

Episode 5

Redoublement

[As before, singing formatted to the left, dialogue to the centre]

VO

Long Cat Media presents *The Ballad of Anne & Mary*. Episode 5: Redoublement.

SCENE 1. INT. ANNE'S CELL

The hush of deep concentration. Anne PICKS the padlock with her stolen KNIFE, growing increasingly frustrated.

ANNE

(sotto) C'mon. C'mon, open dammit.  
OK, Bonny, calm down. Breathe. You've done this before.

She tries again. SCRATCH of metal against metal.

ANNE (cont'd)

Little twist of the knife, and..?  
and... open. Open! Open, dammit!  
Argh! Feck! Feck it!

A KNOCK in the door.

SCRATBY

Bonny...

ANNE

Ah, no! No.  
(calls) Don't come in! I'm, errr,  
having a shite!

SCRATBY

Oh! Sorry! I'll be out here. Let me know when you're done.

Anne hides the knife, rearranges herself. She CLEARS HER THROAT.

ANNE

(calls) I'm done. You can come in.

Door OPENS. It's Scratby, who is experiencing a rare attack of conscience. He's also a tiny bit DRUNK.

SCRATBY  
Brought you some bread. Here.

It THUMPS onto the floor.

ANNE  
(suspicious) They gave me bread this morning.

SCRATBY  
Well. We had spare.

ANNE  
And you want me to have it?

SCRATBY  
It ain't poisoned.

ANNE  
I didn't think it was. I do now.

SCRATBY  
(indignant) Can't a fella do something nice!

The POP of a cork being pulled from a bottle. The SLOSHING of dubious spirit.

Scratby SITS DOWN with a grunt.

ANNE  
(alarm) Are you... sitting down? Why are you sitting down?

SCRATBY  
Fancy a swig?

ANNE  
What do you want, Scratby?

SCRATBY  
(shouts) What do I want? Enough money to stop working 'ere, for a start.  
(beat) A farm. I want a farm.

ANNE  
You're drunk.

SCRATBY  
Yep. Suppose I am.

BURST of distant MUSIC and HOOTING LAUGHTER.

ANNE

Where's that coming from?

SCRATBY

(depressed) Read's cell. A Baroness. She's brought a bunch of theatrical types with her. They'll be 'ere in a minute. That'll be nice for ya.

He gets up with a GRUNT.

ANNE

Going now, are ya? Thanks for the bread. I'd see you out but I'm chained to the floor.

SCRATBY

Goodbye, Bonny.

He WALKS to the door.

Scratby pauses, turns for one last look.

SCRATBY (cont'd)

May God have mercy on your soul.

Scratby OPENS the door.

ANNE

(weirded out) Yeah. Yours too.

SCRATBY

And, er...Bonny. Sorry about the torture 'n' all that.

ANNE

(confused) 'Torture'?

Door SLAMS shut.

ANNE (cont'd)

(calls) Oi! You can't just say that and leave! Scratby! Come back here!

SCENE 2. INT. NEWGATE CORRIDOR

The Baroness and her entourage move down the corridor, to the strains of a two-man band they've brought with them. Except it's not the Baroness, it's Bess in disguise.

BESS

(posh) Louder, musicians!



SCRATBY  
No, your ladyship.

POSHO  
It's so dreary in here! We must  
drink. Mr Turnkey, join me! (strict)  
I insist.

SCRATBY  
Yeah, go on then.

POSHO  
Down the hatch!

He thrusts the bottle in the turn-key's gob.

SCRATBY  
'ere wait, hang on! (glug glug)

POSHO  
Yes yes That's it. More! Go on!  
There's a good chap!

He CHOKES as he forces the liquor down his throat.

BESS  
Haha! I like a man who drinks. Even  
one as scummy as you!

SCRATBY  
Thank you, your ladyship.

BESS  
Keep the bottle. Oh, I have a  
marvelous idea! Musicians, stay right  
here. You are to entertain the hard  
workers of Newgate--

SCRATBY  
No need! No need!

BESS  
I insist. I shall visit Bonny, and  
you shall enjoy yourself.

SCRATBY  
Errr. Right.

MUSICIAN  
(sing-speaks) We're singing a lovely  
song for this revolting little man.

BESS  
Is that Anne Bonny's cell?

SCRATBY  
Aye. Go straight in.

BESS  
I shall!

Anne's CELL DOOR opens. FOOTSTEPS as they enter.

MUSICIAN  
(sing-speaks) I've had some awful  
gigs but this one really takes the  
biscuit...

We follow them into the cell.

POSHO  
(sotto, glee) I think it's working!

BESS  
(loud) Why, if it isn't Anne Bonny!

Door SLAMS SHUTS.

ANNE  
You're the Baroness??

BESS  
(normal) Not exactly.

POSHO  
No, she's not! (to Henrietta) Henny,  
let me help you unpack.

The sound of a BAG OF TOOLS being unpacked.

BESS  
I'm Bess. Friend of Mist.

ANNE  
Mist??

POSHO  
We love Mist, he's SO naughty.

READ  
(whispered) Anne...

BESS  
Got someone 'ere you might recognise.



READ

(tearful) I thought I'd never see you again.

HENRIETTA

These chains are ancient. Should be quick.

ANNE

(panic) Wait! Stop! We have to wait 'til it's dark!

BESS

You can't. Barnet's coming.

ANNE

Barnet. Barnet's in London?

READ

And Mist works for him.

ANNE

What??

BESS

Not anymore.

ANNE

(loud) Someone tell me what's going on! Why would you help us? Who are you all?

POSHO

(excited) Big fans of yours! Very honoured! May I take a souvenir? Is this your piss-pot?

ANNE

Oh dear.

POSHO

Tell me; did either of you ever meet Blackbeard?

READ

No, mate.

BESS

Pippin, go guard the door.

POSHO

(cheerful) Ah! Yes! Aye aye Captain.

He goes.

ANNE  
Where is Mist?

BESS  
Keeping a low profile. Idiot wanted  
to come.

SAWING stops. The CHAINS come apart.

HENRIETTA  
There. Done.

READ  
So what happens now? You'll smuggle  
us out?

BESS  
We can't risk it.

HENRIETTA  
It was hard enough getting Read in  
'ere.

BESS  
We'll hang if they find you with us.  
You're on your own from here.

READ  
Right.

BESS  
But Mist said you had a plan?

READ  
What plan?

ANNE  
So. Read. You're gonna hate this.

READ  
What is it?

ANNE  
Just remember, I don't like small  
spaces either. But it's not far up...

READ  
Anne.

ANNE

And they never light the bastard so there's no risk of going up in flames or anything...

READ

The chimney?? We're *climbing* the chimney?? In our state?? *That's* your plan??

BESS

If you're gonna do it, do it now. We've not got long until the *real* Baroness gets here.

SCENE 4. INT. CHIMNEY

Read has gone first, Anne is down below.

Their speech is broken, strained as they brace against the walls and haul themselves up. Read is flagging.

DUST and DEBRIS crumbles from the walls.

ANNE

Uhh! Jaysus, Mary and Joseph. How're you doing up there? Don't fall, you'll fall straight on me. And as much as I like your arse in my face--

A loud FLUTTER of wings, a COO... COO...

ANNE (cont'd)

Oh, I hate pigeons.

Read is struggling. Her voice is SHAKY, STRAINED.

READ

(interrupts) --Wait! My arms are shaking. I need to stop.

ANNE

Yeah. Me too. Alright, let's stop for a moment. (coughs) No-one's cleaned this fecker for years. God, I hope it's not clogged. Or the pigeons... I've heard them coo-ing. There's definitely pigeons in here--

READ

(strain) Do you... ever stop... talking.

Anne gives a WHEEZY LAUGH.

ANNE  
You haven't missed this?

Mary LAUGHS weakly. She's digging deep, but it might not be enough.

ANNE (cont'd)  
We gotta keep going, love. It's not far.

READ  
You'll have to go ahead of me.  
Squeeze past...

ANNE  
Why would I do that?

READ  
You said it. If I fall...

ANNE  
Well, you're not going to fall, are you. *Move.*

READ  
Alright.

They climb, slowly, painfully.

READ (cont'd)  
(panic) Stop! Stop. I can't.

The sound of DUST and DEBRIS dislodged from the walls.

ANNE  
Be careful--

Read gives a SHRIEK as her foot slips.

READ  
I'M SLIPPING!

ANNE  
Brace, Read! Brace with your legs!

She wedges herself against the wall, stopping her slide. They MOAN and PANT for a while.

READ  
You have to pass me.

ANNE

Look, you can see the ridge of the stack. We're not too far.

READ

I can't do it... I can't.

Read's breath RASPS in her throat.

ANNE

Alright. I'm coming up.

Anne climbs, and SQUEEZES in next to Mary.

ANNE (cont'd)

Hello there. Closest we've been for a while.

READ

Squeeze past me. You... keep going.

ANNE

Hang on. I need a rest too. And it's kinda nice, being wedged together.

Read LAUGHS softly.

READ

Any excuse.

ANNE

I can't hear them anymore. They must've left.

READ

Anne... I don't have the strength...

ANNE

You have to find it. We're so close. Remember how strong we could be? I hefted barrels with the best of 'em, until my hands bled. And you... when Cooper's leg turned rotten, you were the one to saw it off. Through flesh and bone in less than a minute.

READ

Cooper. He lived. 'til they hanged him.

ANNE

Alright, alright alright. How about this, then - good memories. To give us strength.

The sound of the TIDE. The MEMORY CREEPS IN.

ANNE (cont'd)

Our last shore leave together.

Read SIGHS.

READ

Nassau.

ANNE

You caught a red snapper. We roasted it on the beach...

A FIRE CRACKLES.

SCENE 5. EXT. BEACH NASSAU

Just the two of them. They're cuddled into each other, their voices DROWSY.

READ

(quiet) I never thought I'd find peace.

ANNE

(cheerful) This is hell for me. I only find peace knee-deep in gore.

A SLOSH of the pirate drink BUMBO (a very particular type of slosh).

ANNE (cont'd)

Fancy a cup of bumbo?

READ

'Bumbo'. I'll never get used to that name. Go on - top me up.

GLUG of bumbo.

READ (cont'd)

(incredulous) They really say that, don't they? That we love gore. That we live for bloodshed.

ANNE  
They say all sorts of things about  
us.

SONG - HOME TO ME

**ANNE**  
They say that we're monsters  
That we hunger for blood  
They say we're perverting the minds of their wives and their  
daughters

**READ**  
And mothers.

**ANNE**  
Ha! Maybe we oughta.  
Sounds like fun.  
The things that they say astound me.  
But what do you say about me?  
Tell me your heart.

**READ**  
My heart? Alright...  
What do I say about you? Not a lot.

**ANNE**  
Oh, stop, the flattery's too much

**READ**  
Except when I'm drunk, then I'll sing like a fool  
Of the things that you do to me...

**ANNE**  
Where is this going?

**READ**  
But I'm drunk on you, truthfully.

**ANNE**  
Bit better. What else?

**READ**  
I'm drunk on the feel of your hair  
It's so soft...  
Like a dog I once knew--

**ANNE**  
A feckin dog??

**READ**  
He was just the best dog! He had such lovely hair!

**ANNE**

Pfft! Go on.

**READ**

And when I'm with you, I fill up with... I feel...  
I'm like a happy dog

**ANNE**

The dog again!?

**READ**

No, but it's more than that!

**ANNE**

You are so bad at this!

**READ**

Oh, I don't know. Go on, your turn!  
What do you say about me?

**ANNE**

I've always looked for adventure

**READ**

S'posed to be about me, not you.

**ANNE**

I'm getting there! Jaysus.  
And I found it in our glances.  
In the fleeting looks we would steal from each other  
Before you were known to me  
Before you were home to me.

**READ**

Now we seek horizons together  
And though I've always been restless  
I found rest in your restlessness  
Because it's so known to me  
Because you are home to me.

**ANNE & READ**

Now I want to eat up life like a feast  
Cos you've given life flavour.  
Just a taste of you  
And I'm as sure as Polaris is North  
That I'll always be yours.

**ANNE**

And wherever you roam with me...

**READ**

Is home to me.

**ANNE**

You're the best dog, Read.

**READ**

I'd share all my bones with you.  
I feel in my bones it's you.

**ANNE**

Wherever we roam, it's you.

**ANNE & READ**

Because I am home with you.

SCENE 6. INT. CHIMNEY

A profound stillness in the chimney.

ANNE

Read? We need to go. (beat) Read?  
(beat) READ! Oh my God, READ!

READ

Sorry! I was lost in the memory.

ANNE

You scared me.  
(gentle) Come on. Time to climb.

READ

(weak) I don't think I can.

Beat. Gentle music.

ANNE

(broken) Hold my hand for a bit. Then  
we'll try again.

A long pause. What will happen to them? Will Anne have to leave Read behind? Would she be able to? Will they take too long and be discove--

PHWICK! Phwick phwick PHWICK! (Or whatever noise a rope makes as it uncoils on the drop down a chimney.)

And THWACK as it hits Mary.

READ

Ah! Shit! Ah! What was that?? (panic)  
Something's touching me!

ANNE  
 (panic) Is it a pigeon??

READ  
 It's a... rope. Someone dropped a rope?!

Mist leans over the edge of the stack and WHISPERS -

NATHANIEL  
 (fast) Pssst! Have you got it? Grab hold!

ANNE  
 Mist??

NATHANIEL  
 Tie it round you! I'll pull you up.

ANNE  
 Oh my God! It's Mist!

READ  
 Mist!?

Read starts tying the rope.

NATHANIEL  
 (whisper) Quick! Hurry! Hurry!

ANNE  
 Read. You go first.

READ  
 Too late. It's round both of us.  
 (calls) Mist! Get us out of here!

SCENE 7. EXT. ROOF, NEWGATE

It's RAINING.

Mist, Anne and Read are SCURRYING across Newgate's flat roof. Nathaniel is out front, and Anne and Mary bring up the rear.

Nathaniel is WHEEZING from the effort of pulling them up, his speech broken as a result.

NATHANIEL  
 (wheezes) Follow me. Thank God the roof's flat. Oh God. Wait.

READ  
Are you alright?

NATHANIEL  
(wheezes) Gotta stitch. And my arms... my back. I think I pulled a muscle. All the muscles. You could've gone one at a time! I'm not used to lifting more than a pen.

ANNE  
You should get more exercise, you lazy bollocks. Come on.

They SCAMPER across the flat roof. THUNDER.

READ  
How we getting down?

NATHANIEL  
Wren's waiting with a ladder.

ANNE  
All these people helping us escape. How did that happen?

NATHANIEL  
Everyone loves a rebel, it seems. One moment --

Nathaniel lets out a WHISTLE that resembles BIRD SONG.

NATHANIEL (cont'd)  
(sotto) Wait for it...

An answering WHISTLE from down in the street.

NATHANIEL (cont'd)  
That means it's clear. Alright, here's the plan - when the ladder's up, I'll go first. Wait 'til I'm halfway down, then it's your turn.

CLUNK of ladder against masonry.

READ  
There it is.

ANNE  
Go! I'll hold the top for you.

NATHANIEL

Thanks. Right! I suppose I'll see you below! (sotto) Don't look down, Mist. Don't look down.

Nathaniel GRUNTS as he climbs over the lip, then starts down the ladder.

For a moment or two, all we hear is the RAIN and the distant sounds of London.

Read is slumped against the lip of the wall.

READ

(whispers) It's so bright out here. So fresh. The rain... it feels good.

ANNE

Don't sit down, love. It's harder to get back up again. Up you get! There'll be plenty of time for that. Think of it. A warm fire! A proper meal! Eh?

Nathaniel WHISTLES.

ANNE (cont'd)

There's the signal. He's halfway! Your turn.

READ

Already??

ANNE

Let me give you a little more strength.

Anne pulls her close.

READ

Do we have time?

ANNE

There's always time for a kiss.

SCENE 8. INT. NEWGATE PRISON

Peters the turn-key is walking the Baroness and her entourage of posh morons down the hallway.

BARONESS

Do they have tails? Somebody told me they have tails.

PETERS

Don't think I seen a tail, your ladyship.

BARONESS

We will check. I will tell them to undress.

BARONESS FRIEND

Look, the hairs on my arms are standing on end!

POSH MP

You sense the presence of evil, my friend! I can't believe we're about to meet them. Everyone will be quite green with envy. I shan't go too close, though! No, I shan't! I shall stand far away and poke them with my cane!

Gregory the turn-key runs down the corridor

GREGORY

Greetings, your ladyship and... friends. I just have to borrow Mr Peters for a moment...

PETERS

What is it? What's going on?

BARONESS FRIEND

Who are you?

BARONESS

He's taking us to see the pirates!

GREGORY

It's about the pirates, your ladyship. Please, one second...

POSH MP

Are they *ill*? Cover your mouths! The miasma in the air, you can SEE it!

The turn-keys move a little way down the corridor for a whispered confab.

GREGORY  
They're gone. They're not there.

PETERS  
What chu talking about?

GREGORY  
I went to check on Bonny...

PETERS  
Yeah, you got a soft spot for her,  
ain't cha? Heh heh heh.

GREGORY  
You're not listening! They're not  
there. Anne's gone! They're both  
gone! They're not in their cells! And  
Scratby's passed out, stinking of  
brandy!

Beat.

PETERS  
Shit. Oh bollocks. Are you sure??

BARONESS  
(calls, annoyed) Is there a problem?

GREGORY  
(calls) Not at all!  
(sotto) Yes I'm sure! We'll lose our  
jobs.

PETERS  
(rising panic) At least! They're  
*famous*, Greg. Word of this gets  
out... someone'll have to pay. They  
might say it's an inside job.

GREGORY  
Oh God! What do we do??

PETERS  
Don't raise the alarm. Don't tell  
anyone. Just... check the corridors.  
They might still be here.

BARONESS  
Excuse me! We're *waiting*.

GREGORY  
What about them?

PETERS  
Shit. Alright.

He WALKS back to the Baroness.

PETERS (cont'd)  
I'm afraid I have bad news, your  
ladyship... and friends.  
Mary Read...

BARONESS  
Yes?

PETERS  
Mary Read is dead.

The group GASPS.

PETERS (cont'd)  
She, er, had a terrible fever and...  
we thought she was recovering but...  
errr... she died.

BARONESS  
Oh no! Oh, that's so disappointing!

BARONESS FRIEND  
What a swizz.

BARONESS  
My day is *ruined*.

POSH MP  
What about the other one?

PETERS  
Erm. Alas, she too has succumbed--

GREGORY  
(interrupts) --I can take you to her.

PETERS  
Ey?? (sotto) What you talking about?

GREGORY  
She's in the East block. *Remember?*

PETERS  
Bonny's not in the East... (beat)  
Hang on. Do you mean...

A MEMORY of a very different prisoner...

BARBARA

Nobody locks up a pirate and gets away with it! I be the fiercesome pirate Anne Bonny!

SCRATBY

Nah, that's Barbara. Bloody nuisance. We're moving her to the East Block... the East Block... the East Block...

End of memory.

PETERS

Barbara??

GREGORY

(hissed) No, the Archbishop of Canterbury, who do you think I mean?

PETERS

(whisper) Right!  
(louder) Right! Yes! Anne Bonny is indeed in the East block!

BARONESS

Well, that's something I suppose.

GREGORY

This way please.

SCENE 9. EXT. STREETS

Nathaniel, Anne and Read WALK and TALK as fast as their decrepit state allows them, putting distance between themselves and the prison.

They sound STRAINED, EXHAUSTED, on the brink of collapse.

The RAIN HAS EASED.

Read GROANS.

ANNE

Read, you're struggling. Put your arm round my shoulder.

NATHANIEL

You're just as bad. Here, both of you, lean on me.

PASSERBY  
 (disapproving) Bloody drunks.  
 (shouts) GET A JOB!

ANNE  
 (calls) Go shag a... horse!

Mary LAUGHS weakly.

NATHANIEL  
 Anne!

READ  
 That was shit.

ANNE  
 (mutters) Aye, not my best.

NATHANIEL  
 We must keep a low profile.

ANNE  
 Alright, alright!

READ  
 Looking like this?

NATHANIEL  
 You do look rather eccentric in that  
 get-up. And Bonny... you look...

ANNE  
 Aye. The writer, the dandy, and the  
 beggar.

READ  
 Where are we going?

NATHANIEL  
 I've arranged a carriage. We shall be  
 in Dover by tomorrow.

The SOUND OF THE MARKETPLACE creeps in. Nathaniel STOPS.

MARKETPLACE HOLDER  
 (distant) CAPONS. GETCHA LOVELY  
 CAPONS!

NATHANIEL  
 Wait! Damn it, it's market day. We'll  
 have to go round.

READ

But there can be safety in a crowd.

NATHANIEL

A crowd can turn into a *mob*.

ANNE

Aye. If they find out who we are...

READ

I dunno...

Dramatic STING.

BARNET

(loud) Why, if it isn't the escaped pirates Anne Bonny and Mary Read!

NATHANIEL

Barnet!

BARNET

Moving at a snail's pace! The world's slowest prison break!

A PISTOL is jabbed into Read's back.

BARNET (cont'd)

(quiet) Feel that, Read? That's a flintlock aimed at your kidneys. Now, let's have a chat, shall we? See the alley over there? All of you; start moving. Slowly.

SCENE 10. EXT. ALLEYWAY

The nearby sound of a BUSY MARKET PLACE. CHICKENS CLUCKING, BARTERING, etc.

FRENCH MARKET MAN

(distant) French silk, madam? BELLES COULEURS!

NATHANIEL

I suppose there's no appealing to your mercy.

BARNET

Mercy? Your mind's been so twisted, you think pirates deserve mercy!

(MORE)

BARNET (cont'd)

Now then, what should I do with you? Alert the authorities, or just shoot you myself? Both end with your deaths.

READ

Mist. Run.

BARNET

I *can* hear you, you know.

READ

Let him go, Barnet. This is between us.

BARNET

Oh, Mary; you've gone soft! What happened to the pirate who screamed 'coward!' at those who left you both to fight alone?

READ

That was different.

ANNE

The only choice we had then was how to die. The others chose wrong.

BARNET

The others? You mean, your crew-mates? Your friends? Your brothers? Maybe they wanted an audience when they died. You didn't get to see it, did you? It was quite the event. Foods stalls. Souvenirs. The cheering was deafening! But there was mercy there, too. When it was Bob's turn, the crowd surged forward to pull on his legs. A quick end.

READ

(soft) Bob.

NATHANIEL

(confused) I thought he bled to death?

BARNET

What gave you that idea?

NATHANIEL

His... his leg... it was--

BARNET

Did *they* tell you that?

NATHANIEL

(v confused) No. I... I must've dreamed it.

Barnet LAUGHS.

BARNET

The great chronicler! Can't tell the difference between fantasy and reality! Lost in the Mist.

READ

(quiet) Bob should never have been with us. We let him stay. We killed him.

BARNET

Mmm, quite. Anyway! Let's talk about the treasure.

NATHANIEL

You're obsessed.

ANNE

What about treasure?

BARNET

Oh, don't pretend. I saw the letter - RT. What does that stand for, if not--

ANNE

(grim) Rackham's treasure.

BARNET

(victorious) There. I was right!

ANNE

(accusing, to Mist) That letter was for *you*, Mist. Not *him*.

NATHANIEL

(regret) I know, I know, I know. I'm sorry.

(realises) Hang on. What do you mean, it was for me? It was for Read.

ANNE

I meant for you to sneak a look.

NATHANIEL

You were playing me?? Luring me with treasure!

READ

(confused) But there is no treasure.

BARNET

Pbbt!

ANNE

I know that! You know it. But these eejits don't.

BARNET

I... I don't believe you.

ANNE

The treasure's gone, Barnet. How do you think we escaped the noose?

BARNET

You're pregnant.

ANNE

Are we now?

BARNET

You mean..?

ANNE

Actually, it was you who gave us the idea.

FLASHBACK!

SCENE 11. INT. GAOL, JAMAICA

The SEA is audible in the background, and a SEAGULL.

A turn-key BANGS on the iron bars. Unlocks the door.

TURN KEY

Oi. Wake up. Midwife's here. As you requested.

Door OPENS.

MIDWIFE

Nae men allowed, if you please. Off you go.

Turn key LEAVES.

MIDWIFE (cont'd)  
 Good morning pirates! Fine day.  
 Right, I'll start with you - take  
 your britches off.

READ  
 Wait. Can we talk first?

MIDWIFE  
 Don't tell me you're shy.

READ  
 We're not pregnant.

MIDWIFE  
 Well, we won't know for sure until I  
 check, will we? You better hope you  
 are.

ANNE  
 We're not pregnant. We know we're  
 not.

Beat.

MIDWIFE  
 And yet here I am. What's going on?

READ  
 How would you like to be the new  
 owner of a considerable amount of  
 pirate treasure?

MIDWIFE  
 (laughs) Well, now. Keep talking.

READ  
 We can tell you where it is. All you  
 have to do is tell the judge that  
 we're pregnant--

SNAP CUT TO:

SCENE 12. EXT. STREETS

NATHANIEL  
 (laughs) Good God.

BARNET

So if you're not with child, what's THIS then?

Barnet PRODS Anne's dress with his pistol.

ANNE

It's a blanket sewn into me clothes.

Barnet SPLUTTERS.

READ

I took mine out the first week.

ANNE

Keeps me nice and warm. Had the same size bump for months now.

BARNET

Mist, you blithering buffoon! How the hell did you miss that??

NATHANIEL

(panic) I didn't want to ask! I don't know anything about that sort of thing...

BARNET

You empty-headed... addle-pated...  
grahhhh!  
You know what Mist. As painful and drawn-out as your spell in prison would be, I cannot deny myself the pleasure of shooting you.

Barnet COCKS the gun. Mist INHALES sharply.

ANNE

Wait! That's a single shot pistol. While you reload, Read and I will escape! Is that what you want?

BARNET

How good of you to tell me your plan. And you're right. So-- the blade, it is!

SCRAPE-SHWING. Of sword being taken from scabbard.

NATHANIEL

Run, ladies!

READ

(shouts) No! Barnet - let the mob have us.

BARNET

(confused) You what?

NATHANIEL

Mob?

BARNET

Yes, do tell.

READ

The collective should decide our fate. Like on The Revenge. Let the crowd have us. Let them decide.

NATHANIEL

What, you mean... the market crowd? That's a terrible idea!

BARNET

Hang on. Let me get this straight. You want me to march you out into the market, and tell them who you are, and then... what do you think is going to happen, exactly?

NATHANIEL

Do you think they'll treat you kindly? They won't. I've heard what they say. They think you eat babies!

READ

(whisper) Don't you think I know that??

NATHANIEL

Then why would you want that?? I've seen a crowd turn into a mob. I've seen a man's face turned into an open wound as rocks hail down. They lose all sense, once it starts, they do not stop.

BARNET

(laughs) Well, now! I'm liking this idea more and more! And if they're slow to violence, I'll just shoot you! Yes... yes.

(MORE)

BARNET (cont'd)  
 I'll be a hero; vanquishing the  
 pirates a second time. But this time,  
 with an audience!  
 Now, then, we mustn't keep our public  
 waiting -  
 HELP!

He SHOOTS his gun into the air. The market crowd goes  
 silent.

BARNET (cont'd)  
 COME QUICK! PIRATES!

ANNE  
 Oh my God.

NATHANIEL  
 I'll protect you as long as I can.

BARNET  
 PIRATES! IT'S THE ESCAPED PIRATES!  
 ANNE BONNY! AND MARY READ!

MAN  
 (distant) Who's shooting a pistol in  
 the marketplace??

CHATTER as the crowd beyond the alley try to locate the  
 shouting.

ANNE  
 We have to run!

READ  
 (whisper) No! Be still. Follow my  
 lead.

The crowd start to crowd the entrance (and exit) to the  
 alley, their MUTTERING growing by the second.

BARNET  
 (calls) I've got them cornered. These  
 creatures are the escaped convicts  
 and pirates ANNE BONNY AND MARY READ.

The crowd are alarmed.

BARNET (cont'd)  
 This man helped them escape from  
 Newgate!

CROWD CHATTER  
 (growing aggression) What's this?  
 They should've hanged them when they  
 had the chance.

HUBBUB grows, underpinned with increasing aggression.

BARNET  
 Pirates!

CROWD CHATTER  
 Oh my goodness.

Just as it reaches a dangerous crescendo...

READ  
 (too quiet) Me, a pirate?

BARNET  
 SEIZE THEM!

READ  
 (shouts, posh) Me? A pirate?? Do I  
 look like a pirate? This man's barmy!

The CHATTER quietens. The crowd's confusion stops them in  
 their tracks.

MAN  
 Hang on a minute. That's a fella.  
 Some posh bloke.

BARNET  
 By my life, it's Mary Read. She's  
 putting on a silly voice!  
 Good people! Bring others, quick!  
 T'is Anne Bonny and Mary Read!

Anne COUGHS in a weak and feeble fashion.

ANNE  
 (coughs feebly) Has anyone got any  
 change for a poor beggar girl?

BARNET  
 What... what are you doing?

ANNE  
 (aside to Read) Am I getting away  
 with this?

READ  
 (sotto) Yes, keep going!  
 (MORE)

READ (cont'd)

(louder) My good man! Does 'Mary Read' wear silk britches? Does she daub her face with powder and rouge? I hardly think so.

GEEZER

(laughs) It's a funny lookin' pirate!

BARNET

It's a disguise! Don't listen to them!

NATHANIEL

Ohhhh! I get it. (loud, posh) WHO IS THIS MAN? I have never seen him before!

BARNET

Mist, you..! I... I... ANNE BONNY AND MARY READ, OF THE SHIP REVENGE! HELLCATS! MURDERERS! DEVILS!

The crowd starts to CHUCKLE.

FRENCH MAN

Them? This dandy and this dirty lady?

The LAUGHTER grows.

BARNET

Don't just stand there! Seize them! They'll murder your babes in their cradles! Stop them before they hurt others!

LAUGHTER.

NATHANIEL

(whisper) It's working, it's working, it's working!

BARNET

You're laughing... why are you laughing? T'is the notorious pirates!

FRENCH MAN

If they're Anne and Mary, then I am the Blackbeard! Har har!

ROAR of LAUGHTER.

WOMAN

My mum's scarier, and she's 86!

LITTLE MAN

Come on, dear.

HAUGHTY LADY

We've seen enough.

HUBBUB starts to die down as they leave.

BARNET

Where are you all going? You man, you believe me, don't you?

MAN

Oh, leave it out.

BARNET

Surely you won't let them get away?

MAN

(angry) You shouldn't be causing a public scene.

BARNET

Good people. It's Mary Read, I tell you!

YOUNG WOMAN

Oh shut up.

BARNET

These are the... where are you going? No. STOP! I TELL YOU--

READ

Get 'im!

BARNET

(shouts) THESE ARE THE DANGEROUS PI-blarch!

Nathaniel GRABS BARNET, puts him in a headlock.

NATHANIEL

Got you!

ANNE

That's it, Mist! Hold him.

NATHANIEL

Oh, I will.

Barnet CHOKES.

READ  
I'll take that pistol.

BARNET  
(strangled) You can't shoot me.  
There's no shot left!

READ  
I wouldn't anyway. I'm not doing that  
anymore. It's a new day, Barnet.

BARNET  
New day? Yes, yes. Wonderful. A new  
day full of the quality of mercy? In  
that case, you really should let me  
go-

DONK! Read cracks him over the head with the pistol. Barnet  
GROANS and hits the deck.

READ  
I've been wanting to do that for a  
long time.

NATHANIEL  
Me too. What a wanker.

SCHWING of sword.

READ  
Nice blade, this. I'll take that.

ANNE  
You're not going to stab him, are  
you?

READ  
Mmmmm, well...

ANNE  
Read!

READ  
I'm kidding! I'm not gonna stab him!  
I meant it; fresh start.

Nathaniel is WHEEZING against the wall.

NATHANIEL  
You know what? Exile's looking quite  
restful right now.

READ

Too right. Come on; we got a carriage to catch.

SCENE 13. EXT. SINGAPORE - TWO YEARS LATER

WAVES. BIRDS. CICADAS in the strip of jungle behind the beach.

A fire CRACKLES.

Read is cooking, sitting, looking out. Anne approaches from a distance.

READ

(calls) Over here!

ANNE

(distant) Hey! Look! Look what I got!

READ

You hungry?

ANNE

Mmmm. Smells good.

She gets closer.

READ

Kiambang caught them. It'll be ready soon. What's that?

ANNE

I bought it off a sailor. It's the book! Mist's book!

READ

(gasps) No! He wrote it!

ANNE

'A General History of the Pyrates', by Captain Charles Johnson.

'With the Remarkable Actions and Adventures of the two Pyrates Mary Read and Anne Bonny'. We're on the front page!

Let's see what he says about us--

FLIPPING PAGES.

READ

Anne... is this a good idea? It's in the past.

Beat.

ANNE

Oh.

READ

What is it?

ANNE

Our bit... it's short. And kinda strange. It's--

READ

--Give it here.

Read grabs the book and tosses it in the fire. WHOOMP.

ANNE

You threw it in the fire?!

Anne makes PAINED noises as she fishes it out. She BLOWS on the manuscript.

READ

(fast) It won't be the truth, Anne. You think they'd publish the truth? And Mist... he wants everyone to see us how he does. He wants people to like us. He'll make us respectable, out of love!

ANNE

I can't believe you threw it in the fire!

READ

We don't need to read half-truths and distortions. Even well-intentioned ones.

ANNE

Do you know how much books cost? God, Read!

READ

I'm sorry, I'm sorry, I just... uch, I dunno.

ANNE

(sulky) I wanted to see the woodcuts.  
And hear our story.

Beat.

READ

I can tell you our story, if you  
like?

ANNE

(grumbles) You'll make yourself the  
hero.

Read LAUGHS.

Finale SONG

**READ**

Come gather round all you salty sea dogs  
And a tale of adventure I'll tell.  
Of two who were free in a world that was not  
And lived a life true to themselves.  
They fought well but they fell to the government's men.  
Mary Read died of fever in prison and then  
Not a soul saw or heard from Anne Bonny again...  
And that's how the tale will be told.  
If anyone tells it at all.

**ANNE**

But who are they to say what's true?  
I'm in the mood for Anne & Read to keep the happiness they  
knew. So I say they live out all their days,  
In some secluded corner of the world  
And so...  
Which would you prefer?  
Which would you prefer to be what's told?

**READ**

For what you see... (**BESS**: Anyone can tell your story)

**ANNE**

May not be what's there. (**BESS**: Only you can know your  
truth)

**BESS**

And so we must fill in the gaps  
To build the myth  
The theatrical flair

**BARNET**

We like heroes and villains  
And damsels in distress

**BARNET and NATHANIEL**

But who of us is just one thing?

**NATHANIEL**

And who of us stays the same way?  
 For the parts we all play  
 Are as many and varied  
 As the songs that we sing.

**ALL**

History is written by the few, who decide what truths are  
 true  
 And design it

**RACKHAM and BOB**

And the only one to say, how a pirate lived their days  
 Is a pirate.

**ALL**

Oh the tales we read, and the tales we hear  
 Have been told by a thousand tongues

**ANNE & READ**

So whose tale do you want to believe?

**ALL**

And what songs do you want to be sung?  
 In the Ballad of Anne & Read.

THE END

[Music]

**LAURENCE**

You have been listening to The Ballad  
 of Anne & Mary. Written by Lindsay  
 Sharman, and directed by Lindsay  
 Sharman and Laurence Owen. Music,  
 sound design and editing by Laurence  
 Owen. Stay tuned until after the  
 credits for a few exciting  
 announcements.

(MORE)

## LAURENCE (cont'd)

In the final episode, Christina Bianco was Anne Bonny, Sooz Kempner was Mary Read, Karl Queensborough was Nathaniel Mist, John Henry Falle was Jonathan Barnet, Carole Stennet was Bess the Ballad Singer, Le Gateau Chocolat was Captain Jack Rackham, Hayley Evenett was Bob and Henrietta, James Ducker was turnkey Scratby, Ivan Wilkinson was Turnkey Gregory, Laurence Owen was Pippin (Posh man), the musician, the MP, and additional voices, and Lindsay Sharman was the Baroness, the midwife, and additional voices. Further additional voices by Helen Fullerton and Dominick Brewer. Artwork was by Rebecca Pitt, and our sensitivity reader was Ray Stoeve.

Thank you so much for listening to The Ballad of Anne & Mary, a Long Cat Media Production. We thought we'd take the opportunity to introduce ourselves, and tell you about exciting things coming up the pipeline. Long Cat Media is me, Laurence, composer, sound designer, editor, co-director--

## LINDSAY

And me, Lindsay, writer, co-director, and co-producer. Laurence and I came up with the idea of a pirate audio drama with songs, centred on Anne Bonny and Mary Read, in April 2020, and we were so excited about the idea that we started gathering cast members before I'd even finished the scripts.

## LAURENCE

Or I'd composed any of the songs. And of course, with lockdown, we had a decision - wait who-knows how long for this uncertain period to end so that we could record our cast in our studio (which is also our garden shed), or record remotely, with all our actors recording themselves in their own homes. And as you can hear, we did the latter

LINDSAY

With financial help from the University of East Anglia Enterprise Fund, an Arts Council England project grant, and the Ko-Fi donations of some of our listeners. Through their generosity, and at a time when theatres were closed and TV and film production ground to a halt, everyone in this production was fairly paid for their work.

LAURENCE

And it's not quite over yet. We're releasing an album of all the songs as well as the episodes in high definition and some bonus tracks, and that will be available from our Bandcamp page in the show notes on this episode. We're also releasing it as a physical CD as well. In addition, we have created a song book; it has all the lyrics, as well as interviews and details of our cast, it's basically like a theatre programme, and it's available right now. You can get it by going to our website or our Ko-fi page, and again, you can find those links in the show notes for this episode. And all proceeds of those sales go to our next production.

LINDSAY

We're about to embark on making Mockery Manor season 2, and I'm whipping up another comedy-drama called Ghosted. If you haven't heard Season 1, or our other, smaller audio series Madame Magenta (who sounds a lot like Moll King), then check them out on [longcatmedia.com](http://longcatmedia.com)

LAURENCE

Thank you once again so much for your support, for listening, for communicating with us on Twitter and Facebook and Instagram. The show might now be over, but we'll be posting on there as long as people are listening, which is hopefully...

(MORE)

LAURENCE (cont'd)  
forever, so do join us  
@balladannemary on twitter, or  
@longcatmedia on twitter, facebook  
and instagram.

LINDSAY  
(dramatic) And now, if you're still  
with us, it's the trailer for Mockery  
Manor season 1...

MOCKERY MANOR TRAILER can be found here (with subtitles) -  
<https://www.longcatmedia.com/mockery-manor>