



Episode 3

UID: DRI C133P/02

Duration: 55:55

Tāā ācyvāā āe vyāāe ād ct āādeāāvyt veyā t ā

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

10 00 00

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

JAMES

He bought some land And he bought a wife

10 00 03

JAMES talks to BRACE.

JAMES

Nootka was my mother's tribe.

10 00 05

A gloved hand points on the map to Nootka

JAMES

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

SIR STUART points to the map with is cane.

SIR STUART

Sell this land for a reasonable price.

JAMES

Nootka Sound is not for sale.

10 00 14

James stands with Dumbarton.

JAMES

I have something of great value to your nation.

10 00 17

SIR STUART taps his cane against the window ledge.

JAMES (OS)

Something the British are trying to kill me for.

10 00 17

.()1 ((=5 ()00

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

JAMES

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

10 00 21

James sits at the table with Atticus.

JAMES

LOAA(g) 1 (:)]TJ ET Q q 0.24 0 0 02.962314 291 188.48 cm BT 41 0

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

10 01 51

Establishers.

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

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

GIRL
Over there, a body

BOY
Try her pockets... .

GIRL
It's a man!

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

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

FLASHBACK: *The night he was attacked.*

DUMBARTON

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

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

FLASHBACK: *The night he was attacked.*

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

DUMBARTON (CONT'D)

I had you followed. My agent said that he saw some unspeakable acts.

FLASHBACK: *The night he was attacked.*

DUMBARTON (CONT'D)

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

DUMBARTON

I gave your name to our friend.

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

DUMBARTON (CONT'D)

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

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

DUMBARTON (CONT'D)

Well. You don't appear to be swaggering now.

James tries to speak evenly...

JAMES

DUMBARTON (CONT'D)

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

James still stares at the ceiling.

DUMBARTON (CONT'D)

Tell me what you want in return for Nootka.

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

DUMBARTON (CONT'D)

What's your price..?

James interrupts evenly.

JAMES

I don't have a price.

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

DUMBARTON

So what do you want?

JAMES

Tea.

DUMBARTON

Tea?

JAMES

You tell Carlsbad that I want tea.

Dumbarton laughs with amazement...

DUMBARTON

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

JAMES

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

COOP (CONT'D)

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

PRINCE REGENT

Oh...

COOP

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

PRINCE REGENT

Who is this man? Is he loyal?

COOP

Err, well we think not.

PRINCE REGENT

A republican.

COOP

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

PRINCE REGENT

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

The Princj ET Q0 41 0 0 Tm5 9i

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

BRACE

Get up. Come on. Up! Up!

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

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

ATTICUS

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

JAMES

Good better, better. Alright

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

ATTICUS

So if we ain'

ATTICUS

Alright Alright

Brace steps up .

BRACE

The stuff he's brought has been

10 13 33

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

10 13 44

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

ETTIFER

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

STRANGE

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

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

STRANGE (CONT'D)

This however is news.

Pettifer reacts....

STRANGE (CONT'D)

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

Language: 10:15:59

STRANGE (CONT'D)

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

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

STRANGE (CONT'D)

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

As they leave

STRANGE (CONT'D)

By midday Mr. Pettifer.

10 16 17 / . , -

The windows are being boarded up.

Brace is making a fire.

10 17 23

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

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

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

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

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

FLASHCUT: AN UNKNOWN WOMAN.

Then a scuttling noise. James turns

JAMES
Hello?

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

JAMES
Winter, what are you doing here?

WINTER
This is where I come to sleep sometimes.

JAMES
You sleep here?

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

A pause.

WINTER (CONT'D)
So I cut out your spoils.

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

WINTER (CONT'D)
Take it. It's for you.

James feels a spiritual unease at the connection that the river has made between Winter and

WINTER (CONT'D)

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

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

WINTER (CONT'D)

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

James

10 25 07 . ,

Canton? STRANGE

Language: 10:28:51

CROWD

Solomon is still unmoved.

The national anthem is being sung with passion now.

STAGE MAID (CONT'D)

Any girls who spoke are a half crown.

Still nothing from Solomon.

STAGE MAID (CONT'D)

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

Solomon doesn't react. The stage

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

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

MAN

You bad, bad man.

MAN

Keep doing that...

MAN

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

10 31 11

We are behind James as he walks down the corridor.

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

James stares into Godfrey's eyes. He smiles.

GODFREY

Spoken for, Sir.

JAMES

You haven't changed a bit Godders.

Scored Music '103m09' out: 10:31:

Scored Music '103m09b' In: 10:31:

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

JAMES ¶ 1 Tf [(JA) -3 0 Tm /TT4 1 (uR) -3 () 4 (¶ 1 Tf [(JA) -3 T Q q ()

JAMES (CONT'D)

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

GODFREY

How did you know about me?

JAMES

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

Godfrey looks up at James and James smiles...

JAMES (CONT'D)

I honestly mean you no harm Godders...

Godfrey looks at him with incredulity....

GODFREY

If I were caught?

James comes to sit beside Godfrey.

JAMES

What?

GODFREY

If I were caught passing company se.083 (k) 4 (s) 43 (k) BT 0.0 0.u uj ET QAMES

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

JAMES (CONT'D)

Your work starts now.

GODFREY

Blasphemy: 10:

The arrival of letters at this address does not go

10 35 57 . -

James enters and Brace is upon him....

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

BRACE

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

JAMES

Your mistress?

BRACE

She says she owns this house.

JAMES

Right.

10 36 17 .



Taboo,

LORNA (CONT'D)

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

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

JAMES

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

LORNA

I was told that too.

He walks back with his drink...

JAMES

Language 10:37:55

And who keeps telling you all this shit?

LORNA

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

JAMES

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

Lorna smiles...

LORNA

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

FLASHCUT: SALISH/JAMES' MOTHER.

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

FLASHCUT: THE FACE OF HORACE DELANEY .

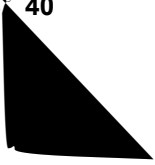
Suddenly he yells....

JAMES (shouting)
No. No. BRACE!

The dog barks.

JAMES

10 3 40



Thorne nods once. Peers down at a handwritten sheet.

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

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

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

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

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

But James is impassive.

THORNE

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

James tries not to react...

THORNE (CONT'D)

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

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

THORNE (CONT'D)

Language: 10:43:28

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

Thorne is lying but James doesn't know.

THORNE (CONT'D)

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

Thorne smiles.

THORNE (CONT'D)

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

A pause.

THORNE (CONT'D)

I came to thank you.

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

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

10 44 34

Establisher.

10 44 40

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

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

JAMES

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

ZIILPHA

I used to think we were the same person.

JAMES

We are.

ZILPHA

We're not!

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

ZILPHA (CONT'D)

Now I never want to see you again.

JAMES

Hum! We will speak again.

ZILPHA

No we won't.

Swinging his watch.

JAMES

Oh, but we will.

NERISSA

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

LORNA

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

The audience laughs.

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

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

LORNA (PORTIA) (CONT'D)

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

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

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

MALE AUDIENCE MEMBER

Hurry up!

Lorna stops mid

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

James follows.

MARIA (CONT'D)

DUKE (CONT'D)

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

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

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

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

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

JAMES (BREATH CLOUDI

Animal Coordinator

Post Production Coordinator
Post Production Paperwork

NADIYA LUTHRA
MANDY MILLER

Music Editors

LAURENCE LOVE GREED
JOE RUBEL

RD 10

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

GOLDCREST POST PRODUCTION
ADAM GLASMAN
SINÉAD CRONIN
JONATHAN COLLARD

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

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

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

RD 11

Visual Effects
VFX Executive Producer
VFX Executive Supervisor
VFX Supervisor
VFX Producer
VFX Coordinator
VFX Production Assistant

BLUEBOLT

Additional Visual Effects

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

RD 13

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

RD 14

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

RD 15

Consulting Producer	CHIPS HARDY
Executive Producers for Sonar	TOM LESINSKI
Co-Producer for Sonar	

