

Anne Bonny

"Pilot"

written by

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Based on a true story

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EST. CORK, IRELAND - LAWYER'S OFFICE - DAY

The hanging sign outside the 2-story business/home reads "William McCormac - Solicitor".

SUPER: Cork, Ireland - 1708

INT. LAWYER'S OFFICE - DAY

YOUNG ANNE (8), her red hair cut short, dressed as a boy, sits at the desk adding numbers in a ledger. There's rhythmic thumping coming from the room above her.

The door handle rattles. Someone knocks. Young Anne peeks out the window. It's MRS. MCCORMAC (35), a well-dressed lady. Young Anne ducks under the window.

MRS. MCCORMAC

Ben? I see you in there. I am here
for Mr. McCormac.

Young Anne unlocks the door and opens it a crack.

YOUNG ANNE

Mr. McCormac instructed me not to
let anyone in.

MRS. MCCORMAC

I am his wife.

YOUNG ANNE

He said no one.

Mrs. McCormac pushes past Young Anne and looks around the office. Young Anne returns to her seat at the desk and continues her additions.

MRS. MCCORMAC

Where is he?

YOUNG ANNE

I don't know.

They can both hear the noise coming from above. Mrs. McCormac heads up the back stairs. A door opens.

From upstairs, the shrieks of two women.

Young Anne pulls out a book, *Tales of Mother Goose*, and reads with her hands over her ears as the yelling continues.

MRS. MCCORMAC (O.S.)
Is Ben yours? Has it been going on
that long?

WILLIAM (O.S.)
Quiet down, do you want the entire
city to know?

Mrs. McCormac hurries down the stairs in a rage.

MRS. MCCORMAC
They will know! And they will ruin
you!

Mrs. McCormac leaves, slamming the door behind her.

INT./EXT. LAWYER'S OFFICE - DAY

Several of the windows are now broken.

Workers load crates and chests from the office onto a horse-drawn wagon. MARY BRENNAN (25), a servant, and Young Anne, now in a dress, her hair a little longer, watch from aside.

Mrs. McCormac arrives in a horse-drawn carriage with her FATHER (60s). Her servant, HARRY, helps her down, and she immediately barks orders at the workers.

MRS. MCCORMAC
Stop! Put those down. You have no
right to any of this.

The workers put the crates down and look to Mary Brennan. She lowers her eyes, and speaks with a lower-class Irish accent.

MARY BRENNAN
William's inside.

Mary Brennan ushers Young Anne inside the office.

WILLIAM MCCORMAC (45), a well-dressed lawyer, stacks books into a crate on his desk.

MARY BRENNAN (CONT'D)
Mrs. McCormac's here with her
father.

WILLIAM
That woman couldn't let me have one
blessed day of peace...

He gets up and exits. Mary Brennan and Anne watch from inside as Mrs. McCormac flings their belongings from a chest.

MRS. MCCORMAC
You gave her my dresses?

Young Anne tugs on Mary Brennan's hand.

YOUNG ANNE
My book is in there. Don't let her
throw out my book.

MARY BRENNAN
It'll be all right, Anne.
William'll sort it out.

YOUNG ANNE
Stop calling me that. I'm Ben.

MARY BRENNAN
Anne's your real name. No use
hiding it now.

Mrs. McCormac's Father approaches William.

FATHER
The agreement was to leave the
house and the office, and
everything in it-

WILLIAM
After we've moved to the colonies.
Let us finish our move in peace!

MRS. MCCORMAC
You don't deserve peace, and
neither do they.

Mrs. McCormac gives a hateful glance toward Mary Brennan and
Young Anne through the window.

MRS. MCCORMAC (CONT'D)
Adulteress!
(to a worker)
Open all these.

The workers open all the crates and chests on the sidewalk
and street.

MRS. MCCORMAC (CONT'D)
Harry! Come get these ones with the
clothes.

Young Anne watches as Mrs. McCormac throws their clothes and
belongings into the street, including a book.

Young Anne runs out of the office to retrieve the book. Mary Brennan follows her.

YOUNG ANNE
Stop! It's mine!

Young Anne picks up her book from the street.

MRS. MCCORMAC
Ben, or whatever your name is now.
You're a bastard, and you can never
run away from that.

Young Anne reaches for Mary's hand and hides behind her.

MARY BRENNAN
She's a wee child, she's done
nothing wrong.

MRS. MCCORMAC
She'll burn in hell for your sins
all the same.

Mrs. McCormac returns to her carriage. Harry hauls crates away. Mary and Young Anne pick up their things from the ground.

EXT. CORK, IRELAND - DOCKS - SHIP - DAY

Mary Brennan and Young Anne follow William onto the ship. As William settles business with the captain, Mary Brennan and Young Anne walk toward the bow.

MARY BRENNAN
You think that swayin'll make you
sick?

YOUNG ANNE
No, I like it. Like when you rock
me to sleep.

MARY BRENNAN
That's good, 'cause it'll be a
month or two before we set foot on
land again.

YOUNG ANNE
What's a bastard?

MARY BRENNAN
Aw now, you forget you heard that.
Don't matter now anyway.
(MORE)

MARY BRENNAN (CONT'D)
 We're making a new life for
 ourselves in the colonies. In fact,
 you know what people are going to
 call me? Mrs. Cormac.

YOUNG ANNE
 Not **McC**ormac? Like William?

MARY BRENNAN
 Just Cormac now, and you can't tell
 anyone otherwise. You're Anne
 Cormac, you always have been. And
 William Cormac, you'll tell
 everyone he's your da.

YOUNG ANNE
 Will I still be his apprentice?

MARY BRENNAN
 No dear, we were just making a
 sport, see? So we could be
 together. Girls can't be
 solicitors.

YOUNG ANNE
 But I know how to read and write.

MARY BRENNAN
 Maybe they do have lady-solicitors
 in the colonies. They say it's a
 new world. And we'll be new people
 there, too. Come now, watch the
 sailors! Isn't it exciting?

The sailors cast off moorings from the dock, and then work in
 sync to sail the ship from the harbor. Young Anne watches
 this all with glee, then stares off into the ocean beyond.

YOUNG ANNE
 (sotto)
 I can be whoever I want...

EXT. CORMAC ESTATE - DAY

A colonial house, at the edge of town. The Ashley River
 behind it is busy with fishermen and trade ships.

SUPER: Charles Town, South Carolina - 1718

ANNE (18), climbs into a tree alongside the river. She's
 barefoot, dressed in a loose shift (women's underdress), her
 hair much longer now. She crawls into a hammock hanging from
 a large branch over the water.

She's at peace with the sounds of the river, and the swaying of the hammock. She pulls a page of the Boston News-letter out of her pocket, and reads it.

An excerpt reads: "-in a sloop from South Carolina, who was taken on the 14th off the cape by Paul Williams the Pirate, who took from him 350 ounces of silver, which was buried in his ballast, for hiding it: The pirates threatened to-"

WILLIAM (O.S.)
(yelling)
Anne!

Anne lays still in the hammock.

WILLIAM (O.S.) (CONT'D)
(yelling)
Anne! You must call on the Harper's
for tea!

Anne carefully adjusts her position, without rocking the hammock, to peek out toward the house.

William Cormac, now 55, waits beside a carriage. He speaks briefly to the Carriage Driver, who shakes his head.

WILLIAM (O.S.) (CONT'D)
(yelling)
If I find you were hiding again, so
help me, you'll get the switch
tonight!

Anne briefly shows doubt, but remains hidden.

Frustrated, William climbs onto the carriage. The Driver whips the horses, and they head into town.

As soon as they leave, Anne swings down from the tree, and runs barefoot toward the house.

INT. CORMAC ESTATE - ANNE'S ROOM - DAY

Anne pulls on a long cotton dress with an apron, and buckles on leather shoes.

INT. CORMAC PLANTATION - KITCHEN - DAY

BETTY (40s), the cook, plucks chickens. Anne bursts in.

ANNE
Betty, I'm going to the market, and
I need a list.

BETTY

I heard your father calling.

ANNE

He must have left already.

BETTY

Well then... a fresh game bird?
Master William's getting tired of
chicken. And claret and beans for a
stew.

ANNE

What about fruit?

BETTY

Get what you want, girl, but that's
not coming out of the kitchen tin.

Betty hands Anne a few coins from a tin. Anne rushes out.

BETTY (CONT'D)

(yelling)

And find another girl to walk with!
The neighbors will talk if they see
you walking alone again.

EXT. CHARLES TOWN - DAY

The surrounding plantations and shipping keep the streets
busy with carriages, wagons and pedestrian traffic. The
townsfolk sweat and slap at flies and mosquitoes.

The buildings have proclamations with rewards for
apprehending famous pirates. Anne walks alone, reading the
signs, swinging around a large basket. The townsfolk who
notice her give her disapproving glances.

Anne arrives at the market, checking out the fruit carts.

JAMES BONNY (25), handsome, in sailor's jerkin and breeches,
spots Anne. His Sailor Friends nudge him, whispering.

James approaches Anne as she inspects a papaya.

JAMES

Pardon me, miss. The name's James
Bonny. I've traveled a great many
places, and know a thing or two
about these here exotic things.

ANNE

What's this one? Is it ripe?

JAMES

That's a pawpaw. It's supposed to be yellow. On the inside, too. Do you want me to show you?

Anne nods. James pays the Fruit Seller a coin, and takes out a pocket knife. He cuts it in half, revealing the yellow flesh.

ANNE

Do you eat the black parts?

JAMES

No, not the skin or the seeds.

He hands Anne a slice of fruit. She eats it. She's delighted. She licks her fingers.

ANNE

However did you come to learn about these "pawpaws"?

JAMES

I'm a sailor. I've sailed every kind of ship, from a Navy frigate to Blackbeard's galleon.

ANNE

(in awe)

You sailed with Blackbeard?

JAMES

Pardon the bragging, miss. Pirates ain't welcome most places no more.

ANNE

Oh, but you must tell me all about it! Please?

JAMES

May I ask your name?

ANNE

I'm Anne Cormac. My father is William Cormac, the solicitor.

James's eyes light up.

JAMES

Is your father here with you?

ANNE

No, I'm here by myself.

JAMES

It'd be unwholesome of me to leave
a beautiful lady on her own. So
many rascals about nowadays.

James slices off another piece of fruit. Anne happily takes it from him.

EXT. CHARLES TOWN - HARBOR - EVENING

Anne and James stroll along the docks, still talking. James carries her basket.

JAMES

He was so fearsome to sail with. He
would light candles and put them in
his beard. Looked like the devil
himself! But he always treated his
crew right.

ANNE

I love hearing your stories, but I
really must go. Will you be in
Charles Town long?

JAMES

'Til I find a new ship to sail on.
I'll be staying at the inn over
yonder, so I can help you with your
shopping.

ANNE

I hope we meet again soon.

She offers a hand. He kisses it, then hands her basket back.

EXT. CORMAC ESTATE - NIGHT

Anne's nervous as she walks alone in the dark, carrying her basket of groceries.

As she approaches, she sees William Cormac, furious, waiting for her in a chair on the front porch.

INT. CORMAC ESTATE - ANNE'S ROOM - NIGHT

Anne's bent over her bed in her shift, crying before the beating's even started. Her father stands behind her with a switch.

ANNE
I forgot about going to the
Harper's. I was just trying to help
Betty-

William slaps the switch hard against Anne's bottom.

WILLIAM
No more lies, girl.

ANNE
But I got food especially for you-

WHACK!

WILLIAM
Wandering about town like a little
harlot. You are a disgrace.

WHACK!

WILLIAM (CONT'D)
It's my fault for allowing you too
much freedom. But you will marry
Mister Harper, regardless of your
preference. The sooner, the better.

He hits her again as she sobs.

EXT. INN - DAWN

Charles Town sleeps. Anne runs barefoot to the inn, then puts
her shoes on before entering.

INT. INN - DAWN

Anne knocks on all the doors in the inn.

ANNE
James? James Bonny? It's Anne.
James Bonny?

A few angry shouts come from inside the doors.

James Bonny opens his door, still half-asleep, the same
ragged clothes as before.

ANNE (CONT'D)
James. I need your help.

JAMES
Anne?

ANNE

My father is awfully wicked. Ever since my mother died, he lost all love for me. He beats me, and he wants me to marry a man twice my age. I've got no one else in the world. Please help me.

JAMES

I'd love to save you, my little princess. But I only know one way.

ANNE

Please, anything.

JAMES

If you married me, you wouldn't have to marry no old man.

ANNE

Are you making a sport with me?

JAMES

I'm most sincere. Marry me, Anne.

Anne thinks it over a very brief moment.

ANNE

Yes!

JAMES

Have you got any money on ya?

ANNE

No...?

JAMES

Well, head back home for now. Get cleaned up, and put on a pretty dress. I'll pick you up before noon. Make sure you bring enough coin to pay for the ceremony.

ANNE

I'll be waiting for you. The Cormac estate, just west of town on the Ashley River.

Anne's giddy with excitement. James kisses her.

EXT. CORMAC ESTATE - ROAD - DAY

Anne's in a gorgeous mantua gown, picking wildflowers along the road. She spots James (still wearing the same clothes), and races over to him. He eyes the size of the estate with satisfaction.

ANNE

Is that what you're wearing?

JAMES

It's the cleanest thing I got.

Anne takes his arm and they head towards town.

EXT. CHARLES TOWN HARBOR/MERCHANT VESSEL - DAY

The docked ship sways in the strong wind and rough waves. Anne, looking terribly overdressed, and James stand before the MARRIAGE CAPTAIN as he officiates the wedding.

The short sermon can't be heard above the wind, waves, and the laughter and swearing of sailors as they roll in barrels toward the hold below. Anne and James mouth the words "I do" in turn.

Anne and James share a kiss.

INT. TAVERN/INN - DAY

Drunk sailors enjoy their leave with rum, women and cards. James kicks open the door and carries Anne over the threshold. He sets her down. Her hair's windblown, her dress train is filthy, bouquet wilted, but she tries to smile.

JAMES

Drink up, lads! This round's on me.
It's my wedding night, and this is
my lovely bride!

The room cheers. James leads Anne toward the INNKEEPER.

INNKEEPER

Congratulations, James. You've got
the shillings to pay for that?

JAMES

Anne, you've got some coins on you,
don't ya?

ANNE

I didn't know - I have these...

She untangles a jeweled hairpin and hands it over.

INNKEEPER

This real?

ANNE

On my honor, sir. My father is William Cormac, and he doesn't keep false things.

INNKEEPER

All right then.

JAMES

Will that cover a bottle of rum for the two of us?

The Innkeeper shakes his head. Anne untangles another hairpin from her hair, and hands it over. The Innkeeper hands James a bottle of rum and two glasses.

INT. INN - JAMES'S ROOM - DAY

It's a cramped attic space with a dirty straw mattress, a table with no chairs, and a used chamber pot in the corner. Anne wrinkles her nose at the smell.

James sets down the glasses on the table and fills them both to the brim with rum. He hands a glass to Anne. She sniffs it. Then tastes it.

JAMES

Nah, you don't sip it like that. Just swill it down.

He gulps down his glass. Anne tries the same. She stops halfway, almost retches.

ANNE

I've only had wine before.

JAMES

Aw, that's enough, my love. Give me a kiss.

He plants a sloppy kiss on her face, unbuttons her gown.

EXT. CORMAC ESTATE - NIGHT

The glow of candlelight radiates from the dining room windows.

Anne and James approach.

ANNE
Perhaps I should... announce you
first? Before you come in?

James shrugs. He sits down with the bottle of rum, and Anne goes in alone.

INT. CORMAC ESTATE - FOYER - NIGHT

Anne tries to tame her hair and smooth out her dress.

WILLIAM (O.S.)
Anne? Is that you? Dinner has been
served.

INT. CORMAC ESTATE - DINING ROOM - NIGHT

Anne enters the dining room, and stands across from William. His full attention is on "The Boston News-Letter", a single-sheet newspaper.

Anne clears her throat, looking at her father with expectation. William doesn't take his gaze from his paper.

ANNE
Father. I have some news.

WILLIAM
You've changed your mind about
Richard Harper?

ANNE
No, I can't marry him now. I've
gotten married!

Anne smiles at James, peeking in through the window. William frowns, and lowers his paper.

WILLIAM
To whom?

ANNE
James Bonny. He's a sailor. He's so
handsome, and clever-

WILLIAM
Whatever you think you've done,
we'll undo it tomorrow.

ANNE

But we're really married. The
captains are allowed to-

WILLIAM

It will be annulled tomorrow.

Anne watches as James departs from the window.

ANNE

...but I love him. I don't want to
marry-

WILLIAM

(yelling)

I *must* choose a man of good
standing as my heir. You will be
married to Mister Harper, and that
is the end of it!

ANNE

You married mother for love! Why
can't I do the same?

William marches over to her and slaps her, enraged.

WILLIAM

Do you think I would have married
her, if the world hadn't found out
about you?

He grabs her by the arm and flings her toward the stairs.

WILLIAM (CONT'D)

You ruined both our lives. And I'm
glad she died before she saw what
you'd become. Now get upstairs.
You'll get a beating after I finish
my dinner.

INT. CORMAC ESTATE - ANNE'S ROOM - NIGHT

Anne, her face red with anger and tears, throws her clothes
and jewelry into a wooden chest.

INT. CORMAC ESTATE - UPSTAIRS HALL - NIGHT

Anne drags her chest into the hall, leaving it near the top
of the stairway, then marches to her father's room.

INT. CORMAC ESTATE - WILLIAM'S ROOM - NIGHT

Anne ignores the rest of the room and focuses on a dusty, unused dressing table along the far wall. She finds a small painted portrait of Mary Brennan, tucks it under her arm, and grabs jewelry from the drawers.

INT. CORMAC ESTATE - HALLWAY/FOYER - NIGHT

Anne re-enters the hallway with her arms full. William, standing over the chest, looks furious.

WILLIAM
Put them back.

ANNE
They're mine by rights!

William grabs at the portrait and jewelry in Anne's arms. She turns away. William persists, pulling at the portrait.

A piece of the frame breaks off in his hand, taking the top of Mary's head with it. Anne and William freeze, both staring at the portrait.

WILLIAM
Now you've done it. You won't sit
for a week.

William grabs Anne's hair, trying to pull her towards her room. She digs her fingernails into his arm, thrashing. He lets go, letting her fall onto the ground.

William stands over her, a few strands of hair between his fingers, examining the bleeding marks on his arm.

She kicks at his knee, and his leg collapses out from under him, toppling him down the stairs.

She watches as he slides down the last few steps, knocking over a floor candelabra in the foyer. Lit candles roll across the floor.

Anne throws the jewelry in the chest and slams it shut, then drags the chest behind her, thumping down each step.

One of the candles ignites a curtain. Flames quickly rise to the ceiling.

EXT. CORMAC ESTATE - NIGHT

Anne drags the chest outside. Looks around for James, doesn't see him. Looks back toward the house. Flames flicker inside the windows. Her father lays just inside the open door.

She drops the chest and runs back to her father. She drags him outside.

WILLIAM
(weakly)
Bastard girl. You're a curse.

He thrashes at her. She lets go. He tries to get up, but one leg is horribly broken. She backs away, staring him down, as he lays helpless on the ground, his face red with anger.

EXT. ROAD - NIGHT

Anne catches up to James as he heads toward town.

ANNE
James! Stop! Please!

JAMES
You heard him. He's a solicitor,
and he can do that annulment.

ANNE
We don't need him or his blessing.

JAMES
But you got nothin' without him.

ANNE
I packed up a chest. All my
clothes, my jewelry, my mothers -
it's enough to start a new life
somewhere else. Anywhere else. Just
help me carry it.

James follows Anne back toward the estate.

EXT. CORMAC ESTATE - NIGHT

The house is in flames. William lays unconscious outside.

JAMES
What did you do?

James can hear fire bells ringing in the distance. His fury builds.

JAMES (CONT'D)

Did you burn it? Why would you?
What were you thinking?

ANNE

It was an accident. Just help me
with the chest.

He opens the chest and inspects the contents.

JAMES

I coulda had the whole plantation.

He slams the chest shut and picks up one side. Anne picks up the other, and they head towards town.

INT. INN - JAMES'S ROOM - NIGHT

James and Anne lug her wooden chest into the room. James collapses onto the mattress, still in his clothes.

Anne undresses, looking for a place to hang her gown. She settles for laying it across the wooden chest.

Stripped down to her undergarments, she crawls onto the mattress beside James. He rolls over to face the wall. She presses her body against his.

ANNE

I didn't want that life. I just
want to be with you.

JAMES

Then you're an idiot.

Tears well up in Anne's eyes, but she forces them away with a deep breath and a clenched jaw.

INT. INN - JAMES'S ROOM - DAY

Anne wakes alone in bed. She looks to the open chest. Her gown and other clothes are scattered on the floor.

She scrambles up and looks inside. All the jewelry is gone.

James enters. She turns on him, furious.

ANNE

Those were mine!

JAMES

Mine now. We're married.

ANNE
You had no right!

James takes some dirty, ragged clothes from a sack and throws them at her.

JAMES
I've booked us passage to New Providence. Now get dressed. The captain don't take women.

Anne turns the rags over in her hands. She looks up to James.

ANNE
Oh... it'll be better there? We can be free together?

JAMES
Aye. It's sunny and warm, white sand, beautiful blue ocean, and all the famous pirates you've read about.

ANNE
I'm... sorry I lost my temper. It sounds lovely.

EXT. CHARLES TOWN HARBOR/MERCHANT SLOOP - DAY

Anne and James haul her chest down the docks. Anne is in boy's clothing, a hat, and her hair tied back in a low ponytail.

They make their way up the gangplank onto a docked merchant sloop. She keeps her head down, the brim of her hat hiding her face.

James and Anne set down the chest. James pays CAPTAIN WALLACE coins from his purse.

CAPTAIN WALLACE
Dunno if you heard, but Nassau is under British rule now.

JAMES
What's that mean for me?

CAPTAIN WALLACE
You need to register with the gov'nor when you get there.

He hands James a flyer. James pockets it.

Anne gazes up at the tall mast and multitude of riggings, knots of all kinds. She reaches up to touch one of the knots.

CAPTAIN WALLACE (CONT'D)
Don't touch that, boy!

Anne lowers her head.

CAPTAIN WALLACE (CONT'D)
Keep an eye on your boy, James.

JAMES
Aye, captain.

James gestures for Anne to pick up the other side of the chest. They carry it down to the galley.

INT. MERCHANT SLOOP - DAY

Anne covers her nose from the stench, and waits for her eyes to adjust to the dark, squinting around the galley. She spots a series of hammocks in two rows.

ANNE
We don't get a room?

JAMES
There's one at the far end, but it's the captain's.

ANNE
But how will I... not be found out?

JAMES
Don't change your clothes, and use the chamber pot when no one's looking.

Anne looks down at her clothes, already soiled.

ANNE
For the whole week?

JAMES
Like the rest of us poor picaroons. You won't be the worst smellin' thing here.

EXT. MERCHANT SLOOP - NIGHT

Anne, still in her boy's clothes, touches the rail as she strolls around the ship, in awe of the sea at night.

CAPTAIN WALLACE (O.S.)

Boy!

She attempts a deep voice.

ANNE

Yes, sir?

CAPTAIN WALLACE

You see any pirates out there?

ANNE

No sir, no ships for hours.

CAPTAIN WALLACE

Good that you're lookin'. There's still pirates in these waters.

Captain Wallace spits over the rail.

CAPTAIN WALLACE (CONT'D)

You ever been on a ship before?

ANNE

When I was a child.

CAPTAIN WALLACE

I'm a bit short on crew, but I need my rest. You keep an eye on Seamus back there.

Captain Wallace points to SEAMUS (50) manning the tiller at the rear of the ship. Seamus waves back, a bottle in hand.

CAPTAIN WALLACE (CONT'D)

You see that bright star sternwards?

He points in the sky, above the rear of the ship. Anne squints her eyes and matches his gaze.

ANNE

Below the ladle?

CAPTAIN WALLACE

Aye. Keep it there, the whole night. If you look back and it's not there, you come down to my cabin and wake me.

ANNE

Yes, captain.

Anne makes her way to the rear of the ship beside Seamus, and offers up her hand for a handshake. He gives her the bottle. She takes a short drink and passes it back.

SEAMUS

Not sick at all?

ANNE

No. I love the rocking of the sea.

SEAMUS

Aye. There's something about the open water that soothes the soul.

ANNE

Could you teach me some of the words? He said "sternwards". It's the back of the ship, right? And that thing you've got --

Anne gestures to the tiller Seamus is leaning on.

SEAMUS

Sternwards is something out back there, past the stern. This here's a tiller. You use it to keep the ship just off leeward, so the sails don't luff.

Anne looks baffled.

SEAMUS (CONT'D)

Aw, I'm just takin' the piss. I'll teach ya.

JAMES (O.C.)

Boy!

Anne turns. James comes up from the galley.

ANNE

I have a name. Ben.

JAMES

Ben, you shouldn't be out here alone at night.

ANNE

The air's better up here. And Seamus was teaching me about the ship.

James leans in close to Anne.

JAMES

The captain said stay below deck.

ANNE

The captain told me to keep an eye out. And if you don't believe me, we can go wake him.

SEAMUS

'Tis true, all of it.

JAMES

If the captain said.

James returns below deck. Anne reaches out a hand to Seamus, he hands her the bottle. She takes a swig and grins.

EXT. NASSAU HARBOR - DAY

Anne and James haul her chest down the gangplank to the dock. Anne waves a fond farewell to the crew, who acknowledge her with kind regards.

They pass through the market, with all kinds of exotic produce, beverages and handmade goods on display.

ANNE

Oh, can we look at that -

JAMES

Buncha thieves here, don't show your purse.

EXT. NASSAU - DAY

James and Anne carry the chest through the streets, James leading. Anne gazes in wonder, trying to take it all in. The palm trees, the proclamation posters for Blackbeard and Charles Vane on the walls, the music, and people.

James spots a 2-story tavern with a picture of three goblets in a triangle on the trade sign hanging over the doorway. Prostitutes fan themselves on the balcony above.

INT. THREE CUPS TAVERN - DAY

Part inn, part tavern, part brothel, the large front room is filled with seedy sailors and lewd women.

James and Anne set down the chest near the doorway.

JAMES

Stay here.

He approaches the bar and flags down the owner, ED KEELER (60s), an ex-pirate missing a few fingers and an ear.

JAMES (CONT'D)

Say Ed, got a room for me and my bride? She's a pretty thing, really.

James points toward Anne. Ed looks.

ED

You gone blind, James?

JAMES

You know Captain Wallace, he won't take on women. She cleans up real nice though.

ED

Now James, I can't be givin' you any more credit here.

James reaches into his pocket and pulls out some coins, and drops them into Ed's hands. Ed examines the payment.

ED (CONT'D)

Fine. But with what you owe me, this'll only get you four days. Upstairs, last door on the left.

James nods.

INT. THREE CUPS TAVERN - BONNY ROOM - DAY

James and Anne enter their room and set the chest down. Anne's disappointed. The room is even smaller and dirtier than the one in Charles Town.

JAMES

All right, make yourself comfortable, I have to go see the gov'nor.

ANNE

I want to see the market.

JAMES

Dressin' up as a boy got you thinkin' you can go as you please. Well, you can't. It's not safe.

ANNE

If I wanted to stay locked in my room, I would have stayed in North Carolina.

JAMES

Aye, married to an old man, right?

ANNE

You said things would be better...

JAMES

They will be. Now don't leave the room, you might be mistaken for one of Polly's girls. Give me a kiss, love.

Anne gives James a kiss on the cheek. He exits, closing the door behind him. Anne sits cross-legged in front of the slatted window, trying to see through.

Past the balcony of women, she can see the masts of ships in the distant harbor.

POLLY (O.S.)

Hey, who's that peepin' at my girls?

Anne shrinks away from the window.

INT. GOVERNOR'S MANSION - OFFICE - DAY

The GOVERNOR'S SERVANT guides James into the large, stately office.

WOODES ROGERS (42), in a powdered wig, sits behind his desk, signing papers. James takes off his hat and approaches.

JAMES

Governor Rogers, sir, I have this paper-

James takes out the flyer, unfolds it, shows it to Rogers.

JAMES (CONT'D)

My wife said it's a "King's pardon" for all past pirates so long as we come to you by September. Well, I'm here.

Rogers motions to his Servant, who retrieves a ledger off the bookshelf, and opens it on the Governor's desk. Rogers dips his pen in ink.

ROGERS
And you are...?

JAMES
James Bonny, sir.

Rogers scribbles into the ledger.

ROGERS
And you served on...?

JAMES
Ranger. Under Captain Barnet.

ROGERS
Yes, he's already received the
pardon. He's a privateer now, did
you know?

JAMES
No, sir, I've been in South
Carolina this past year.

ROGERS
That means he hunts pirates for me.
A lot's changed, Mr. Bonny. The age
of piracy has come to an end, and I
welcome you to the new, New
Providence. You are pardoned.

JAMES
Thank you, sir.

James turns to leave.

ROGERS
Mr. Bonny, do you have employment?

JAMES
No, sir, not yet.

ROGERS
I need good, honest men around
Nassau. Keep your eyes and ears
open, and let me know of any
piratical activity. Especially
pertaining to Charles Vane or
Edward Teach.

JAMES
Blackbeard?

ROGERS

Yes. I'll give you fifteen shillings each week when you come tell me all you've heard. More if it's about those two. And come sooner if it's urgent.

Rogers pulls two sterling pounds out of a drawer.

ROGERS (CONT'D)

An advance on your employment with me. Can I count on you, Mr. Bonny?

JAMES

Yes, sir.

James takes the coins, bows, and exits.

INT. THREE CUPS TAVERN - BONNY ROOM - NIGHT

Anne, cleaned up and in one of her fine gowns, sits by the window, listening to the laughter and catcalls below.

James enters, staggering drunk. He flops face-down on the bed. Anne kneels down on the mattress and places a gentle hand on his shoulder.

ANNE

Please don't leave me alone here that long.

JAMES

Leave me be.

ANNE

You were gone all day!

He doesn't respond.

ANNE (CONT'D)

Were you drinking? The whole day?

James pushes her away.

JAMES

I said leave me be!

Anne gives up and leaves.

INT. THREE CUPS TAVERN - NIGHT

It's a rowdy night. Most of the sailors are drunk, singing a sea shanty. Anne sits at the top of the stairs, studying the room.

POLLY (40s), a seasoned madame, points one of her YOUNGER PROSTITUTES toward a table of gambling sailors.

The Younger Prostitute caresses the shoulder of a FLASHY GAMBLER. He pulls her by the waist onto his lap, then lays down his cards. A winning hand.

Ed cleans up vomit from the floor. A TIPSYPirate reaches over the bar and steals a bottle of rum. Ed doesn't notice. But Anne does.

A PROSTITUTE and her CUSTOMER head up the stairs toward Anne.

CUSTOMER

Who's the new girl? Can I get a deal on you both?

Anne hurries back up the stairs.

INT. THREE CUPS TAVERN - BONNY ROOM - NIGHT

James snores on the mattress. Anne peeks through the slats in the window. The ships in the harbor look beautiful and serene in the moonlight.

INT. THREE CUPS TAVERN - BONNY ROOM - DAY

Anne wakes, and spots James cutting the lace off a dress.

ANNE

What are you doing?

JAMES

Just gonna sell the lace.

ANNE

Why, so you can spend it drinking all day again?

JAMES

I was going to buy us breakfast.

ANNE

And what happens when I have no clothes left? What then?

JAMES
Then I'll make do.

ANNE
I thought you were a sailor, a
pirate! Go earn your keep.

James slaps her. She tries to slap him back, but he grabs her
arm and pushes her down.

JAMES
I'm gettin' real tired of you
pretending yer better than me. You
ain't no little rich girl anymore,
and I ain't your servant. You're
mine, and so's all your things.

ANNE
(quietly)
Was it always a sport to you? From
the moment you saw me? Was there a
single true word in any of it?

James softens his tone.

JAMES
There's no pirating no more, those
days are gone. But I got me a job.
Gov'nor gives me ten shillings a
week just for listening in at the
taverns.

Anne takes a moment to process this, as James shoves handfuls
of lace in his pockets.

ANNE
Ten shillings - will that even pay
for the room?

JAMES
Says the girl who burned our
inheritance.

ANNE
I'll work in the tavern.

JAMES
As what? One of Polly's whores?

ANNE
I know how to pour a drink.

James rips more lace off the dress, and leaves.

INT. THREE CUPS TAVERN - NIGHT

It's another rowdy night at the tavern. Anne carries out food and drink in the gown she got married in - but now it's devoid of all ornamentation, the train torn off, and missing the layers of skirts. A burlap apron is her only accessory.

She sets a mug of ale and bowl of stew in front of a LECHER. As she turns toward the kitchen, he grabs her butt.

Anne whirls on him, slapping him. The tavern erupts in laughter and shouts. The Lecher is more surprised than hurt.

Anne turns away again, and gets halfway to the kitchen.

LECHER
You bloody bitch!

She turns to face him. The Lecher aims his pistol directly at her. The tavern goes quiet.

"CALICO" JACK RACKHAM (35), dressed in a patchwork of colors and materials, points his pistol at the Lecher.

JACK
The harlots don't bring food from the kitchen. Now apologize to the lady.

The Lecher lowers his pistol.

LECHER
Sorry. M'lady. Honest mistake.

The Lecher sits down and turns his attention to his beer and stew. Anne exhales a sigh of relief. The rest of the tavern returns to their drinks and conversations.

Jack approaches her, holstering his pistol. Anne eyes his garish striped pants.

JACK
You don't belong here. Are you a hostage they couldn't ransom?

ANNE
Thank you for your assistance.

Anne heads toward the kitchen.

JACK
You know where I got all these colors? One piece of cloth for every man I killed.

Anne glances over her shoulder. His sweet demeanor doesn't match his boast.

ANNE

I'm sure your mother is proud.

She enters the kitchen, closing the door behind her. Jack approaches Ed as he serves drinks behind the bar.

JACK

Hey Ed, where'd you find the
redhead?

ED

That's Anne, James Bonny's wife.

JACK

How'd that worthless coward capture
a well-rigged frigate like that?

Ed shrugs.

INT. THREE CUPS TAVERN - BONNY ROOM - DAY

James sleeps as Anne dresses for work in the tavern. She slips out of the room.

INT. THREE CUPS TAVERN - HALLWAY - CONTINUOUS

Closing the door, she finds Jack directly behind her. She tries to stifle a surprised gasp.

JACK

Anne Bonny. I didn't properly
introduce myself last night. Calico
Jack Rackham. Do you know why they
call me Calico Jack?

Anne points to the door.

ANNE

(whispering)

My husband is sleeping right there.

She shoos Jack away. Instead, he moves in closer.

JACK

Each piece of cloth was cut from a
different foe.

ANNE

You said as much last night.

JACK

You're lucky I was there. You need to learn: there's men you can slap, and there's men you have to stab - or shoot.

ANNE

Which one are you?

Jack grins.

JACK

How did James Bonny get a woman like you?

ANNE

He told me exciting stories of how daring and brave he was. I'm not such a chuckle-headed pumpkin to make the same mistake twice. I need to get to work.

Anne tries to walk away, but Jack follows.

JACK

Not in the kitchen today, my dear. I've bought your time, so you'll be spending the day with me.

Anne whirls on him.

ANNE

You *bought my time*? Let me make this clear. I'm married. I'm no whore. **You don't buy me.**

Anne heads downstairs.

INT. THREE CUPS TAVERN - CONTINUOUS

Anne enters the main room. Ed sits behind the bar sharpening a cleaver.

ANNE

Ed!

Ed glances up from his cleaver, gives her a smile.

ED

Did Jack find you?

Jack swaggers in after her, shaking his head.

ANNE

You ever try to sell me again, I'll
burn down your goddamn tavern with
you in it.

ED

And I thought you were a proper
lady. Here, courtesy of Mr.
Rackham.

Ed hands Anne a few silver coins.

ED (CONT'D)

No one said you're sold. He just
paid your wage. Work here if you
like, but I'm not paying you
double.

Anne's fury subsides. She looks back to Jack, who gives her
puppy-dog eyes. She leaves, slamming the door behind her.

EXT. NASSAU - DAY

Anne walks the crowded streets, scanning the building
signage. She glances over her shoulder, and spots Jack.

Anne ducks and darts through the crowd, around a corner. She
spots the crest of two crossed cutlasses above a shop. She
checks for Jack, doesn't see him, and enters the shop.

INT. WEAPONSMITH - DAY

Anne steps into a stuffy shop with swords and knives hung
along the walls. The clang of a blacksmith hammer echoes from
out back.

FANNY, a gruff old clerk, chops vegetables behind the
counter. She inspects Anne.

FANNY

We don't sell kitchen goods. You'll
want the other smith two streets
toward the harbor.

Anne frowns, and scans the walls for a suitable weapon.

EXT. WEAPONSMITH - DAY

Jack looks up and down the street, then up at the weaponsmith
signage. He enters.

INT. WEAPONSMITH - DAY

Jack steps through the entrance. As he closes the door behind him, Anne levels a saber at his head.

ANNE
Stop following me.

Jack takes a step back, his hands up. Quick as lightning, he draws his own sword, swings it at Anne's blade and knocks the saber from her hand. Anne gasps and backs up against the wall. Jack sheaths his sword.

JACK
Oi! Fanny!

Fanny stops chopping her vegetables and squints at Jack.

FANNY
You botherin' the pretty girls
again, Jack?

JACK
Would you say I'm an honest man?

FANNY
No. But you're no raper.

ANNE
That's a fine endorsement.

JACK
Anne, for pity's sake, let me show
you how to defend yourself proper.
I'm not always going to be around
to save you. And you know James
Bonny won't either.

Anne regards Jack, then looks to Fanny.

FANNY
He knows his weapons all right.
Just put that saber back up before
you go, I'll not have you makin' a
mess of m'shop.

JACK
Better yet, pick one. My treat.
Whatever suits your fancy.

Anne puts the saber back. She gives Jack a suspicious glance, then scans the daggers, rapiers and other swords. She hefts a cutlass in her hand, testing the weight.

ANNE
What's this one?

JACK
That's a cutlass. Every pirate's
best friend.

ANNE
Show me how to use it.

JACK
As my lady commands.

EXT. COVE - DAY

Jack leads Anne down a path. They arrive at a small beach,
hidden away from nearby civilization.

Anne's still suspicious, keeping an eye on escape routes.
Jack draws his cutlass and faces off against Anne.

JACK
Match my stance and movements.

Jack angles his body, extending his cutlass with his right hand.

JACK (CONT'D)
Think of it as a longer bit of arm.

Anne tries to mirror his stance.

JACK (CONT'D)
Not quite, just drop this down -

He touches her shoulder. She relaxes her shoulder down. He
angles out her wrist, touching her hand just a little bit
longer than needed. Anne gives him a look. He backs off,
getting back into his fighting stance.

JACK (CONT'D)
Now just do everything I do.

He makes a block up, she mirrors. He blocks down, she
mirrors. Each strike and block, she matches perfectly. He
suddenly swings at her head, but she blocks it.

JACK (CONT'D)
Good reflexes. But you can't carry
a cutlass around in the tavern.
Let's try something a little more
discreet.

Jack pulls a dagger from his boot and hands it to Anne. He strikes at her with the cutlass, she blocks and parries with the dagger. She takes a stab at his throat, surprising him. She stops the blade short.

JACK (CONT'D)
You're a dangerous woman, Anne
Bonny. You should keep the dagger,
too.

ANNE
James'll just sell them both.

JACK
Then I'll hold onto this for you-
He sheathes her cutlass.

JACK (CONT'D)
It'll give you a reason to see me
again. But keep that, and I'll buy
you a lady's dagger tomorrow.

ANNE
And what do you expect in return?

JACK
Only your love and admiration. I'd
settle for a kiss right now.

Anne waves the dagger in his face.

ANNE
I'm a married woman, sir.

JACK
More's the pity. But there is a
solution to that problem.

ANNE
Don't you dare harm James!

JACK
Everyone knows he's the Governor's
man. He'll be paying for those
shillings by someone else's hand.

Anne tucks the dagger into her dress pocket. The dagger rips through her dress, falling into the sand.

JACK (CONT'D)
It's not a butter knife, love.

He picks up the dagger.

JACK (CONT'D)

May I?

ANNE

May you what?

JACK

Show you - where it goes.

ANNE

Where?

JACK

You wrap it up in your apron. Trust me, all the women here know this.

Jack ties on Anne's apron, lingering a little too long at her back. He tucks the front fabric in at the waistband, then slides the dagger into the "pouch".

ANNE

I won't cut myself?

JACK

You might at first, 'til you get used to it. But you're safer with it than without.

ANNE

Thank you, Jack.

Anne climbs back up the path.

JACK

Tomorrow at dawn then? Would you like to learn pistols?

Anne gives Jack a parting look, a wicked grin.

ANNE

Yes!

INT. THREE CUPS TAVERN - BONNY ROOM - NIGHT

Anne enters, and notices James laying across the mattress. He's bruised and bloody.

ANNE

What's happened?

JAMES

Where were you? I looked downstairs.

ANNE

I went to the beach.

James reaches out to Anne, takes her hand, and holds her palm against his cheek.

JAMES

This was a mistake. We should leave Nassau.

ANNE

Now that everyone knows you're a turncloak? What did you think would happen?

JAMES

I'm sorry I told you stories about bein' a pirate and all. I'm not a fancy man like Jack. But I still care for you. We could go back. Maybe your father will forgive you.

ANNE

I am never going back.

Anne leaves.

EXT. COVE - SUNRISE

Jack heads toward the cove, a sack of weapons over his shoulder. He spots Anne, practicing blocks and parries with her dagger. She notices Jack and smiles.

BEGIN MONTAGE

--Anne practices her cutlass skills with Jack.

--James limps along in the street, looking over his shoulder.

--A TAVERN PATRON gropes Anne. She introduces the tip of her dagger to his neck, without attracting attention. He pulls his hands back.

--Anne and Jack shoot at driftwood at the cove.

--James at the entrance to the Governor's mansion, drunk and dirty. The servant turns him away.

--Shopping with Jack, he holds up a large pendant. He brushes back Anne's hair and clasps the necklace. She gives Jack a warm smile.

--Anne hides the pendant under a floorboard in her room, an assortment of coins already hidden under there.

--An intense sword fight between Jack and Anne at the cove. Anne parries, disarming Jack, and holds her cutlass to his neck.

END MONTAGE

EXT. COVE - DAY

Anne puts on her apron and dagger, while Jack watches her.

JACK

There's something about you. You're brighter than the sun today.

ANNE

I've been wild since I was little. But you know what I never felt before?

JACK

What?

ANNE

Power. I feel strong. If someone does something I don't like, I can say, "no"!

JACK

Marry me.

Anne laughs.

ANNE

No!

JACK

There's divorce you know. The Gov'nor can grant us one.

ANNE

He's waiting for an excuse to hang you. He's not going to do you any favors.

JACK

Nothing money can't fix.

ANNE

I'm not a horse. I will not be bought, sold or traded.

Jack shrugs. They pack away their weapons in his bag. Jack notices her bare neck.

JACK
The necklace?

ANNE
Hidden away.

JACK
I'll talk to James. If he consents,
we petition the gov'nor and pay
them both off. I don't want to own
you. I want to *free* you.

Anne wraps her arms around Jack's neck and gives him a passionate kiss.

INT. THREE CUPS TAVERN - NIGHT

Anne carries pitchers of ale in each hand to a rowdy table. The patrons seem surprisingly respectful, even tipping her. She notices James Bonny enter, slinking toward the stairway.

Anne gestures to Jack, drinking a pint by himself in the shadows. He follows James up the stairs.

INT. THREE CUPS TAVERN - BONNY ROOM - NIGHT

James enters, begins to close the door, but Jack's boot stops it. Jack enters, taking off his hat.

JACK
James Bonny.

James, startled, takes a few steps backwards, and clutches at the dagger on his belt.

JAMES
Calico Jack?

JACK
I'd like to talk to you about Anne.

JAMES
That all? I thought you were here
to kill me.

JACK
Tempting, but Anne still seems to
care for you. Can't imagine why.

JAMES

So what do you want?

JACK

We're going to petition the governor for a divorce tomorrow. For your cooperation - a piece of eight?

JAMES

A piece of eight? You know how much trouble she's been for me?

JACK

From my understanding, she financed your voyage here, as well as the room.

JAMES

Well, yeah. But you know what she did? Her father was this landowner in the colonies-

JACK

I'm familiar with the story. Staying married to her isn't going to unburn the estate.

JAMES

And the gov'ner won't grant a divorce without my word.

JACK

A full Spanish dollar.

JAMES

She can read and write. That ought to be worth a little more.

JACK

Five pounds sterling. For your trouble. Meet us at the Governor's, noon tomorrow.

JAMES

Deal.

INT. GOVERNOR'S MANSION - OFFICE - DAY

The governor's Servant opens the door. Jack and Anne enter, with James closely behind. Woodes Rogers sits behind his desk, stamping papers.

SERVANT

Jack Rackham and James Bonny here
to see you, sir.

Rogers looks up from his work and studies Jack.

ROGERS

Changed your mind about
privateering?

JACK

I'd like to marry James Bonny's
wife, and for that we need you to
approve the divorce.

Rogers eyes Anne up and down, then addresses James.

ROGERS

And you're not opposed to this
transaction?

JAMES

No, sir, I'll be glad to be rid of
her. Nothing but trouble since the
day I married her.

ROGERS

And whose responsibility is it to
keep her in line?

JAMES

I been so busy with your job, what
with having to be in the taverns
all day.

ROGERS

Rackham, why do you want to take on
this wench? Prostitution is illegal
now, and if I hear you're opening a
brothel-

JACK

No, sir. It's love, nothing less.

ROGERS

And how much is she worth to you?

JACK

The agreed upon price was five
pounds sterling for James, and
whatever the governmental fee for
drawing up divorce papers...?

Anne's furious, but bites her tongue.

ROGERS
Is this a bribe?

JACK
Just paying you your due, sir.

Woodes Rogers stands and approaches Anne. She gazes downward, trying to hide her rage.

ROGERS
And what do you have to say for yourself? A child of what? Fourteen? Fifteen? Run away with the first man who took a glance at you?

ANNE
I'm eighteen, sir, and yes, I did make a childish mistake in marrying James Bonny. I feel Jack is a much better match-

ROGERS
Match! A pair of animals is what you are, rutting in the gutter. This town is to become a beacon of decency for the West Indies. Decency starts with the family. A husband, a wife, children. James?

JAMES
Sir?

ROGERS
Your petition for divorce is denied. When the wife commits adultery, you beat her. You don't take money from the man who defiled her.

ANNE
That's not what-

ROGERS
Quiet, or I'll have you beaten.

Rogers returns to his seat behind the desk.

ROGERS (CONT'D)
I have made my decision. James, you take her home and put a baby in her. That will settle her down. And if I ever hear about you two-

He points to Jack and Anne.

ROGERS (CONT'D)
-embarrassing yourselves again, I
will have her tied up naked in the
square and make you whip her
bloody.

ANNE
Thank you for your time, sir. I
promise to be very good, to live
with my husband, and I will stay
away from loose company.

Anne gives a polite curtsy, then marches out the door, James
and Jack following her.

EXT. STREETS OF NASSAU - DAY

Anne scans around the crowds, spots an alley, grabs James and
Jack by the wrists and pulls them out of sight.

EXT. ALLEY - DAY

Anne turns her fury on Jack and James.

ANNE
I can't believe you made me go
through that. Five pounds? That's
what I'm worth?

JACK
Well, he's not getting it now.

JAMES
What about me? I did my part.

ANNE
I'm not livestock!

JACK
It's how it's done.

ANNE
No. I can't. I'm done with it. Done
with all this.
(takes a moment to try and
calm herself)
Gather a crew. We're taking a ship.
Tonight.

James tries to slip away, but Jack holds him by the collar.

JACK

I'm on the King's Pardon. I don't need to run. And there's plenty of places inland we could cozy up.

ANNE

No, I'll never be anything but property here.

JACK

Wasn't my fault you were born a girl, though I am glad for it.

ANNE

Let's take a ship. It's the only place we're equal. Every man gets a share and a vote.

JACK

No crew would sail with a woman.

ANNE

I'll get clothes. I can pretend. I've done it before. We'll meet at the cove at dusk. Go get us a crew.

JACK

And James?

ANNE

I'll handle him.

Jack gives Anne a nod and heads out. Anne leans in close to James so he feels the tip of her dagger.

ANNE (CONT'D)

We're not going to be husband and wife anymore. But you could come with us. As one of our crew.

JAMES

You think I want to stick around, watchin' another man strummin' my wife?

He spits on her. Anne presses her dagger lightly into his ribs. James quickly reverts to tears.

JAMES (CONT'D)

Please don't. I still love you, I was just jealous is all.

ANNE

I wish someone would have told me men were such fragile things. Look at you. You slapped me around, called me names, and I never looked half as sorry as you do now. Come on.

She pushes him down the alley.

INT. THREE CUPS TAVERN - BONNY ROOM - DAY

Anne reveals the hiding place to James, and packs the coins and jewelry. His eyes dart between the stash and her dagger.

ANNE

You don't deserve a pence from me, but I don't want to see you gutted either.

She tosses him a coin.

ANNE (CONT'D)

Sell my clothes. Go back to the colonies and find yourself another foolish girl to marry.

She finds her cutlass under the bed, unsheathes it with a flourish, and rests the tip at James' neck.

ANNE (CONT'D)

And if you tell Governor Rogers one word before we're gone, I swear to God, I will come back here and gut you myself.

JAMES

Yes'm.

She sheaths the cutlass at her waist and leaves.

EXT. COVE - DUSK

Jack plays dice with BERNARD (40s), rough and grizzled, GEORGE FETHERSTON (30s), and CRACKLY JOE (60s), their weapons and bags in the sand around them.

George's dressed as a former naval officer in well-worn uniform, decorations missing, and a more formal demeanor. He rolls a bad throw, but graciously accepts the defeat.

Crackly Joe looks too old to be sailing, but unfit for anything else. He's missing teeth, and it looks like his skinny arms might fall off when he throws the dice.

Bernard gets snake-eyes, and chucks sand at Crackly Joe.

Anne strides down the path, her hair back in a low ponytail, dressed in a new set of men's sailing clothes, topped off with a large feathered tricorn. *Unless otherwise noted, she will be dressed in men's clothing from here on.*

Jack spots her approaching, but doesn't recognize her.

JACK

Clear off, this is a private party.

ANNE

(in a deeper voice)

Jack.

JACK

Annnn...?

His voice trails off.

ANNE

Ben.

JACK

Ben! Didn't recognize you in the poor light. This is Bernard the Bad. Don't let the name fool you, he's a little poof.

Bernard sneers. He doesn't look like a man who takes jokes.

JACK (CONT'D)

George Fetherston. No nickname yet. Hasn't done anything too stupid. And this is Josef - everyone just calls him Crackly Joe. Doesn't speak much English, but he knows how to sail.

Crackly Joe tilts his head back and forth, cracking his neck, and shows her a largely toothless grin.

JACK (CONT'D)

All good men from the Brigantine.

ANNE

Nice to meet you all.

Jack shakes his head. He takes the tricorne from Anne's head, places it on his own, and gives her his smaller hat.

JACK
The captain gets the biggest hat.

ANNE
Is everyone here?

JACK
It's a small crew, but with my luck
we'll double our numbers in a
month.

ANNE
Let's be off then.

JACK
We were just going to finish up
this game.

Jack sits down and throws out a roll of dice.

ANNE
James Bonny is probably at the
governor's right now. Wait here and
you're all dead men.

Jack starts packing up, the crew does the same.

EXT. NASSAU HARBOR - NIGHT

It's the dead of night, but drunk sailors stroll by, and distant laughter and shouts can be heard from the taverns.

Jack leads Anne, Bernard, George and Crackly Joe along the wharf to a rowboat. They look around - no one's patrolling. They board. Crackly Joe unties the mooring, and Bernard and George push the boat away from the harbor.

Anne and Jack pour gunpowder into their flintlock pistols, and use ramrods to push the bullets down.

JACK
I should mention - Ben's not a
seasoned sailor, yet, but he can
fight, and he's got guts. Go easy
on him, boys.

BERNARD
He's not getting a share if he
can't pull his weight.

JACK
I'm captain and quartermaster. I'll
divvy up the shares.

Jack scans the harbor. Several larger galleons are closer,
but he steers towards a sloop halfway out to Hog Island.

JACK (CONT'D)
That one.

ANNE
It's just a little merchant sloop.

JACK
Nah, if it was a merchant sloop,
it'd be docked. It's a sloop-of-
war, I'll wager.

EXT. THE VANITY - NIGHT

The sloop is indeed fitted with guns, 5 on each side. There's
a single SENTRY, drinking from a flask, his eye on Nassau.

JACK (O.C.)
Surrender, you're surrounded.

The Sentry spins to face Jack and Anne, his pistol raised.

Anne shoots. The Sentry staggers, drops his pistol and stares
at his bullet wound. He screams in mortal terror.

Anne's in shock. Jack races past her and slices the Sentry
across his throat. The Sentry's scream is replaced with
gasping and gurgling as he collapses, holding his neck.

JACK (CONT'D)
There's going to be more.

Anne, still wide-eyed with shock, scans the sloop for other
sentries. George, Bernard and Crackly Joe climb up onto the
deck. They surround the hatch, weapons drawn.

JACK (CONT'D)
(shouting)
Surrender, and we'll let you live.
We've got you outnumbered.

Some shuffling comes from below deck. Anne reloads her
pistol, her hands trembling, spilling gunpowder.

RICHARD (O.S.)
Who's out there?

JACK
Calico Jack Rackham and his crew.

RICHARD (O.S.)
Did you kill Peter?

ANNE
(struggling to keep her
voice steady, low and
confident)
We did kill a man in self-defense.
If you're unarmed, we'll let you
live. You can even take the rowboat
back to shore.

A long pause. Anne's terrified, her pistol shaking toward the hatch opening. Jack motions for her to lower her pistol and back away.

RICHARD (O.S.)
We're coming out. No weapons.

RICHARD CORNER (40s) and NOAH HARWOOD (20), the cabin boy, stick out their hands from the hatch, then crawl out on deck. Richard is dressed in an old naval uniform.

RICHARD (CONT'D)
Josef? That you?

CRACKLY JOE
Ya?

Crackly Joe studies Richard and Noah for a moment, then drops his weapons and opens his arms in greeting. Richard gives Crackly Joe a big bear hug, popping every joint in his body.

RICHARD
Josef, you scared the shit outta us. Tell 'em we're all friends here.

JACK
(to Crackly Joe)
You can vouch for them?

CRACKLY JOE
(in German)
Yes, Richard's an old friend.

Jack holsters his pistol and cutlass. His crew follows suit. Anne can't keep her eyes off the body of the Sentry as his blood creeps across the deck.

JACK

I'm Captain Calico Jack Rackham.
We're off to loot the shipping
channels. You fellows want to row
back, or join us?

RICHARD

We just took the pardon.

JACK

I did too, but it gets dull. We'll
take another pardon when the next
governor comes in.

NOAH

I think I should head back.

ANNE

They'll flog you for losing the
sloop. Or you can join us, for an
equal share in everything we take.

Richard and Noah whisper between themselves.

RICHARD

Calico Jack. You the same one that
took the Brigantine?

JACK

Aye.

RICHARD

You're good to your crew. We'll
join ya. I'm Richard Corner. This
here's Noah Harwood.

Jack shakes their hands.

JACK

And what's the name of this fine
vessel?

NOAH

It's the Vanity.

JACK

Perfect.

INT. THE VANITY - CAPTAIN'S QUARTERS - NIGHT

Anne presses her face into Jack's shoulder, finally letting
loose all her bottled-up emotions.

JACK
Was that the first man you killed?

Anne nods.

JACK (CONT'D)
You did what needed to be done. And
the crew knows it.

He pulls out a piece of cloth for her.

JACK (CONT'D)
You want your trophy?

Anne shakes her head. He pockets the cloth.

JACK (CONT'D)
Take your time. They get easier.

ANNE
Does it?

JACK
You're not having doubts now, are
you?

ANNE
No.

She wipes away her tears, and tries to act confident about
her decision.

ANNE (CONT'D)
We're free now. No one can stop us.
And I'll kill any man who tries.

They share a passionate kiss before Jack heads for the door.

JACK
I hate to leave you for even a
moment, but I need to make sure
we're not being pursued. Come up
once you're rested. Ben.

He gives her a wink and leaves.

Anne checks out the table of the previous captain. Some
papers, quill, ink, maps, and a basket of Spanish limes.

Anne touches the fruit, but looks like she's about to throw
up. She collapses into bed.

INT. GOVERNOR'S MANSION - OFFICE - NIGHT

Woodes Rogers sits across from James Bonny, slouched low. The doors swing open, and the Governor's Servant leads in CAPTAIN JONATHAN BARNET (40), in his captain's uniform.

BARNET

They've already taken one of the
post ships. The Vanity.

Rogers stands to face Barnet.

ROGERS

A ten-gun sloop of war? How?

BARNET

Ridiculous timing. The captain and
most of the crew had eaten spoiled
food, came ashore, and left only
three men aboard.

Rogers turns back to James.

ROGERS

And you swear you came here as soon
as you found out?

JAMES

They dragged me along on their
plot, but when I realized what they
were doing, I jumped overboard and
ran straight here. Honest.

Rogers scrutinizes James.

ROGERS

You dried off quickly.

(to Barnet)

Jack Rackham has returned to piracy
like a dog to vomit. Capture the
Vanity, and bring me Jack and his
crew.

BARNET

Aye, sir.

EXT. THE VANITY - DAY

Anne crawls up on deck, her face red and puffy. Vast blue
ocean surrounds the ship, not a speck of land in sight.

Noah and Bernard busy themselves about the ship. Jack mans
the wheel at the rear. Anne approaches him.

JACK
Sleep well?

ANNE
No.

JACK
Well, we're due for a shift change.
We've got to maintain a course to
the Windward Passage, so just keep
the sails close-hauled. You know
what that means?

Anne nods.

ANNE
And if the wind shifts? Or I spot a
ship?

JACK
I'll leave Noah up with you. The
two of you can manage. We're far
off the trade routes, and any
galleons sent by Rogers will be
stuck against the wind.

Anne gives Jack another nod and a weak smile.

Jack pauses for a moment, wanting to comfort her, but sees
Bernard watching. He slaps her butt and heads below deck.
Bernard follows him.

Anne explores the ship in the daylight. She runs her hand
along the rail. She checks the sails, the rudder, the
position of the sun. Everything seems in order.

ANNE
Noah, if you need some rest, I can
handle things.

NOAH
Aye.

He heads below. Anne is alone on the deck.

She holds the rudder loosely in her hands, feeling the pull
of the ocean. She closes her eyes. She takes a deep breath of
sea air, and listens to the waves against the hull.

Her forehead relaxes. She smiles. For the first time in her
life, she is completely free.

END OF EPISODE