ship the 'Cornwallis' when she ran aground in July Eighteen O'Four.

**10:10:10**

**FLASHCUT: A NAIL HAMMERED INTO THE HATCH OF THE HOLD**

Chichester is expecting denial, or horror, or shame.

JAMES

Hmm.. 'Aye aye Captain', I said.

CHICHESTER

I'm aware you were following orders...

JAMES

No. I happen to like to driving in nails. Takes your mind off the rain and off of a sinking ship.

James stares at Chichester. Chichester must adjust.

CHICHESTER

Mr. Delaney, perhaps I should come back during daytime.

JAMES

Oh no, no... there no use. I am always like this. Please carry on.

Chichester sees the marks on James' body. He suspects trauma and tries empathy....

Chichester takes a moment. In all his previous encounters he has been in control. Now he is wrong-footed and James is taking him deeper into his own certainty. Chichester returns to facts.

CHICHESTER

You travelled to the Volta as a slave and then began to deal slaves. You stole diamonds from a fellow slaver and then returned to London.

JAMES

I have done much worse things, than stealing diamonds.

CHICHESTER

Yes. I know this too.

JAMES

Ah... What do you want?

Chichester is finding it hard to maintain his purpose but cuts to it....

CHICHESTER

As far as I can ascertain, you are the only surviving member of the crew of the Cornwallis. I want you to write an account naming Sir Stuart Strange as the man who organized the loading of the Cornwallis with slaves. Bound for a sugar plantation in Jumby Bay Antigua. Owned by his own brother.

A pause. James takes a sip of his brandy.

CHICHESTER (CONT'D)

In return, the Royal Commission will offer you a full pardon for your crime. For crime it is.

A pause. James is in darkness and we just see the shine of his eyes. We might guess this is all part of his wider plan.

JAMES

I have an alternative suggestion.

**IN: 10:12:40 INT CHAMBER HOUSE ATTIC/STAIRS - DAY**

James sits at his desk, staring out of the attic window. Letters are scattered across the desk, handwritten names on each of them. *"Brace" "Mr Cholmondeley" "Lorna"*

*Scored Music '107m06' out: 10:12:4*

Robert carrying a tray walks up the stairs to the attic.

The door is knocked.

JAMES

In.

Robert enters, with a tray of brandy, bread and cheese. He looks scared, a boy in a new job.

Robert stands by the desk. James stares at him.

Robert manages to set the tray on the desk without disturbing the papers. Then he moves quickly towards the door, eager to leave but.....

JAMES (CONT'D)

Ah hah...

Robert halts. What can have gone wrong? James beckons him back.

*Scored Music '107m08' In: 10:13:5*

JAMES (CONT'D)

I have a use for you.

Robert returns. And stands there timidly.

James considers him. He had already made up his mind but something is confirmed. He holds out a key to Robert. As Robert goes to take it, James moves the key... Robert tries to take the key again; a game of 'cat and mouse'. Finally, James lets Robert take the key.

JAMES (CONT'D)

For the safe. Hmm?

Robert is a little shocked, but nods his head as he takes the key. He smiles at James.

JAMES

GO!

Robert leaves and James turns to look once again out of the attic window.

**IN: 10:14:30 EXT. THE IMAGINED PEARL - MORNING**

James walks towards the Imagined Pearl. As he gets closer. A shot suddenly breaks the silence.

*Scored Music '107m08' out: 10:14:3*

*Scored Music '107m09' In: 10:14:3*

The shot hits James' hat and knocks it off his head.

HELGA

Murderer!

James looks up to see Helga, full of hatred, standing on her balcony with a pistol in her hands.

James does nothing to retaliate or stop her, he stands dead still looking at her as Helga reloads the pistol and shoots at him again.

A second bullet hits the floor at James' feet. Pushing up the mud. James continues to stare at Helga.

James turns and picks up his hat and walks away.

HELGA (CONT'D)

Murderer!

**IN: 10:15:09 INT. ZILPHA'S HOUSE, BATHROOM - DAY**

Zilpha is lying in the bath. She stares ahead. We stay with her for a long time. Then she submerges under the water (as James often does).

**IN: 10:15:33 EXT. DOCK YARD - DAY**

We find Zilpha making her way across the bridge to the docks. She sees the smouldering remains of the destroyed ship, the 'Felice'. We see that the destruction of the Felice is news to her.

**IN: 10:16:02 INT. JAMES' OFFICE - DAY**

James turns as Zilpha enters.

ZILPHA

Do you *know* who blew up your ship?

Zilpha's feeling her way, but without wanting to seem unsettled by the way their relationship now appears to stand. James pours himself some coffee offers one to Zilpha, she shakes her head and sits.

*Scored Music '107m09' out: 10:16:1*

ZILPHA (CONT'D)

(Galvanises)

I've been thinking a lot about what happened. And...

Silence.

ZILPHA (CONT'D)

And I think we were right.

James is sitting opposite her but not looking at her. Zilpha searches his reaction.

ZILPHA (CONT'D)

There wasn't the time for such...

She stops herself.

ZILPHA (CONT'D)

(A strained optimism.)

And we have plenty of time.

JAMES

(abruptly)

No. No we don't.

James is now looking at Zilpha and for the first time Zilpha sees pain on James's face, hidden deep. She knows him well because she knew him as a child. But she misunderstands...

*Scored Music '107m10' In: 10:17:1.*

ZILPHA  
(Bluff reminiscence)  
When you first came back, you told me you loved me... I  
would never thought...

James interrupts...

JAMES  
But you don't think... Do you?

ZILPHA  
I know you. I know your nature. I know you.

James interrupts firmly...

JAMES  
No! I believed once that we where the same person.

ZILPHA  
(A plea)  
We are.

JAMES  
(shaking his head)  
We are not.

ZILPHA  
(A plea)  
We are.

He stares at her....

JAMES  
Not any more.... Perhaps, you should thank your God  
for that.

Zilpha realises what he is saying and looks devastated, but tries to stay strong.

ZILPHA  
(Perpelexed)  
No. No James.....

Pause.

ZILPHA (CONT'D)  
No.

Pause.

ZILPHA (CONT'D)  
No. You can't do this...



(Pause)  
Not now.

JAMES  
It is done.

ZILPHA  
Please...?

Zilpha is horror struck. He opens a drawer and takes out a single diamond. He pushes it across the table.

JAMES (CONT'D)  
For your widowhood.

Zilpha is speechless, she cries out.

JAMES (CONT'D)  
Now, I have work to do so, please excuse me.

Zilpha is bereft.

**IN: 10:18:43 INT. BEDLAM – HEAVY RAIN - DAY.**

We see the barrels of gunpowder stored in Bedlam. Rain is dripping in through the roof.

*Scored Music '107m10' out: 10:18:4.*  
*Scored Music '107m11' In: 10:18:4*

**IN: 10:18:49 EXT. BEDLAM - HEAVY RAIN - DAY**

It is pouring with rain and James is soaked. He repeatedly knocks on the doors. James is carrying a heavy canvas sack on his back and another sack filled with tools.

A Guard opens the heavy door to reveal a fire burning brightly.

JAMES  
No fires within these walls.

GUARD  
I'm sorry.

**IN: 10:19:01 INT. BEDLAM, CORRIDOR - DAY**

James enters the decaying interior of the hospital, he walks, down the corridor carrying his bags.

**IN: 10:19:08 INT. BEDLAM DORMITORY - DAY**

James and Atticus enter the room we saw earlier; the room where the gun powder kegs are stored. Rain is still dripping through the roof.

ATTICUS

We're not moving the powder today are we?

No response from James.

ATTICUS (CONT'D)

So, what's so urgent I had to dismount from a porky little Chinese?

James drops the canvas sacks onto the floor. He looks around at the barrels, surveys the leaking ceiling, then surveys the room. He then turns to Atticus.

JAMES

This is where they kept my mother.

Atticus is uneasy but holds James' stare.

JAMES

Hmmm.....Something for your book. The Lioness will fiercely protect her cubs, regardless of the consequences. Even if that means her certain death.

*Scored Music '107m12' In: 10:19:5*

ATTICUS

Helga, is that who you mean? That women, will betray us. She knows about the division with the Americans. That's High Treason! That's you, me and my lot feeding the ravens of London for at least a month.

JAMES

You will not harm her. She is harmed enough, already.

Atticus looks deeply uneasy, but presses on.

ATTICUS

Well...She'll go to the Company.

JAMES

Yes, that is inevitable. Hmmm?

Atticus holds James' look and finally concedes.

JAMES (CONT'D)

Fix the roof. Gunpowder and water don't mix!

**IN: 10:20:53 INT CHAMBER HOUSE - KITCHEN - NIGHT**

Lorna is "preparing" a duck. The kitchen is in chaos. Pans, knives and ingredients sprawl across the table.

*Scored Music '107m12' out: 10:20:5*

Robert is peeling potatoes close by. He feels in the way but daren't leave Lorna to the task. Lorna is trying to pluck the duck. She looks irritated.

We hear footsteps on the stairs. James is in the house.

James enters, halfway out of his coat. He registers what's going on. Lorna looks up. Expects the worst.

JAMES  
Where's Brace?

As James comes in. Robert looks nervous. He tries to help immediately.

ROBERT  
In his room.

LORNA  
He's been there all day, either mad or sick. Or drunk.

ROBERT  
We knocked. He won't answer.

James walks back up the stairs. Brace will answer to him.

**IN: 10:21:21 INT CHAMBER HOUSE - BRACE'S ATTIC - NIGHT**

Rats run freely about the house.

Brace's room is spartan and tiny. Everything is neatly stowed. We are in his inner sanctum but it gives precious little clues to the man.

Brace lies in his clothes on a narrow bed. He holds something in his hand and stares, not out of the window, but at the wall. He is completely closed in on himself.

We sense his desolation even more, when he ignores James' heavy footfalls on the stairs. Then on the landing.

JAMES (O.S.)  
Brace. You are not sick and you are not dead yet.

Brace continues to stare at the wall, not moving.

JAMES (O.S.)  
Come out, or I will come in there and drag you out.

Brace pushes himself to a sitting position on his bed.

**IN: 10:21:40 INT CHAMBER HOUSE LANDING - NIGHT**

James is sitting on the landing, waiting. We hear footsteps. It is Brace; he has left his room and joins James on the landing, taking a seat opposite him. His hand is still clenched on the unknown things. His face set away. James watches him; remains still.

JAMES  
Talk to me, about the rats.

Brace senses what's coming.

BRACE  
Every house has rats.

*Scored Music '107m13' In: 10:22:0*

JAMES  
Hum! But after you bought so much arsenic from the  
apothecary in Rotherhithe?

A pause.

JAMES (CONT'D)  
Pinch, after pinch... after pinch.

A pause.

JAMES (CONT'D)  
It's a great deal of poison.

A pause.

JAMES (CONT'D)  
And still we have rats.

Brace opens his hand. Some brass buttons lie on his palm.

JAMES  
What's that?

BRACE  
Your father's buttons... from his dress coat. I kept them.

Brace gathers himself and looks up. Fatalistically.

Brace is stunned, wide eyed, that James already knows.

Brace needs him to understand, but he seems disinterested.

BRACE (CONT'D)  
It was a kindness.

JAMES  
For who?

BRACE  
We couldn't go on, James.

JAMES  
But you did.

Brace tries to explain.

BRACE

You were dead. Everyone was at his throat. He was burning his own flesh! He had no need to go on. Nothing left to live for.

A pause.

JAMES

So you did him a kindness.

BRACE

I put an end to his pain.

JAMES

You did him ... a kindness...

BRACE

I killed him! You came back too late! For both of us.

There's a silence.

Brace is looking at James. Beseeking him to understand and shaking with unvented sobs.

JAMES

You are wanted urgently downstairs.

We hear the banging of Lorna "preparing the duck" from below stairs.

*Scored Music '107m13' out: 10:24:0.*

JAMES (CONT'D)

Mrs. Delaney is destroying the kitchen. She's about to ruin a duck.

Brace looks away from James in disbelief.

**IN: 10:24:12 EXT. EAST INDIA COMPANY OFFICES - DAY**

The flag is swaying in the breeze

**IN: 10:24:16 INT. SIR STUART STRANGE'S OFFICE - NEXT MORNING**

Sir Stuart is busy with paperwork and there is a fire burning. A servant enters...

SERVANT

Your ten o'clock is twenty minutes early Sir.

Sir Stuart fusses with papers...

SIR STUART

Oh good. Then my twelve o'clock can be my eleven thirty, my one o'clock can be my twelve and before you know it the day will be over before it's begun. Send him in.....

A pause.

SERVANT

It's a woman sir... Actually two women, sir.

Sir Stuart looks up.

**IN: 10:24:40 INT. EAST INDIA COMPANY, BOARD ROOM - DAY**

Inside the room we find Sir Stuart Strange, Wilton and Pettifer. Across the desk stands Helga dressed in black, and Pearl in the most modest clothes we have ever seen her wear.

As they talk, Godfrey is taking notes and we hear his nib scratching the paper (as well as see his hidden reactions). Helga is in full flow...

Wilton, Pettifer and Strange are holding back but only just. Godfrey is burying his head in his notes...

STRANGE

Let me get this clear. You were witness to the division of gunpowder and you heard with your own ears that a proportion of this said powder was to be sold to a citizen of the United States of America?

HELGA

Not sold but given. On direct instruction of James Delaney himself, Sir.

Strange turns to Pearl.

STRANGE

And you witnessed this too?

Pearl is in an agony of doubt but Helga glares at her. Pearl nods...

WILTON

She will have to say it, Sir.

STRANGE

(to Wilton)

Yes, Yes...Ssh!

(to Pearl)

You will have to say it out loud. You witnessed the division of gun powder and you heard its destination.

After a few heart beats.

PEARL

Yes. I did Sir.

STRANGE

And you were both being paid for your services by James Keziah Delaney himself.

HELGA

In gold.

A pause.

PEARL

And silver.

Strange completes the details fast, like rolling down a hill...

STRANGE

And you are a British citizen?

HELGA

German by birth, British by marriage.

STRANGE

And you....

PEARL

I'm from Dulwich Sir.

STRANGE

Dulwich. Very good...

*Scored Music '107m14' In: 10:25:5*

Strange raises his hand and Godfrey stops writing. We come close to Godfrey as he reacts to Strange, who now speaks fast and even to Wilton and Pettifer....

STRANGE

Gentlemen, we have two witnesses willing to testify that Delaney gave gunpowder to an enemy of the Crown within the confines of the City of London....

Strange reads from memory...

STRANGE (CONT'D)

Compassing the death of his Majesty the King.

A pause. Strange is smiling....

STRANGE (CONT'D)

10:26:29

Well...it's treason... High treason. We have him. We fucking have him.

Wilton and Pettifer are nodding and smiling too. There is a fizz of excitement in the air.

STRANGE (CONT'D)

We have Delaney. We have Nootka. We have the China trade. We have opium, tea and powder.

Helga and Pearl are now looking swamped and Pearl is already filled with regret and shaking a little. Godfrey lays his pen aside, hiding his horror.

STRANGE (CONT'D)

He'll be cut to pieces, a piece each gentlemen...

As they all laugh, Strange gets to his feet, raising his glass in a mock toast.

STRANGE (CONT'D)

Gentlemen.

HELGA

Sir, can we go now?

Strange looks at Helga with amusement.

STRANGE

Go?

All the men laugh and peer at them...

STRANGE (CONT'D)

No. No. No. No.

STRANGE (CONT'D)

You are far, far too precious to 'go' anywhere.

He is more serious now.

STRANGE (CONT'D)

And as accessories for a crime against the Crown there will be due process. Take them.

Helga steps back. Strange gestures at the footmen, who were waiting at the door for this purpose. They approach...

STRANGE (CONT'D)

You will be held in a secure place until your pardon can be exchanged for your testimony in court.

HELGA

What?!

The footmen grab the two women and pull them towards the door. Pearl immediately begins to struggle and yell.

PEARL

Ugh! Get off me!

STRANGE

Don't hurt them!

PEARL

Get off me!

Pearl continues to struggle as the two women are led away.



Strange laughs as he takes a large drink of his port.

**IN: 10:27:30 EXT LONDON STREET - DAY**

We see Godfrey running at full speed through the streets.

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

We see Godfrey running to James' house. He hammers on the door. Robert answers...

GODFREY

Where is he?

**IN: 10:27:38 INT. PRINCE REGENT'S PALACE, LONG GALLERY - DAY**

Solomon Coop is walking quickly alongside a servant who is flustered and talking quickly...

*Scored Music '107m14' out: 10:27:4*

SERVANT

They would not be denied Sir.

COOP

Language 10:27:44

This is the Prince's house. You should have dragged them out on their arses...

SERVANT

Stuart Strange is a Knight of the Realm, I could not lay a hand on him.

COOP

(interrupting the servant)

Yes! Ssh, Ssh, Ssh....

The servant is left standing whilst Coop continues walking angrily towards Sir Stuart Strange, Wilton and Pettifer who are waiting at the far end of the corridor. Wilton and Pettifer look anxious to be gate crashing such a place but Strange is his usual self. Thoyt is seated next to them and has the legal books open at marked pages. Coop, furious....

COOP

What the hell do you think you're doing?

Strange turns and smiles.

STRANGE

We have some rather good news.

Strange gestures at the books in front of Thoyt...

STRANGE (CONT'D)

For British patriots everywhere.

*Scored Music '107m15' In: 10:28:0*

**IN: 10:28:06 EXT. HEATH - DAY**

We find James alone in a small glade. He has a fire burning and the smoke swirls around him. He sprinkles yellow powder onto the flames.

We might sense that he is purifying himself and preparing for a great ordeal which he knows is coming.

His eyes are closed but, for perhaps the first time, we sense fear.

**10:28:35 FLASHCUT: SALISH STANDS IN THE WATER.**

**10:28:41 FLASHCUT: SALISH STANDS IN THE WATER.**

**10:28:48 FLASHCUT: HIS FATHER TURNS TO LOOK AT US.**

**10:28:53 FLASHCUT: JAMES (WHITEMAN) STANDS IN THE WATER.**

GODFREY (OOV)

James!!

**10:28:57 FLASHCUT: CLOSE IN ON HIS FATHER SCREAMING.**

**10:28:57 FLASHCUT: CLOSE IN ON SALISH SCREAMING.**

**10:28:58 FLASHCUT: CLOSE IN ON JAMES.**

James opens his eyes and sees Godfrey appear.

GODFREY

James! You are betrayed! .... Two women came to Leadenhall...

Godfrey crouches down beside him.

JAMES

I know... Where are they now?

GODFREY

A safe house, I have the address...

Godfrey goes to his pocket to get the address.

JAMES

I have a use for you. There's someone I need you to see.

**IN: 10:29:31 EXT. HEATH - DAY**

James rides off on his white horse with Godfrey pillion.

*Scored Music '107m15' out: 10:29:31*

**IN: 10:29:36 INT. PRINCE REGENT'S PALACE, LONG GALLERY - DAY**

Thoyt reads aloud from a heavy legal text. Coop, Strange, Wilton and Pettifer are hanging on his words.

THOYT

'In the event of the conviction for high treason, compassing the death of our Lord the King, then the law of '*Corruption of Blood*' will take precedence over all other'.

Strange can't help but smile to himself at the beauty of this outcome...

THOYT (CONT'D)

'All land, property, chattels and investments of the guilty party will pass without hindrance to the Crown...

Coop reacts. Thoyt looks up and reads from memory...

THOYT (CONT'D)

And by dint of '*Corruption of Blood*', all family members of the guilty party will be deemed corrupted and any claim to land, property, chattels or investment...

Thoyt closes the book...

THOYT (CONT'D)

Will be null and void.

A long pause. At last Coop smiles, rather puzzled.

*Scored Music '107m16' In: 10:29:5.*

COOP

So. You've not only delivered us Delaney.

Coop continues softly....

COOP (CONT'D)

It appears you've delivered Nootka Sound to the King.

Strange nods, enjoying the moment.

COOP (CONT'D)

Why?

Strange teases....

STRANGE

Well, as loyal subjects of the Crown, we feel it is our duty to expose disloyalty and treason in time of war.

Coop was waiting for the caveat.

STRANGE (CONT'D)

However...

COOP

Go on.

STRANGE

The ladies who are to give the crucial evidence against James Delaney are now in the protective custody of the East India Company....

Coop gets it fast. He laughs as Strange continues...

STRANGE (CONT'D)

Their whereabouts are, are known to just a handful of trusted Directors.

Coop can't help but smile as Thoyt hands Strange a scroll in canvas cover which he begins to unpack.

Strange hands the scroll to Coop.

STRANGE (CONT'D)

So. To ensure their safe delivery...

A pause.

STRANGE (CONT'D)

We humbly suggest you assign a monopoly. The trade in sea otter pelts for tea, between Nootka and China....

A pause.

COOP

In favor of the loyal .... and honourable East India Company.

Coop takes a moment, knowing the game is over and also knowing it is an honourable draw.

COOP (CONT'D)

The King gets the land. You get the tea trade.

Coop hides in studying the scroll. The Company men are still not sure he will go for the deal (though he has no choice). At last he turns to Strange.

COOP (SOFTLY)

You got lucky with a whore, Stuart.

Stuart grins almost bashfully, the game over, he can be himself and looks almost child like...

STRANGE

Well, there was an element of fortune. And an element of God's grace.

Pettifer then adds darkly...

PETTIFER

And an element of strategy.

In just a moment we might sense a dark secret between Strange, Wilton and Pettifer but Coop lets it pass. He doesn't need the details. We will return to this. For now, Coop turns to the window...

*Scored Music '107m16' out: 10:32:0*  
*Scored Music '107m17' In: 10:32:0*

COOP  
Language 10:32:07                      So get to it. Arrest the bastard.

**IN: 10:32:08    EXT. MOLLY HOUSE - BACK DOOR - DAY**

James and Godfrey have arrived outside the Molly House. When Godfrey realises where James is taking him he is surprised.

James heads inside and Godfrey follows confused.

**IN: 10:32:23    INT. MOLLY HOUSE - MAIN ROOM/BACK ROOM - DAY**

Establisher. A group of Mollies are playing cards and drinking gin.

In an upstairs boudoir we find Chichester, standing looking around and then stops to look at a book of erotic art, which puzzles and interests him.

James enters and Godfrey follows.

*Scored Music '107m17' out: 10:32:5.*

JAMES  
Mr. Chichester, this is the man I told you about. Michael Godfrey.

Chichester steps forward and shakes his hand...

CHICHESTER  
George Chichester.

Godfrey shakes Chichester's hand...

CHICHESTER (CONT'D)  
Goodness, your hand is cold.

GODFREY  
I have been on the Heath.

Godfrey glances at James...

GODFREY (CONT'D)  
I am not sure I can go through with *this*.

Chichester glances at James who gives him the tiniest nod of assurance.

CHICHESTER  
Let us at least let us sit and talk...

Chichester looks around and glances back at the book of erotic art...

CHICHESTER (CONT'D)

You lead a very interesting life...

Godfrey turns quickly to James as Chichester takes a seat.

GODFREY

James, if he is religious and scornful...

CHICHESTER

I am scornful of those who judge. I myself, am only concerned with men's minds. Clothes are of no interest to me. We can talk with purpose or without purpose.

Godfrey pours himself a large glass of gin and takes a large drink.

CHICHESTER

We can talk with purpose or without.

James holds out his hand for him to stop.

JAMES

Goddess.... no gin.

All three men, including Godfrey, know that James is playing Godfrey, warming him up, using him, but Godfrey is in love with James.

CHICHESTER

Your account of the sinking of the Cornwallis, changes everything.

GODFREY

Is there no world in which I could offer my account anonymously?

CHICHESTER

A Royal Commission cannot accept anonymous testimony.

Godfrey reacts.

GODFREY

I would be reporting things said from a raised hand...

CHICHESTER

Yes.

GODFREY

By the most senior directors of the East India Company.

A pause.

CHICHESTER

Yes.

A pause. Godfrey takes a big swig from his glass.

CHICHESTER (CONT'D)

How long have you worked for the East India Company?

GODFREY

I have only been clerk for twelve years. I have no idea how many years it was going on for...

JAMES

No but you were present during the meeting when Sir Stuart, concealed the facts about the sinking of the Cornwallis.

A long pause. Godfrey nods his head.

CHICHESTER

Would you agree to testify?

Godfrey takes up the gin again and takes a sip. James is studying him like a hawk.

James looks at Godfrey and can see that he needs further convincing.

JAMES

Mr. Chichester, would you please allow me a few moments, alone?

*Scored Music '107m18' In: 10:34:5*

Chichester leaves and waits in the corridor outside the room.

James watches as he goes, but as soon as the door is shut he looks at Godfrey as if measuring him up, seeing if he can be trusted. He decides he can.

JAMES (CONT'D)

Now listen here Godders. I'm going to sail away, alright?

A pause.

JAMES (CONT'D)

And all of those who have use to me, will sail along with me and on my ship there will be no rules and there will be no judgment. We're sailing to a new world and that is the plan.

Godfrey turns to James.

GODFREY

James. You are a fool. They are going to hang you.

JAMES

No. No their case will flounder. They can't! And we can make this happen. You and me. And the best of it...

James glances at the door. This is secret from Chichester too. James smiles...

JAMES (CONT'D)

You will never have to testify. My ship will sail long before the commission even sits.

Godfrey holds James' look.

JAMES (CONT'D)

All you have to do is make believe, to this man here...

James gestures at the closed door.

JAMES (CONT'D)

Alright? Now you can do that can't you? Right. Right.

He is serious, he has a plan and Godfrey trusts him.

**IN: 10:35:53 INT. MOLLY HOUSE, CORRIDOR - DAY**

Chichester is waiting outside as James and Godfrey appear. Godfrey has pulled himself together and James has a warm smile for Chichester.

JAMES

We're good, Mr. Godfrey has decided he will do the honourable thing.

Is there just a flicker of suspicion in Chichester's eyes?

*Scored Music '107m18' out: 10:36:0*

JAMES (CONT'D)

Your testimony will be with you within the week.

CHICHESTER

Signed?

JAMES

And sealed.

CHICHESTER

And if required he will stand up in court?

To James' surprise Godfrey himself steps in...

GODFREY

Let the good Lord be my witness. I will yell out the truth to the four winds.

Chichester doesn't hear the possible double meaning as Godfrey has delivered with such firmness. James admires him. Chichester shakes his hand. But he's still wary.

CHICHESTER

Until that happy resolution, I bid you good day. Gentlemen.

*Scored Music '107m19' In: 10:36:3*



Chichester gives Godfrey one last look of encouragement then leaves.

**IN: 10:36:35 EXT. BARRACK - DAY.**

The Militia mount their horses and ride off.

SOLDIER  
Mount up! To the Molly house...

**IN: 10:36:41 INT. MOLLY HOUSE - BACK ROOM - DAY**

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

GODFREY  
I cannot pack up my entire life in five minutes.

JAMES  
Or you can pack it up, or you can lose it.

GODFREY  
This is ridiculous. What about you?

JAMES  
I'm being followed.

James takes out his pocket watch and checks it.

JAMES (CONT'D)  
The Crown have soldiers searching for me everywhere.  
So it ends here.

GODFREY  
Here?

JAMES  
Yes.

GODFREY  
When?

JAMES  
I don't know.

Blasphemy 10:37:00 GODFREY  
Jesus Christ!

Godfrey hurridley grabs some things from a table.

GODFREY (CONT'D)  
Are you just going to sit!

JAMES

Well what's the use in hiding? I need a ship and passage...

GODFREY

James, they're not going to give you a ship they're going to hang you...

James hands the address to Godfrey...

JAMES

No, no, no. Look... Go to this address, alright. There will be a man with markings on his face to meet you. He will take you to my friend Atticus.

Tell my friend Atticus where Helga is. Write your account. He will secure it and keep you safe.

Godfrey takes the address from James.

GODFREY

Safe? Safe?

JAMES

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

GODFREY

Language 10:37:33/34

James, for God's sake you don't have a bloody ship!

JAMES

No... Not yet.

Godfrey realises James is not moving and turns to leave in a panic. As he goes, we see the certainty on James' face and trust him, even though we may not have worked out his plan.

**IN: 10:37:43 EXT. LONDON STREET - DAY**

The militia gallop down the street.

**IN: 10:37:46 INT. MOLLY HOUSE MAIN ROOM - DAY**

James emerges into the main room and approaches the table of Mollies who are drinking and playing cards. Sunlight pours in on the card table. James speaks softly to them...

JAMES

Right, ladies, you might want to leave this place.

They all turn....

JAMES (CONT'D)

There are soldiers coming.

MOLLY IN HEAVY FACE PAINT

Soldiers?

(giggling)  
Then surely we should stay!

The other Mollies all laugh raucously at this joke.

MOLLY IN TURBAN  
Ooohhh.... You're almost out of wine!

MOLLY IN HEAVY FACE PAINT  
I know! I think that wine has gone to my head!...  
Oh here he comes.

*Scored Music '107m19' out: 10:38:0.  
Scored Music '107m20' In: 10:38:1.*

JAMES  
Who said that?

MOLLY IN HEAVY FACE PAINT  
Me.

JAMES  
Right.

A pause.

JAMES  
I suggest that you leave, very quickly and very, very  
quietly. Or you can stay... for the extreme violence that  
is coming your way.

The Mollies have lost a bit of their bravado and look nervously at each other. They know of James Delaney.

JAMES  
Your choice...

MOLLY  
Come on ladies.

They leave quickly.

**IN: 10:38:53 EXT/INT. MOLLY'S HOUSE - DAY**

The militia dismount and head inside and start searching.

James sits as he waits for the militia to find him. Picks up the cards from the table.

Then the soldiers enter in a swarm.

CAPTAIN  
Go! He must be taken alive! By order of His Majesty  
King George!

GUARD

In here Captain!

CAPTAIN

James Keziah Delaney, you are hereby charged with High Treason compassing the death of our Lord the King!

James is smacked in the face with the butt of a rifle.

*Scored Music '107m20' out: 10:39:2*  
*Scored Music '107m20b' In: 10:39:2*

**IN: 10:39:26 INT. DUMBARTON'S STAIRS/HANGING ROOM - DAY**

A young man in the clothes of a junior CLERK comes running at full pelt.

CLERK

Doctor Dumbarton!... Doctor Dumbarton!...

Dumbarton is hard at work on the fixing of colors into a sheet, using his vat and wooden staff. All around, sheets of red, white and blue are hanging and blowing in the breeze from an open window.

Dumbarton looks up as the young clerk runs in, breathless.

CLERK

A merchant has been arrested for high treason. In league with Americans...You must clear out.

DUMBARTON

When my reds are red and my whites are white and my blues are blue then I will clear out.

The clerk studies him....

**IN: 10:39:44 EXT. TOWER OF LONDON - DAY**

We see a secure carriage being raced toward the Tower and admitted through the exterior gates.

**IN: 10:39:49 INT. TOWER OF LONDON, CELL - DAY**

We should feel we have stepped up a level in terms of security, importance and violence as James is led into his cell and stripped, beaten and searched by soldiers.

*Scored Music '107m22' In: 10:40:1*  
*Scored Music '107m20b' out: 10:40:1*

Language 10:40:27

SOLDIER

You bastard! You traitor!

A soldier relishes hitting James with a heavy wooden stick.

SOLDIER (CONT'D)

GET UP!

The soldiers eventually leave, locking a beaten and naked James lying on the floor.

**IN: 10:40:57 EXT LONDON STREETS/ALLEYWAY - DAY**

We follow Lorna as she walks down a street.

Lorna's eye is drawn to a group of mudlarks who are hanging out, dividing spoils and talking strategy. She stops to watch them.

*Scored Music '107m22' out: 10:41:0.*

MUDLARK BOY  
Where's Temple?

MUDLARK GIRL  
He's not coming!

MUDLARK BOY  
Don't he want his share?

Suddenly the mudlarks finish and decide to move off. Two of them call down the alley, but whoever they are calling for doesn't respond.

*Scored Music '107m23' In: 10:41:1.*

MUDLARK GIRL  
Hurry up Temple!

OTHER MUDLARK GIRL  
Come on Temple...

The mudlarks decide to leave without him. Lorna moves to the other side of the street and peers down the alley, curious as to who they were shouting at.

Temple has built his little shrine at the end of the alleyway. There is a candle and the name "WINTER" written in ship's tar on a board with a plaster Virgin Mary, standing beside the candle. He is sitting down in front of the shrine. The cane Winter gave him is on the floor in front of him.

Lorna approaches cautiously. Temple looks at Lorna and recognises her from the foreshore.

LORNA  
Hello, I've been looking for you

There is a long pause. Temple decides he can talk to Lorna.

TEMPLE  
I want her to forgive me.

LORNA  
For what?

Temple says nothing. Lorna can see Temple is upset but she needs information so she begins to use strategy.

LORNA (CONT'D)  
You know it's a sin not to tell the truth in a sacred place.

Lorna watches him and waits patiently. Temple looks at her, scared.

**IN: 10:42:10 INT. JAMES DELANEY'S HOUSE - DAY**

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

*Scored Music '107m23' out: 10:42:1.*

Brace continues to scrub.

LORNA

Brace? Brace? Brace, where's James? I need to talk to him...

Lorna comes close and sees the fierce look in Brace's eyes as he scratches at the iron pot furiously. She speaks evenly to bring him back...

LORNA (CONT'D)

Brace, I spoke to a witness. It wasn't James that killed the girl...

*Scored Music '107m24' In: 10:42:3.*

Brace scrubs the pot harder and harder...

LORNA (CONT'D)

It was the Company...

She speaks clearly to get his attention....

LORNA (CONT'D)

It was the East India Company. I need to tell James....

We see blood pouring from Brace's hand.

Lorna sees this also and stares at him, confused and shocked.

BRACE

Arsenic is gentle.

He suddenly sweeps the huge iron pot onto the ground and the noise is deafening as it breaks apart. Lorna flinches.

BRACE (CONT'D)

It was mercy. Horace was no longer a Christian soul. I only wish I'd killed James too. Give him a kind death. Protect him from himself...

Lorna stares at Brace...

BRACE (CONT'D)

Instead, they've got him.

LORNA

What do you mean? Where is he?

A pause.

BRACE

They took him to the tower. Where no one will be kind enough to feed him arsenic.

**IN: 10:43:21 INT TOWER OF LONDON, TORTURE CHAMBER - DAY**

James, his head in a sack, is led inside a large room which is built for the torture and interrogation of prisoners. It is a long established place of torture and has every conceivable device.

*Scored Music '107m24' out: 10:43:4*

*Scored Music '107m25' In: 10:43:4*

As James is led inside by two soldiers, we see two men. The taller of the men is heavily built and has a military bearing. This is MR ARROW. The second is skinny and slight and wears spectacles. This is THE DOCTOR.

James is forced to sit down in a metal chair and his wrists are manacled to the chair by the two soldiers.

There are instruments laid out on white towels, including what looks like a large grater, and then three buckets of water.

It should now look like an operating theatre, but the purpose is harm rather than cure.

Solomon Coop comes into view. He stands in front of James.

COOP

Mr. Delaney, His Majesty seeks information.

He gestures at the two men and the equipment...

COOP (CONT'D)

I, really have no taste for this so perhaps we can conduct this business like gentlemen?

Coop comes close...

COOP (CONT'D)

They will allow no easy escape to death.

James is impassive. Coop tries another route.

COOP (CONT'D)

Since it is imperative that we keep you alive until after your conviction for treason, the Doctor....

Coop gestures at the doctor...

COOP (CONT'D)

...is here to help and assist Mr. Arrow....

Coop gestures at the big man...

COOP (CONT'D)

...who will do most of the necessary work. Although for some tasks he will need helpers with strong hands.

Coop gestures to the two soldiers.

COOP (CONT'D)

And together they will walk you along a tight rope. The line between life and death.

James is retreating into his inner world as Coop paces around his chair...

COOP (CONT'D)

We need the names of all the people who helped you manufacture the gunpowder.

**IN: 10:44:43 INT. APOTHECARY LAB - DAY**

Cholmondeley is burning papers. He turns and puts on his hat...

COOP (V.O.)

Move the gunpowder, but most pressingly of all, we need the names...

**IN: 10:44:48 INT. HOUSE IN THE SUBURBS, SMALL BEDROOM - DAY**

The Countess Musgrove is emptying a drawer filled with papers. The papers contain letters and also codes and cyphers. She begins to dump the papers onto a fire which billows smoke...

COOP (V.O.)

Of all the members of the Society of Secret Correspondence that you have dealt with.

**IN: 10:44:58 INT TOWER OF LONDON, TORTURE CHAMBER - DAY**

Coop comes close.

COOP

The Americans.

**IN: 10:45:05 INT. HOUSE IN THE SUBURBS, SMALL BEDROOM - DAY**

On the Countess Musgrove.

COOP (V.O.)

The places you met. Code names, signals.

On her secret papers, burning in the fireplace.



**IN: 10:45:09 INT. APOTHECARY LAB - DAY**

Cholmondeley heads out of the door with a small suitcase.

COOP (V.O.)

The location of the powder you gave them.

**IN: 10:45:16 INT TOWER OF LONDON, TORTURE CHAMBER - DAY**

Back with Coop

COOP

Now if you can give me all that and what you tell us is corroborated, then... then these people won't be needed... and you will await trial in the same cell that Thomas Moore occupied... with a not unpleasant view of the River Thames. So...

James stares straight ahead through the sack on his head. After a moment...

JAMES

I will give you all the information that you request.

A moment as Coop reacts and waits...

*Scored Music '107m25' out: 10:45:4*

*Scored Music '107m26' In: 10:45:4*

JAMES (CONT'D)

But in return I will need a single meeting with Sir Stuart Strange of the East India Company. Here, in a cell and in private.

Coop is incredulous, amused, he begins to laugh.

A pause.

JAMES (CONT'D)

News of my arrest will already be spreading. Those people that you seek they will already be fleeing London. You allow me my meeting with Stuart Strange and perhaps, perhaps you will catch your Americans before they reach the ports.

Coop nods to Mr. Arrow who decides on the large grater and approaches James.

Mr. Arrow approaches James, takes the grater and starts to use it on James' knee. We are on James' face as he resists, reacting to this excruciating pain. Mr. Arrow finally stops and turns to Coop.

COOP

How long do you think it'll take?

MR ARROW

One. Maybe two hours.

Coop nods and turns back to James...

COOP  
Well in that case Mr. Delaney, Sir Stuart Strange is busy.

Mr. Arrow starts grating James' knee again.

**IN: 10:47:21 INT. CHICHESTERS OFFICE**

Chichester is sitting at his desk, holding a nail, twisting it and tapping it on his desk.

**IN: 10:47:35 INT TOWER OF LONDON INTERROGATION CELL - EVENING**

James is being held down whilst being waterboarded. This is brutal.

The doctor checks James' vitals before they repeat the process.

COOP  
Give us the Americans and then we'll stop!

There is no response from James so Coop signals to Mr. Arrow to continue.

**10:48:18 FLASHCUT: JAMES STRUGGLING UNDER THE WATER – THRASHING ABOUT.**

**10:48:23 FLASHCUT: JAMES STRUGGLING UNDER THE WATER – THRASHING ABOUT.**

**10:48:27 FLASHCUT: JAMES FLOATING UNDER THE WATER..**

Coop checks his watch.

SOLDIER  
Sir !

Coop steps forward and pulls back the hood from James' face. James spits out the water.

*Scored Music '107m26' out: 10:48:4*

COOP  
What did you say? Mr. Delaney... What did you say?

A pause.

JAMES (CONT'D)  
(whispered exhaustion)  
Stuart Strange...

That is not what Coop wants to hear. The hood is put back over James' head.

**IN: 10:48:56 EXT. GOLF COURSE - DAY**

A golf club whacks a golf ball.

Sir Stuart Strange is a man at peace with himself. He feels he has won a battle and is taking a day off. He is playing a round of golf. His caddy is black and wearing the livery of the Honourable East India. The caddy stands to attention.

Sir Stuart is not happy with his shot but he takes it well. He walks on.

In the near distance we see a figure approaching on foot.

Sir Stuart is finding his ball and planning his next shot onto the green. As he crouches he notices a figure at the edge of the rough.

We will know it is George Chichester but to Sir Stuart the man is a stranger. Chichester stands and watches Sir Stuart prepare his shot. Finally he addresses Chichester with some irritation...

STRANGE

Caddy. If you have lost your master go to the club house and ask...

Strange stands over his ball.

STRANGE (CONT'D)

Don't stand there gawping.

A chill wind blows...

CHICHESTER

I have no master. Sir.

Strange looks up, amused...

STRANGE

You're not a player.

CHICHESTER

No. Not of this game.

Strange is no fool. He has begun to suspect who this might be. He angles his head.

STRANGE

Look. Do you mind? I've got a shot to make.

CHICHESTER

So make it.

Strange is now deeply uneasy. He stands over his ball. Chichester studies him. Strange abandons his shot.

STRANGE

Who the hell are you?

After a pause.

CHICHESTER

My name is George Chichester.

Strange reacts. Chichester smiles....

CHICHESTER (CONT'D)

And when you have taken your shot, I'd like to talk to you.

Strange is now staring at Chichester as if he were Banquo's ghost. He quickly drops his club onto the grass.

STRANGE

I have nothing to say to you.

Strange turns and walks....

Strange is walking quickly away. His black caddy walks behind while George Chichester walks at his side. The sun is setting magnificently over the golf course. As they walk...

CHICHESTER

You should know that I have testimony from a reliable witness...

Strange is walking fast...

STRANGE

I've told you I have nothing to say to you...

CHICHESTER

Someone who will swear on oath that it was you who organized the loading of human cargo on to the Cornwallis bound for Antigua...

Strange suddenly stops and snarls....

STRANGE

If your witness is Delaney, I think you should know that even now he is being held in the Tower of London charged with treason. Your 'reliable witness' is a plotter against the life of the King!

As Strange walks off...

*Scored Music '107m27' In: 10:50:4*

CHICHESTER

No.

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

CHICHESTER (CONT'D)

I have another witness.

Strange reacts.

**IN: 10:50:57 EXT. THAMES - DAY**

Godfrey is now dressed entirely (and believably) as a woman as Martinez approaches in his rowing boat.

GODFREY  
Where exactly are we going?

Martinez stays silent, offering his hand to Godfrey.

We end on Martinez rowing Godfrey past the Tower of London, down the Thames. On Godfrey's lap is a leather bag.

**IN: 10:51:28 INT. PRINCE REGENT'S BEDROOM - NIGHT**

A large globe spins very, very fast. We pull out to reveal the Prince Regent sitting beside it, spinning it with a mix of fury and boredom.

*Scored Music '107m27' out: 10:51:3.*

The globe spins faster and faster until at last Coop enters and bows. The Prince turns and lets the globe spin. The Prince asks the question silently. Coop answers silently.

*Scored Music '107m28' In: 10:51:3.*

PRINCE REGENT

Language 10:51:39 Fuck.

The globe is still spinning...

**IN: 10:51:40 INT. TOWER OF LONDON, INTERROGATION CELL - EVENING**

James is now laid flat and bound beneath a metal 'cage' with a metal mask over his face.

A small Chinese man appears from the shadows. He is carrying a small earthenware flask. He begins to shake it.

COOP  
We are aware that you have a certain... er... capacity for pain. Which is why, we've invited Doctor Ling. His unearthly potions alter perceptions.

Mr. Ling pops a funnel into the mask and then pours the potion. James then sinks into the water. The tube acting as a breathing pipe.

**IN: 10:52:22 MONTAGE**

Establishing shot of a forest.

James walks through the forest with a spear.

A cage containing large wings hangs from a tree.

James is hanging from a tree by his arms.

James (white man) stands alone in a desert.

A black man pulls at his chains.

Zilpha's face appears in the water.

Eels swimming in the water.

Close in on a flashcut of Horace's face with coins on his eyes and then flashcut to the face of Salish.

Eels swimming in the water.

A bird pecks at James' hand.

Skin is branded with a hot iron.

James screams, his "fangs" dripping with blood.

We see the branded skin – it is the Sankofa.

James (white man) standing in the forest.

Luis hits James over the head at Ibboson's farmhouse

A wound is sewn back together.

Salish under water.

On Zilpha.

Thorne removes his mask.

Maggots crawl over skulls.

Close in on Zilpha's face.

The American Flag sinking in the water.

**IN: 10:52:56 INT. TOWER OF LONDON, INTERROGATION CELL – EVENING**

Coop stands looking at James.

*Scored Music '107m28' out: 10:52:5*

**IN: 10:52:59 INT. PRINCE REGENT'S BEDROOM – NIGHT**

The Prince Regent is still spinning the globe as Coop enters again and gives another shake of the head.

PRINCE REGENT  
The ducks will be flying.

COOP

All the coaches to Bath and Southampton are being searched your Highness.

The Prince screams.

PRINCE REGENT

For what?! For whom?! We have no idea who they are. Who they pretend to be. It's been twelve hours...

COOP

He will break...

The Prince defiant.

PRINCE REGENT

No! He! Won't!

Coop turns and leaves .

**IN: 10:53:33 INT. SIR STUART STRANGE'S OFFICE – NIGHT**

Strange bursts into his office. He is filled with a mixture of anger and terror. He goes to his desk and surveys his empire, now in peril ....

STRANGE

Blasphemy: 10:53:39 God damn it, where are you?

Strange turns as he hears footsteps and then Wilton bursts in through the door.

WILTON

The lady at his lodging said she hadn't seen him since this morning Sir.

Strange growls....

STRANGE

Language 10:53:31 Oh fuck....

Wilton bites a bullet...

WILTON

It seems there is much about our friend Godfrey that we didn't know, Sir.

STRANGE

What?

WILTON

I went into his room.

A pause.

WILTON (CONT'D)

Half of his clothes were women's clothes.

Strange laughs in disbelief.

WILTON (CONT'D)

He was a Molly, Sir.

The news gets worse and worse...

STRANGE

Delaney was arrested at the Molly House. Delaney will have put Godfrey up to this. Hmm?

A pause.

STRANGE (CONT'D)

He'll have hidden him in the dark places. Where Delaney is King. Where giving up Delaney is treason.

*Scored Music '107m29' In: 10:54:2*

**IN: 10:54:28 INT TOWER OF LONDON INTERROGATION CELL**

James is now laid underwater again, breathing through the tube.

Coop stands over the tank.

COOP

Mr. Delaney?

Coop gestures for a soldier to lift James' head from the tank.

COOP

Do you have anything to say to me?

A pause.

COOP (CONT'D)

Mr. Delaney? Do you have anything to say to me?

JAMES

Stuart Strange.

Coop nods at the soldier who lets James' head fall back into the water whilst he heads out up the stairs.

**IN: 10:55:12 INT. PRINCE REGENT'S BEDROOM - NIGHT**

The spinning globe is slowing down. Coop enters the room. A pause.

The Prince is making a decision.

PRINCE REGENT

Give him what he wants.



Coop leaves the room as the globe stops on AMERICA.

**IN: 10:55:36 INT EIC CORRIDOR - DAWN**

It is early morning as Sir Stuart is escorted down a corridor by uniformed soldiers. He has been summoned. There is a knowing look on his face, this is just what he was waiting for.

SIR STUART

This is absurd...

**IN: 10:55:46 INT. TOWER OF LONDON, CELL - DAY**

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

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

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

The door is locked and the two men are alone.

STRANGE

Blasphemy: 10:56:03

My God look at you!

(laughs)

Well your plan worked. You in a cell.

Me on a hook.

A pause.

STRANGE (CONT'D)

I'm here, what do you want?

James looks up....

JAMES

I have a use for you.

*Scored Music '107m29' out: 10:56:3*

*Scored Music '107m30' In: 10:56:3*

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

RD 1

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

## Cast in order of appearance

James Keziah Delaney	TOM HARDY
Helga	FRANKA POTENTE
Priest	RICHARD KATZ
Atticus	STEPHEN GRAHAM
Temple	LEWIN LLOYD
Mudlark Girl	EVELYN VAN MARLE
Mudlark Boy	ALFIE MACKAY
Winter	RUBY-MAY MARTINWOOD
Cholmondeley	TOM HOLLANDER
Robert	LOUIS SERKIS
Brace	DAVID HAYMAN
Lorna Bow	JESSIE BUCKLEY
George Chichester	LUCIAN MSAMATI
Zilpha Geary	OONA CHAPLIN
Sir Stuart Strange	JONATHAN PRYCE
Strange's Clerk	JAMES GREAVES

RD 2

Pearl	TALLULAH ROSE HADDON
Wilton	LEO BILL
Pettifer	RICHARD DIXON
Godfrey	EDWARD HOGG
Palace Servant	JAMIE DE COURCEY
Solomon Coop	JASON WATKINS
Thoyt	NICHOLAS WOODESON
Molly	JOHN McMANUS
Officer Dragoon Guards	IAN CONNINGHAM
Junior Clerk	JAK FORD-LANE
Dumbarton	MICHAEL KELLY
Tower Guard	JAMES OLIVER-WHEATLEY
Mr Arrow	ANDY GILLIES
Surgeon	TOM GODWIN
Martinez	DANNY LIGAIRI
Prince Regent	MARK GATISS
Horace Delaney	EDWARD FOX

RD 3

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

RD 4

B Camera Operator	CHRISTOPHER BAIN
Focus Pullers	RUSSELL KENNEDY
	TIM MORRIS
Clapper Loaders	AARAN LEACH
	ADRIAN STEPHENS
DIT	LUIS REGGIARDO
Video Operator	PACU TRAUTVETTER
2nd Unit Director	TIM BRICKNELL
2nd Unit Director of Photography	CARLOS DE CARVALHO
Underwater Director of Photography	MARK SILK
Key Grip	JAMES PHILPOTT
B Camera Grip	JAC HOPKINS
Gaffer	BRANDON EVANS
Best Boy	PETER DAVIES
Standby Rigger	JAY BURR
Genny Operator	ALAN MILLAR
Electricians	DALE EVANS
	ANDREW GREEN

RD 5

Supervising Art Director	LUCIENNE SUREN
Art Director	JOS RICHARDSON
Standby Art Director	SUSIE BATY
Graphic Designer	DANIEL BURKE
Assistant Graphic Designer	CHRIS MELGRAM
Art Department Assistant	HARRIET CLARIDGE
Set Decorator	MIKE BRITTON
Assistant Set Decorator	CANDICE MARCHLEWSKI
Production Buyer	LIBBY MORRIS
Assistant Buyer	MARLOW HOPE
Drapes Master	LAURENT FERRIE
Scenic Artist	JAMES GEMMELL
Prop Master	ROB MACPHERSON
Prop Storeman	OLIVER DANCE
Standby Props	GRAHAM ROBINSON
	MATT WELLS
Dressing Props	ERIC SAIN

RD 6

Construction Manager	SAM LORIMER
Standby Carpenter	LEE HOSKEN
Standby Painter	HANNAH MILES
Boom Operator	STEVE HANCOCK
Sound Assistant	JAMES SAWYER
Special Effects	COLIN GORRY EFFECTS
Animal Coordinator	EMMA DALE
Marine Coordinator	RICHARD CARLESS
Horse Master	HAYDN WEBB
Horses Supplied by	STEVE DENT LTD

	Specialist Extras	HELP FOR HEROES
	Unit Publicist	IAN THOMSON
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	Crowd Costume Supervisor	JENNIFER LANDER
	Costume Standbys	EMMA WOOD
	Costume Cutter	JOHN LAURIE
		GAYLE PLAYFORD
	Crowd Hair & Make Up Supervisor	RACHEL BUXTON
	Hair & Make Up Artists	BEATRIZ MILLAS
		LIDIJA SKORUCAK
	Make Up & Prosthetics Assistant	LARA PRENTICE
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	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
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	Stunt Performers	SEAN ADAMES
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	Assembly Editor	SERKAN NIHAT
	Post Production Coordinator	NADIYA LUTHRA
	Post Production Paperwork	MANDY MILLER
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		JOE RUBEL

RD 10

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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  
LEE WALPOLE  
ANDY KENNEDY  
SAOIRSE CHRISTOPHERSON

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

JEFF RICHARDSON  
PHILIP CLEMENTS  
CATHERINE THOMAS  
STUART HILLIKER  
RORY DE CARTERET

RD 11

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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

RD 12

Main Title Design

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Development Executive, Hardy Son & Baker

TALLULAH FAIRFAX

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

EMMA JOHNS  
EMILY IREDALE  
NATALIE HICKS  
JULIE BRINKMAN  
JOSEPH ATKINSON

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

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	Costume Designer	JOANNA EATWELL	
	Hair Designer	JAN ARCHIBALD	
	Make Up & Prosthetics Designer	ERIKA OKVIST	
	Make Up & Prosthetics Designer to Tom Hardy	AUDREY DOYLE	
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	Casting by	NINA GOLD LAUREN EVANS	
	Line Producer	TORI PARRY	
	Composer	MAX RICHTER	
	Editor	GUY BENSLEY	
	Production Designer	SONJA KLAUS	
	Director of Photography	MARK PATTEN	
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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 '107m30' out: 10:57:0*