



HARDY
SON
AND
BAKER

TABOO

Episode 4

UID: DRI C134J/02

Duration: 56:24

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Scott Free and Hardy Son & Baker**

Scored Music '104m01' In: 10:00:

PREVIOUSLY

IN: 10:00:00 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.

PETTIFER

The assassin we sent to kill Delaney is dead.

IN: 10:00:04 INT. EAST INDIA COMPANY. STRANGE'S OFFICE - DAY

Pettifer and Wilton, burdened by bad news. Strange sighs.

IN: 10:00:05 INT. ST BARTS HOSPITAL, DUMBARTON'S DRYING SPACE - DAWN

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. Dumbarton sews the knife wound.

DUMBARTON

The British want you dead. I stitch you up and you give me information.

JAMES

And I will cede sovereignty of Nootka Sound to whichever nation offers me their monopoly... All the tea in China...

IN: 10:00:16 INT/EXT. THEATRE ROYAL, DRURY LANE, STAGE - NIGHT

Lorna Bow on stage acting.

LORNA (V.O.)

As Horace Delaney's widow, I also own half of the trading post at...

IN: 10:00:19 INT. CHAMBER HOUSE, LIVING ROOM - DAY

Lorna Bow is sitting demurely looking at James who is standing by the fireplace.

LORNA

Nootka Sound. And I believe Nootka is of value to the King.

IN: 10:00:23 INT. THE BUSINESS ROOM OF THE PRINCE REGENT - MORNING

On the Prince Regent, eating, Coop in the background.

JAMES (V.O.)

If you are in contact with the King then you are already
in grave danger.

IN: 10:00:27 INT. CHAPEL - MORNING

Zilpha walks across to James, straddles his lap and kisses him.

ZILPHA (V.O.)

I hope I can trust you to keep the secrets of the past
buried. I am your sister. Let all else lie.

IN: 10:00:34 INT. EAST INDIA COMPANY, BOARD ROOM - DAY

Board meeting in progress. Close in on Godfrey.

JAMES (V.O.)

You take the minutes, don't you, of every meeting...

IN: 10:00:37 INT. MOLLY HOUSE, ROOM - NIGHT

Godfrey is sitting on the bed, he is dressed as a courtesan.

JAMES

I want that information.

IN: 10:00:39 EXT. IBBOTSONS HOUSE.

James watches a young dark haired boy, cleaning the hen house out.

IBBOTSON (V.O.)

You think your fathers kid feeds himself? Now you're
back, I want payment.

IN: 10:00:44 INT/EXT. CARRIAGE - NIGHT

Lorna rides in the carriage with Maria.

MARIA

We were given your name.

LORNA

(now affronted)

I am not a courtesan?

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

DUKE (CONT'D)

Give her to me...

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. The Duke growls in fury and 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

There appears to have been a misunderstanding.

IN: 10:00:53 INT. JAMES'S HOUSE, DRAWING ROOM - NIGHT

James stands by the fire.

JAMES

She stabbed the Duke of Richmond. They knew that she was not a whore and she would fight back.

IN: 10:00:58 INT. JAMES'S HOUSE, LORNA'S ROOM - NIGHT

Close on Lorna in bed.

JAMES

And now they have a good reason to come for her.

Scored Music '104m01' out: 10:01:

Scored Music 'Titles' In: 10:01:

IN: 10:01:01 GENERIC TITLE SEQUENCE

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

TOM HARDY

LEO BILL : JESSIE BUCKLEY

**OONA CHAPLIN
RICHARD DIXON**

**STEPHEN GRAHAM
JEFFERSON HALL**

**MARINA HANDS
DAVID HAYMAN**

**EDWARD HOGG
TOM HOLLANDER**

MICHAEL KELLY : FRANKA POTENTE

**JONATHAN PRYCE
JASON WATKINS**

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

**EXECUTIVE PRODUCERS
DEAN BAKER : KATE CROWE**

**PRODUCED BY
TIMOTHY BRICKNELL**

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

**WRITTEN BY
STEVEN KNIGHT & EMILY BALLOU**

**DIRECTED BY
KRISTOFFER NYHOLM**

TABOO

*Scored Music 'Titles' out: 10:02:
Scored Music '104m02' In: 10:02:*

IN: 10:02:02 EXT. THE OCEAN - DAY

James' floats in the ocean.

IN: 10:02:34 INT. JAMES'S HOUSE, ATTIC ROOM - LATE MORNING

Sun shines in through open curtains. James is sleeping heavily in mid morning after a night without sleep.

IN: 10:02:42 EXT. JAMES'S HOUSE - LATE MORNING

Establisher.

IN: 10:02:47 EXT. UNKNOWN LOCATION - DAY

An army on the move.

IN: 10:02:51 INT. JAMES'S HOUSE, LORNA'S ROOM - DAY

Lorna is sitting at her desk writing a letter. She pauses when she hears a knocking

GUARD
Open this door by order of the King.

IN: 10:02:54 EXT. THE OCEAN - DAY

Suddenly the body comes to life.

Inaudible voices in background.

IN: 10:02:57 INT. JAMES'S HOUSE, ATTIC ROOM - LATE MORNING

James wakes as he hears a disturbance. We hear the crack of a door being kicked open and we hear Brace yelling...

BRACE

Blasphemy: 10:03:01 James! James! They are here... James for God's sake!

James wakes and is on his feet fast.

IN: 10:03:00 INT. JAMES'S HOUSE, LORNA'S ROOM - DAY

Lorna looks up as the door opens. Half dressed, James enters.

LORNA

What's happening?!

He drags her toward the door...

IN: 10:03:05 INT. JAMES'S HOUSE, A SMALL STAIRCASE - DAY

James and Lorna barrel back upstairs. We hear the heavy tread of many men running up the staircase, as James hauls Lorna into the attic.

JAMES

They will want you to sign their papers, or you will hang.

IN: 10:03:07 INT. JAMES'S HOUSE, ATTIC ROOM - DAY

James barricades the door behind them.

James comes close, talking fast because time is tight...

LORNA

Hang for what? Saving my honour!?

James knows there is no time.

JAMES

You must hold out. You will hold out. Look at me.

Lorna turns her head to stare into James's eyes and his eyes burn.

JAMES (CONT'D)

These men are from the Crown. I will warn the East
India and they will free you.

Suddenly there is a hammering at the door.

LORNA
What are you talking about?

A crow bar is jammed through a hinge.

JAMES
You must go with them now. I will be with you, when
your inside and you will know it... Hold out.

Suddenly the attic door opened and two militiamen spill into the attic. James is pinned back
against the wall as Lorna is dragged away.

GUARD
Hello... Come with us...

IN: 10:03:27 INT. NEWGATE PRISON - LATER - NIGHT

Lorna has been stripped of outerwear by a Gaoler and is being marched by two militiamen.

IN: 10:03:32 INT. NEWGATE PRISON - CONDEMNED HOLD - NIGHT

Wooden benches line damp walls. An open sewer runs down the middle and out the wall. 40
WOMEN and CHILDREN crowd in, huddle with only inches between them, no bedding, dressed
in rags. Swearing, moaning, playing cards, breath visible.

GUARD
I got another one for ya...

IN: 10:03:35 INT. NEWGATE PRISON, ROOM - NIGHT

Lorna is pushed into a room where the Gaoler waits. He attaches manacles to Lorna's wrists
linked by a chain.

He growls in her ear...

GAOLER
Aren't you a pretty one?! Come on...

IN: 10:04:01 INT. NEWGATE PRISON - CONDEMNED HOLD - NIGHT

He shoves her through a doorway and shows her to other prisoners.

GAOLER (CONT'D)
This is allocated. The famous Lorna Bow. Think of the
queue that'll form. An actress no less...

Two men in the shadows turn to peer at Lorna. With the point made Lorna is led on through a second doorway and through to another room (which we don't see).

LORNA

No. No. Please no! No, no, no...

IN: 10:04:23 INT. NEWGATE PRISON, SMALL BARE CELL WITH HIGH BARRED WINDOWS. - NIGHT

Lorna is pushed inside. Incongruously she finds a desk and two hard-backed chairs. There is also a quill pen and an ink pot. She is still chained.

A somber middle-aged man in formal wear walks through the door, followed by Solomon Coop. The somber man is a LAWYER, and he has a stack of papers in his hands. He stands to attention beside the desk.

Lorna speaks with certainty.

LORNA

You will answer to God for this.

Coop comes to Lorna.

COOP

Probably.

He needs to impress on her the nature of her adversary.

COOP (CONT'D)

And for the many other evil tasks I have carried out for the King of England.

He lets his provenance sink in. Then starts to unfasten the ribbon on her undergarment

COOP (CONT'D)

And the Prince Regent.

Lorna interrupts....

LORNA

There was a misunderstanding. The Duke was given the wrong name.

Coop shakes his head.

COOP

Each ribbon represents a reason not to comply. As each ribbon is untied a reason disappears.

Lorna is manacled and cannot struggle.

COOP (CONT'D)

Let me explain.

The lawyer lays down a document. Followed by a second and a third and a fourth in quick succession....

COOP (CONT'D)

Under English law as Delaney's wife you have the legal right to contest his will on the grounds of insanity. There's a copy of your marriage certificate. To Horace Delaney. A legal precedent from Seventeen Fifty Five. Now, that is an application to contest the will which we've already drawn up. The granting of leave for that application. By King's Counsel. Bravo. And the successful outcome of that application. Dated one month from now. Congratulations.

Coop forcefully pulls Lorna's under shirt from her shoulders. Lorna tries to cover herself with her manacled hands.

COOP (CONT'D)

And finally.

The lawyer lays down a grander looking document, which we glimpse. It has been carefully prepared with fine print and embossed scrolls...

COOP (CONT'D)

An agreement to assign your share of the Nootka trading post, smoke house and tanning factory to the possession of the British Crown.

Scored Music '104m02' out: 10:05:

Coop studies Lorna's exposed body. He reaches out to touch her back and Lorna recoils in fear.

Coop turns and picks up the quill pen. He offers it to her. She doesn't take it. He shrugs, nods...

COOP (CONT'D)

Or...

A pause. Coop produces a document from his inside pocket and touches Lorna's face and neck with it.

COOP (CONT'D)

A conviction for attempted murder. For which you hang.

Coop examines her. Looks into her eyes.

COOP (CONT'D)

This really is terribly simple. Exposed as you are. In this hell. You're weak. Men of all kinds. Your hands shackled.

Coop takes a key for the shackles from his pocket and shows it to Lorna.

COOP (CONT'D)

A key and a pen are your only weapons. So you take this pen in your hand and you sign your name and I turn the key and you dress and you leave.

A pause. Coop again gestures to the lawyer who produces a bankers draft, signed by Coop on behalf of the Prince Regent.

COOP (CONT'D)

With one thousand pounds for your trouble.

Scored Music '104m03' In: 10:06:

Lorna turns to look at the cheque and then finally focuses on Coop and finds her voice.

LORNA

I have been told to await a better offer.

Coop peers at her then turns away. The papers are all neatly spread out on the desk. Lorna's voice breaks just a little...

LORNA

James said...

Blasphemy: 10:07:28

COOP

'James'?. Oh James. James. My God. I see. So soon.
(to the lawyer)
You can go.

The lawyer withdraws.

COOP (CONT'D)

My wife's a strange fish. I talk to her about my work, when we sit up in bed at night. Her belief is that James Delaney is in league with Satan.

Scored Music '104m03' out: 10:07:

Lorna manages to fake a smile.

Scored Music '104m04' In: 10:07:

LORNA

I believe that to be true too.

Scored Music 'LG Drums' In: 10:08:

Coop turns to her...

COOP

So. As we explore ways to make you change your mind these next few hours we will be doing God's work.

Lorna looks up to the ceiling. Suddenly....

WILTON (O.S.)

Hurry up.

The door opens and in walks Wilton, followed by several men from the East India Company.

Coop steps away from Lorna, simmering with frustration.

Scored Music 'LG Drums' out: 10:08:

IN: 10:08:43 EXT. NEWGATE PRISON - DAY

The small doorway in the gate is opened. And we see Lorna emerge from inside the prison. She still looks shocked as the door is slammed behind her. Her ordeal wilts her body as she looks around. We might guess she was half expecting James. Instead, Brace steps out of the shadows. Lorna is an actress once more and hides her emotion.

(We don't need to understand why Lorna has been freed at this moment as it will be explained shortly).

BRACE

Miss Bow.

LORNA

I can find my own carriage.

Brace is formal, still resentful...

BRACE

Mr. Delaney has business, but he instructed me to make sure you get home safely.

A pause.

LORNA

Did he say 'home'?

Brace is not prepared to soften and responds curtly...

BRACE

I don't quiet recall. Miss Bow, if you please.

He turns and offers Lorna to follow. We stay with her reaction as she decides. We should sense she had no idea what she was getting into when she entered James Delaney's life but she isn't going to give up now. She follows...

IN: 10:09:20 INT. EAST INDIA COMPANY OFFICES - NIGHT

Sir Stuart Strange is pacing in front of a huge fire and is incredulous...

Strange fumes and interrupts...

STRANGE

Language: 10:09:21 We had a fucking agreement! Common cause!

Wilton is trying to maintain calm, reporting faithfully...

Scored Music '104m04' out: 10:09:

WILTON

I saw the papers with my own eyes. The assignation they were trying to make her sign gave Nootka to the crown and only the crown.

STRANGE

Language: 10:09:32

Fucking snakes...

WILTON

Language: 10:09:35

If we didn't have so much shit on the Duke of Richmond they would have had her.

STRANGE

Who tipped you off?

PETTIFER

Anonymous note.

Strange has already guessed.

STRANGE

Delaney. He's turning London into his own private bear pit. And what are we, the bear or the dogs?

Strange finally sits.

STRANGE (CONT'D)

Language: 10:09:53

SHIT! And that fat pig Prince Prinny plays the fool so he can better play the game.

Strange growls...

STRANGE (CONT'D)

Blasphemy: 10:10:07

I'll pop him. I swear to God. I'll burst him, like a pig's bladder.

Strange stands.

STRANGE (CONT'D)

Get a message to Coop tell him we withdraw our negotiators from the India talks.

We should guess that the resumption of the split between the Crown and the East India is the consequence that James wanted.

Mandolin at Molly House In: 10:10:

IN: 10:10:22 INT. MOLLY HOUSE, BACK ROOM - NIGHT

Godfrey has removed his wig and is trying to light a pipe but his hands shake too much. James is pacing as Godfrey makes his report.

GODFREY

The Prince Regent has decided to decline your offer.

JAMES
For crying out loud Godders...

GODFREY
He will not offer you a monopoly.

James seems to have already calculated this. He grabs the pipe and lights it for Godfrey and hands it back as they talk.

GODFREY
So ... doesn't that mean the game is up James?

JAMES
No it's just begun. What else?

Godfrey hesitates. James pours gin for Godfrey.

GODFREY
A hand was raised. They talked about gunpowder.

James sits.

GODFREY (CONT'D)
Pettifer said if Delaney trading company wanted to trade with the Indians at Nootka, the only merchandise you could possibly use would be gunpowder. Wilton pointed out that in times of war the production of gunpowder is controlled by the crown.

This is not a surprise to James and he gestures for Godfrey to continue...

GODFREY (CONT'D)
You will not be granted a license to purchase. Your name is already on a black list. You will not get a single grain anywhere in England.

James takes on board another move in the game of chess.

GODFREY (CONT'D)
So now is the game up?

James doesn't even bother to reply, his mind is working... He walks across the room and lies on the bed.

Mandolin at Molly House out: 10:11:

GODFREY (CONT'D)
When they speak of you, there is such hatred now. Before, they laughed...

JAMES
They've stopped laughing have they? That's good. That's a good thing Godders...

Godfrey needs a moment of comfort. He gets up and walks to the bed, sitting on the edge of it. He takes James' hand in his own.

GODFREY

Blasphemy: 10:12:07

James, for God's sake. The art of war. Poor motive.
Poor strategy. Poor outcome.

James almost smiles and Godfrey dares to rub his hand like a mother would....

GODFREY (CONT'D)

They can't kill you but they will crucify your name. And
crucify all those around you.

James speaks softly.

JAMES

But I don't keep anybody around me that doesn't
deserve what they get.

GODFREY

Does that include me?

Music 'Meuetto Dei Ciechi' In: 10:12:

JAMES

Yes that includes you. Only half a man.

IN: 10:12:56 INT. SOMERSET HOUSE, ENTRANCE/BALLROOM - DUSK

A phosphorescent flash, yellow and blue... An experiment with chemicals on a desk in a lecture hall has just climaxed in a flash. There is applause and awe from the ladies watching - the bluestockings, and society's finest..

At the front of the room, behind a table is GEORGE CHOLMONDELEY, 34. Good-looking, vain; a dissipated aristocratic.

CHOLMONDELEY

Thank you. Now finally, here I'm introducing chlorine
gas to a solution of sal ammoniac...

He is heating an inverted glass beaker of gas over another glass beaker of liquid which slowly turns slightly yellow.

*Music 'Meuetto Dei Ciechi' out: 10:13:
Music 'Ave Maria Delle Parrocchie' In: 10:13:*

CHOLMONDELEY (CONT'D)

Ladies beware, these are corrosive substances. They
will ravage your dresses. So the combination produces
a yellow, oily fluid that will explode with sunlight or heat
or mere motion...

Using a wooden wand he points to oily yellow droplets that are forming in the tube, and forming an emulsion in the beaker below.

CHOLMONDELEY (CONT'D)

In order to show most simply and safely its explosive
effect... I use this instrument to transfer, very carefully
just a few drops...

Cholmondeley uses a long eye dropper to extract a small quantity of oil from the emulsion. He drops it - incredibly carefully - into a different beaker. The ladies hold their breath.

James looks on from the back of the room.

CHOLMONDELEY (CONT'D)

And again beware, use your hand to protect your eye's.
The vessel is often shattered to atoms by sheer force.

As the ladies shield their eyes, Cholmondeley lifts the beaker and suddenly gives it a violent shake.

The DETONATION is louder than a rifle. The ladies throw hands to their faces; Several even scream. There are gasps around the room.

LADY

Magnificent...

Music 'Ave Maria Delle Parrocchie' out: 10:14:

Cholmondeley takes a bow. There is rapturous applause.

IN: 10:14:17 INT. SOMERSET HOUSE, ENTRANCE - NIGHT

The crowds have gone and Cholmondeley is packing his gear, we might get the feeling he is a lonely showman and his body is dissipated with various excesses.

LADY

Mr. Cholmondeley....

A lady has stepped out from the shadows. Cholmondeley smiles seductively.

LADY (CONT'D)

I cancelled my appointment. Blamed a headache.

He comes to her, smiles...

CHOLMONDELEY

Exposure to excitable chemical fumes I imagine. As a doctor I ought to make sure you're fully recovered.
Something in your eye.

The lady smiles.

IN: 10:14:43 INT. SOMERSET HOUSE, SAME AUDITORIUM - IN HALF DARKNESS

Cholmondeley is fucking the lady over a bench, her skirts lifted. For Cholmondeley this is almost routine.

CHOLMONDELEY

Do you have a husband?

LADY

Dead.

CHOLMONDELEY

Language: 10:14:49

Thank God. What did he look like?

LADY

A toad.

We see James standing by the door, watching them as they copulate.

JAMES

I have a question...

The sex suddenly stops. The interruption is a shock as neither Cholmondeley or the lady knew he was there.

JAMES

Concerns chemistry. I hope now is not inconvenient.

The lady half hides her face and hurries for the door.

CHOLMONDELEY

Wait.

The lady is not prepared to be recognized and hurries on. As the door swings closed, Cholmondeley is deeply irritated.

CHOLMONDELEY (CONT'D)

Language: 10:15:13

I wrote a fucking book about chemistry. If you've got any questions about chemistry then read that.

James steps closer.

JAMES

I already did. I was very impressed. That's why I'm here.

James steps forward, his face close.

JAMES (CONT'D)

I have use for you.

CHOLMONDELEY

You know semen not ejaculated at the point of passion turns to poison and narrows the mind. Eventually you become an ape.

Cholmondeley begins to put his trousers back on.

JAMES

So ejaculate.

James drops a leather purse on the table.

JAMES (CONT'D)

Then we can talk business.

Music 'Is that Gold' In: 10:15:

Cholmondeley is a man with appetites and debts. He comes close and feels the weight of the purse.

CHOLMONDELEY

Is that gold?

He takes out a coin to examine.

JAMES

Has the semen yet turned to poison? I believe you invented a chemical process for verification.

Cholmondeley half smiles....

CHOLMONDELEY

Yeah.

Cholmondeley simply licks the coin and tastes it. He knows from the taste that it is good. James almost likes him for it (another fledging member of the gang).

CHOLMONDELEY (CONT'D)

So what exactly is it you would use me for?

IN: 10:16:08 EXT/INT. JAMES'S HOUSE - NIGHT

We see James returning. However, he finds his key doesn't fit the lock. He kicks the door open.

Music 'Is that Gold' out: 10:16:

IN: 10:16:32 INT. JAMES'S HOUSE, DINING ROOM - NIGHT

As James appears he sees Brace tidying the room.

BRACE

I got a carpenter to take down those boards and put up a new door. You should try a key next time.

Brace throws a new key to James. It falls at James' feet.

BRACE (CONT'D)

They turned a few things over. We should bill the King.

A pause. There is an elephant in the room among the small talk.

JAMES

She's back, yes?

BRACE

Aye.

JAMES

How does she seem?

BRACE

The same.

Brace turns to him.

BRACE (CONT'D)

But then she's an actress.

Brace has intuition too, and knows James well. He can detect just a flicker of concern....

BRACE (CONT'D)

You knew they were coming to take her didn't you. All part of a plan.

James heads for the door....

JAMES

I have things to do...

BRACE

We're all just part of the plan, aren't we, Sir?

As James heads up the stairs.

JAMES

Buy her some flowers.

BRACE

(laughing)

Flowers...

IN: 10:17:14 INT. JAMES'S HOUSE, LORNA'S ROOM - NIGHT

Lorna has built a modest fire. She is standing in front of it as James enters.

LORNA

You said I'm a weakness.

She shivers.

LORNA (CONT'D)

I wasn't weak.

James walks across the room and stops, looking up at water dripping through the roof.

JAMES

I'll fix that. Maybe I'll get Brace to fix that.

Evenly....

LORNA

In the cell I called you 'James'. I think that surprised them most. It certainly surprised me.

He turns to her, implacable. Lorna's true fury now comes out without her voice being affected....

LORNA (CONT'D)

If your intervention had been ten minutes later I would have been raped.

After a moment...

LORNA (CONT'D)

But the consequence for you was worth the risk to me.
Yes?

A pause.

JAMES

You see me as I am. All of those that I gather are damned. Its just part of a company policy of mine.

Lorna takes this on board and sees that James is certain of this truth.

JAMES (CONT'D)

Perhaps now you will understand why it is better for you to leave and let this business run its course.

LORNA

Is that why you let it happen? To teach me a lesson?

JAMES

No. That was to teach the King a lesson. And the company....

James approaches her with business he had decided on even before he entered...

JAMES (CONT'D)

But if you're absolutely resolute on staying...

The game has changed...

Scored Music '104m06' In: 10:18:

JAMES (CONT'D)

Then I may agree to incorporate you into the organization.

LORNA

Oh, oh I see. I've passed a test.

JAMES

No.

James comes closer still, his presence focused in a way that unnerves and subdues people....

LORNA

I will join the league of the damned...

JAMES

A group of people who are drawn together with a willingness to do exactly as I say.

They are close now.

LORNA

We are the ships, you are the river.

He stares into her eyes. Lorna is strong and holds herself together....

JAMES

First, I need you to bring me a trunk full of my father's belongings.

Lorna smiles too. She knows this game is about power and James will use physical influence and whatever darkness he has to get his way. She may be a match for him for now.

LORNA

I'm, I'm actually very tired Mr. Delaney. Your conspiracies have made it a very tiring day.

She opens the door for him to leave.

JAMES

(re the dripping)

I'll fix that.

(he leaves)

Sleep on it.

He is a little more respectful of her now. She is left feeling she has won a small victory.

IN: 10:19:23 EXT. JAMES' HOUSE - NIGHT

Establisher

IN: 10:19:28 INT. JAMES'S HOUSE, ATTIC ROOM - NIGHT

We are close to James at the window. He sees his father at the waters edge.

Scored Music '104m06' out: 10:19:

Scored Music '104m06b' In: 10:19:

IN: 10:19:42 INT. JAMES'S HOUSE, LORNA'S ROOM - NIGHT

Lorna is lying on the bed and there is a vase with red roses beside it. James's peace offering. We see that she is awake and thinking (about him?) She reaches out to touch the flowers...

IN: 10:19:53 INT. JAMES'S HOUSE, ATTIC ROOM - NIGHT

James is sitting looking into the fire. Thinking.

IN: 10:19:55 INT. ZILPHA'S BEDROOM - NIGHT

Zilpha is alone in bed. She takes a deep breath and we sense she can feel his presence in her head and near her body.

IN: 10:19:57 INT. JAMES'S HOUSE, ATTIC ROOM - NIGHT

James is sitting looking into the fire. Thinking? Praying? It appears to be ritualistic.

IN: 10:20:02 INT. ZILPHA'S BEDROOM - NIGHT

Zilpha is being visited by James though he is not visible or tangible. She takes a deep breath and the sheets twist away. It is a visitation like a visitation of a succubus...

IN: 10:20:11 INT. JAMES'S HOUSE, ATTIC ROOM/ ZILPHA'S BEDROOM (INTERCUT) - NIGHT

James blows powder into the fire.

Zilpha is breathing heavily.

James covers his face with the powder, drinks, spits it out into the fire.

IN: 10:20:44 INT. ZILPHA'S BEDROOM - NIGHT

Zilpha is being pulled upwards from the bed, by an invisible force. She is being fucked but no-one is in the room.

IN: 10:20:46 INT. JAMES'S HOUSE, ATTIC ROOM - NIGHT

On James. He is putting something in his mouth.

IN: 10:20:47 INT. ZILPHA'S BEDROOM - NIGHT

Back in the bedroom.

IN: 10:20:47 INT. JAMES'S HOUSE, ATTIC ROOM - NIGHT

James drinks, spits it out into the fire. Is it blood?

IN: 10:20:48 EXT. FOREST – DAY / INT. ZILPHA'S BEDROOM - NIGHT

Intercut of Zilpha being fucked in the forest with her being fucked in the bedroom.

IN: 10:20:49 INT. JAMES'S HOUSE, ATTIC ROOM - NIGHT

Back to James by the fire.

CUT TO:

IN: 10:20:50 EXT. FOREST – DAY

James is walking through the forest, semi-naked.

We see someone in an African mask and dress, fucking Zilpha over a tree.

IN: 10:20:52 INT. ZILPHA'S BEDROOM - NIGHT

Back in the bedroom. Zilpha is crying out.

IN: 10:20:54 EXT. FOREST - DAY

On James.

IN: 10:20:54 INT. ZILPHA'S BEDROOM - NIGHT

Back in the bedroom.

ZILPHA (reciting The Lord's Prayer)

Hallowed be thy name!

IN: 10:20:57 INT. JAMES'S HOUSE, ATTIC ROOM/ ZILPHA'S BEDROOM (INTERCUT) - NIGHT

On James.

JAMES
(foreign Tongue)

IT IS PRODUCTION INTENT NOT TO SUBTITLE TRANSLATION: I have seen more work. I am fixing it.

Zilpha has her eyes closed. She begins to speak softly but quickly, trying to break the spell...

ZILPHA (SOFTLY)
Deliver us from evil, for thine is the kingdom the power
and the glory. For ever and ever. Amen.

She feels pleasure deep inside, the incantation useless, and opens her eyes...

IN: 10:21:07 INT. ZILPHA'S BEDROOM - NIGHT

The door flies open. It is Thorne, drunk, angry as hell.

THORNE
John, Company and the King are back at war. The
resolution again recedes.

He growls...

THORNE (CONT'D)

Language: 10:21:17

Fuck him.

LG Pulse In: 10:21:

Thorne is breathing hard but turns to Zilpha. He sees something in her eyes. He stares for a long time. She holds the bedsheets to her chin...

ZILPHA

You woke me.

Scored Music '104m06b' out: 10:21:

Scored Music '104m07' in: 10:21:

He studies her some more. He gently sits down on the bed. His clothes are soaked and water drips onto the sheets...

ZILPHA (CONT'D)

Please don't. Your coat's all wet....

He then puts his hand between her legs. He feels her....

THORNE

And you are wet too.

She sits up, trying to stop his hand moving up his leg. His grip tightens on her face but he smiles.

THORNE (CONT'D)

Who's in there? Who's in there?

Where he leads, I will follow.

He pushes Zilpha down onto the bed. He gets to his feet. He then takes off his jacket, unbuttons his trousers before returning to the bed, straddling her...

IN: 10:22:04 INT/EXT. JAMES'S HOUSE, LORNA'S BEDROOM, WINDOW - DAWN

In the very first glint of dawn light we see Lorna come to the window, holding the flowers (roses) that James gave her. She opens the window and throws the red roses out and we see them fall onto the earth outside.

She closes the window and disappears. We rise up to the road to glimpse James in wide, aboard a white horse.

IN: 10:22:22 EXT. IBBOTSON'S FARM - MORNING

A new mood. A bright day.

On James as he checks his pocket watch and waits.

Then he sees a small cart rolling and creaking up the hill, driven by a farm labourer. In the back sits Cholmondeley, dozing.

James steps into the road and when the cart stops Cholmondeley wakes. He looks horribly hung over from some exotic excess. He climbs down unsteadily...

LG Pulse out: 10:22:

Cholmondeley looks around, reacts to the swamp of regrets in his head from last night.

CHOLMONDELEY

Language: 10:23:05

Where the fuck are we?

Scored Music '104m07' out: 10:23:

JAMES

My new factory.

CHOLMONDELEY (gesturing to driver)

I flagged him down at St. Pancras. I told him two shilling. I guessed you'd pay.

IN: 10:23:20 EXT. YARD - MORNING

James leads a horribly uncomfortable Cholmondeley through the yard. Chickens run free and Cholmondeley suddenly stops and bends over.

CHOLMONDELEY

Hold on.

He begins to twitch and flinch, his back jerking wildly for just a few seconds. James turns and walks back to him, looking at him warily. Cholmondeley straightens and sees James's curious expression.

CHOLMONDELEY (CONT'D)

Nitrous oxide. They call it laughing gas. I provide it for entertainment for society parties. It's good money.

He takes a breath...

CHOLMONDELEY (CONT'D)

Language: 10:23:46

Last night it was err... Oh fuck... I can hardly remember. Duck hunters and whores dressed as ducks. I think. I had to partake of my own supply just to get through it.

He gathers himself.

CHOLMONDELEY (CONT'D)

Language: 10:24:00

Anyway. Show me this cow shit.

IN: 10:24:02 EXT. YARD - MORNING

There is a pile of cow shit that glistens in the half light. Cholmondeley begins to assess.

CHOLMONDELEY

Human urine's by far the best for leaching the ash. Especially if there are traces of alcohol. How many humans live here?

JAMES

Three.

CHOLMONDELEY

Where are they by the way?

JAMES

I sent them away this morning.

CHOLMONDELEY

Do you own this farm?

JAMES

Ask no more questions now and talk to me only of chemistry.

Cholmondeley nods. He is afraid of James but also a reckless kind of man with a shattered sense of perspective. James decides to cut to the chase.

JAMES (CONT'D)

My simple question is it possible to achieve it here?

They sit at the table.

CHOLMONDELEY

Language: 10:25:19/20

If you mix the pigeon shit and the cow shit at a ratio of around sixty forty in favor of the pigeon. I'd have to do tests. Then if you burnt all that stack of wood today you could soak the ash in fifty gallons of human piss and leave it for a minimum of a year.

He smiles...

CHOLMONDELEY (CONT'D)

And then my friend....

A pause.

CHOLMONDELEY (CONT'D)

You would indeed have gun powder.

If we didn't guess before, we now realize what this is about. James takes a moment...

JAMES

I don't have a year.

Cholmondeley taps his fingers together. He twitches a little, his brilliant mind working....

CHOLMONDELEY

Well I have a theory that the introduction of several barrels of saltpetre that has already been refined at the start of the process can cut the leaching stage down to four weeks.

JAMES

Theory.

CHOLMONDELEY

Yes but my theories are always right.

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

JAMES

As far as I know there is only one place where one can find refined saltpetre.

CHOLMONDELEY

Language: 10:26:00

Two. The bat caves of Burma where the bat shit refines itself...

A pause.

CHOLMONDELEY (CONT'D)

Or the warehouse of the East India Company at Wapping Wall.

Cholmondeley smiles....

CHOLMONDELEY (CONT'D)

Except they're not selling at the moment. War going on. Two wars actually.

He is getting tired and asks from his fractured life....

CHOLMONDELEY (CONT'D)

Or have we already won one of them?

JAMES

You're hired Mr. Cholmondeley. And as for your saltpetre, I will get it for you.

Cholmondeley appears to be falling asleep at the table...

IN: 10:26:26 EXT/INT. MILL - DAY

James can see Cholmondeley in the back of the cart heading back towards London in the distance. He turns back to his horse, unties it and tries to lead it away. The horse stops, refusing to move; spooked perhaps, sixth sense...

There is no one else around but the way the wind blows and the way the branches move tell him something.

His horse becomes skittish and James whispers to quiet him. James feels eyes on him. He decides not to mount his horse so ties him back up and walks.

James looks around the farm; he peeks into the doorway.

Scored Music '104m07b' in: 10:26:

Then, from the shadows, the giant LUIS barrels into James and knocks him into crates of vegetables, the wood splintering underneath him.

In the mud and shit an uneven fight begins between James and a man much taller and heavier and stronger than him. However, James has other resources. His fury, his powers, his experience and his will to live.

He also has small, tailor-made knives that fit in his palms and which he can use like claws.

James appears dazed and Luis clubs him over the head, checking several times that he is knocked out cold, he starts to drag James across the farmyard.

LG Drums in: 10:28:07 out: 10:28:

Suddenly we see James draw a hidden blade and slash Luis' leg and then the other.

Luis falls to the ground crying out in pain and James slices Luis' leg from top to bottom. Luis cries out again in agony.

Luis realizes he has lost the fight and tries to crawl away to safety as James gets to his feet, his face covered in blood. James comes back to reality slowly.

JAMES

Who are you?

Luis does not answer. He is crawling slowly, trying to get away from James.

James turns and grabs two metal hooks from the fence. He walks back to Luis and stands over him.

JAMES

I told your friends, Nootka Sound is not for sale.

He walks around the crawling Luis and once behind him, thrusts the hooks into either side of Luis' body and drags him backwards. Luis screams in agony.

LG drums in: 10:30:

JAMES

Come on then...

LG drums out: 10:31:

Once he has dragged Luis to the waterwheel, he takes out the hooks and uses them to bring Luis upright, to his knees almost hanging from the fence in front of the water wheel. Luis is spent. We, like him, know there is no escape from James.

From Luis' POV, James loses the hooks and takes out a knife. Luis is breathing heavily, trying to stay conscious. James launches with a fury at Luis with the knife. We know he is cutting him

but we cannot see what he is doing. Luis is still alive, moaning, breathing heavily; beginning to shake from whatever James is doing to him.

Close on James' face (still covered in blood) as his hands and knife work on Luis.

James stands up, blood is dripping from his knife. We cut to Luis' face. He is still alive (just) breathing raggidly and heavily. We still don't know what James has done to him.

James nods and turns walking away from Luis. We see Luis' face one last time, still breathing heavily.

As James walks he looks up at the window and sees that Robert has witnessed the fight and the murder.

IN: 10:31:50 EXT. COUNTRYSIDE - DUSK

Establisher. Trees blow in the evening breeze.

IN: 10:31:56 EXT. LONDON - MORNING

Establisher.

IN: 10:32:01 EXT. THAMES FORESHORE - MORNING

Establisher.

Scored Music '104m07b' out: 10:32:

IN: 10:32:08 EXT/INT. JAMES'S HOUSE, KITCHEN - MORNING

Establisher.

Brace reads the Gazette, sitting in James's chair. He turns a page. Then he feels eyes on him. He jumps out of his skin. James has appeared and is staring at Brace sitting in his seat...

BRACE

How the hell can you walk around a house this old
without making a noise?

James approaches like the lion taking his rightful place.

JAMES

Because I own it, and I know every creak in it and I can
move around it without waking it up.

Brace gets to his feet and James takes his place.

BRACE

When was the last time you set foot inside a church,
Sir?

There are two letters next to James's plate. Brace throws the paper on the table and goes to fetch food.

BRACE (CONT'D)

The lady asked me to wake her because she had a costume fitting. I guessed you wouldn't want her going out.

James picks up the first envelope.

JAMES

No the lady is free to come and go as she pleases.

Brace makes coffee.

JAMES (CONT'D)

The Crown will protect her from the Company. And the Company will protect her from the Crown.

BRACE

And you are the joint in the see saw.

James inspects the envelope, turning it over in his hand as Brace pours coffee...

Brace glances at James, not caring for explanations...

BRACE (CONT'D)

By the way I found your red roses in the mud when I threw out the oyster shells.

James nods gently

JAMES

Who's this?

BRACE

Who the hell's what?

James waves the envelope.

JAMES

Brace do not believe, that I will not know when you reseal my letters.

Brace fusses and decides there's no point denying....

BRACE

Language: 10:33:31/32

Countess Musgrove is, let me think, Sir. One thousand five hundred and fifty places above you in the social hierarchy of London. Her husband is a little fat German prick and she fucks...

Lorna enters and Brace falls silent. James looks to Brace... Lorna takes the conversation on board without surprise as she sits and speaks breezily...

LORNA
You forgot to wake me.

Language: 10:33:37

JAMES
Fucks what Brace?

Brace glances at Lorna and decides to make a point, speaking formally.

BRACE
Countess Musgrove has a reputation as a lady of uncertain origin, Sir. Who in the past used her beauty to beguile men of great influence thereby improving her position in society.

Brace is still looking at Lorna, who is busy with tea. (She gets that Brace is putting her in the same bracket as Lady Musgrove but doesn't respond).

BRACE (CONT'D)
She also allows and even encourages the closed and turning Waltz.

James pulls an invitation from the resealed envelope.

JAMES
A ball and why would she invite a man who can't dance?

Lorna sips tea....

LORNA
Perhaps she likes oddities and curiosities...

For the first time Brace finds a modicum of common cause with Lorna and adds...

BRACE
Or if she knows you're in the house in the light you can not be outside lurking in the garden in the dark scaring people.

Lorna hides a smile. James looks up to them both and senses the very first thawing between them, which he neither approves of nor disapproves of. Brace speaks with an agenda as he takes out another letter.

BRACE (CONT'D)
There is another letter, Sir. Perhaps related to the first.

JAMES
This came from the same post?

BRACE
Aye Sir.

James opens the second envelope.

Inside he finds a single piece of paper with the word 'ATTEND' written on it. Beneath it is a hand sewn depiction of the (original) American flag, sewn into the thick paper with red and blue thread.

BRACE

The Americans. Wanting a place on the see saw.

James reacts. As he gestures at the woven flag, Brace hides in his duties. James looks up to him....

James has already decided what the message means. He assesses the possibilities of the invitation anew and turns to look at Lorna.

JAMES

Well it is an invitation for two. Miss Bow? Do you dance?

Lorna gives a small smile in response .

Scored Music '104m08' in: 10:34:

IN: 10:34:49 EXT/INT. PROSPECT OF WHITBY - DAY

James walking.

Helga has not remained hidden behind the stairs for long. The front room has been transformed into an oyster bar 'front' (inspired by Billingsgate) with several tables.

James enters and stops to study a newly placed sign which states that this room is now '*The Imagined Pearl. Proprietress Helga von Hinten*'.

JAMES

Where is she? Where's Helga?

WINTER

I'll get her.

Outside, three porters are sorting oysters. Helga picks up a basket and heads inside.

HELGA

Winter said you looked impressed.

JAMES

I am.

HELGA

Oysters mask the smell of sex.

Helga follows James's eyeline watching a PEARL (one of her whores) peeing into a china bowl.

HELGA (CONT'D)

You like that.

JAMES

Hum!

James gestures at the china bowl.

JAMES (CONT'D)

Yes, I might have use for that actually.

Helga studies him. She is never shocked but she is curious. Before she can ask....

JAMES (CONT'D)

You may need to bring a couple of girls to the Dolphin with you now...

He is still looking at the china bowl and thinking. He takes out some coins in a pouch and throws them onto the table beside the oysters as he leaves...

JAMES (CONT'D)

Shut for the evening. You're busy tonight...

IN: 10:36:00 INT. DOLPHIN - DAY

James is sitting at the table in the Dolphin where Atticus holds court. Atticus is writing very carefully and reading aloud what he is writing (to make a point).

ATTICUS

Right... *'a request to hire men and boats to collect barrels from the Prospect of Whitby pub and ferry them up the Fleet river to Hampstead'*.

He dips his pen in the inkpot for effect and James watches him write.

ATTICUS (CONT'D)

'Barrels will contain....'

Atticus chuckles under his breath...

ATTICUS (CONT'D)

'Whore's urine.'

James is deadly serious.

JAMES

Hum and that of the customers. Three pence a barrel.

Atticus picks up the paper, offers it to James...

ATTICUS

I want you to sign that right now before whatever it is in your blood wears off.

James takes the piece of paper and without hesitation, signs it. He pushes it back to Atticus and adds evenly.

JAMES
And I'm planning a robbery.

Atticus looks relieved.

ATTICUS
At last. Back in the world of reason and rationality.

He looks to James...

ATTICUS (CONT'D)
Who are we going to rob?

IN: 10:36:36 EXT. LONDON DOCKS - NIGHT

James walking. He stands outside the East India Company Docks, the gates are closed after a horse and cart is ridden out. He glances up at the sign above the gate before turning and walking away.

IN: 10:37:08 INT. SOMERSET HOUSE, BALLROOM - MOMENTS LATER

As Cholmondeley is inundated with LADIES, James hangs back. Cholmondeley flirts outrageously as he hands out papers to each one.

CHOLMONDELEY
Elizabeth... Violet... Erm, and Mary.

MARY
Thank you so much.

James makes sure that Cholmondeley has registered him, then turns and walks.

CHOLMONDELEY
Now if you will excuse me ladies...

IN: 10:37:20 EXT. SOMERSET HOUSE - NIGHT

Cholmondeley meets James outside, he hands him a leather satchel. James give Cholmondeley money and with the exchange done, the two mean walk away from each other in opposite directions.

IN: 10:37:30 INT. JAMES'S HOUSE, ATTIC ROOM - EVENING

James is dressing for the ball.

IN: 10:37:35 INT. JAMES'S HOUSE, LORNA'S BEDROOM - EVENING

We join Lorna as she prepares her face for an important evening out. She has stage make up and also her own make up and she mixes the two.

She studies her face in the mirror.

IN: 10:37:44 INT. JAMES'S HOUSE - EVENING

Lorna walks down stairs

IN: 10:37:47 INT. JAMES'S HOUSE, DRAWING ROOM - EVENING

James is standing by the fire, waiting. The finer clothes look tight and uneasy on him. Then Lorna enters and stands to attention.

She looks magnificent in the fire and candle light and she knows it. She waits. It takes a while but finally James stands and turns. Without a pause...

JAMES

Come on.

He walks by her. Lorna reacts but is not surprised. She follows...

IN: 10:38:03 EXT. JAMES'S HOUSE - EVENING

James helps Lorna into a carriage and he takes the reins. Brace has the bridle. As Lorna settles a rug on her lap, Pearl suddenly steps out of the shadows and approaches. She carries some drooping snowbells. James slows.

PEARL

Posy for the Lady?

James grabs the posy. And secretly hands her a silver pistol.

PEARL (CONT'D)

Much obliged, kind Sir.

JAMES

For you...

He hands Lorna the already-wilting snowbell. She looks at it and back at the whore, already gone, then at James, suspiciously.

JAMES

There's other business a foot tonight. None of which concerns you.

*Scored Music '104m08' out: 10:38:
Music 'The Cricket' in: 10:38:*

He flicks the reins and the carriage pulls away.

IN: 10:38:36 EXT. HAM COUNTRY HOUSE - NIGHT

James and Lorna have arrived at a large house on the outskirts of London. This is the home of Countess Musgrove. There is a line of carriages and servants are attending. The house is lit up for the occasion.

IN: 10:38:44 INT. HAM COUNTRY HOUSE - NIGHT

Party establisher. A band plays, guests are dancing, drinking and chatting.

IN: 10:38:50 EXT. HAM COUNTRY HOUSE - NIGHT

James and Lorna walk into the house.

IN: 10:38:57 INT. HAM COUNTRY HOUSE - NIGHT

We enjoy the music and swirling dancing for a while... The guests continue to arrive and we might notice that most of the guests are French aristocracy (refugees from Napoleon).

A butler is announcing the arrival of the guests.

BUTLER
Miss Lorna Bow.

A pause, as Lorna whispers something in the Butler's ear. A correction...

BUTLER (CONT'D)
Mrs. Lorna Delaney. And Mr. James Delaney...

On mention of his name, some turn and some inform others of the reason for the reaction.

The dancing and music continues but we spend time seeing the effect James's name has had. They both take a glass of champagne.

LORNA
Judging by the horror on the faces of the ladies, you are known.

JAMES
Yes, and judging by the shame on the faces of some of the men, so are you.

They walk on slowly, teasing each other behind tight expressions...

LORNA
Oh, if only I had been a whore I might have been as rich as Countess Musgrove. Who I am presume is that creature.

Lorna gestures through the small crowd of military officers and ladies to a woman of a certain age in a high wig in the French style. Her clothes are defiantly pre-revolution and her face is powdered.

She is a woman who carries her years and her experience well. As if summoned by their attention, Countess Musgrove looks over at James and Lorna and appears to know James. She allows herself a half smile but no more.

Suddenly....

CHOLMONDELEY

Hello. Hello. Hello. Hello. Hello. Hello. Hello. Hello.
Hello. Hello. Hello. Hello. Hello.. Not Hello. Hello.
Hello.

James looks around, his teeth clenched. Cholmondeley realizes and backs away with a half bow...

Cholmondeley departs.

LORNA

Who the hell is that?

JAMES

No idea.

In looking around the room to avoid Cholmondeley, James has been dumbstruck and Lorna sees it. James is looking across the room with controlled horror.

We see Zilpha, dancing.

James's mood has changed in a second. Zilpha happens to look across the room and sees James. She reacts with equal shock and immediately looks away. She knows James will approach her and she makes an excuse and heads for the door that leads to the back rooms.

FLASHBACK: ZILPHA BEING FUCKED.

Scored Music '104m10' in: 10:40:

Music 'The Cricket' out: 10:40:

LORNA

And who the hell was that?

Without a word, James deserts Lorna and follows.

IN: 10:40:40 INT. HAM COUNTRY HOUSE, CORRIDOR / DRAWING ROOM - NIGHT

There is a bottle neck of people in the corridor and James pushes through. Everybody is shouting over one another, pressed up against each other, trying to out-wit. People bumping. Sloshing glasses of punch and champagne on the floor.

Scored Music '104m10' out: 10:40:

People are too close. His clothes too tight. He pushes on through to find Zilpha.

IN: 10:40:25 EXT. HAM COUNTRY HOUSE, GARDEN - NIGHT

James walks through the garden which is lit by lamps. Finds Zilpha standing under an arch.

ZILPHA

Why are you here?

JAMES

Because I was invited. You?

ZILPHA

Because my husband was invited. He has business affairs in Berlin.

JAMES

Ah, but it is a bit unexpected isn't it. It's unusual.

Zilpha doesn't want to pursue James's line of reason and goes on the offensive...

ZILPHA

I knew that when you saw me you would come to me and I realise that is how it always is. You always drive me out into the dark....

James persists...

JAMES

It is a bit unexpected that we were both invited, is it not? That we were invited, both together. And if they invited us both, then they probably know.

Zilpha glares at him...

Scored Music '104m11' in: 10:42:

ZILPHA

Who knows? Who knows?

James doesn't hear Zilpha's other agenda and persists with his own...

JAMES

Our American friends.

Zilpha goes to walk but James grabs her then, just as quickly, lets her go. He studies her. They are both aware she is free to go but doesn't.

JAMES (CONT'D)

You feel me don't you when I break in.

ZILPHA

No.

JAMES

Yes you do.

ZILPHA

No.

JAMES

You do. You feel me.

FLASHBACK: ZILPHA BEING FUCKED.

JAMES (CONT'D)

I could come more often but I spare you.

FLASHBACK: ZILPHA BEING FUCKED.

ZILPHA

Then spare me. I went to a Doctor, he took me to a priest who had been to a mission in Africa.

Her eyes burn with anger. They talk over each other...

JAMES

Yeah, what did he say...

ZILPHA

He said that you visit as animals

FLASHBACK: JAMES SITTING BY THE FIRE.

ZILPHA

And he couldn't even look at me after I told him....

JAMES

When I left England I thought I was mad but they taught me how to use it, now it's a gift.

ZILPHA

It's the devil.

FLASHBACK: ZILPHA BEING FUCKED.

Suddenly....

DUMBARTON

Now, amongst other things, I am also doctor....

They both turn sharply. Dumbarton is in fine clothes.

DUMBARTON (CONT'D)

And I'd say the lady is in danger of catching more than just a chill out here. Your half sister. Am I right?

Zilpha is horrified and immediately makes a break for the house.

After she has gone, Dumbarton whistles as he watches her go and repeats from a previous encounter...

DUMBARTON (CONT'D)

Yes, you're quite a prize Mr. Delaney, quite a prize.

FLASHBACK: LUIS DYING AFTER BEING SLASHED BY JAMES.

DUMBARTON (CONT'D)

I was told what you did to our first resort. Opened him up like a bull. Nice work.

FLASHBACK: LUIS, INSIDES FALLING OUT ONTO THE GROUND.

DUMBARTON (CONT'D)

Now, I make no moral judgments. And besides Carlsbad said to say that you can have her, you can have her as part of the deal.

A pause.

DUMBARTON (CONT'D)

Part of our second offering.

James reacts .

DUMBARTON (CONT'D)

So why don't you just take her. Just take her with you. No more hiding. We can guarantee you safe passage, anonymity; new worlds. But look if you don't want to deal with the obstacle, we can certainly take care of that for you. Say her husband gets drunk. No surprise. Falls from a bridge. Something. Let me just make the point, from an American point of view. Love is now part of the deal that we are offering over and above that which is on offer from your countrymen. Hmm? I'll leave that with you.

Scored Music '104m11' out: 10:43:

Dumbarton turns to walk but slows...

DUMBARTON (CONT'D)

And don't worry about how we know so much. Hum! We just know so much.

The bells chime midnight as James checks his pocket watch.

Scored Music '104m12' in: 10:43:

IN: 10:43:48 EXT. EAST INDIA IMPORT DOCK - NIGHT

French Bill strolls along in the shadow of the high stone walls of the East India Docks. He stops, glances up, and in his businesslike way pulls a grappling hook from his satchel...

The grappling hook soars through the night air, and lands with a dull THUD. French Bill pulls on the rope till it the hook is secure and then climbs the wall.

Inside the dock, a little door within the main gate is opened by French Bill. Pearl steps through.

IN: 10:44:14 EXT. EAST INDIA IMPORT DOCK, DOCKMASTER'S HOUSE - NIGHT

Pearl knocks on the door of the Dockmaster's house. It opens. The DOCKMASTER (THOMAS BROOKE ESQ) buttoned to the neck, red in the face, looks out, nobody. Just wind in masts, creaking.

Then he looks down. There is Pearl on her knees in his door.

PEARL

I were stowed away from India on *The Fairlie*. And I'm full with thirst and the temptations of the Tropics and've a great need to ease 'em.

His eyes open in disbelief. He looks down at Pearl. Her lips glistening in the light.

IN: 10:44:31 INT/EXT. EAST INDIA IMPORT DOCK, DOCKMASTER'S HOUSE - NIGHT

The Dockmaster's face gasping in ecstasy. We cut wide to Pearl's mouth at the opening of the Dockmaster's breeches sucking his cock with vigour. He groans in pleasure.

Elsewhere in the docks. Uniformed guards are grabbed and killed by Atticus and his men.

More EIC GUARDS are playing cards and drinking in the GUARDS' ROOM. It is a dingy shithole of a room, the air thick with smoke. One of Atticus' team (BRIGHTON) blocks the door with a plank of wood.

As he reaches the zenith of his ecstasy, eyes closed, Helga appears behind him, as if from the shadows. She puts the cocked silver pistol to his brain. His eyes leap open.

HELGA

Pearls, good isn't she.

Music 'Queen of Prussia' in: 10:45:

IN: 10:45:08 INT. HAM COUNTRY HOUSE, DANCE FLOOR, PARTY - NIGHT

We move around the party and catch Zilpha with Thorne, who is swigging whisky with some of his male friends and getting drunk. Zilpha is looking around at the madness with unease, waiting for James to appear.

The clock reads 12:10 as James appears.

*Music 'Queen of Prussia' out: 10:45:
Scored Music '104m14' in: 10:45:*

IN: 10:45:25 INT/EXT. EAST INDIA IMPORT DOCK, DOCKMASTER'S HOUSE - MOMENTS LATER

The Dockmaster is now tied to a chair with shipping ropes and sailor's knots are being finished by Helga. His cravat is tied around his mouth.

Helga looks up at the large clock over the gate: 12:10.

Pearl opens the main gate to Martinez, who drives through on a horse and cart.

Scored Music '104m14' out: 10:45:

Music 'Queen of Prussia' in: 10:45:

IN: 10:45:37 INT. HAM COUNTRY HOUSE, DANCE FLOOR, PARTY - NIGHT

The party continues, drinking, dancing, laughing.

*Music 'Queen of Prussia' out: 10:45:
Scored Music '104m15' in: 10:45:*

IN: 10:45:46 EXT. EAST INDIA IMPORT DOCK - NIGHT

Atticus is carefully walking towards the warehouse door, carrying what looks to be a glass beaker. One of his men holds a lantern high, so he can see where he is going.

*Scored Music '104m15' out: 10:45:
Music 'Queen of Prussia' in: 10:45:*

IN: 10:45:52 INT. HAM COUNTRY HOUSE, DANCE FLOOR, DOORWAY - NIGHT

The party is in full swing.

Thorne is still knocking back the whisky.

Dumbarton eyes Countess Musgrove.

James rejoins Lorna, who has the attention of Cholmondeley for a moment.

CHOLMONDELEY

Good evening. I'm just a complete stranger, plying my way as, offering the gift of hysteria before the night is over.

Cholmondeley walks away. James checks his watch 12:20.

LORNA

That stranger that who've never met. Is he part of your league of the damned?

James doesn't reply. He looks at the clock in the room 12:20. He eyes Dumbarton. Then Zilpha.

LORNA (CONT'D)

Oh, we could at least try?

JAMES

Sorry.

LORNA

Would you like to dance?

JAMES

No.

Music 'Queen of Prussia' out: 10:46:

Scored Music '104m17' in: 10:46:

IN: 10:46:46 EXT. EAST INDIA DOCKS, SALTPETRE WAREHOUSE DOOR - NIGHT

The glass beaker that Atticus was carrying is now suspended against the warehouse door. It contains Cholmondeley's solution of sal ammoniac (and water). Using a dropper, Atticus carefully drips in the liquid chlorine.

ATTICUS
Careful. Careful.

ATTICUS' MAN
He said a few drops.

Atticus uses the candle in the lantern to light the fuse, that hangs underneath the glass beaker.

ATTICUS
Give it here. Give it here.

Both men dive away from the door as the lit fuse sizzles

ATTICUS
Get back. Get back. Get back.

It explodes as it hits, blows the lock off the door and burns through the door itself. The fire is rapid and brilliant due to the added oxygen from the bags of saltpetre just inside.

IN: 10:47:02 INT. EIC IMPORT DOCK, GUARD'S ROOM - NIGHT

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

IN: 10:47:04 EXT. EAST INDIA DOCKS, SALTPETRE WAREHOUSE DOOR - NIGHT

There is a large hole in the door where the lock once was. Atticus kicks the door open.

ATTICUS
Get the saltpetere...

IN: 10:47:07 INT. EIC IMPORT DOCK, GUARD'S ROOM - NIGHT

The GUARDS try to open the door.

IN: 10:47:09 INT/EXT. EAST INDIA DOCKS, SALTPETRE WAREHOUSE DOOR - NIGHT

Bags of saltpeter are loaded onto the cart.

ATTICUS
Keep moving. Two more.

IN: 10:47:13 INT/EXT. EIC IMPORT DOCK, GUARD'S ROOM - NIGHT

The GUARDS try to open the door. The plank of wood stops them from opening the door.

IN: 10:47:15 INT/EXT. EAST INDIA DOCKS, SALTPETRE WAREHOUSE DOOR - NIGHT

Pearl watches as bags of saltpetre are loaded onto the cart.

ATTICUS

Come on. Keep moving. Right.
Come on, let's go go go go go.
Move, Move! Go! Go!

The warehouse is empty...

Scored Music '104m17' out: 10:47:

Music 'Queen of Prussia' in: 10:47:

IN: 10:47:29 INT. HAM COUNTRY HOUSE, POWDER ROOM - NIGHT

We can hear the uproar of the party outside as we join Zilpha at a mirror. She has been applying make up but now she simply stares at her reflection.

Deep inside she hates herself and every time she meets James she feels the revulsion. But also she knows she cannot resist him

Lorna enters. She evidently followed Zilpha. She settles at the mirror beside Zilpha and Zilpha immediately begins to pack up her things. Lorna sees time is short...

LORNA

You know James Delaney?

ZILPHA

No.

LORNA

What? You mean in the way that no one really knows James Delaney.

ZILPHA

Yes.

LORNA

I've only not known James a little while, but I have the feeling you've not known him a little longer.

ZILPHA

We were children.

Zilpha almost cracks, almost reacts. She drops a brush and Lorna picks it up.... Zilpha takes the brush.

ZILPHA (CONT'D)

Thank you.

She goes to leave and Lorna speaks plainly...

LORNA

If I were to have intentions regarding James, would I need to be wary of you?

Scored Music '104m17c' in: 10:48:

Zilpha reacts. Even in this flicker of a moment we should see the idea that any other woman might have James is horrific to her. But of course she swallows it...

ZILPHA

No civilised woman would have intentions regarding him. And you would not need to be wary of me. We have the same father.

She leaves. Lorna is left utterly astonished.

IN: 10:48:37 EXT. HAM COUNTRY HOUSE, GARDEN, IN THE LIGHT OF THE WINDOW - NIGHT

James is smoking a pipe. Inside, the party is continuing with more waltzes. Lorna emerges and finds him.

Scored Music '104m17c' out: 10:48:

LORNA

You are in every way an unopened box. Just when I think it's empty, I hear a tiger roaring inside it.

JAMES

I want you to bring the trunk, with my father's belongings tomorrow.

LORNA

I thought you might have gone.

James does not react but continues to smoke his pipe.

LORNA (CONT'D)

Oh, you mean you waited? For me?

Music 'Queen of Prussia' out: 10:49:

JAMES

No, I wanted to finish my pipe. I want you to bring my father's possessions tomorrow or our association is finished.

Lorna is amused by his certainty. At that moment the butler emerges and declares....

Music 'Julienne' in: 10:49:

BUTLER

James Delaney? The Countess Musgrove.

James pockets his pipe.

JAMES

I don't dance.

At that moment the Countess herself appears at the open French door and shimmers against the lamp light.

COUNTESS MUSGROVE

A gentleman called Colonnade told me that you do.

James reacts to the name but hides it. He turns and bows acceptance. Lorna reacts to once again being left alone.

IN: 10:49:38 INT. HAM COUNTRY HOUSE, DANCE FLOOR. - NIGHT

The place is now alive with excess, drunkenness and the effects of the nitrous oxide, which is now wafting in the air. Cholmondeley is like a conductor conducting his unruly crazy orchestra and indulging a little himself with his silk bags.

The Countess leads James through the throng....

COUNTESS MUSGROVE

As hostess I thought I would dance the outrageous dance with an outrageous guest.

JAMES

Yet, I do not dance Madam.

COUNTESS MUSGROVE

Well then we shall disappear.

Without breaking stride, Musgrove leads James through to the adjoining room...

IN: 10:49:52 INT. HAM COUNTRY HOUSE, CORRIDOR / DRAWING ROOM - NIGHT

James follows the Countess.

MAGICIAN

(Announcing to the crowd)

The Countess Musgrove!

COUNTESS MUSGROVE

(Whispers to James)

Just do as I do and all will be well.

Inebriated guests, some with masks seem to swarm around James and the Countess.

The Countess nods once at the Magician, and he springs into action.

MAGICIAN

As a rule I do this trick with a beautiful woman and a chimpanzee...

The Magician pauses for effect.

MAGICIAN

In the absence of a chimpanzee, a gorilla will have to do.

The guests erupt with cheers and clapping, eager to know what will happen next.

MAGICIAN

Please Sir, take a deep breath and step into the beyond!

With a flourish, the Magician opens the door of a large Oriental cabinet and Musgrove leads James inside.

Lorna has come in from the cold and observes. James sees Zilpha glancing over too.

MAGICIAN (CONT'D)

(closing the door)

One wonders if they will ever be seen again!

INSIDE, James and Countess face each other, incredibly close. As they speak a turntable revolves and moves them to a secret compartment at the back of the box whilst the Magician makes theatrical incantations outside.

JAMES

I did my research on you. Genevieve Decoux. From New Orleans.

COUNTESS MUSGROVE

Please Mr. Delaney, we do not have much time.

JAMES

You sent the giant to kill me?

COUNTESS MUSGROVE

The outcome persuaded us you should be courted instead.

MAGICIAN

What will the gorilla do with the lady one wonders. Eat her perhaps!

OUTSIDE, the Magician throws open the door to the cabinet to reveal that the Countess and James have disappeared. The small crowd gasp and applaud as Lorna and Zilpha look on. As the crowd reacts...

MAGICIAN (CONT'D)

Oh where did they go...?

Back inside the box....

JAMES

Countess, I know this is business. And I think I know know who you are. But know this. I control the timing of this....

COUNTESS MUSGROVE

At all times your life is in our hands.

JAMES

As is your name is in mine. Carlsbad.

We hear the mechanisms of the box turn and outside, the Magician opens the door to the cabinet and we see the countess standing in the box, alone without James.

The crowd cheer and she steps out.

MAGICIAN

It seems we have one but not the other...

Zilpha watches from the crowd.

We cut to James standing alone in the hidden part of the box, looking distinctly annoyed.

COUNTESS MUSGROVE (OOV)

Where is my gorilla?

The Countess steps back inside the box.

MAGICIAN

Get back in there Lady Musgrove and find that humping gorilla of yours.

The doors to the box are closed and the turntable revolves once again. The Countess is back with James.

COUNTESS MUSGROVE

I was told you want tea. A monopoly. Fanciful of course.

She peers at him and he studies her. Even in this dance of death and negotiation, he feels something. A match. A warrior.

JAMES

I want to meet with the Embassy in Paris.

COUNTESS MUSGROVE

Oh no. You assign to the United States where someone will kill you. This time, we will be more artful.

JAMES

Hum! You will need to be.

The door is thrown open and once again the crowd applaud as James and the Countess are seemingly returned.

The Countess has Zilpha in her sights.

Scored Music '104m18' in: 10:52:

COUNTESS MUSGROVE
Your own sister, Oh goodness.

The Countess steps away. Zilpha quickly turns and heads back to the music room.

James is left alone as the Magician takes his curtain call. James steps out and pushes his way through the raucous crowd. We glimpse a pig's head, the orchestra, Cholmondeley, Some of the guests are now half dressed

IN: 10:52:52 INT. HAM COUNTRY HOUSE, DANCE FLOOR - NIGHT

James enters to see Zilpha shy away from Thorne, who has taken an excessive draught of Cholmondeley's laughing gas. He begins to turn and double up with laughter and his friends are doing the same.

Some begin to twitch and jerk their arms, a mad dance that spreads with the gas. Thorne is the worst of them and James can see that Zilpha is deeply distressed. Thorne throws back his head and screams, a nightmare.

Thorne is screaming....

THORNE
Is he here? This gas?! Is this real? You should get away. Why is he here? Is it him? Has he arrived....

Zilpha kisses him to try to stop him from saying anymore but he pushes her away.

James approaches and Thorne steps close to him, touching his face to ensure he is real and not an illusion, caused by the laughing gas.

Lorna walks through the room, sees what is happening.

THORNE (CONT'D)
Language: 10:53:52/55/56 You fu, you fucked her!

Dumbarton watches from a corner with interest.

THORNE (CONT'D)
Language: 10:53:52/55/56 He fucked her! He fucked her!

The music is loud and the party is wild so James is able to punch Thorne in the stomach with no-one seeing, restrain him and bundle him out through a French door into the garden.

Lorna watches and moves to the French door, as does Dumbarton.

Music 'Julienne' in: 10:54:

IN: 10:54:08 EXT. HAM COUNTRY HOUSE, GARDEN - NIGHT

James stumbles with Thorne into the half light and has him where he could easily kill him. The thought is tangible and it is possible as James throws Thorne to the ground. But Zilpha has emerged followed by a throng of guests and instead, paces around Thorne.

Thorne is now coming down horribly. He is still suffering spasms and is gasping for air but his true fury is taking command.

JAMES
You need some air.

James helps him to his feet. The two men stand opposite each other on the lawn, more guests (including Musgrove) have now assembled behind Zilpha on the steps by the French Doors. All are watching and waiting to see what will happen next.

ZILPHA
James. PLEASE don't...

Thorne looks across at guests and pulls his hand away from James'. He looks back at Zilpha, then staggers, furious, towards her.

Language: 10:55:02 THORNE
James'? 'James'? You call this thing James? You don't call him anything but nigger!

Thorne turns to face James. James stands calmly, not reacting at all.

Language: 10:55:09 THORNE (CONT'D)
You fucked her. And you laid your hands on me in my society...

On a wild roll...

THORNE (CONT'D)
I know I will have my satisfaction.
I declare it! I challenge James Delaney to a duel!

Zilpha takes a sharp intake of breath.

THORNE (CONT'D)
At dawn to the death!

Everyone present knows that this is deadly serious business. (And those of us who don't, soon will). There is silent shock across the garden as the wild music inside continues.

THORNE (CONT'D)
To the death.

A pause.

THORNE (CONT'D)
Do you accept?!

James takes a moment. The crowd of witnesses has grown.

THORNE (CONT'D)

(screaming at James)
 Do you accept?!

Zilpha is in turmoil.

Out on James, showing no emotion or reaction.

*Scored Music '104m18' out: 10:55:
 Scored Music 'Credits' in: 10:55:*

IN: 10:55:53 END CREDITS

CARD 1

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

Cast in order of appearance

James Keziah Delaney	TOM HARDY
Lorna Bow	JESSIE BUCKLEY
Gaoler	MORGAN WALTERS
Solomon Coop	JASON WATKINS
Wilton	LEO BILL
Brace	DAVID HAYMAN
Sir Stuart Strange	JONATHAN PRYCE
Pettifer	RICHARD DIXON
Godfrey	ED HOGG
Cholmondeley	TOM HOLLANDER
Bluestocking	ELEANOR HAFNER
Horace Delaney	EDWARD FOX
Zilpha Geary	OONA CHAPLIN
Thorne Geary	JEFFERSON HALL
Luis	BRIAN NICKELS

ID 2

Robert	LOUIS SERKIS
Winter	RUBY-MAY MARTINWOOD
Helga	FRANKA POTENTE
Pearl	TALLULAH ROSE-HADDON
Atticus	STEPHEN GRAHAM
French Bill	SCROOBIUS PIP
Martinez	DANNY LIGAIRI
Brighton	FIONA SKINNER
Concert Musicians	THE HANOVER BAND
Butler	TIM CHARLES
Countess Musgrove	MARINA HANDS
Magician	RICHARD CANT
Dumbarton	MICHAEL KELLY
Thomas Brooke Esq.	DAVID NELLIST

D 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

Stunt Coordinators	JULIAN SPENCER
	GARY ARTHURS
Stunt Performers	ANDY SMART
	DAN HARTLEY
	MATT HERMISTON
	SEAN ADAMES

D 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	STEVE FOX
Electricians	DALE EVANS
	MATTHEW CHALLENGER
	BRADLEY WILSON

D 5

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

:D 6

Construction Manager	SAM LORIMER
Standby Carpenter	JAMES WRIGHT
Standby Painter	HANNAH MILES
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

:D 7

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

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

:D 8

Production Accountant	LOUISE O'MALLEY
1st Assistant Accountant	JESSAMYN KEOGH
Payroll Accountant	JOANNA ALLSOP
Accounts Assistant	CASSIE GEORGE
Supervising Location Manager	TOM HOWARD
Location Manager	DUNCAN LAING
Unit Manager	CLINT BRENCH
Location Coordinator	SAOIRSE KNIGHT
Location Assistant	LAUREN CHAMBERS
Researcher	LUCY DOW

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

:D 9

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

:D 10

Picture Post	GOLDCREST POST PRODUCTION
Digital Colourist	ROB PIZZEY
Digital On-Line Editor	SINÉAD CRONIN
Digital Intermediate Producer	JONATHAN COLLARD

Sound Post Supervising Sound Editor/Re-Recording Mixer Sound Effects Editors Dialogue Editor Foley Recordist Foley Artist Re-Recording Mixer Assistant Re-Recording Mixer	BOOM POST, LONDON LEE WALPOLE ANDY KENNEDY SAOIRSE CHRISTOPHERSON JEFF RICHARDSON PHILIP CLEMENTS CATHERINE THOMAS STUART HILLIKER RORY DE CARTERET
--	---

ID 11

Visual Effects VFX Executive Producer VFX Executive Supervisor VFX Supervisor VFX Producer VFX Coordinator VFX Production Assistant Additional Visual Effects VFX Supervisor Production Manager	BLUEBOLT LUCY AINSWORTH-TAYLOR ANGELA BARSON HENRY BADGETT TRACY McCREARY SAMUEL DUBERY THEO BURLEY LENSAREFX SASCHA FROMEYER LEONID KARACHKO
--	--

ID 12

Main Title Design Programme Associates, Scott Free Development Executive, Hardy Son & Baker Assistant to Ridley Scott Development Assistant, Scott Free Assistant to Tom Hardy Assistant to Steven Knight Assistant to Tim Bricknell	METHOD STUDIOS DONNA CHANG MATTEO DE CASTELLO TALLULAH FAIRFAX EMMA JOHNS EMILY IREDALE NATALIE HICKS JULIE BRINKMAN JOSEPH ATKINSON
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The producers would like to give an assurance that
no animals were harmed in the making of this programme.

ID 13

Post Production Supervisor CLARE MACLEAN

Costume Designer JOANNA EATWELL

Hair Designer JAN ARCHIBALD

Make Up & Prosthetics Designer ERIKA OKVIST

Make Up & Prosthetics Designer to Tom Hardy AUDREY DOYLE

Production Sound Mixer FRASER BARBER

First Assistant Director OLLY ROBINSON

ID 14

Casting by NINA GOLD
LAUREN EVANS

Line Producer TORI PARRY

Composer MAX RICHTER

Editor BEVERLEY MILLS

Production Designer SONJA KLAUS

Director of Photography MARK PATTEN

ID 15

Consulting Producer CHIPS HARDY

Executive Producers for Sonar TOM LESINSKI
STEWART TILL
ERICA MOTLEY

Co-Producer for Sonar JENNA SANTOIANI

Co-Executive Producer LIZA MARSHALL

Executive Producer for BBC MATTHEW READ

Executive Producer for Scott Free CARLO DUSI

ID 16



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



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Scored Music 'Credits' in: 10:56: