

JAMES

You are now one of us.

IBBOTSON

Why burden him?

IN: 10:00:42 INT. CHAPEL - MORNING

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

ZILPHA (V.O.)

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

IN: 10:00:46 INT. ZILPHA'S BEDROOM - NIGHT

Zilpha being fucked in her sleep.

JAMES (V.O.)

I will visit you in your dreams.

Thorne walks into the room.

ZILPHA

James

IN: 10:00:50 INT. GEARY HOUSE - NIGHT

Zilpha, battered and bruised is staring incredulously at the Priest.

THORNE

I told the Priest how he visits you.

IN: 10:00:52 INT. ZILPHA'S DRAWING ROOM - NIGHT

On Zilpha's face, crying and screaming out as she is tied to the floor. The Priest straddles her, rubs her body with his hands as Thorne watches.

PRIEST

There is a ceremony of exorcism, which can eradicate the *Barbason*.

IN: 10:00:56 EXT. BETHLEM ROYAL HOSPITAL (BEDLAM) - MOORFIELDS - MORNING

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

JAMES (V.O.)

My mothers name was Salish

IN: 10:02:07 FLASHCUT – SALISH WALKS OUT INTO THE WATER. SHE STANDS FOR A MOMENT BEFORE TURNING TOWARDS US.

INTERCUT WITH:

IN: 10:02:12 INT CHAMBER HOUSE - ATTIC - NIGHT

James is stood by his window, looking out at the River Thames.

Brace enters, lugging a scuttle full of coal. He pushes James aside and starts build up the fire.

BRACE

Mooning about in the chill. Staring into your head. You're as bad as your da'.

JAMES

My father cast my mother into the madness, then jumped in straight after. He's scarcely a man to follow.

BRACE

He was a good man.

JAMES

IN: 10:03:19 FLASHCUT – SALISH WALKS OUT INTO THE WATER.

He stares at James, James doesn't respond.

Brace goes on - the damn has burst.

BRACE (CONT'D)

She was deranged James! That's why your father had her

IN: 10:04:42 INT CORRIDORS - BEDLAM - DAY

James walks down the abandoned corridors.

IN: 10:04:48 INT SALISH CELL - BEDLAM - DAY

James alone in the cell, barred light on his face.

He has come to be with his mother.

We hear distant screams.

IN: 10:05:15 EXT. COUNTRYSIDE - DAY

James rides his white horse across the moors.

IN: 10:05:20 EXT TILBURY FORESHORE - NIGHT

Establisher of the moon.

James sits alone on the jetty.

After a moment Winter approaches.

Scored Music '106m04' out: 10:05:4.

WINTER

Stop staring your scaring me Why are you looking at me like that?

(Of course James might be insane and all this may be in his head. And James must consider this possibility too but for now he looks at Winter as if she were an adversary and a friend).

After a moment...

JAMES

Go home to your mother. Helga loves you. Your safe there. Go to sleep. All will be well. Go.

Winter nods, now on her feet, turns and walks. James stares out across the river.

IN: 10:06:50 EXT/INT. IBBOTSON'S MILL - GUNPOWDER FACTORY - DAY

James' men are operating shifts around the clock, they look exhausted. Cole carries a barrel into the factory. Cholmondeley makes his way in, weary, the hard work and the fumes have taken their toll on him.

Several of Atticus's men are gathered, along with Robert. James is in the shadows.

CHOLMONDELEY (CONT'D)

And she's going to make this whole process louder and wilder.
More insane and more impractical...

He looks to James...

CHOLMONDELEY (CONT'D)

And the only thing that will stop this entire enterprise, erupting in
a giant explosion the size of Mauritius is this...

Scored Music '106m06' In: 10:07:5

He produces a long wooden stick....

CHOLMONDELEY (CONT'D)

And dedication. Because from now on until the powder is
complete, we have to stir. Continuously!

Cholmondeley hands Robert and three other men a stick each.

We suddenly see Ibbotson standing at the doorway...

CHOLMONDELEY (CONT'D)

You. You, and Robert.

He then pours Chlorate into the four vats.

As he pours...

CHOLMONDELEY (CONT'D)

Stir. Stir. Stir.

Robert and the other two men begin to stir.

IN: 10:08:40 EXT. EAST INDIA COMPANY. DAY.

Establisher.

IN: 10:08:46 INT. EAST INDIA COMPANY, BOARD ROOM - DAY

Wilton and Pettifer are waiting anxiously by the crackling fire. Wilton straightens his tie in
the mirror and Pettifer judges his look.

Scored Music '106m06' out: 10:08:5

PETTIFER

Frightened rabbit.

WILTON

Go to hell.

PETTIFER

He is African. They smell fear like dogs.

WILTON

CHICHESTER (CONT'D)

He then said the ship was doubly over burdened. Two hundred and eighty slaves in a ship of one hundred and fifty tons.

Strange nods once. He knows the details, knows the Act, knows what happened next. But he waits and Wilton and Pettifer hesitate. He half turns to prompt them...

WILTON (CONT'D)

The Blackamoor then claimed that when the ship ran aground....

Silence.

WILTON (CONT'D)

The Captain ordered that the cargo hold be nailed shut. So the slaves would all go down with the ship...

PETTIFER

Leaving no evidence of the illicit cargo to incriminate those who had arranged the shipment.

Wilton and Pettifer swap looks, neither one wanting to be the one to deliver the really bad news. Strange senses it and insists with his eyes...

PETTIFER (CONT'D)

Then he asked about your brother, Sir.

A pause.

PETTIFER (CONT'D)

JAMES
Tomorrow, at midnight.

IN: 10:22:20 INT THORNE AND ZILPHA'S HOUSE - DAY

Zilpha is washing herself in the bath, naked. Her cuts and bruises are starting to fade from the beating and the exorcism. Lorna's visit has unsettled Zilpha.

There is a furious hammering on the door. The handle is tried but the door is locked. We hear Thorne.

Scored Music '106m12' out: 10:22:2.

THORNE
Zilpha open this door! Zilpha! Open this door! Zilpha! Zilpha,
open this door now Zilpha!

Zilpha gets out of the bath and pulls on a robe. Without emotion she unlocks the door. Thorne looks sleepless, almost hysterical. But he is apparently overjoyed.

He grabs Zilpha and spins her around.

Scored Music '106m12b' In: 10:22:4

THORNE (CONT'D)
Australia! I swear it. I swear it.

Scored Music '106m12c' In: 10:22:4

Thorne is oblivious to Zilpha's mood. He hides the absurdity of carrying on as if everything were normal after all they have been through with a frantic excitement.

Thorne shows Zilpha the hand-written letter in his hand.

THORNE (CONT'D)
A position in, in Sydney Australia. Ports and harbour assessor.

He touches her recovering face.

THORNE (CONT'D)

Come now all is forgotten, all is forgotten.

He begins to laugh....

THORNE (CONT'D)

How ridiculous it's all been. Dueling. And you and I fighting like children.

At last Zilpha looks down.

ZILPHA

Australia is too far. Please leave and let me finish here.

Scored Music '106m12b' out: 10:23:3

CHOLMONDELEY (CONT'D)

Remember slow, slow, slow over the potted roads. The chlorate is still there it's just sleeping.

JAMES

For the purpose of preventing contagion.

James approaches Robert.

JAMES (CONT'D)

I saw you and you saw something. At the pond What did you see?

ROBERT

Nothing.

JAMES

I strongly suggest you to continue to see nothing.

DRIVER

Move!

James then pulls up the black scarf over Robert's face before walking towards the carriages and gets in position. Robert, Atticus, and the rest of the men take position on their carriages too. Our band of brigands set off for London at a snails pace.

Scored Music '106m12d' out: 10:25:5

Scored Music '106m12e' In: 10:25:5

Scored Music '106m12f' In: 10:25:5

As they depart, we find Ibbotson. He is watching the procession leave. He looks deeply agitated and crosses himself.

IN: 10:26:06 EXT HEATH LAND - EVENING

In the sunset we see the three carriages heading across the Heathland, against the last light of the day.

Some read the posters that say 'CHOLERA' and begin to wrap their scarves around their mouths.

Scored Music '106m12e' out: 10:

We see Robert's POV from behind the last carriage as the officer stops by the second carriage and looks in.

Cholmondeley jumps down so the soldier with the torch has to stand back, unwittingly to a safer distance.

The Officer just looks at him and moves on. His soldiers flank him still.

French Bill turns in his seat, easing a blunderbuss partially out from beneath a horse blanket. Cholmondeley sees this. It doesn't help.

Atticus slips his hand inside his own coat. To grasp a pistol.

The officer steps up to the rear of the third coach. There's a full size coffin and a smaller one.

OFFICE

Oh, Cholera you say? Well let's have a look shall we?

The officer looks in, then smiles grimly at all of them. He's enjoying his power. He motions to his men.

The soldiers hang back.

OFFICER

Torch.

ATTICUS

I wouldn't do that.

The soldier with the torch and the one with a musket open the back of the carriage trying to stay as far away as possible. The officer bends into the coach now.

Atticus and James exchange another look, waiting to preempt the violence or for the conflagration.

The soldier lifts the lid of the smaller coffin with his bayonet.

James is set to go pagan on them.

Inside the coffin is a dead child. Or rather, is Robert pallid with fear and determination, hands folded on his chest, pressed down on top of the gunpowder.

The soldiers recoil, jumping out of the carriage and buffeting their Officerminfe and ET Q q 0.24 0 0 0.24

JAMES

No idea, get on your horse.

James nods to Atticus, who moves with very swift pomp back to his position. James climbs onto the first carriage. Robert remains in his coffin.

OFFICER

Go on. Go. Move on!

ATTICUS

Good work boy!

The cortege rolls on.

OFFICER

Go on. Move out of here! Go!

IN: 10:28:33 EXT IBBOTSONS FARM - GUNPOWDER FACTORY - NIGHT

The place is now deserted as everyone is with the funeral procession. Ibbotson enters. He looks around at the factory.

He walks a little further and sees that someone (James) has carved a Sankofa into the wood work of a beam.

Again Ibbotson crosses himself.

IN: 10:28:08 EXT GRAVE YARD - MIDNIGHT

There is just a hint of moonlight from a half moon as the funeral cortege pulls up in a dark, empty corner of the graveyard. Two dray wagons of the type used to transport beer are waiting.

In the half light we see the coffins being transferred to the dray carts and covered over.

We come close and find James organizing the transfer. Dumbarton approaches, wrapped up in thick clothes against the cold.

Hum! Yes you tell him that and I will rely upon him to give my ship safe passage through the American blockade.

Dumbarton bows. Dumbarton takes careful note of Helga and Pearl who are on look out, watching, alert, if any passerby's should approach. (and this will pay off later)

JAMES (CONT'D)

If my factory is now discovered I will know where to find you.

He then stares at Dumbarton.

James gets aboard the first funeral carriage and whips it away into the moonlight.

IN: 10:30:10 INT IBBOTSON'S KITCHEN - NIGHT

Ibbotson is drinking gin, all alone and scared. He looks up at the crucifix hanging on his wall. Now that he is alone he has had time to think. He checks his pocket watch. He gets to his feet.

IN: 10:30:26 EXT IBBOTSONS FARM YARD - NIGHT

Ibbotson is pulling on a warm coat and walking toward the stables. He walks quickly, a man with a purpose which we don't yet know...

IN: 10:30:36

James walks in and joins her by the fire. They look at each other, and then Zilpha moves in close to hold him.

They stay like this, for a time, silent. It would be exactly what James wants, but something is conflicted.

JAMES

What have you done?

Scored Music '106m1d

A pause.

I will deal w JAMES

JAMES

Language 10:46:35

Take that dress off.

(louder)

Take that fucking dress off, now.

IN: 10:46:40 INT ZILPHA'S BEDROOM - DAY

We cut to a collage of frenzied and passionate, half clothed sex with James and Zilpha
Pure need.

In the middle of this James suddenly sees Salish's face in his mind.

There's a battery of images of Salish with James.

Salish touches James' face.

Kissing him.

Kissing him when he was a baby.

IN: 10:52:36 INT. THE IMAGINED PEARL - NIGHT

Helga is in her room, lying on the bed and sucking gently on an opium pipe. The door is opened and Pearl puts her head around.

Scored Music '106m25b' out: 10:52:3

PEARL

The devil's here.

Helga sits upright and drops the pipe.

IN: 10:52:56 INT IMAGINED PEARL BAR - NIGHT

James is drinking rum, sitting in the bar. Helga approaches...

HELGA

Go get some sleep.

JAMES

I don't need to sleep.

Helga can see his despair and is wary of it.

JAMES (CONT'D)

I need a ship.

Helga looks away and smiles...

HELGA

Language 10:53:26 Maybe have a fuck first. Find a ship tomorrow.

JAMES

Why don't you find a captain and you take him upstairs and slit his throat. I will take his ship...

Helga puts her hand over James's mouth and shushes him like a child....

HELGA

No captains. No throat slitting. We can't find you a ship.

James suddenly stands. He sweeps every drink off the table before grabbing another bottle of brandy and leaving.

JAMES

MINE!

IN: 10:54:21 EXT THAMES FORESHORE - NIGHT

James is walking on the foreshore in the freezing cold night swigging the brandy. James roars to the river as he wades out in the water.

JAMES

Language: 10:54:47 I need a ship! Just

Thorne Geary

JEFFERSON HALL

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