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Scott Free and Hardy Son & Baker
PREVIOUSLY

IN: 10:00:00   INT. JAMES' OFFICE - DAY
James with Zilpha.

   ZILPHA
   (Bluff reminiscence)
   When you first came back, you told me you loved me.

   JAMES
   There is no us.

Zilpha starts to cry.

IN: 10:00:05   FLASHCUT: SLAVES HELD IN THE HOLD OF THE SHIP. A NAIL IS HAMMERED IN TO LOCK THE HATCH DOWN.

   CHICHERST (V.O.)
   I'm investigating the sinking of a sloop called … the Cornwallis. I want you to write an account naming…

IN: 10:00:10   INT. CHAMBER HOUSE, HALLWAY/DRAWING ROOM - NIGHT
Chichester sits with James.

   CHICHERST
   Sir Stuart Strange as the man…

IN: 10:00:13   INT. SIR STUART STRANGE'S OFFICE - NEXT MORNING
Sir Stuart sits at his desk.

   CHICHERST (V.O.)
   Who organized the loading with slaves.

IN: 10:00:15   INT CHAMBER HOUSE ATTIC/STAIRS - DAY
James hands Robert a key.

   JAMES
   For the safe.

IN: 10:00:19   EXT/INT. EAST INDIA COMPANY, BOARD ROOM - DAY
Establisher.
HELGA and PEARL stand before the board of the EIC.

STRANGE
(to Pearl)
You witnessed the division of the gun powder and you heard its destination.

HELGA
On direct instruction of James Delaney himself, sir.

**IN: 10:00:25 EXT. IBBOTSON'S FARM - GUNPOWDER FACTORY - DAY**

The men cover their mouths with scarves.

**IN: 10:00:28 INT. EAST INDIA COMPANY, BOARD ROOM - DAY**

Smiles all round in the board room. Godfrey sits listening.

STRANGE
We have Delaney, we have Nootka, we have the China trade.

Sir Stuart laughs whilst he drinks his port.

**IN: 10:00:32 INT TOWER OF LONDON, CELL - DAY**

James is beaten by the guards.

**IN: 10:00:36 INT TOWER OF LONDON, TORTURE CHAMBER - DAY**

James, his head in a sack, is sitting on a chair, laid out to the side is an array of torture instruments.

COOP
They will walk you along a tight rope. A line between life and death.

JAMES
I will give you all the information that you request, in return I will need a single meeting with Sir Stuart Strange.

**IN: 10:00:43 EXT. GOLF COURSE - DAY**

Chichester has found Sir Stuart on the golf course.

STRANGE
If your witness is Delaney,
IN: 10:00:46    INT TOWER OF LONDON, TORTURE CHAMBER - DAY
James, is being held down and waterboarded.

STRANGE (V.O.)
He is being held in the Tower of London charged with treason.

IN: 10:00:49    EXT. GOLF COURSE - DAY

CHICHESTER
No.

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

CHICHESTER (CONT'D)
I have another witness.

IN: 10:00:52    INT. MOLLY HOUSE - BACK ROOM - DAY

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

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

GODFREY
Language 10:00:54
You don't have a bloody ship!

IN: 10:00:55    EXT LONDON STREETS/ALLEYWAY - DAY

Lorna finds Temple sitting in front of a shrine to Winter.

IN: 10:00:57    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...

LORNA
Brace, I spoke to a witness. It wasn't James that killed the girl... It was the East India Company. I need to tell James....

Brace stares at Lorna, tears in his eyes.

BRACE
They've got him.

LORNA
Where is he?
IN: 10:01:03  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.

BRACE (V.O.)
They took him to the Tower...

STRANGE
I'm here!

James looks up....

JAMES
I have a use for you.

Scored Music ‘108m01’ out: 10:01:11
Scored Music 'Titles' In: 10:01:11

IN: 10:01:11  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
MARINA HANDS

DAVID HAYMAN
EDWARD HOGG

TOM HOLLANDER
MICHAEL KELLY

LUCIAN MSAMATI : FRANKA POTENTE

JONATHAN PRYCE
JASON WATKINS

EXECUTIVE PRODUCERS
RIDLEY SCOTT : TOM HARDY : STEVEN KNIGHT

EXECUTIVE PRODUCERS
ZILPHA (V.O.)
Dear James, at last, I have found a way out of the cage which I have been living.

IN: 10:02:18       EXT. LONDON BRIDGE - DAWN

We see Zilpha walking with purpose along the bridge at dawn. The sun is rising over the river. Zilpha stops as others continue around her.

ZILPHA (V.O.)
Eye’s I didn’t know I had were opened. I saw the limits of my life, the iron bars around my soul. At last I found a way to slip between them. I intend to leave society, leave London, leave England behind. Travel to a place where I will be free. It is a place where some day I hope we will meet and be happy.

She then climbs onto the parapet. In wide we see her falling, her dress billowing as she falls and then hits the swirling river. We follow her as she submerges.

IN: 10:03:06       EXT. TOWER OF LONDON - MORNING

The last chimes ring out.
IN: 10:03:11  INT JAMES’S CELL - MORNING

James has been tortured but appears to be placid, in spite of his wounds. As Sir Stuart speaks, James writes.

Scored Music ‘108m04’ out: 10:03:1

STRANGE
In those days I always chose boys who had the shadow of death on them.

A pause.

STRANGE (CONT’D)
I thought they would be less likely to return. Of course they do return. As ghosts. Now I am older...

JAMES (INTERRUPTING)
How many boys? How many Company boys did you send to crew your private ships?

Strange speaks with an amused formality.

STRANGE
Please don’t believe that I will say anything to confirm or deny any action past, present or future, in any regard whatsoever to this business.

(beat)
But the point is, you see. You didn’t die did you? Not even over there. Where everyone dies.

JAMES
No. No I did not.... I was rescued by an African, who saved me. And he cured me... And he showed me to myself.

James pauses and looks even more intently at Strange.

JAMES (CONT’D)
The things I did in Africa, makes your transactions look paltry.

Strange feigns indifference.

JAMES (CONT’D)
I witnessed and participated in darkness that you cannot conceive.

A pause.

STRANGE
And will you be including that in your account with the Royal Commission?
JAMES
No! Luckily I'm not being tried for that today…

James glances at him. Strange smiles and looks at the wine bottle, he grabs and opens it. Strange sniffs the contents and then takes a swig from it.

STRANGE
Oh…
(laughs)
They serve good hock to traitors.

JAMES
Perhaps you'll be served the same.

Strange laughs as he puts the bottle back onto the table. He looks at James who continues to write. Strange goes back to the issue which they now discuss casually…

STRANGE
I understand you asked poor sweet Godfrey to write an account too.

JAMES
Hmmm.

Strange sighs loudly.

STRANGE
I assume you want to make some sort of a deal.

James looks up, saying nothing. Strange shows a little irritation…

As a reply James pushes a sheet of paper across the table towards Strange.

Strange takes the paper reads it.

STRANGE (CONT'D)
Is this the extent of your ambition?

JAMES
It is in return for my silence and, for Godfrey to burn his account.

Strange has only read the first part of the demand and hands the sheet of paper back to James.

STRANGE
No! I can't deliver that.

James taps the wine bottle with his pen.

JAMES
Then you'd better get used to the taste.

Strange looks uneasy.
JAMES (CONT’D)
I'm working on this here.
(reads from what he has been writing)
“When the Cornwallis left Cabinda and became "The Influence" it was I, James Delany, who stowed the Jack and Company flags.”
Tut, tut, tut….

A pause. The words have a horrible meaning for Strange. Strange is wrong footed and horrified by this knowledge.…

JAMES (CONT’D)
An East India ship, renamed, laden with illegal slaves and flying the stars and stripes. At the direct request of Sir Stuart Strange.

James is matter of fact.

JAMES (CONT’D)
That's treason.

A pause. Strange snaps back...

STRANGE
One living witness.

Strange is made of stone. James again offers the sheet of paper.

JAMES
In one hour I will be interviewed by the King's private secretary, three attorneys and half a dozen clerks. They will want it in writing.

Strange finally looks again at the list...

JAMES (CONT’D)
And at midday…

IN: 10:07:33 EXT. DOCK - DAY

Godfrey arrives at his destination. Dressed in woman’s clothes he is helped from the boat by Martinez and escorted into hiding.

JAMES (V.O.)
Godfrey, poor sweet Godfrey…

IN: 10:07:40 INT JAMES’S CELL - MORNING

Back in the cell.

JAMES
… he will deliver his own account to the Royal Commission confirming…
IN: 10:07:42 INT. WOODEN SHACK - DAY
Godfrey sits inside a wooden shack. In a corner, holding his satchel

JAMES (V.O.)
…how you concealed…

IN: 10:07:45 INT JAMES’S CELL - MORNING
Back in the cell.

JAMES
…your ownership of this ship and its cargo…. By committing treason.
So that's one living witness…

IN: 10:08:01 INT. WOODEN SHACK - DAY
On Godfrey.

JAMES (V.O.)
… and one account from an East India Company Clerk prepared to give information…

IN: 10:08:07 INT. JAMES’S CELL - MORNING
Back in the cell.

JAMES (V.O.)
…heard under a raised hand.

James raises his hand.

A pause.

James folds his account and pushes it back towards Strange.

JAMES (CONT’D)
Keep it. I remember it all.

At last Strange takes the list.

JAMES (CONT’D)
I need a ship.
You have four hours.

Strange sighs and turns to leave.
IN: 10:08:40  EXT. TOWER OF LONDON FROM ACROSS A MISTY THAMES - MORNING

Robert stands outside the tower. We stay with Robert for a moment. Then the church bell chimes eight and Robert takes it as his cue to hurry away...

IN: 10:08:43  INT. CHAMBER HOUSE. LANDING AND HALLWAY - MORNING

The grandfather clock chimes inside the house.

Lorna is running down the stairs

LORNA
Brace? I'm going out. I need to see someone.

IN: 10:08:50  INT. CHAMBER HOUSE ATTIC - DAY

Robert enters at speed. His hands are steady as he opens the safe. Inside he finds a bundle of envelopes.

On the envelopes are hand written names. We glimpse 'Mr Cholmondeley', but there are others. Robert grabs the envelopes and runs downstairs.

IN: 10:09:00  INT. CHAMBER HOUSE KITCHEN - MORNING

Brace is stood in the kitchen at the table Robert runs to him and puts a letter on the table.

ROBERT
From Mr. Delaney.

IN: 10:09:05  EXT. LONDON STREET - DAY

We see Robert running. He has found a pace and his breathing is even.

IN: 10:09:09  INT. CHAMBER HOUSE KITCHEN - DAY

Brace opens the letter and reads it.

IN: 10:09:12  EXT. HOSPITAL DORMITORY YARD - DAY

The small tenement is attached to a hospital (and is accommodation for staff of the hospital).

Robert runs into the yard and his boots echo on the cobbles. He begins to scan the iron numbers on various doors. He finds the number he is looking for and runs inside.

IN: 10:09:16  INT. SMALL TENEMENT ROOM - DAY

We find a woman sleeping naked on a bed. We also find the nitrous oxide dispenser that Cholmondeley uses for his party entertainments.
Then we find Cholmondeley himself, sleeping on the floor beside the bed where the woman is sleeping.

**Scored Music ‘108m05’ out: 10:09:3i**

ROBERT (O.S.)
Mr. Cholmondeley? Mr. Cholmondeley? I have a message for you. Sir.

Robert bursts through the door.

ROBERT
Mr. Cholmondeley? I have a message for you. Sir.
From Mr Delaney…

Cholmondeley opens his eyes but doesn't move. He reacts to a terrible pain in his head, the result of various chemicals.

Through his hangover Cholmondeley breathes softly….

CHOLMONDELEY
How the hell did he find me?
Just humour me, I'm a scientist so I'm curious. He sees me in my dreams. Is that it?

ROBERT
(leaving the envelope on the bed)
I just deliver messages Sir.

**Scored Music ‘108m06’ In: 10:09:5**

Robert hurries away.

**IN: 10:09:59**
**EXT. DOLPHIN SHACK - DAY**

Robert runs across the harbour to the Dolphin.

**IN: 10:10:05**
**INT. DOLPHIN - DAY**

Robert enters the main 'bar', breathless. Atticus is gutting a rabbit. Robert calls out...

ROBERT
Atticus!

Robert hands him his envelope (which he was expecting) and then turns to hurry away….

ATTICUS
Good boy.

**IN: 10:10:15**
**INT. EIC CORRIDOR - DAY**

Sir Stuart walks fast down the corridor, yelling.
IN: 10:10:18  INT. SIR STUART STRANGE'S OFFICE - DAY

The office is empty. Strange enters quickly, take off his coat, trips over it as he tries to lie it on a chair.

SIR STUART
Language 10:10:23

Ah, Fuck it!

A man at the end of a rope capable of anything.

Wilton and Pettifer then enter at a trot as Sir Stuart sits at his desk, taking out his pocket watch.

As they enter they try to read Sir Stuart's face but he has no expression.

SIR STUART
Gentlemen, there are things I need you to do.

IN: 10:10:40  EXT. GROUNDS OF MODEST SUBURBAN HOUSE - DAY

We see Pearl, kissing an EIC soldier whilst playing PALL MALL in the garden.

PEARL
Are you going to teach me then?

SOLDIER
Yeah... Go on... Go on, hit the ball. Swing for it then. You're not holding it tight enough!

We see Pettifer coming towards them. He grabs the hammer from Pearl.

PETTIFER
Where's the other one?

The soldier quickly runs to pick up his rifle from the ground.

SOLDIER
Sorry sir...

Pearl gestures toward a nearby stand of trees...

PEARL
She don't speak. She's in mourning.

PETTIFER
Fetch her.

The soldier goes off toward Helga. Pettifer addresses Pearl...
PETTIFER (CONT’D)
I've had a coach drawn up. You ladies are going on a tour of the grounds. At the point of a bayonet if necessary.

In the near distance we see Helga resisting the soldier. Pettifer calls out...

PETTIFER (CONT’D)
Bring her!

SOLDIER
Come on!

HELGA
I want to know where you're taking us?

Scored Music ‘108m07’ In: 10:11:1

Pettifer takes a pistol out of the carriage and holds it aloft.

PETTIFER
In!

The women are loaded into the carriage.

PETTIFER (shouts)
Go!

The carriage drives off.

IN: 10:11:34 INT. HOLDING ROOM - TOWER OF LONDON - DAY

Coop and several Attorneys are waiting in a secure room which has a long oak table.

IN: 10:11:38 INT. JAMES'S CELL - DAY

James is sitting on a wooden bench with a hood over his face.

JAMES
(in Ashanti)

IT IS PRODUCTION’S INTENT NOT TO SUBTITLE TRANSLATION: I will gain revenge on those who stole my body.

IN: 10:11:48 INT. HOLDING ROOM - TOWER OF LONDON - DAY

A guard walks down a corridor.

IN: 10:11:51 INT. HOLDING ROOM - TOWER OF LONDON - DAY

We see Coop and several Attorneys waiting in the secure room.
IN: 10:11:53   INT. JAMES'S CELL - DAY

James is still sitting on the wooden bench with a hood over his face. Blood drips from the hood and a rat is at his bloody feet.

JAMES
(in Ashanti)

IT IS PRODUCTION’S INTENTION NOT TO SUBTITLE TRANSLATION: I will break down their houses. This is how it started and I will end it the same way.

The cell door opens and guards enter.

One of the guards grabs James, lifts his hood and looks at his face.

JAMES
Tell them that I'm not ready. I need to see a Doctor!

The guard throws James on the floor.

IN: 10:12:19   INT HOLDING ROOM-TOWER OF LONDON - DAY

Coop and the Attorneys are waiting. Coop is pacing in unease.

IN: 10:12:23   INT JAMES'S CELL - DAY

A guard goes to James on the floor and as he does so, James starts to shake. He fits. White foam comes from his mouth.

The guard looks to his colleague, alarmed. He makes a decision and turns to leave the cell.

GUARD
Watch him.

IN: 10:12:34   INT HOLDING ROOM - TOWER OF LONDON - DAY

Coop and the Attorneys are still waiting. There is a group of clerks with open ledgers ready to take notes.

The guard we we saw in the cell enters and announces...

GUARD
Mr. Delaney is in need of a doctor, Sir.

Scored Music '108m07' out: 10:12:4

The Guard looks at Coop, not knowing what to say.

COOP
He must be bluffing. Or has he fallen off the tightrope?

Coop reads the guard’s expression - he's not bluffing.
COOP (CONT'D)
Oh you go and bring the Doctor then.

The guard leaves.

COOP (CONT'D)
And we can all pray to God that we haven't completely fried his brain.

Coo checks his pocket watch...

IN: 10:13:02 EXT WOODED COUNTRY/SHADOWS AND DAPPLED SUNLIGHT - DAY

The carriage carrying Helga and Pearl travels along the road. Highwaymen appear, one of them shoots one of the men up front.

ATTICUS
Hold up! OUT! The rest of ya… Out! Now!

Pettifer steps out first with his pistol still in his hand but pointing up at the sky. Pettifer discharges his pistol into the air.

We should see that this 'kidnap' was pre-arranged.

Pettifer turns to reassure Helga....

PETTIFER
These gentlemen are actually here to rescue you.

Helga recognizes Atticus.

HELGA
Atticus?

Atticus takes off his mask.

ATTICUS
If it was down to me you'd have been dead long ago. Delaney orders you shouldn't be harmed.

Atticus spits.

ATTICUS (CONT'D)
Language 10:13:38 There's still plenty of cocks left for you to suck.

Pettifer is getting anxious to be away and calls out to Atticus...

PETTIFER
The agreement is that you take the ladies away in the coach and I walk back to the house and report that they were kidnapped.
Atticus now points his gun at Pettifer...

Atticus speaks only to Helga.

ATTICUS
In truth, your beloved child was killed for a greater purpose. Isn’t that right Mr. Pettifer?

Pettifer begins to sense betrayal. He speaks quickly...

PETTIFER
There is an agreement in place between my master and yours.

ATTICUS
Indeed there is.

Scored Music ‘108m07b’ out: 10:14:0.

Atticus fires and shoots Pettifer dead. Helga is frozen.

ATTICUS (CONT’D)
Get in.

Helga and Pearl get back into the carriage and Cole climbs up front, to sit next to the driver.

COLE
Drive on!

IN: 10:14:23  INT. SIR STUART STRANGE’S OFFICE - DAY

Sir Stuart sits at his desk. His pocket watch stares back at him. It is now 9.30. We might be aware he sentenced Pettifer to death and should begin to wonder what else he is capable of.

Wilton enters with a document, which he hands to Sir Stuart.

Scored Music ‘108m08’ out: 10:14:31

WILTON
A Brig called the Good Hope. It is fitted out for a voyage to Constantinople and is set to leave tomorrow on the ebb.

STRANGE
Is it yet loaded?

WILTON
No.

Strange flicks through the document and then hands it back to Wilton

STRANGE
Draw up papers to have it diverted. Have it rowed to Wapping Wall by a skeleton crew. It’s to be tied up with only provisions on board.
A pause. He glances at the sheet of paper that James gave him in the tower.

STRANGE (CONT'D)
Enough for a crew of fifteen for a two month journey.

A pause. Wilton knows Strange is a powder keg but some questions he must ask.

WILTON
Err, for what reason Sir?

Strange glares at Wilton (who is fully aware of what is going on)....

WILTON (CONT'D)
Err, What I mean is, what is the official reason I should give in the day book?

Strange finally speaks breezily...

STRANGE
The official reason. Ah let's see... Um.. 'The Good Hope was taken to Wapping Wall for an unannounced inspection of its hull for short measure of tar in case of fraudulent accounting by the ship fitters Master and Preece'. Hmm? Put that in the day book.

Wilton nods. It is agony but he has another question....

WILTON
And what is the official reason for sending two company dray carts to Bedlam insane asylum?

A pause. Strange shakes his head. This day may get the better of him but he laughs (and his anger grows as he talks)...

STRANGE
Because this whole thing is insane. Because this day is insane. Because Delaney is insane. Because I AM INSANE!

He gathers himself and concludes with a menace....

STRANGE (CONT'D)
Just do it.

Wilton nods.

WILTON
Should we await Mr. Pettifer's return?

Strange does not look up from the document he is reading.

STRANGE
No. We should not await Mr. Pettifer's return.

A shadow of unease passes over Wilton's face. Strange looks up impatiently...
STRANGE (CONT'D)

Language 10:15:54

Just fuck off! Will you?

Scored Music ‘108m09’ In: 10:15:54

Sir Stuart looks at the time on his pocket watch and taps it on the desk.

IN: 10:16:06  EXT. CARRIAGE/CROSS ROADS - DAY

The carriage slows and pulls up next to an unmarked carriage, which is parked at the crossroads.

Atticus dismounts from his horse, as does French Bill.

ATTICUS
Come on… Out. We need to burn this.

Atticus opens the carriage door and Helga and Pearl get out.

HELGA
Atticus, I want an explanation...

A voice from the second carriage interrupts this tension...

Scored Music ‘108m09’ out: 10:16:34

LORNA
Helga get in! Come on!

Helga and Pearl turn and see Lorna and Temple sitting in the carriage. Helga gets in.

IN: 10:16:37  INT. CARRIAGE - DAY

Lorna and Temple sit side by side. When Helga and Pearl get in, Lorna gives Temple a reassuring hug...

LORNA
It’s alright. You have nothing to fear...

Temple looks down at his lap. He is clearly frightened. Outside we hear the din of the horse exchange...

HELGA
What?

Helga stares at him, intense. Temple clams up. Lorna starts herself.

LORNA
Temple was on the foreshore. He saw James sleeping, in the mud and Winter lay down beside him.

Helga switches her gaze from Lorna, back to Temple.
LORNA (CONT'D)
(speeding up)
He then saw a man arrive in a boat …
(to Temple)
"moving like a ghost" wasn't he?

Temple nods.

LORNA (CONT'D)
(to Helga)
It was this ghost that killed your Winter as she slept.

Helga winces at the thought, but stares at Temple.

LORNA (CONT'D)
The man then got back in the boat Temple followed him along the foreshore, where he was met by someone on the other side.

TEMPLE
They were in a carriage.

Temple points to the carriage that Helga just got out of.

TEMPLE (CONT'D)
Like the one, you just came out off.

LORNA
The East India Company.

Helga is upset but she wants to make sure this is the truth, she leans in to Temple.

HELGA
Is that the truth little boy?

Temple just looks wide eyed at her.

HELGA (CONT'D)
You know what happens to little boys that lie don't you?

Helga stares at Temple, the force of her look and her words are clearly scaring him.

TEMPLE
I swear it's the truth.

Lorna looks from Temple to Helga.

LORNA
James is offering you a new start.

We go out on Helga's look.
A door is closed as Cholmondeley enters. He shakes off his hangover with a sip of brandy from a flask.

CHOLMONDELEY (TO HIMSELF)
So James....

He approaches the shelves of chemicals and powders that are stored on a table. He looks amused as he puts on his hat....

CHOLMONDELEY (TO HIMSELF)
...things that go bang....

Lorna returns and finds a letter in her room. Lorna reads and reacts, scared and excited by what James has entrusted her with. Once she has digested the contents she begins to prepare.

Cholmondeley carries out an experiment with the result of a BANG as required.

CHOLMONDELEY (SOFTLY)
There... There... Things that cause confusion!

We see Lorna leaving the house.

James is getting a cut above his eye stitched by the doctor. A guard enters.

GUARD
His majesty’s representatives want to know how much longer?

DOCTOR
Another half an hour at least.

The guard turns and leaves. James opens his eyes.

COUNTESS MUSGROVE (OS)
I swear to God he was beaten half to death....
IN: 10:18:58 EXT. COUNTESS MUSGROVE’S HOUSE - DAY

Countess Musgrove is playing cards with two other ladies, LADY LITTLEWOOD (nickname KITTY) and LADY HAMILTON. They are drinking gin and the mood is sexy; gossipy. These are the wives of powerful men who Musgrove pumps for information about Government and naval movements.

MUSGROVE
… before he yelped ‘enough’!

KITTY
Why do so many of them choose to be beaten?

MUSGROVE
Power! One told me it's like pissing. You build up the power inside your belly and then you need to let it out and a good thrashing from a Countess does the trick apparently.

The ladies laugh as Countess Musgrove lays her cards on the table and sweeps up the money.

MUSGROVE (CONT'D)
Full house.
(laughs)
Shall we refer our opinions to Doctor Gin?

There is laughter.

At that moment the door opens. Heads hardly turn as they are expecting a servant. Instead it is Lorna. Musgrove is confused as Lorna strides toward the table, but she recognises her instantly, she is a spy after all, used to seeing all and knowing all. James is in the tower and now Lorna is here, Musgrove hides her panic behind bravado.

Lorna, hoping that she would find Musgrove alone, is equally panicked and hiding it. She approaches...

LADY LITTLEWOOD
Who on earth is that?

Lorna walks slowly into the room and stops....

LORNA
Countess? I thought you would be alone.

Countess Musgrove looks at Lady Hamilton and Lady Littlewood mischievously....

MUSGROVE
Well, as you can see I am not. What do you want?

LORNA
Well, I believe we have an appointment.

MUSGROVE
My only appointment is with intoxication.
Lady Hamilton and Lady Littlewood giggle. Lorna is prepared...

LORNA
As you may recall I represent a company which produces products which ... restore and enhance female beauty.

Lorna speaks more softly...

LORNA (CONT'D)
And also certain feminine product, which you may prefer to discuss in private....

MUSGROVE
I don't recall....

Lady Littlewood interrupts softly...

LADY LITTLEWOOD
Pixie, perhaps as well as medicine for your poor worn out chuff, the lady may have something to repair a faulty memory?

Musgrove decides to be outrageous.

MUSGROVE
Do you have a beauty product which would bag me an Admiral?

Lorna follows suit....

LORNA
I have a product which would allow you to accommodate an entire fleet. Without discomfort - Admiral and Rear Admiral.

The ladies like Lorna, and Countess Musgrove is impressed...

SCORED MUSIC '108m12' IN: 10:20:0.

LORNA (CONT'D)
My products include paints and oils but in particular, powder.

At this word, Countess Musgrove looks directly at Lorna.

LORNA (CONT'D)
...and for those of us, who have secrets. Marks....Blemishes.... We have ways of preserving those secrets. Those who use it will do almost anything for it, when their supply is exhausted. The name of the powder is Collonade.

A pause.
We can see this name has shaken her...

    MUSGROVE
    And you have samples?

    LORNA
    Indeed…
    Perhaps I could show you in person how to apply it for
    best advantage.

There is apparent seduction in Lorna's eyes and Musgrove pretends to be seduced.

Musgrove smiles at Lorna.

    MUSGROVE
    Ladies… I will be back before the sandwiches!

Countess Musgrove heads toward the door and Lorna follows. Lady Littlewood whispers…. 

    LADY LITTLEWOOD
    How dull life was before Musgrove.

IN: 10:20:51   INT MUSGROVE'S HOUSE - DAY

Musgrove is angry, walking fast behind Lorna. Musgrove quickly shuts the door behind them and we see her remove a hidden knife from her sleeve.

Suddenly Musgrove pushes Lorna up against the wall and holds the knife at Lorna's throat.

    MUSGROVE
    Language 10:20:58
    What the fuck are you doing? Coming to my house and
talking of powder.

    LORNA
    I work for James Delaney.

    MUSGROVE
    He's in the tower.

    LORNA
    Not for long. He sails today.

Musgrove says nothing.

    LORNA (CONT'D)
    And he requires the letter for safe passage. The codes
    for the flags….

Musgrove studies Lorna...

    MUSGROVE
    And I get the Treaty in return?
LORNA

No.

Musgrove slows and studies Lorna with menace. She pushes the knife closer to Lorna’s throat.

LORNA (CONT’D)

You see there’s a letter which we will send to Solomon Coop. Revealing that you titillate and intoxicate on behalf of the Americans. If I fail to return it will be delivered by midday.

Musgrove lowers the knife slightly from Lorna’s neck.

LORNA (CONT’D)

James Delaney also says to tell Collonade that you indeed have a leaky ship.

Musgrove lowers the knife completely from Lorna’s neck and takes a moment to take in this news.

LORNA (CONT’D)

That he’s found the leak and will fix it. As long as you cooperate!

Musgrove studies Lorna, not sure of how much she actually knows.

MUSGROVE

James?

A pause.

MUSGROVE (CONT’D)

What are you to him?

LORNA

I’m Mrs. Delaney.

MUSGROVE

His wife.

LORNA

No. His mother.

Lorna is triumphant as she holds Musgrove’s look.

IN: 10:22:01    INT. TOWER OF LONDON, CELL - DAY

The doctor is finishing his work, wrapping a bandage around one of James’ damaged knees.

Scored Music ‘108m12’ out: 10:22:0.
Scored Music ‘108m13’ In: 10:22:0.

Taboo, Episode 8 script page:
IN: 10:22:10  INT. SIR STUART STRANGE’S OFFICE - DAY
Strange is at his desk, spinning his pocket watch as time ticks by.

IN: 10:22:17  INT. TOWER OF LONDON, CELL - DAY
James hears a voice singing from outside on the foreshore.  
Singing ‘Oranges and Lemons’ In: 10:22:0.

   ROBERT (OS)
   ‘Oranges and lemons say the bells of St. Clements...’

IN: 10:22:24  EXT. TOWER OF LONDON, FORESHORE - DAY
We see the outside of the tower and Robert, standing at the foot of it singing. His voice echoes over the river...

   ROBERT
   You owe me five farthings say the bells of St. Martins...

IN: 10:22:28  INT. TOWER OF LONDON, CELL - DAY
On James reacting to the singing.

   ROBERT (OS)
   When will you pay me say the bells of Old Bailey.

James half smiles. This is a sign that his instructions have been carried out.

IN: 10:22:34  INT. SIR STUART STRANGE’S OFFICE - DAY
Strange turns as a clerk enters. Holds out a letter. Strange takes it and reads. We read the words with him...

   CLERK
   This just arrived for you, Sir.

   STRANGE
   Thank you.

IN: 10:22:38  INT. TOWER OF LONDON, CELL - DAY
On James reacting to the singing.

   ROBERT (OS)
   When I grow rich, say the bells of Shoreditch.

IN: 10:22:43  INT. SIR STUART STRANGE’S OFFICE - DAY

Strange reads the letter and smiles.

Strange

The whores are freed.

IN: 10:22:46  INT. TOWER OF LONDON, CELL - DAY

James looks at the doctor.

James

I'm ready.

Doctor

No you’re not. I'm not finished.

James

I'm ready.

IN: 10:22:56  INT. TOWER CORRIDOR - DAY

Two guards hold James between them as they walk through the barred sunlight of a corridor….

Guard

Come on!

IN: 10:23:03  INT. HOLDING ROOM - TOWER OF LONDON - DAY

The room is bathed in sunlight and flies drone. James is sitting in the seat opposite COOP.

Coop

So… er… Now the witness is sewn together...

Coop is smiling; almost triumphant that finally he will get the information he seeks from James.

Coop (CONT’D)

…we can begin.

James appears nonchalant; heavy chains around his neck, wrists and ankles.

Coop (CONT’D)

Please confirm that you are James Keziah Delaney of Chamber House, Wapping Wall, London.

Scored Music ‘108m13’ out: 10:23:1:

James looks at Coop, he continues.

Coop (CONT’D)
Lately accused of conspiring with the members of the Secret Society of Correspondence against his majesty the King.

James says nothing. Coop detects the first hint of trouble...he continues...

COOP (CONT’D)
And you have pledged to give us the names of the Americans who conspired with you and others unnamed to commit acts of treason within the confines of the city of London.

Scored Music ‘108m14’ In: 10:23:4-

The nibs all scratch on the parchment.

A pause. James begins to speak in Ashanti.

JAMES
(in Ashanti)

IT IS PRODUCTION’S INTENT NOT TO SUBTITLE TRANSLATION: I will break down their houses.

Coop reacts. Some clerks try to write the words and some quills hang in the air. All eyes are on James, staring straight ahead....

COOP
Mr. Delaney...

JAMES
(in Ashanti)

IT IS PRODUCTION’S INTENT NOT TO SUBTITLE TRANSLATION: I will destroy everything.

Outside ravens are mobbing in response to James’s chanting....

COOP
Mr. Delaney unless you give up the names of your co-conspirators every single stitch they have just put into your flesh I will pull out myself with my finger nails...

JAMES
(in Ashanti)

IT IS PRODUCTION’S INTENT NOT TO SUBTITLE TRANSLATION: This is how I started and I will end it the same way.

JAMES
(in Ashanti)

IT IS PRODUCTION’S INTENT NOT TO SUBTITLE TRANSLATION: This is how I started and...

Coop is getting very annoyed now and his temper is rising.
COOP
Give us the names or you will be racked!

JAMES
(in Ashanti)

IT IS PRODUCTION'S INTENT NOT TO SUBTITLE TRANSLATION: This is for my father. My testimony is complete…

COOP
I will squash your balls myself and make you eat the paste. You promised to give me those names!!...

A pause. James looks up at the window and then back at Coop. The silence in the room hangs heavy….

JAMES
Did I? Huh… I must of lied.

Scored Music ‘108m14’ out: 10:24:5
Scored Music ‘108m15’ In: 10:24:5

IN: 10:24:58 INT. APOTHECARY’S LABORATORY - DAY
Cholmondeley creates an explosion.

IN: 10:25:00 INT. HOLDING ROOM - TOWER OF LONDON - DAY
On Coop, staring at James.

IN: 10:25:02 INT. APOTHECARY’S LABORATORY - DAY
A large conical flask at the end of a line of glass tubes suddenly explodes.
Cholmondeley blows out a taper.

IN: 10:25:06 INT. HOLDING ROOM - TOWER OF LONDON - DAY
On James.

JAMES
I will tell you one thing though...

IN: 10:25:08 EXT. BEDLAM HOSPITAL - DAY
We are outside the crumbling exterior as two large dray wagons, huge heavy jointed beasts, rattle fast to a halt. They have East India company livery. They are pulled by shire horses and big horses at speed are terrifying.
The EIC uniformed drivers pull the horses to a halt and jump down from their wagons and run away. We stay with the empty wagons for a while. Then SKULL and BONES open the doors of Bedlam and hurry out to lead the shire horses inside the hospital yard.

JAMES (OS)
All the charges of treason brought against me...

IN: 10:25:13 INT. HOLDING ROOM - TOWER OF LONDON - DAY
On James.

JAMES (CONT’D)
...by the members of the East India Company.... they will be dropped ...

IN: 10:25:18 INT. SIR STUART STRANGE’S OFFICE - DAY
Strange takes the note and throws it on to his desk.

IN: 10:25:19 EXT. BEDLAM HOSPITAL - DAY
On James.

JAMES (CONT’D)
...before midday.

IN: 10:25:20 INT. APOTHECARY’S LABORATORY - ST BARTS. - DAY
Cholmondeley grabs his case and leaves.

IN: 10:25:22 INT. HOLDING ROOM - TOWER OF LONDON - DAY
Coop studies James.

JAMES (CONT’D)
Witnesses vanish.... Testimonies... they burn.

IN: 10:25:28 INT. ROOM - DAY
Burning papers.

IN: 10:25:28 EXT. THAMES DOCK - DAY

We see Wilton hurrying aboard a ship called 'The Good Hope'. He has files of papers under his arm. We see crewmen leaving the ship down a separate gang plank.

This ship will be our escape ship and we will see it again. For now Wilton approaches one of the masts. He pins the sheet to the mast and we read the word...
'Commandeered. By Virtue of Inspection by the East India Company'

He then disappears below decks...

JAMES (OS)
Demands will be met and pride will be swallowed.... And
when morning becomes afternoon...

IN: 10:25:35 INT. HOLDING ROOM - TOWER OF LONDON - DAY
James is unblinking.

IN: 10:25:36 EXT. BEDLAM HOSPITAL - DAY
Barrels are loaded onto the carts and covered with tarpaulin before been driven away.

JAMES (OS)
Then... I will become a free man.

IN: 10:25:41 INT. HOLDING ROOM - TOWER OF LONDON – DAY
A raven is cawing from outside.

COOP
How would you know that?

James gestures at the barred window.

JAMES
The ravens just told me.

Coop is completely wrong footed. He is lost for words.

IN: 10:25:53 INT. PRINCE REGENT'S QUARTERS CORRIDOR - DAY
Coop is hurrying down the corridor with purpose....

COOP (SOFTLY)
Language 10:25:54/55/56/57
Shit, shit, shit, shit ....

IN: 10:25:57 INT. TOWER OF LONDON CELL.
Two guards giving back Delaney’s clothes and taking his shackles off.

IN: 10:25:59 EXT TOWER OF LONDON - DAY
The street gate of the tower is unlocked and opened. James steps out, a free man. Robert is
waiting by a carriage. He jumps down and runs to greet James.
IN: 10:26:03 INT. PRINCE REGENT’S PALACE, WINTER DINING ROOM - DAY

Coop enters the room to find the Prince getting his portrait sketched.

REGENT (OS)

So...

IN: 10:26:11 EXT. TOWER OF LONDON - DAY

James hands Robert a letter.

JAMES

This is the last one.

ROBERT

Yes Sir.

IN: 10:26:15 INT. PRINCE REGENT’S PALACE, WINTER DINING ROOM - DAY

Coop knows this is going to be the hardest confrontation of his life and he is prepared. He knows he must simply grit his teeth and try to sail through the hurricane. He also knows he is more likely to hang than succeed.

PRINCE REGENT

I hear the case is altered.

COOP

Indeed your Majesty. We have to release Delaney.

A pause. That the Prince knows something is awry already is neither help nor hindrance to Coop.

Singing ‘Yankee Doodle’ In: 10:26:23 out: 10:26:4

IN: 10:26:22 INT/EXT. DOLPHIN SHACK - DAY

Pearl, Helga, Godfrey, Atticus and some of Atticus gang are in the bar. All in their own world. The atmosphere is even more tense now with under played nervousness.

One of Atticus men has a make shift string instrument. He plays a bar of Yankee doodle.

Brace is sitting by a window by himself and sees something that makes him stand.

Pearl sings along.

PEARL

Put a feather in his hat...

Pearl is silenced by a ‘Ssh’ from Helga and an angry look.

Nervous silence again. The sound of a bell ringing makes everyone look up.
It is the sound of a ship's bell and sailors shouting.

Brace outside is looking down the river.

*Over the rooftops we see the masts of the Good Hope gliding slowly towards the pier behind the Dolphin.*

**Scored Music ‘108m17’ In: 10:26:4.**

**BRACE**

Aye. It *will* happen.

Atticus leads his gang out of the Dolphin.

**ATTICUS**

On you Bill, yeah?!

He fires a warning shot in the air. His intention is to clear the towns people away.

**Scored Music ‘108m17b’ In: 10:27:0**

**ATTICUS**

*(shouts)*

Off my street!

There is screaming and general mayhem as the towns people run for cover and close their doors and windows. They sense that danger is coming.

**ATTICUS**

*(to Bill)*

On you...

**BILL**

Brighton! Martinez! Shut the street down. We’re expecting visitors! Everyone else…. You heard the man off the streets

Atticus’ men start to barricade up the streets.

**Scored Music ‘108m17’ out: 10:27:2.**

**IN: 10:27:25**

**INT. GEORGE CHICHESTER’S OFFICE, SONS OF AFRICA - DAY**

On Robert running down the street, weaving in and out of people.

**IN: 10:27:28**

**INT. GEORGE CHICHESTER’S OFFICE, SONS OF AFRICA - DAY**

Robert runs down the corridor and knocks.

Chichester is sitting at his desk he hears a knock on his door. He gets to his feet quickly as Robert enters with a hand written note, which has Chichester's name on it.

**CHICHESTER**

Yes.
ROBERT
From Mister Delaney.

Chichester can see it is too small to be what he was hoping for but even so he opens it with alacrity. He reads and reacts, slamming the letter onto the desk.

IN: 10:27:50 EXT. CHAMBER HOUSE - DAY

James walks slowly and with great pain through the gate. Back from the tower.

Scored Music ‘108m17b’ out: 10:27:5-

IN: 10:27:59 INT. JAMES'S HOUSE - DRAWING ROOM - DAY

All is still and quiet. Then we find an envelope sitting on the hallway table, addressed to James.

We hear the front door open. James enters, and as he walks into the drawing room we can see that he is damaged from his treatment in the tower. James sees the envelope and recognises the handwriting.

He thinks about tearing the letter up. Flexes his fingers to do so. But instead he opens it. We come around. We read the first words.

ZILPHA (V.O.)
I am planning to journey to heaven James … I have realised the truth. My cage is my flesh, I can shed it.

Scored Music ‘108m18’ In: 10:28:2i

The letter continues but we don't see it, as we are back on James. It hits James like a hammer.

He sits heavily in the chair, still holding the letter. Then looks around him for answers, for some kind of intuitive understanding.

IN: 10:28:31 INT. GEARY HOUSE - ZILPHA'S BEDROOM - DAY

Zilpha is seated at her bureau. She is writing the letter we are hearing.

ZILPHA (V.O.)
The River Thames will take me to God. Death is just the turning of a key in a lock. Whether God will accept me is another matter, perhaps my husband will have spoken of my betrayal….

IN: 10:28:47 INT. JAMES'S HOUSE-DRAWING ROOM - DAY

On James.

ZILPHA (V.O.)
Or perhaps my feelings for you, unforgiveable feelings for you will mean the Thames will take me to a different place. Whatever my destination, if you survive your
recklessness please, keep some part of my soul inside your own…

James is shocked. He takes off his hat and puts the letter down.

**IN: 10:29:10** EXT. CHAMBER HOUSE - DAY

We hold as some people pass by. Normal people having a normal day. Lorna comes flying through them. Adrenalin filled, a mixture of anger, relief and triumph. She bustles through the gate and up the steps.

**IN: 10:29:18** INT. CHAMBER HOUSE DRAWING ROOM - DAY

Lorna comes running in holding a letter.

LORNA
James! James! I have it. I have the safe passage. It damn near killed me. What are you doing? We should be leaving.

Lorna gathers her breath, but she notices James is not responding.

Lorna looks at him, cross. Needing some recognition, if not gratitude, for all she has been through. James remains silent. Beyond his usual taciturn silence. A desolation.

Then she realises something is wrong.

Lorna sees the note, takes it up and starts to read it. Then looks back at him immediately. Her heart is going out to him but she doesn't know how to show it.

She finishes the note. Looks at him, adrift in her own inability to help.

**Scored Music ‘108m18’ In: 10:29:5**

JAMES
If she were dead I would know it. I would hear her and I would feel it. As if there were a door open in this very house.

As Lorna looks down at the note. We see that she believes it to be true.

LORNA
Oh James...

JAMES
No...No...

James with tears in his eyes smiles faintly up at her, hoping against hope.

**IN: 10:30:17** EXT. RIVER THAMES – FLASHBACK TO THE MORNING

Zilpha jumping off the bridge and down into the water.
JAMES (V.O.)
If she was in the river she would sing to me…

IN: 10:30:18  INT. CHAMBER HOUSE DRAWING ROOM - DAY

Back on James.

JAMES (CONT’D)
…and I would hear her.

He stops, hears himself through Lorna. He waits. Lorna looks to the letter...

LORNA
Her words are very certain.

A pause.

James is made of stone and Lorna has authority now. After a moment...

JAMES
How did I not know?

LORNA
Because the dead don’t sing.

James peers at Lorna. She is not challenging him, she is hauling him aboard a different life. James is lost; conflict is fighting within him that Zilpha has killed herself without him knowing.

JAMES
If they don’t sing then how do I hear them?

A pause.

LORNA
That is a question to be asked and answered in America. Is it not?

Lorna sits and pretends to read a book.

LORNA (CONT’D)
The tides rising.

A pause.

LORNA (CONT’D)
You’ve lots of people waiting for you. People who have given up everything for you James.

James looks away.
LORNA (CONT'D)
The tide ebbs she'll still be gone. The tide won't bring her back.

A pause.

LORNA (CONT'D)
Language 10:31:42 You know we could just sit here in these rotting chairs in this shitty house….

She sighs. James is not responding to the direct approach.

LORNA (CONT'D)
And die, like rats, like your father.
   (trying a softer approach)
We ought to go to Nootka.

At this there is the briefest flicker of life in James’ face. He is struggling with his emotions, unable to believe that Zilpha is dead. Lorna knows his death wish and she is using it.

LORNA (CONT'D)
If anything it's a fine day to die at sea.

James looks to Lorna and then slowly gets to his feet and leaves the room.

JAMES
I've some unfinished business to take off. I'll be back.
We'll board together.

He leaves. Lorna is relieved.

Scored Music ‘108m18c’ out: 10:32:3:
Scored Music ‘108m19’ In: 10:32:3:

IN: 10:32:41 EXT. WAPPING DOCKS, GATES - DAY

Robert opens the gate and Skull and Bones drive the wagons, laden with kegs of gunpowder picked up from Bedlam but covered in canvas sheets into the dockyard.

As the wagons clatter into the yard and past the Dolphin Atticus directs the wagons towards The Good Hope.

ATTICUS
Straight to the ship. Come on boys… keep going.
Straight through.

IN: 10:33:05 INT. EIC CORRIDOR - DAY

We find Chichester striding down the corridor. Two EIC doormen are in pursuit but he shrugs them off. We see he is a powerful man when he's angered. He bursts through a set of double doors.

DOORMAN
Sir. Sir… Excuse me sir… Sir, you can't just…
Let me through.

**IN: 10:33:13  INT. SIR STUART STRANGE'S OFFICE - DAY**

Sir Stuart is at his desk. He hears the commotion outside. He guesses what it is and welcomes it. The door flies open and there is a scrum, with Chichester being held back.

Scored Music '108m19' out: 10:33:2;  

**STRANGE**

Let him in. Let him in.

The doormen let Chichester go and he walks into Sir Stuart's office. Sir Stuart smiles....

**STRANGE (CONT'D)**  
Mr. Chichester

Strange is placid...

**STRANGE (CONT'D)**  
How goes your investigation?

Chichester approaches.

**CHICHESTER**  
This will not stand!

Strange smiles and Chichester puts the letter onto Strange's desk.

**STRANGE**  
Oh but it will. It always does.

He looks up to Chichester....

**CHICHESTER**  
Delaney would not make a deal with you.

Strange smiles knowingly to himself as he holds Chichester's gaze.

**STRANGE**  
The record will show that the EIC co-operated with your commission into the sinking of the Influence fully and without reservation.

Chichester takes this news in. Strange laughs.

**STRANGE (CONT'D)**  
You're an idealist. Delaney and I are realists.

A pause.
STRANGE (CONT’D)
But the difference between Delaney and me, is that I always make sure I have one last ace to play. Good day Mr. Chichester.

He passes the letter back across the desk to Chichester.

CHICHESTER
I swear this will not stand.

Strange laughs.

IN: 10:34:14  INT. DUMBARTON’S OFFICE - DAY

Dumbarton is checking some dyed cloths as James enters. Dumbarton looks up, he has been expecting James.

James hobbles towards him, and as he does he reacts to a flicker of pain.

DUMBARTON
God… You look like you need laudanum.

Dumbarton produces a bottle from the shelf.

JAMES
I have an hour… I need to be on the water by high tide.

DUMBARTON
You have a ship?

JAMES
Hmm…

Dumbarton offers the bottle...

DUMBARTON (CONT’D)
This laudanum is diluted somewhat with burdock so that you can continue to function. But I doubt you would be able to steer a ship to America. You have people with you?

James takes a swig from the bottle.

DUMBARTON (CONT’D)
Mr. Delaney, I’m sure that you’re probably expecting me to hand you your letter of safe passage.

He smiles at James...

DUMBARTON (CONT’D)
But I'm afraid it isn't going to be that simple. Nothing in this war between cousins is simple. There is just a small hurdle that you have to leap over first.
He lays out a document for James to look at. James doesn't look down. Dumbarton urges him to look but James doesn't avert his eyes from staring into Dumbarton's. Dumbarton whispers.

DUMBARTON (CONT'D)
Take a look.

James still doesn't divert his fixed gaze at Dumbarton but speaks with certainty.

JAMES
It's a deed of transfer. Hmm?

A pause. Dumbarton is wrong footed. Still James doesn't avert his eyes.

JAMES (CONT'D)
Transferring my title to Nootka Sound to the East India Company? And your friend, Stuart Strange..

Dumbarton is now astonished and deeply unsettled. James continues.

JAMES (CONT'D)
When I first met you, you told me that a sheep can be meat, but it can also be wool.

A pause.

JAMES (CONT'D)
At first the code eluded me. But then I realised, it's not even a code is it. You're simply somebody's meat, boy.

Dumbarton becomes uneasy.

JAMES (CONT'D)
You present yourself as an agent of the free States of America, like a good little sheep. But long since you've been dangled in front of the King of England by The East India Company..

A pause.

JAMES (CONT'D)
Hmm? Now you're scrabbling, desperate, pulling your wool over everybody's eyes.

A pause.

JAMES (CONT'D)
Possibly even your own.

Dumbarton's hand moves slowly toward his hip. He is now on uncertain ground in hostile territory. Dumbarton studies James and feels a deep unease.

DUMBARTON
Does it even matter?
JAMES
(as he slowly stands)
No.

DUMBARTON
No one in this city has only one master.

JAMES
Pen...

James quick as a flash grabs Dumbarton's head and smashes it down on the table.

JAMES
I do.

James drags Dumbarton across the room.

Dumbarton is coming round. James tips the laudanum into his mouth, he splutters. James goes and gets a vat of blue dye and carries it towards Dumbarton. He then put his head into it, face down. We see the bubbles rising.

Then the bubbles stop.

James pats Dumbarton's back as he stands and stares out of the window. James is sensing something...

IN: 10:38:16  FLASHCUT: ZILPHA IN THE WATER.

ZILPHA (V.O.)
James... You came back. You told me you loved me.

JAMES
My sister...

IN: 10:38:29  FLASHCUT: ZILPHA KISSING JAMES UNDER WATER. ZILPHER FLOATING DEEPER DOWN WITH HER EYES OPEN.

ZILPHA (V.O.)
James. You shall see me again.

IN: 10:38:38  FLASHCUT: ZILPHA IN THE WATER.

James is leaving, slowly he climbs the stairs.

Dumbarton has now been hung up, his stomach area cut open and his arms out as if crucified, amongst his flags.

IN: 10:39:07  EXT. ST. BARTS - DAY

James leaves the hospital.
IN: 10:39:12  INT. WAPPING DOCKS, GATES - DAY

Robert runs to the gate and finds Cholmondeley, who is carrying his leather suitcase, and another smaller case; he has come prepared.

He gives Robert one of the cases to carry.

ROBERT
Yes sir...

CHOLMONDELEY
Both hands… Good boy.

He walks with Robert towards the Dolphin. He stops to admire the sight of the Good Hope moored on the quay...

CHOLMONDELEY (CONT’D)
Has he bothered to employ anyone who can actually sail that thing?

Robert laughs.

CHOLMONDELEY (CONT’D)
No sparks, no flames, no inflammatory comments. I am covered in explosives.

IN: 10:39:45  EXT. THE GOOD HOPE QUAY – DAY

The wagons are parked up by the ship and Skull and Bones are waiting to load the gunpowder. Wilton is stepping off the deck and walks across the gang plank. French Bill arrives as the skeleton crew which delivered the ship are hurrying away. Wilton takes French Bill to be in charge.

MAN (OS)
Come on! Load her up!

WILTON
Where is Delaney?

FRENCH BILL
Busy.

Wilton hands French Bill some papers...

WILTON
She is now under the flag of the Honourable East India so you will have no hindrance. Tell Mr. Delaney … he may have won this small battle, but justice will be delivered to him by God!

French Bill nods his head to Wilton and quickly pulls his pistol from his belt...
Scored Music ‘108m22’ In: 10:40:2

FRENCH BILL
Kind regards from Stuart Strange.

French Bill takes aim and shoots Wilton dead. Skull and Bones look stunned but French Bill has a firm expression.

FRENCH BILL (CONT’D)
Get the body in the river. Get the powder on the ship.

Skull and Bones slowly start to do as they are told.

FRENCH BILL (CONT’D)
Move!

MAN
Language 10:40:31
Come on, shift your arse… Get it loaded now. Oi! Get it loaded…

French Bill walks away, along the dock.

IN: 10:40:37 INT. PRINCE REGENT’S PALACE, WINTER DINING ROOM - DAY

The Prince looks at Coop.

PRINCE REGENT
How is your religion these days, Coop?

COOP
My what?

PRINCE REGENT
Your religion. Your faith.

Coop is wrong footed but replies evenly.

COOP
After many years in your service it is in rags and tatters your highness.

PRINCE REGENT
And have you spoken about all this with God?

Coop doesn’t reply for a while. Finally...

COOP
Well I err, discuss things with my wife. In bed.

PRINCE REGENT
Well I talk to God. I spoke to him just now.

A pause.
COOP
And what did God say?

The Prince takes a moment...

PRINCE REGENT
Conversations between Monarchs and God are private…

The Prince smiles...

Scored Music ‘108m23’ In: 10:41:0.

PRINCE REGENT (CONT’D)
…but I will give you the gist of it.

A pause.

PRINCE REGENT (CONT’D)
Language: 10:41:14
Due to this monumental balls up, everyone must hang.
East India. Americans, Irish, French. Dogs, cats, rabbits.
Why not? Whores, Priests...

Coop decides he must speak over the Prince.

COOP
Your highness there is little doubt in my mind that senior directors at the East India have made a deal with Delaney....

PRINCE REGENT
Language 10:41:29
Clerks, fitters, sailors, heroes of Waterloo, chimpan-fucking-zees....

The Prince is as insane as Delaney. He has now lost patience and lost reason.

He is enraged.

PRINCE REGENT (CONT’D)
Language 10:41:32
Just fucking kill him!

Coop stays calm.

COOP
If he dies, then Nootka goes to the Americans as per his will.

He bellows...

PRINCE REGENT
Language 10:41:36/37/38/41
Fuck Nootka! Fuck wills! Fuck treaties! I am the head of fucking State and by the command of His Majesty. ....

His voice echoes and he concludes softly....
PRINCE REGENT (CONT’D)

Kill him.

Ultimately Coop has no choice but to obey or lose his head. We hear drums beating...

IN: 10:41:50 EXT. LONDON STREET. - DAY

A group of dragoons ride at speed...

WOMAN
(grabbing her child)
Come on Mary, out of the way.

IN: 10:41:59 EXT. THE DOLPHIN - DAY

Lorna is with James. They have just arrived from Chamber House.

LORA
Where are you keeping everyone?

JAMES
(points)
In there.

LORNA
Right.

Lorna does as she's told. James walks towards Atticus.

ATTICUS
You good?

Lorna walks into the Dolphin as James nods in reply to Atticus.

ATTICUS (OS)
Fifteen minutes until high tide.

IN: 10:42:22 INT. DOLPHIN - DAY

Lorna enters The Dolphin to find Godfrey, Helga and Pearl looking fearful. Lorna has a moment of misgiving, suddenly terrified of her own decision.

IN: 10:42:32 EXT. LONDON STREETS - DAY

The line of dragoons ride at speed through the streets....

IN: 10:42:38 EXT. WAPPING DOCKS, GATES. DAY.

James checks the plans with Atticus.
JAMES

So, charges?

ATTICUS

Language 10:42:43

Yeah. Yeah. The chemist. Oh he's a nightmare, Cole will kill him with his own cock, if he's not shot today.

JAMES

Can't kill him.

ATTICUS

Why?

JAMES

We need him. He's the doctor.

(beat)

Is the powder on the ship?

ATTICUS

Fifty five kegs onboard, fifteen on the dock and err, two in the water.

JAMES

Right.

Well when we are sixty and ten. I need you to take the pilgrims and put them on the ship. Before the ebb...

James has seen Brace, a still point in frantic activity. Brace having listened to these instructions, turns and starts walking towards the Dolphin.

JAMES (CONT'D)

Where are you going?

Brace stops and turns as James walks towards him.

BRACE

To explain the plans.

JAMES

I don't want you to tell them the plans.

Without a blink.

JAMES (CONT'D)

Besides you're not coming.

A pause. Brace is astonished and slowly it is sinking in.

BRACE

What?

James adds...
JAMES
Brace you have always being my father's man, in my father's world. We’re headed to my mother's now.

Brace holds James’ gaze his eyes swimming, trembling slightly.

BRACE
James, tell me this too is mercy. I'm an old man, I would never survive. Tell me that's the reason?

A pause. Ultimately James is cruel.

JAMES
Brace, you were not born for freedom. You wouldn't know what to do with it. It would torture you. Now go home, Everything belongs to you now.

Brace is about to speak Robert skids round the corner.

ROBERT
The soldiers are here!

JAMES
Atticus! Bill!

James abandons Brace without a look. Atticus starts organizing things.

Brace is left as he watches James go; his entire life devoted to the man who now walks away.

ATTICUS
Right, Robert… Get down there… tell them to hurry up with that cargo. Quick!

Robert runs towards the ship.

Brace, clearly bereft, takes this all in as he moves out of the way but in his mind, his action is certain.

ATTICUS (OS)
Keep moving, all of yer… Fast!

MAN
Alright, you heard him… Move…

Around the corner on the dockside, Men are loading the gunpowder onto the ship. Robert runs to the men.

ROBERT
The soldiers are coming. Hurry up.

MAN
Come on… Chop chop.. let's go!

Cholmondeley is setting his explosives…
IN: 10:44:16 EXT. DOCK TUNNEL TILBURY - DAY
The Dragoons advance down the tunnel, towards the closed gates

IN: 10:42:18 EXT. WAPPING DOCKS, GATES. DAY.
James’ men hide behind the barricades.

IN: 10:44:22 EXT. DOCK TUNNEL TILBURY - DAY
The Dragoons approach the closed gates and stop at them.

SOLDIER
Halt!

The soldiers at the front slowly open the gates wide and one walks slowly through them.

IN: 10:44:37 EXT/INT. DOCKYARD/DOLPHIN, WAPPING WALL.THE GOOD HOPE SHIP (INTERCUT) - DAY.
Cholmondeley is ready to set off his explosives.

The guards enter the dockyard.

James’ men hide behind the barricades. We can hear their breathing.

The guard looks around the dockyard for signs of movement... It is deserted. He turns back to his men and signals for them to move forward.

As the soldiers start to move forward, Cholmondeley sets off the first explosive. There is a huge explosion at the gates, killing those soldiers who were just walking through the entrance. We hear the screams of those who are injured.

Lorna jumps at the sound of the explosion.

Pearl gets to her feet.

James moves forward carrying muskets, followed by Cole and French Bill.

On Godfrey in the Dolphin.

There is confusion and smoke in the tunnel... Some dragoons are staggering, bells ringing in their ears. We glimpse dead soldiers and limbs blown off.

James, Cole and French Bill kneel at the tunnel entrance, taking aim at the redcoats in the tunnel.

James, Cole and French Bill fire their guns into the tunnel.

Cholmondeley runs forward, throwing in smoke grenades to create a smoke screen.

James, Cole and French Bill fire again. We see soldiers fall to the ground dead.
GUARD (OS)

Men, regroup.

On Lorna.

James and his men run back behind the barricades. James turns, looks to the archway as he checks his pocket watch.

We can hear the soldiers shouting, trying to gather themselves together.

James looks across at Brace standing behind the barricade armed with two pistols.

Pearl inside the Dolphin is holding a pistol.

James nods at Atticus, who takes a quick look over his barricade towards the tunnel.

Bill comes to James.

BILL

Tide’s about to turn, James.

JAMES

Go and get them, put them on the ship now, Move it.

The guards storm the dockside. Brighton prematurely fires her gun at them.

ATTICUS

Not yet!

The fighting begins.

On Godfrey as the door to the Dolphin is opened by French Bill.

BILL

Everybody out. Come on! Move!

The human cargo hurry out of The Dolphin, led by Bones and towards the boat.

The redcoats storm the barricade and hand to hand combat begins.

Brighton is stabbed by a soldier, who in turn is shot dead by Atticus.

The human cargo arrives at the ship and boards as quick as they can.

BONES

Come on now. Move. Move. Get on there, quick.

LORNA

Come on.
Helga realizes she has dropped her gun.

**HELGA**

Wait…

**BONES**

Leave it. Leave it!

As she runs back to get it, she is shot dead in the back by a soldier. Pearl screams.

**PEARL**

HELGA!

Bones holds her back as she tries to go and help Helga. He then pushes her back onto the ship.

**LORNA**

Go! Go!

Lorna has a pistol and shoots the soldier who shot Helga.

Back on the dockside the fighting continues. Atticus is slashed by a sword but turns and stabs the redcoat with his knife.

**LG Pulse in:** 10:47:2

**LG Pulse out:** 10:47:4.

Lorna gets clipped on her left shoulder by another soldier and is floored. Pearl crawls across the deck to help her.

The fighting is intense now. James fires his gun, Atticus receives a serious head wound.

Cholmondeley throws his grenades at the redcoats but as other redcoats return fire, they hit some powder near him and it explodes, throwing him into the air.

James sees Cholmondeley and runs over with Atticus. He is seriously injured and they drag him to safety.

**ATTICUS**

Bill!

As they drag the injured Cholmondeley to the ship they are shot at by other redcoats. James and Atticus drop his body on the courseway and dive for cover behind some boxes.

**ATTICUS**

Language 10:48:26/28

Fuck! Fuck!

James sticks his head round the corner, the recoats take aim and fire, just missing him. Bill runs round the corner, gets shot at, dives for cover behind the body of Cholmondeley.

**JAMES**

(mouthing)

How many?

Bill holds up his fingers. Three.
Just as a soldier starts to advance on their position, Cole suddenly comes around the corner. He throws a smoke bomb at the soldiers and then marches down the dockside firing. James and Atticus use this diversion to follow Cole along the quayside.

ATTICUS

Bill!

Bill gets up and drags the prostrate body of Cholmondeley, following James, Atticus and Cole towards the ship.

On the dockside the fighting continues. More redcoats arrive through the archway.

Martinez is shot dead.

Back on the quayside, James shoot a soldier dead. James, Cole, Atticus and Bill (still dragging Cholmondeley) board the ship.

We see soldiers running through the mud, heading towards the ship.

The gang plank is pulled on board and the ship sets sail.

Soldiers fire at the ship from the quayside.

Out on the ship, in full sail, heading down the Thames and out to sea.

IN: 10:49:48  INT. COOP’S OFFICE - DAY

Solomon Coop is reading a hand written military report of the action. He has no expression as he turns a page. He speaks softly...

COOP

Language 10:50:00  Fuck.

Then he looks up.

IN: 10:50:02  INT. EAST INDIA COMPANY OFFICES - DAY

Sir Stuart Strange walks down the corridor towards his office.

CLERK

Sir…

Strange nods at the clerk, acknowledging the greeting.

STRANGE

Hmmm.

He is smiling.
IN: 10:50:08  INT. STUART STRANGE'S OFFICE - DAY

Sir Stuart enters and takes a big breath of relief as he sees a leather tube on his desk. A clerk enters.

  STRANGE
  Aha… My final ace…

  CLERK
  Still no word from Wilton or Pettifer Sir.

  STRANGE
  Ah. Perhaps they left early for the weekend.

Strange looks up and smiles.

  STRANGE (CONT'D)
  As will I, I think. How did this get here?

The clerk is about to leave but Strange picks up the address label.

  CLERK
  Some errand boy delivered it, Sir. From a… Doctor Dumbarton…. said you'd be expecting it?

Strange reads the label, it is addressed to him…from Dr. Dumbarton….

Strange is smiling. This is the expected ‘deed of transfer’ of the Nootka Land, to the EIC. He can be oblique and amused in front of his servant.

  STRANGE
  Tea I think.

  CLERK
  Tea sir?

  STRANGE
  Language 10:50:39
  Yes. All the tea in China. And a strip of land at the arse of a pig.

Strange chuckles and his Clerk laughs too as he turns to leave the room. Strange sits at his desk.

  STRANGE
  And an end to this business at last.

He pulls the leather cord around the tube to open it….

IN: 10:50:47  EXT. EAST INDIA COMPANY OFFICES. DAY

BOOM. We see the windows of the EIC offices blown out by the bomb that was in the tube. Fire spreads quickly through the room.
IN: 10:50:57 EXT. CHAMBER HOUSE

Establisher.

IN: 10:51:04 INT CHAMBER HOUSE - DAY

We hear the front door opening and then closing.

CHICHESTER

Hello?

Chichester appears in the hallway, looking around. There is no answer from anyone in the house. He heads into the drawing room where he sees Brace sitting.

Scored Music ‘108m29’ In: 10:51:2

CHICHESTER

Forgive me, the door was open.

Brace doesn't respond.

CHICHESTER (CONT'D)

I just received a note.

Still, Brace says nothing. Chichester walks slowly towards him.

CHICHESTER (CONT'D)

Mr. Delaney said he had left his account of the sinking of the Cornwalls. And the account of the East India clerk, Godfrey.

A pause. The dog at Brace's feet whines.

CHICHESTER (CONT'D)

It said I would find it in his room.

At last Brace nods.

CHICHESTER (CONT'D)

Which one is his room?

BRACE

His room is the attic. The one looking out to the river.

Brace finally turns to look at Chichester, who nods at him before turning and climbing the stairs to the attic room.

Brace with tears in his eyes looks down at the dog.

BRACE

Hey....

Brace chuckles and starts to pet the dog.
IN: 10:52:23 INT. STAIRS/JAMES'S ATTIC ROOM - DAY

Chichester runs up the stairs.

IN: 10:52:28 INT. CHAMBER HOUSE - DAY

Brace strokes the dog as it jumps up on his knee, licking his new master's face.

IN: 10:52:35 INT. JAMES'S ATTIC ROOM - DAY

All is as James left it. Chichester enters and finds two hand written accounts isolated on the desk. He goes to the desk and reads the cover....

'Scored Music '108m24' out: 10:52:4

'I James Keziah Delaney do declare that the following statement reports a true account of the events leading up to the sinking of The East India Company ship The Cornwallis...'

He finds Godfrey's document underneath. He nods his head, sighs with relief and looks out over the river.

'Scored Music '108m30' In: 10:53:0.

CHICHESTER

Justice..

IN: 10:53:15 EXT/INT. THE GOOD HOPE - DAY

Establishers of the ship sailing.

James heads below deck, where what is left of the human cargo are situated.

Pearl meets his eyes. She is watching over an injured Lorna. He walks towards Lorna, passing Robert.

James stays with Lorna for a moment, he touches her gently... not wanting to hurt her. She watches James as he cares for her.

CHOLMONDELEY (OS)

Maria?

James turns to the other truckle bed at the sound of Cholmondeley speaking. Cholmondeley is badly burnt. Godfrey is tending him; holding his hand.

Godfrey tries to soothe Cholmondeley who is not in a good way, the day has taken it's toll and we should worry about his survival.

'Scored Music '108m30' out: 10:55:1

GODFREY

Yes.

James walks back to the top deck.
Godfrey is tranquil, as he tries to quieten Cholmondeley down.

CHOLMONDELEY
You have such, such beautiful fingers ...Maria...

GODFREY
Yes.

CHOLMONDELEY
... I’m sorry for what I did to you. I’m sorry.

GODFREY
You are forgiven.

CHOLMONDELEY
Thank you.

Atticus is steering the ship, James approaches and Atticus gives the wheel to French Bill.

ATTICUS
Take the helm.

BILL
Aye... Aye...

Atticus walks towards James and they stand on the deck together.

ATTICUS
She's a good old girl.

JAMES
Hmmm...

ATTICUS
America then?

JAMES
No. Ponta Delgada in the Azores. I need to see a man called Collonade.

ATTICUS
I thought the gunpowder was for the Americans?

A pause.

Scored Music ‘108m31’ In: 10:55:31

JAMES
We are Americans.

James turns to look at Atticus who nods in agreement.

We go out on James’ look...

The ship lowers the union jack flag and raises the stars and stripes as it sails away from England across the ocean.

IN: 10:56:13 END CREDITS
Creative Consultants
EMILY BALLOU
BRETT C. LEONARD

Cast in order of appearance

Zilpha  OONA CHAPLIN
James Keziah Delaney  TOM HARDY
Sir Stuart Strange  JONATHAN PRYCE
Martinez  DANNY LIGAIRI
Godfrey  EDWARD HOGG
Robert  LOUIS SERKIS
Lorna Bow  JESSIE BUCKLEY
Brace  DAVID HAYMAN
Cholmondeley  TOM HOLLANDER
Atticus  STEPHEN GRAHAM
Petifer  RICHARD DIXON
Wilton  LEO BILL
Pearl  TALLULAH ROSE-HADDON
Helga  FRANKA POTENTE
Solomon Coop  JASON WATKINS

Tower Guard  JAMES OLIVER WHEATLEY
French Bill  SCROOBIUS PIP
Cole  ROBERT PARKER
Temple  LEWIN LLOYD
Surgeon  TOM GODWIN
Countess Musgrove  MARINA HANDS
Lady Littlewood  ELIZABETH CONBOY
Lady Hamilton  SUSAN KYD
Musgrove’s Butler  RAJ GHATAK
Strange’s Clerk  JAMES GREAVES
Prince Regent  MARK GATISS
Brighton  FIONA SKINNER
George Chichester  LUCIAN MSAMATI
Dumbarton  MICHAEL KELLY

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Crowd 2nd Assistant Director  GARY RICHENS
3rd Assistant Director  JOE PAYNE
Stand Ins  AMY JONES
LUKE HAMPTON

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Production Coordinator  ROBERT PRICE
Assistant Production Coordinator  AMELIA SOUTHGATE
Transport Captain  MARK BEETON

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Dressing Props: MATT WELLS
ERIC SAIN

Construction Manager: SAM LORIMER
Standby Carpenter: LEE HOSKEN
Standby Painter: HANNAH MILES
Boom Operator: STEVE HANCOCK
Sound Assistant: JAMES SAWYER
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Animal Coordinator: EMMA DALE
Marine Coordinator: RICHARD CARLESS
Horse Master: HAYDN WEBB
Horses Supplied by: STEVE DENT LTD
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Additional Music
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RD 10

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ANDY KENNEDY
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JEFF RICHARDSON
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MATTEO DE CASTELLO
TALLULAH FAIRFAX
EMMA JOHNS
EMILY IREDALE
NATALIE HICKS
JULIE BRINKMAN
JOSEPH ATKINSON

Taboo, Episode 8 script page:
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  
Production Sound Mixer  FRASER BARBER  
First Assistant Director  OLLY ROBINSON

**CARD 14**

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LAUREN EVANS  
Line Producer  TORI PARRY  
Composer  MAX RICHTER  
Editor  KATIE WEILAND  
Production Designer  SONJA KLAUS  
Director of Photography  MARK PATTEN

**CARD 15**

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STEWART TILL  
ERICA MOTLEY  
Co-Producer for Sonar  JENNA SANTOIANNI  
Co-Executive Producer  LIZA MARSHALL  
Executive Producer for BBC  MATTHEW READ  
Executive Producer for Scott Free  CARLO DUSI
A Scott Free and Hardy Son & Baker co-production for BBC

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