

TUMANBAY

Episode 4.02 - "Glass Souls"

by

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Wind keening, a cart slowly moves over a rutted muddy road. Crows in the trees. A GIRL lingers by the road.

GREGOR (V.O.)

Another time, another place. A peasant village, open doors onto empty huts, mud, desolation and a child, a girl.

The cart comes to a HALT.

GREGOR (V.O.)

The plague has been here. In the cart, bodies, piled high. The girl's whole family amongst them.

The CARTER gets down from the cart and walks around to the back.

CARTER

Get away, girl, there's nothing for you here.

GREGOR (V.O.)

She stands, pitifully thin, her bare feet in the mud. It's cruelly cold and her feet are beginning to freeze. She begs for food.

The Carter and his MATE begin to THROW the bodies into the burial pit.

CARTER

No food here, nothin'. Nothin' for you.

Bodies THROWN in.

CARTER (CONT'D)

Want to climb in with the dead, little girl? Get away, or we'll throw you in with the rest of them!

The two men LAUGH. Under, the girl turns away and begins to WALK slowly...

GREGOR (V.O.)

She has nowhere to go. No one to go to. If she had any tears, she would weep but she has none left. She turns and stumbles away, then pauses. In the mud something glints. She kneels to pick it up. A corpse gift, fallen from a dead hand, a tiny gold coin. She picks it up. Wipes it clean.

(MORE)

GREGOR (V.O.) (CONT'D)

She has no pocket so she puts it in
her mouth. And walks away.

2.2 EXT. TUMANBAY PORT - DAY

2.2

Sea wash and ship rigging creaking; seabirds calling and general activity as a gang plank is PLACED against a ship.

FATIMA's carriage ARRIVES - containing other FUNCTIONARIES. As they OPEN the door, they help her DOWN.

FATIMA

(cries out)

A rat!

CREAKING of gangplank as CAPTAIN WALKS down. A SAILOR hovers nearby, tending the mooring ropes.

CAPTAIN

Yes, Madam Fatima, there are always rats on ships, I'm afraid.

FATIMA

And artists too, I sincerely hope, Captain, that is why you have been paid a great deal to deliver - bring - him to our city, yes?

CAPTAIN

Signor Piero is celebrated throughout the world.

FATIMA

For what, being late? Where is he?

CAPTAIN

He will appear when he appears.

FATIMA

Not when I'm paying the bills, he won't. Go and get him.

CAPTAIN

(to Assistant)

Go! The Mistress Fatima is not used to waiting.

SAILOR

Er, yes, Madam, yes...

2.3 INT. SHIP'S CABIN - DAY

2.3

The CREAK of a bunk. PIERO and ANGEL are lying close together. We can hear the noisy port outside.

PIERO

Is this a mistake, Angel?

ANGEL

A mistake, Master?

PIERO

Close the window, I can smell the
damned port. Tar and bad spices
and...

Piero SIGHS. Angel gets up and CLOSES the porthole. Noise
down.

ANGEL

I think you should get up, Master.
They will be waiting to receive
you.

PIERO

I hate this place already. Pour me
some wine.

Angels POURS and Piero DRINKS.

ANGEL

You're always like this at the
beginning of a great project.
You're a great artist!

PIERO

No... But it's so hard...

Angel is getting Piero's ROBE ready.

ANGEL

Think about it: the mysterious
Empire of Tumanbay. Who else of
your contemporaries has been here?
There is mystery and beauty to be
found and the rewards are great.

PIERO

Really? From all I hear they are
not exactly overflowing with gold.

ANGEL

But think what it will mean for
your reputation!

Piero SITS UP...

PIERO

You're right, Angel, you are always
right. I need a coup. I need to do
something...

(beat)

(MORE)

PIERO (CONT'D)
... extraordinary! A great
panorama, full of drama...

ANGEL
That's more like it. One in the eye
for that bastard and his bloody
ceiling!

Piero LAUGHS.

A TAPPING at the door.

SAILOR
(off)
Ahhh, Signor Piero, are you ready?

PIERO
How do I look?

ANGEL
Like the god of art!

They LAUGH together.

PIERO
Then here we go.

2.4 EXT. TUMANBAY PORT - DAY

2.4

Piero and Angel DESCEND the gang plank.

FATIMA
Signor Piero, what a pleasure.
Thank you for-

PIERO
(cries out)
They lied!

FATIMA
What are you talking about?

PIERO
They told me you are Queen Mother.
Surely they lie, unless the sultana
is a mere child.

He FLINGS himself to his knees.

PIERO (CONT'D)
I kneel before you. I am your
humble devotee.

FATIMA
Nonsense, Signor, your reputation
precedes you.
(MORE)

FATIMA (CONT'D)

Your name stands above all others,
the greatest of the great.

PIERO

And your reputation precedes you,
Madam. The savior of Tumanbay...

Fatima LAUGHS, feigning modesty.

PIERO (CONT'D)

A great ruler, indeed, perhaps the
greatest - once the world sees your
portrait. Angel, help me up...

Angel HELPS HIM UP as he goes on.

PIERO (CONT'D)

I see you... in purple...

FATIMA

I hate purple.

PIERO

Or green... like nature herself.
The queen of nature.

FATIMA

Hmmm.

ANGEL

(sotto to Piero)
Or gold?

PIERO

Or gold!

FATIMA

Gold. My favorite color! Yes, you
are indeed a Master.

2.4A **OPENING TITLES - MUSIC**

2.4A

ANNOUNCER

**Tumanbay, Season 4, Episode 2.
"Glass Souls", by Mike Walker.**

2.5 INT. CARRIAGE - DAY

2.5

Piero and Angel are JOLTING along through the city.

PIERO

She's awful, isn't she?

ANGEL

She does have a certain style,
Master.

PIERO

Like a viper.

ANGEL

She's not actually Queen Mother, either. Just some governor's wife who happened to have an army and a hunger for power.

PIERO

How do you know these things, Angel?

ANGEL

It's what you pay me for - when you pay me.

PIERO

You're receiving an education - and it's better than prison.

ANGEL

I would have been out by now.

PIERO

I don't think it's power she wants... Not that alone, at least. I can see it in her eyes. I've noticed it in a lot of my subjects. A hunger for something, a fear of something... What's *that*? A temple?

ANGEL

More of a ruin...

PIERO

(finding his way as he talks)

But somehow... magnificent.

ANGEL

They've been under occupation for-

A CRY from outside - the coach lurches to a HALT.

PIERO

What happened?

ANGEL

Wait inside, Master, I'll find out.

Angel GETS OUT. We go with him as he WALKS to the DRIVER and horses. BELLO lies on the road, agitated, trying to go.

ANGEL (CONT'D)

What is it, Driver?

DRIVER

He just ran out in front.

BELLO

(off)

I'm all right.

ANGEL

(seeing Bello)

Sir, are you hurt?

BELLO

(scrambling to his feet)

I have to go... Please...

ANGEL

Sir?

BELLO

I have to see him, I have to go...

PIERO

(from coach)

What is it, Angel?

Bello LEAVES.

BELLO

(off)

I have to see the Grand Master, I
have to see him, make way, make
way... Take me to the Grand Master
etc.

Angel REJOINS Piero. Carriage CONTINUES on its way.

PIERO

Is he all right?

ANGEL

Seems to be. Odd fellow. Some kind
of monk, I think. He's running
after those soldiers...

PIERO

The fearsome Balarac? The armor,
all that iron and steel. It'll look
fine with the silk and flesh... The
hard edge, the soft curve... Hmm,
you know, Angel, I'm beginning to
see possibilities in this place
after all.

2.6

EXT. BALARAC CAMP. ARMY QUARTER - DAY

2.6

Bello comes BUSTLING UP to the checkpoint. A GUARD greets
him.

GUARD

Halt. What do you want? *Stop.*

BELLO

(gasping for breath)

I... can't... Have to... see...
Grand... Master...

GUARD

Gather your breath, Pilgrim.

BELLO

(does so)

I'm Bello. He told me to come to
see him if anything happened. I
have to see him...

GUARD

All right, all right, wait here.

Guard WALKS away.

BELLO

(relieved)

Thank you.

2.7

INT. MARBLE TENT - DAY

2.7

The GRAND MASTER is praying. HEAVEN ENTERS.

HEAVEN

(quiet)

Grand Master.

GRAND MASTER

What is it?

HEAVEN

I'm sorry to disturb you at your
devotions. It is the monk Bello. He
says he must speak to you.

GRAND MASTER

Send him in.

Heaven DEPARTS, then RETURNS with Bello in tow. KNIGHT 1
USHERS the priest in.

KNIGHT 1

(off)

This way, Effendi. Through here.

Bello ENTERS.

HEAVEN

Shall I leave you?

GRAND MASTER
No, stay. Bello, speak.

BELLO
I'm so sorry, Grand Master, I don't know how it happened. You told me to keep you informed. I came at once. I don't know what to say, it was a-

GRAND MASTER
Stop.

BELLO
What?

GRAND MASTER
Breathe.

BELLO
(big breath)
He's gone. The Hafiz.

GRAND MASTER
Gone?

BELLO
I went to his rooms this morning to wake him and... he was no more.

GRAND MASTER
He is no longer of this world, you mean?

BELLO
I mean he's vanished. Gone away - but where?

GRAND MASTER
I could ask you that. Did he show any signs the night before?

BELLO
He went to bed as usual.

GRAND MASTER
Drunk, you mean?

BELLO
Elevated in the spirit, Grand Master.

GRAND MASTER
You noticed nothing out of the ordinary? Are you sure?

BELLO

Certain. It's completely out of character. He never leaves his residence unless he has to... for official duties.

GRAND MASTER

Go back to the Hafiz's palace. See if he has returned. Send word. My men will be with you shortly. Go now.

BELLO

Right, yes, of course... I... I simply don't... Can't... It's impossible...

Bello LEAVES.

HEAVEN

What do you intend to do, Grand Master?

GRAND MASTER

Find him. He is necessary for our purpose. I have an army. They *will* find him.

HEAVEN

This city has been growing and changing for five thousand years, Grand Master. There is a whole other city underground. Does your army even know about that?

A pause.

GRAND MASTER

Nevertheless, we must have him. It is written in the scrolls. The successor of the Teacher must be present.

A pause.

HEAVEN

You know I am true to you, Grand Master.

GRAND MASTER

Yes, Heaven. I do.

HEAVEN

An army will do you no good. To catch a rabbit in a warren you need a ferret. There is such a man I know who could find the Hafiz.

GRAND MASTER

Who?

HEAVEN

He knows every street, every alley,
every cellar and every attic... And
he knows the underworld too...

2.8 INT. PALACE OF THE BLIND. DINING ROOM - MORNING

2.8

Desert wind. The sound of a BELL ringing.

GREGOR (V.O.)

Shortly after dawn a bell rings.
It's early, but early and late have
no meaning here. We leave our
rooms...

Mix to the patients SHUFFLING along a corridor... Guards
moving them along: "'C'mon, move on, don't hold everyone
up... Keep moving..."

GREGOR (V.O.)

We shuffle along the corridors of
our home, as we have done for a
thousand days and more, as we will
do...

Another BELL ringing inside now as they go into the hall,
where COOK is serving.

GREGOR (V.O.)

There's no time in this place, no
future... only...

COOK

Line up for breakfast... No
pushing, wait your turn...

The line moves on. MEHMED and GREGOR are approaching the
cook.

GREGOR

It's the same as yesterday...

MEHMED

And as the day before. It's always
the same. But better not to
complain.

(to Cook)

Thank you, Cook.

Food is SLOPPED into his bowl. Gregor SHUFFLES UP and gets
served too.

COOK

Move along, come on, keep moving...
Next!

The MAD SULTAN APPROACHES.

MAD SULTAN

What is this? This is slop for
slaves, I demand better... Food fit
for a sultan!

COOK

Next!

Mehmed SHUFFLES to a table where SARP is sitting. Gregor
FOLLOWS.

SARP

Gregor? Hello, friend. Sit.

They SIT beside Sarp. The line goes on behind them. OLEF
APPEARS.

OLEF

You don't need to eat that stuff,
Commander Gregor. I've brought you
something from the Guard Room -
something more fitting. And you
keep your hands off it, you old
bastard. And you, Sarp. I've got my
eyes on you.

GREGOR

Thank you, Olef.

OLEF

My pleasure. We're in the same
business really, you and me. Got to
stick together, eh? Anything you
want, apart from walking out the
door, which none of us can do -
then you only got to ask.

GREGOR

Thank you, Olef.

OLEF

Simply ask. You can rely on me. And
I hope I can rely on you...

GREGOR

Thank you, Olef. Yes.

Olef GOES. They EAT.

GREGOR (V.O.)

**I need to take any kindness I can
get. I'm a prisoner.
(MORE)**

GREGOR (V.O.) (CONT'D)
 I often wondered what it was like,
 now I know. I have to stop
 fighting, accept things as they
 are, get through, stay alive
 because...

Mehmed LEANS in, close.

MEHMED
 He collects souls...

GREGOR
 What?

MEHMED
 He steals souls... I'll show you.

SARP
 (whispering)
 Show him what, old man?

MEHMED
 You wouldn't believe me if I told
 you. You must see it with you own
 eyes... You'll see...

GREGOR (V.O.)
Is that what I've become? Another
lunatic, babbling on about souls?

2.9 INT. PALACE OF THE BLIND CELLARS - NIGHT

2.9

He UNLOCKS a door, it creaks OPEN. A gust of dry wind. It's
 echoey as they DESCEND the stairs.

MEHMED
 Come on...

GREGOR (V.O.)
Once I was master of the cellars of
the Palace of Tumanbay...

MEHMED
 This way...

GREGOR (V.O.)
And now... I'm following a blind
man into the cellars of a mad-
house.

SARP
 I don't like this.

GREGOR (V.O.)
Do I even know what I'm doing?

MEHMED

Trust me.

He OPENS another door, they GO through. Wind rises - keep it under.

MEHMED (CONT'D)

We are in Olef's realm.

SARP

What's that smell?

MEHMED

You know it, don't you, Gregor?

GREGOR

Death.

MEHMED

Olef must have been at his games recently. Look, what do you see?

GREGOR

Nothing.

SARP

It's pitch black.

MEHMED

Wait. There is a window and the moons will be in line soon. Light will come through...

Pause. MUSIC.

SARP

Oh my God!

MEHMED

Now you see. Go, go look closer...

SARP

(awed)

Ohhh, little figures of glass... so beautiful... so many ...

MEHMED

He's created a theatre of death. He burns them in the furnace and uses their ashes in the glass. Their souls. Trapped in glass forever...

GREGOR

There's no such thing as a soul.

MEHMED

Look and see, as I cannot...

GREGOR (V.O.)

So everyone is mad here, including the guards. I am in the house of the dead and will die here unless I can find my way out of this labyrinth.

MEHMED

There was a wrestler, a fine man...

SARP

This one here...

MEHMED

He once defeated the sultan's champion. And a princess. The Princess Germalla.

SARP

This one.

MEHMED

She used to read to me, such a kind young woman; a princess in the *hareem* before Sultan al-Ghuri. I think the first wife was jealous and had her sent here.

Gregor TAKES it from the shelf.

MEHMED (CONT'D)

What are you doing? You mustn't touch it, my friend.

SARP

Please, Commander. Olef would-

GREGOR

It's all right.

SARP

No, if he even knew we were down here, he would-

GREGOR

Relax... Germalla, you say?

SARP

Isn't she exquisite?

Gregor stares at the figurine, transfixed. FX of soul turns into:

ALKIN (V.O.)

This world is not as you know it, Gregor. If you are to save Tumanbay you must understand that.

GREGOR
What did you say?

MEHMED
I said nothing. We must go.

2.10 INT. PALACE TUMANBAY - DAY

2.10

A small group PASSING ALONG a corridor. Among them, CADALI, PILAAR, and his son, FARUK.

CADALI
As you can see, Pilaar, Effendi,
time has not been kind to the
palace...

PILAAR
Or the city, Cadali, Effendi.

CADALI
Which is why we are calling on the
greatest banker in Tumanbay. The
sultana awaits with impatience. You
are the only man...

A door OPENS and MAGRUB EMERGES into the corridor, CHATTING
with colleagues. Both groups fall silent.

MAGRUB
Oh, Pilaar, Effendi, greetings.

PILAAR
And to you, Magrub...
(beat)
... my friend. I, uh, didn't know
you were going to be here. You are
seeing the sultana?

MAGRUB
About a loan to the empire. Hmm.
You too?

CADALI
We should be getting on, if you
will excuse us? Come!

PILAAR
Well, good to see you, Magrub.

MAGRUB
And you...
(leans in, quietly)
... You would do well to steer
clear of this business. Come in
with me?
(menace)
I take care of my friends.

PILAAR
And your enemies?

MAGRUB
What enemies? I don't see any...
alive. Do you?

He CHUCKLES and PATS Pilaar on the shoulder.

MAGRUB (CONT'D)
Take care.

CADALI
Come...

They MOVE ON - Cadali and the others MOVE ON too.

PILAAR
I'm not happy to see that man here.
Frankly his reputation is not good.

CADALI
He said very much the something
about you. Me, I am your friend,
Pilaar. The sultana insisted we see
him as well, since he was here, but
all my support is behind you.

PILAAR
You know I have a feeling that's
what you say to all the bankers.

CADALI
Shall we go in?

2.11 INT. THRONE ROOM - DAY

2.11

MANEL and Fatima are DISCUSSING the loan with Pilaar. We
catch them in mid flow.

PILAAR
But let me ask you this, Sultana
Manel, if I may. How are you going
to pay this back? What surety are
you offering? The city has been
plundered under occupation, first
by Maya, then by the Balarac.

FATIMA
The Balarac are not occupying the
city, Effendi. They are here at the
invitation of the sultana, as
advisors, and are soon to depart.
Is that not correct, Majesty?

PILAAR

With respect, Majesty, I am a practical man. I deal in coin, in hard facts. I would not be here discussing these matters if I did not know your vizier, Cadali...

CADALI

Please, Effendi, there's no need.

PILAAR

No, no, this man is a shrewd man, he has a reputation...

CADALI

Thank you, thank you...

PILAAR

And he will tell you, Majesty...

FATIMA

(annoyed)

Will you please look at me when you talk to her, to us.

PILAAR

... That only a fool lends gold without surety.

CADALI

Ahhh, and if I may, Majesty?

FATIMA

No, that's not true, we can easily-

MANEL

Vizier, please say what you have to say.

CADALI

Honoured Effendi, you see we don't need your gold.

FATIMA

What? What are you saying? We have to rebuild this entire-

CADALI

(whispered)

All in good time, Mistress.

FATIMA

(menacing - sotto)

Time is not a luxury you possess, Cadali. Remember that your time is in my gift.

MANEL

Go on, Vizier.

CADALI

What we need, Pilaar Effendi, is a credit line. A backer. You lend us the gold but keep it in your vaults. We use it to secure secondary loans-

FATIMA

And gold. We need gold. People trust gold, they can taste gold.

CADALI

We can thus rebuild the city and its institutions, and above all we will raise confidence, and upon confidence we can grow the economy. With what I am proposing, your gold is protected. We use this gold to raise more gold. The city grows, taxes flow, trade agreements are arranged, and the Balarac will be on their way.

PILAAR

We may be able to do something. We feel a loyalty to Tumanbay, it has been our home. Give me some time.

FATIMA

How much time?

PILAAR

Not long, Madam. You must remember, though, the greater the risk to us, the greater the cost to you.

FATIMA

Cost is nothing. We will create a great event. Visitors will come from across the empire. It will resound to our glory. Together we will make Tumanbay great once again.

PILAAR

Thank you. Is there anything else?

They all RISE. Pilaar and Faruk MOVE to the door - it is OPENED and they pause.

MANEL

We thank you for your time and attention, Effendi. Anything we can do, please call on us.

PILAAAR

Oh, there is one thing. I noticed our friend the banker Magrub as we arrived. You have the right to, as we say, "shop around". Not that I would... well, Magrub... The man's methods are questionable, his practice as close to criminal as... I say no more.

CADALI

We understand. Let me see you out, Effendi.

They GO - door SHUTS.

FATIMA

Well, what do you think?

MANEL

(quotes Fatima)
 "Cost is nothing"?! Cost is everything. We have no gold now, even though you seem happy to spend it on entertainers and parties and expensive perfumes!

FATIMA

(laughing)
 So young - and so inexperienced, my sweet. The people of Tumanbay need to be amused - if they have time to think, then what will they think about? Why should they be obedient to an authority that shows neither power nor wealth nor confidence nor... style? That's what they want: a ruler who makes them feel they are the greatest people in the world.

MANEL

And the Balarac, the greatest knights in the world?

FATIMA

Are...
 (snaps fingers)
 ... grass in the wind. They will be taken care of - trust your mother.

2.12 EXT. PALACE COURTYARD - DAY

2.12

A coach waiting for Pilaar and Faruk as Cadali ESCORTS them out.

CADALI

I look forward to receiving your proposal, Pilaar Effendi.

PILAAR

Hmm...

CADALI

When might we expect it?

PILAAR

She's a problem.

CADALI

I'm sorry?

PILAAR

The woman Fatima. The so-called Queen Mother. She spends too much.

CADALI

Rebuilding a city is an expensive endeavor.

PILAAR

I'm not talking about that. It's fine to borrow to make more, to build, to grow but... I hear, through my people... Well, let's just say your mistress has expensive taste. We will never see our gold back if we lend it to her!

CADALI

I don't want to be divisive but there is another offer...

PILAAR

Magrub again.

CADALI

Think about it, make your decision. Now, is there anything else I can arrange for you?

PILAAR

No, thank you. We're going to the Great Court. That's what it used to be, now it's the Grand Master's Court, I believe?

CADALI

It would appear he has a great concern for justice.

PILAAR

And for taking things over, it seems.

CADALI

I was deeply sorry to hear about your father, Sisco Pilaar.

PILAAR

It was a brutal crime. To be murdered by his own wife. In the bridal bed, of all places. And on their wedding night.

(sighs)

She was his tenth wife, you know? He had reached the limit allowed by the *Mashtoo*...

CADALI

Such a loss.

PILAAR

He was an old man. This girl should have served his needs until... well... The world is sometimes a terrible place.

CADALI

Indeed. But she will face justice now.

PILAAR

She will.

Pilaar GETS INTO his carriage.

PILAAR (CONT'D)

Cadali.

CADALI

Effendi Pilaar. Until the next time.

Carriage DEPARTS.

2.13 INT. PRISON - DAY

2.13

Crowded and noisy. People lining up to see prisoners. FROG pushes to the front. The WARDER greets him.

FROG

(shouts)

89, 89, I've brought food for prisoner 89.

WARDER

You again. What you got for me, boy?

FROG

Here, this is for you...

Feature coin on desk - warder STAMPS it.

WARDER

Down the passage and-

FROG

I know where to go.

WARDER

Nah, they moved her. Going to court today. She's in the holding cell.

2.14 INT. PRISON HOLDING CELL - DAY

2.14

Crowded with women awaiting trial. Lots of SHOUTS etc. Frog against bars calling to MATILLA:

FROG

Matilla, Matilla!

She STRUGGLES through the crowd and hugs the bars. We fade the noise back.

MATILLA

It's today.

FROG

I've bought you an apple, some bread. You need to eat, you have to be strong.

MATILLA

Did you hear what I said? It's today!

FROG

I know... I know. It's going to be all right.

MATILLA

No, it's not, I'm going to be hanged, Frog.

FROG

No, no, no. I'm going to talk to someone...

MATILLA

Don't you see? They call it the Grand Master's court because he's blind and justice is blind.

(sobs)

Your dream was right, the blind man will kill me.

FROG

It shouldn't be you. I put the cord around that bastard's throat, I killed him, I should be here not you. I should tell them-

MATILLA

No. I can do this if I know you'll live. But if we both die then there's nothing. No one to go to Cyrene and find my little brother, and Nurse...

FROG

I managed to get some money, we can get a lawyer...

MATILLA

Don't be a fool, Frog. I killed my husband, a rich man, there's only one way this can end.

As they stand there the noise of the cell FADES UP.

FROG

I have to do something. What can I do?

MATILLA

You can hold my hand, just hold my hand...

2.15 INT. PALACE. ECHOEY ROOM - DAY

2.15

Piero and Angel are SETTING UP the studio for the great work. Both are ordering SERVANTS about.

PIERO

Drawing board on the table. Chalks, easels...

ANGEL

Don't worry, Master, I know what I'm doing.

PIERO

We are going to need to stretch the canvas - and a frame and support - this is going to be on the grand scale!

ANGEL

No one has actually talked about payment yet. We need to get that sorted out before you do any work, Master. They've promised a lot but so far, nothing!

PIERO

I'm an artist, not some tradesman.

ANGEL

Even so, we'll need to eat and there are other expenses... Wine may not be so easy to get here.

Door OPENS - Manel ENTERS.

MANEL

(approaching)

You must be the artists!

PIERO

And who are you?

MANEL

The apprentice.

PIERO

I don't need any apprentices.

MANEL

But I wish to study under-

ANGEL

Be off with you, girl. Master Piero has no need of another helper.

MANEL

I would be polite... and humble.

ANGEL

And I am not?

MANEL

You do seem, Signor, a little... loud.

ANGEL

I will loudly box your ears if you don't leave at once!

MANEL

But this is my palace!

(little laugh)

I am Manel, the sultana. I do hope your needs have been seen to?

Piero SNATCHES UP a drawing block.

ANGEL

Ahh, forgive me Majesty, I had no idea. You uh... don't take after your mother. I didn't recognise...

PIERO

Don't move! Sorry, please don't move, Majesty, the light is perfect.

MANEL

She's not my mother. She was the mother of my late husband, Prince Herod.

PIERO

(commanding)

Wonderful... Such a fine face... Look at me for a moment, Majesty, and history will gaze on you forever.

ANGEL

He's sketching you. The light is very good here, big windows.

MANEL

So does this mean you're not going to box my ears?

ANGEL

(nervously)

Your Majesty's ears are quite safe.

MANEL

Mmm.

ANGEL

And I hope... I hope I am forgiven?

MANEL

I shall consider the matter.
(she laughs, enchantingly)

ANGEL

Thank you, Majesty.
(beat)

I have heard that the old sultan, al-Ghuri, was also a great artist in his way. Even in our country he is renowned for his perfumes. Does anything remain of his laboratory?

MANEL

I don't know, I could ask the physician. They used to spend hours together, Theros and al-Ghuri. They were almost friends except... well, a sultan can have no friends.

ANGEL

(clearly struck by Manel)

I... hope that's not true.

Pause.

MANEL
(struck too)
Um, yes, I will see if the
laboratory... Perhaps we could...
if I decide not to cut off your
head!

ANGEL
I hope not, I am very attached to
it.

A moment.

MANEL
I must go.

PIERO
You will sit for me again. I will
make a great work.

ANGEL
Goodbye, Your Majesty.

MANEL
I... Your name, I don't know your
name.

ANGEL
My name is Angel.

MANEL
Thank you, Angel.

She GOES. The door SHUTS.

ANGEL
What?

PIERO
Well, what was all that about?

2.16 INT. PRISON - DAY

2.16

The holding cell. Noisy as before. The Warder ENTERS, finds
Matilla.

WARDER
You, come now.

MATILLA
Is it time?

He's leading her OUT.

MATILLA (CONT'D)

I told him not to come any more...

WARDER

Not your normal scruff...

They WALK along a short corridor.

WARDER (CONT'D)

This is a man of stature.

He OPENS a door.

WARDER (CONT'D)

(sotto)

This is your chance to save
yourself, girl. Go in, go in...

PUSHES her in. He GOES. Door SHUTS. Opposite her are Pilaar
and Faruk.

PILAAR

Sit down.

Matilla SITS.

PILAAR (CONT'D)

This is my son, Faruk Pilaar. You
deprived him of his grandfather.
Let me look at you. Lift your head.
Look into my eyes. You're very
young.

Pause.

PILAAR (CONT'D)

So, what do you have to say for
yourself?

MATILLA

I... I'm sorry for your father's
death. I wish it hadn't happened.
That night your father was going to
kill me.

FARUK

You were disobedient. You were not
a proper wife.

MATILLA

He killed his other wives. He told
me what he did to them.

FARUK

Well, they were disobedient too.

PILAAR

It's true, he did have a weakness, my father. And I understand that for a young girl this would have been a difficult experience.

MATILLA

Yes.

PILAAR

So we find ourselves in this situation. Something no one would envy.

FARUK

(still angry)

Father, if I may say-

PILAAR

No, Faruk, you may not.

MATILLA

My father, the merchant Bavand, did you not have him killed by your father's men? Isn't that a life for a life?

PILAAR

That is a very interesting thought. In another life perhaps you should have been a banker like me. It may offer us a way forward, because we have a choice here in what happens to you. In the end I'm sure my father was fond of you. You seem a sincere young woman. And what is the use of carrying hatred? We must weigh up the facts of the case with compassion.

MATILLA

Thank you, Effendi.

PILAAR

Thank you for seeing us.

He STANDS.

PILAAR (CONT'D)

Come, Faruk.

FARUK

Hmm.

MATILLA

Thank you for coming, Effendi.

PILAAR
 (knocking on cell door)
 Warder!

2.17 EXT. DESERT - DAY 2.17

A group of horsemen PASS US. The clink of armor etc. They ride on and we hear the wind and the call of a hawk.

2.18 OMITTED 2.18

2.19 INT. PALACE OF THE BLIND. CORRIDOR/GREGOR'S ROOM - DAY 2.19

Gregor SITS in his room looking out of a window - a wind blows across the desert. Olef and Knight 1 find Gregor:

OLEF
 Commander, we have been looking for you everywhere!
 (to Knight 1)
 Sergeant, here he is, I've found him for you.

KNIGHT 1
 Commander Gregor, we have been ordered to escort you back to Tumanbay.

GREGOR
 What? Why?

KNIGHT 1
 Those are our orders. We will leave once the moons are up. You will accompany us.

GREGOR
 Whose order is this? Tell me. What is going to happen to me?

Pause.

KNIGHT 1
 The Grand Master wishes to see you. That is all you need to know. Be ready.

They CLUMP OFF.

OLEF
 I have some refreshments in my private rooms, Commander, to prepare you for the journey. I would be honoured if you would...

Off we hear SHOUTS and CHEERS - nothing understandable.

OLEF (CONT'D)

Oh, the inmates are going wild, nothing like this has ever happened before. I fear it's given them hope. Mmm. As if they didn't have enough delusions already. They'll quieten down when they don't get any supper.

(laughs)

Come, my friend.

As they WALK, Mehmed APPROACHES Gregor.

MEHMED

Gregor? Gregor, wait, wait! Is it true?

GREGOR

Is what true?

MEHMED

If you go, he'll kill me like the others. I think I am next on his list!

GREGOR

I can't help you, Mehmed. If I'm going, I'm going.

OLEF

(off)

Come, my friend!

2.20 INT. PALACE OF THE BLIND. CORRIDOR/OLEF'S ROOM - DAY 2.20

Olef LEADS Gregor towards his quarters. He unlocks the door and they go in.

OLEF

Actually, I'm glad to have caught you before you go because...

He puts his KEYS on a sideboard.

OLEF (CONT'D)

Well, you may have seen things here that... I mean I'm sure you can understand, we are responsible for keeping the palace safe and we are only doing what is necessary... our jobs. Please, sit if you wish.

GREGOR

Thank you.

Olef POURS them both a drink.

OLEF

Spirits are obviously forbidden to the inmates but, well... A bowl of arak?

(chuckles)

I have friends amongst those who supply us...

HANDS Gregor a bowl.

OLEF (CONT'D)

(he drinks)

Ahhh, I needed that. This place can get you down. You need a hobby - something to take your mind away from all this... this... Now, Commander, I have been thinking...

GREGOR

Yes?

OLEF

You and I are really... colleagues now, aren't we? In the same way of business. Security and... safety. Hmm?

(drinks)

I hope you won't forget me when you return to the city?

GREGOR

How could I?

Olef LAUGHS in a matey kind of way.

OLEF

Perhaps, if you need an assistant? I've heard about you, asked a few people, you were quite something... Spy master to Sultan al-Ghuri... You were something once and... and... Well maybe if you... when you... need someone who will be loyal... Nothing I wouldn't do, Commander, to get out of this dump. I could help you...

(beat)

What is it?

GREGOR

The glass figurine on the shelf...

OLEF

Ah that... I see you are a man of taste, Commander Gregor. Let me show you...

He GOES to the a shelf and TAKES down a glass figurine.

OLEF (CONT'D)

I make these glass figurines. It's my hobby, here, my escape, if you will.

GREGOR

(getting up)
May I?

OLEF

Well... If you... All right, but be careful, they are so very...

Gregor PICKS it up.

OLEF (CONT'D)

Exquisite isn't? Perhaps I will make one of you one day.

GREGOR

Perhaps. But unlikely.

OLEF

Careful. It's...

GREGOR

Come here, I want to show you something...

OLEF

Right, yes... But perhaps you should put that back first. It so very...

Gregor DROPS the figurine. It SMASHES on the floor.

OLEF (CONT'D)

(gasping)
No! Idiot! What have you...
(pulls himself together)
Ehh... I am sorry, I didn't mean to sound... It's just...

GREGOR

Closer.

OLEF

What?

Gregor SEIZES Olef and puts him in a head lock.

OLEF (CONT'D)

Uh... Noooo...

Olef GASPS for breath then Gregor GRUNTS with effort as he SNAPS his neck - we hear the bones crack. Olef FALLS to the floor.

Gregor takes a few deep BREATHS. Goes to the door and OPENS it carefully.

GREGOR

Sarp! What in the name of seven devils-

SARP

I thought you might need some help, Commander. I'm here to help.

GREGOR

Good, come in.

Sarp ENTERS and sees the body.

SARP

(horrified)
What have you done?

GREGOR

Only what everyone in this building wanted to do. Help me lift him.

They LIFT the body.

GREGOR (CONT'D)

We need a room with a window...

SARP

Uh... Yes, yes, I know just the place...

They CARRY him out.

2.21 INT. TUMANBAY COURT - DAY

2.21

It is crowded and there is a BUZZ of conversation. The JUDGE presides, aided by the CLERK.

JUDGE

Next case number... Clerk?

CLERK

(rifles papers)
Seven hundred and forty three,
Effendi Judge.

JUDGE

Mmm.

CLERK
(calling)
Bring her in - seven hundred and
forty three.

Matilla is MARCHED IN by a GUARD and stands in the well of
the court. The crowd interested - the NOISE RISES.

GUARD
(off)
This way... Stand here.

JUDGE
The court must be silent so the
accused may be heard. Matilla, wife
of Sisco Pilaar. You are accused of
murder.

MATILLA
No, it's not, I mean it wasn't
murder...

Crowd UP.

JUDGE
I see the accused has supplied a
confession?

CLERK
(sotto)
Yes, Sir.

MATILLA
No! I never did that.

JUDGE
I have it here. She said: "I
neglected my duties as a wife. I
was disobedient and planned to
murder-"

MATILLA
(shouts)
No! You don't understand.

JUDGE
Silence. You designed to murder
your husband and master and carried
out your plan without mercy. These
are the facts you have confessed
to.

Off, from the gallery, Frog INTERVENES.

FROG
(shouting)
He was going to kill her!
(MORE)

FROG (CONT'D)

It's true, he was a monster, he was a devil.

MATILLA

(panicked shout)

No, Frog, no, you shouldn't be here!

JUDGE

The court heard your words. Now be silent.

FROG

I won't be silent. It's not fair, they are liars!

JUDGE

(banging gavel)

Be silent!

FROG

He was a monster, he deserved it!

PANDEMONIUM in court.

JUDGE

(to Clerk)

Arrest that boy.

The clerk ORDERS the guards to arrest Frog.

Frog FLEES.

JUDGE (CONT'D)

Silence, *silence!* I will empty this court...

The noise DIES DOWN.

CLERK

It seems he got away, Effendi Judge.

JUDGE

Very well. I will now proceed to sentencing.

He SHUFFLES through some papers.

JUDGE (CONT'D)

The court finds you, Matilla, daughter of Malisifer Maagbool Shermasi Bavand, guilty of the murder of your husband Sisco Pilaar, a merchant of this city, a man of the highest standing.

(MORE)

JUDGE (CONT'D)

There can be no mitigating circumstances when a wife murders her husband and master in the bed she shared with him.

Pause as the crowd RESPONDS.

MATILLA

(sotto)

No... No...

JUDGE

Is a member of the Pilaar family present?

PILAAR

I am, Effendi Judge. I am his son, Maldiv Pilaar. This is my son, Faruk.

JUDGE

You have been cruelly deprived of the head of your family, a loving father and grandfather. According to the law of Tumanbay, the choice rests with you. You may forgive the prisoner, you may ask for compensation, or... demand a life for a life. Have you come to a decision?

PILAAR

We have, Effendi.

JUDGE

And what is your choice?

MATILLA

(feature her sotto:)

Please, please, please...

Pause.

PILAAR

We choose death.

Crowd RESPONDS. Matilla is DISTRAUGHT.

JUDGE

Crying will not help you now, my dear. You should have thought about your crimes before you committed them.

(to guard)

Take her away!

GUARD

Come on!

LEADS Matilla off.

CLERK

Seven hundred and seventy-three
next.

2.22 INT. PALACE OF THE BLIND. STAIRS AND CORRIDOR - DAY 2.22

Gregor and Sarp are CARRYING Olef's body UPSTAIRS.

GREGOR

Let me take the weight here... I've
got him...

They get to the top - BODY DOWN as they catch their breath.

SARP

Here, in here...

He OPENS a door. They DRAG the body in.

SARP (CONT'D)

It's the highest tower in the
palace...

GREGOR

(still gasping for breath)
That I can believe. Get him over to
the window...

SARP

You're going to tip him out?

GREGOR

It'll seem like he fell and broke
his neck...

SARP

Ah...

Gregor PULLS the bottle out of his pocket.

GREGOR

Arak.

He POURS it over the body.

GREGOR (CONT'D)

They'll think he was drinking in
secret... The blame will be on him.
Get him up, come on... *Come on!*

They LIFT the body onto the ledge.

SARP

Wait.

GREGOR

What now?

SARP

His keys, they're missing, he never
went anywhere without them...
Clipped them to his belt...

GREGOR

I know where they are... Wait
here...

2.23 INT. PALACE OF THE BLIND. STAIRS/OLEF'S ROOM - 2.23
CONTINUOUS

Gregor is RUNNING down the stairs. He PASSES US and goes INTO the room... Sound of the keys... He COMES OUT and SHUTS the door... and LOCKS it. Takes a BREATH and starts RUNNING back up.

2.24 INT. PALACE OF THE BLIND. TOWER ROOM - CONTINUOUS 2.24

Gregor is coming UPSTAIRS - unnatural sounds of flesh TEARING - CHEWING...

GREGOR

What in...?

SARP

(chewing)
I'm sorry... It's been so long...

GREGOR

Gods help us...

SARP

A fresh body, I couldn't... I
mean...

GREGOR

What do we do now?

SARP

It's all right, really...

GREGOR

No, no it's not all right.

SARP

I can deal with the body, no one
will ever know, he'll just vanish.
They'll think he went back to the
city...

GREGOR

This could end badly for you, Sarp.

SARP

No, this is what I am, Gregor.

Pause.

GREGOR

All right. I'll leave you to your ways... *If* you do two things for me.

SARP

Anything.

GREGOR

Look after the old man... and break every one of those damned glass statues.

SARP

You can trust me.

GREGOR

Goodbye, Sarp.

SARP

Goodbye, Commander.

Sarp continues EATING while Gregor LEAVES.

2.25 EXT. PALACE OF THE BLIND - DAY

2.25

The desert wind. The sound of horses. A large door OPENS, CLOSES. Knight 1 is waiting to escort Gregor back to the city.

KNIGHT 1

Are you ready, Commander?

Gregor MOUNTS UP.

GREGOR

I'm ready.
(beat)
Take me to Tumanbay.

They RIDE OFF.

MUSIC.

End of Episode 4.02.