

TUMANBAY

Episode 4.03 - "Pronounced 'A Killer'"

by

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Liquid POURING. Items MOVED on a table.

GREGOR (V.O.)

A drink poured, a knife carefully placed on a table. Preparation is all. If you are prepared, you can improvise...

Clunk, clunk, clunk as a KNIGHT ENTERS. He summons AQUILA.

KNIGHT

Boy!

AQUILA

Coming, Master!

KNIGHT

Get this armor off me!

Over the following, Aquila helps the knight to LIE DOWN on the table.

AQUILA

Let me help you onto the table...

KNIGHT

Careful, careful!

AQUILA

And how was the jousting, Master?

KNIGHT

Taught that little shit a lesson - and his family.

Aquila REMOVES the knight's armor over the following.

AQUILA

(laughing)

Good!

KNIGHT

Watching from the stand, smiling smugly. 'Til I whipped their son's complacent arse. Maybe they'll show me a little respect now-

(sudden pain)

Argh!

AQUILA

Are you hurt, Master?

KNIGHT

Just a flesh wound. Lucky idiot managed to nick my- Argh! Careful!

AQUILA
Sorry, Master. Are you thirsty?

KNIGHT
Damn right I am. Get this helmet
off me.

Aquila REMOVES the helmet and GIVES the knight the drink.

AQUILA
Drink this, Master.

The knight SITS UP and DRINKS heavily before looking at
Aquila.

KNIGHT
Wait a minute...

AQUILA
Master?

KNIGHT
Who are you? Where's my boy?

AQUILA
He had to go.

KNIGHT
Go? Go where?

AQUILA
(deepening, steel)
I mean he *had* to go.

Beat.

KNIGHT
I know you, don't I?

AQUILA
Do you?

KNIGHT
We met at the temple. Quilla,
right? Or A-Queela. You were
looking for employment.

AQUILA
Which I found.

Beat.

KNIGHT
Where is my boy?

AQUILA
You should sit. It will be better.

KNIGHT

Better?

AQUILA

Less painful, I mean.

KNIGHT

Less painful than w- Ahhh!

AQUILA

Oh, sorry did that hurt?

KNIGHT

What are you doing?

AQUILA

So sorry, I just need to open your wound a touch more...

The knight CRIES OUT.

AQUILA (CONT'D)

... And done. Thank you, you did very well.

The knight FALLS BACK onto the table.

AQUILA (CONT'D)

Relax now, I think that's best.

KNIGHT

I'm... dying...?

AQUILA

You are, yes, but not to worry, it'll only take a moment or two. It actually works out well, all things considered. Everyone will assume it was the wound, that you came back to your quarters, took off your armor and... well...

The knight makes a STRANGLED sound.

AQUILA (CONT'D)

Oh, it was the drink, if you were wondering why your tongue has swollen to the point where you cannot speak.

More STRANGLED SOUNDS from the knight.

AQUILA (CONT'D)

Just try to relax. There's nothing you can do now and it won't take long. I'll wait with you.

Aquila rises, WALKS to window, OPENS it, gazes out.

AQUILA (CONT'D)

Did you know that in the Desert of *Thar* there's a wind... a samumwind, I think the scholars call it.

(rolls it around in his mouth)

Samumm...veend... It's from one of the ancient tongues. It blows up from time to time, and those whom it overtakes, it not only kills; indeed, I was told that when a man is killed by that wind and his friends wish to wash him for burial, all his limbs fall apart.

(beat)

A strange world we live in. Who knows what's up there, in the air, the sky, above our heads... Look up there - how far can you really see? We all should do that, we all should take a moment away from the hurly burly of the street and our preoccupations and squabbles and just... observe the sky. What's up there? Where does it go? How far?

The knight manages to speak, just barely.

KNIGHT

Why?

AQUILA

Forgive me, I didn't quite...

KNIGHT

Why?

AQUILA

Why?

KNIGHT

Why?

AQUILA

It's my job. I'm an- Oh, by the way, it's not A-Queela.

KNIGHT

What?

AQUILA

My name. People often get it wrong. It's a "k" - hard edge, like "kiln". A-Killer...

(chuckles)

People find that funny, because of what I do. Or, well, they *initially* find it funny.

(MORE)

AQUILA (CONT'D)

I rarely *end* my acquaintance with anyone on humorous terms.

(beat)

At any rate, I've been summoned to Tumanbay, so I'll have to take my leave. Congratulations again on the jousting.

He WALKS AWAY as the knight DIES.

3.1A **OPENING TITLES - MUSIC**

3.1A

ANNOUNCER

**Tumanbay, Season 4, Episode 3.
"Pronounced 'A Killer'", by Mac
Rogers.**

3.2 EXT. TUMANBAY. BIRD STALL - DAY

3.2

FROG gazes into a bird cage. A mild cacophony of bird song and bird calls in the background. GANG MEMBER 1 tends to the stall.

FROG

Hot day, my friend.

GANG MEMBER 1

Can I help you?

FROG

What's this one?

GANG MEMBER 1

Bull bull. From the Attar Mountains.

FROG

Lovely colors. They do sing a pretty song.

GANG MEMBER 1

It depends - if you take good care of them.

(beat)

I've had enough of this. Move on. You've been standing here too long.

FROG

But-

GANG MEMBER 1

You think I'm a fool? You think I don't know you're one of those crazy Skyrats? I don't know what you're up to but I know you're not interested in buying my birds.

FROG

I know you move stuff around the city - stuff that shouldn't be moved.

GANG MEMBER 1

What are you talking about?

FROG

In the linings of bird cages.

Beat.

GANG MEMBER 1

What do you want?

FROG

Your help... getting a bird out of a cage.

3.3 INT. LODGING HOUSE - DAY

3.3

Frog finds DUMPY in the front area of the Lodging House. Over the course of their conversation, Aquila ENTERS quietly.

DUMPY

A *shaft*?

FROG

They say it would be easy for a Skyrat.

DUMPY

Are you joking?

FROG

They say it drops right down into the yard!

DUMPY

Frog, there is nothing you could say that would make me-

AQUILA

(approaching)

I'm sorry to interrupt.

DUMPY

(surprised)

Oh... Er... Can I help you, Effendi?

AQUILA

I'm looking for lodgings and your establishment comes highly recommended.

DUMPY
(calling off)
Ma! Ma...? Man wants to know if we
have a vacancy?

LANDLADY hurries IN.

LANDLADY
Yes, Sir, how many nights?

AQUILA
I'm not sure yet.

LANDLADY
First time in Tumanbay?

AQUILA
I'm here for a funeral. My uncle.

LANDLADY
Let me show you what rooms we have.

AQUILA
Very kind.

Aquila follows the landlady OUT.

FROG
Look, it's no problem breaking *into*
the prison. It's getting *out* that's
difficult. We're both Skyrats, we
can climb, we know how to get into
places.

DUMPY
Frog, I don't know. I have
responsibilities now?

LANDLADY
(off)
Dumpy!

DUMPY
(calling back)
I'm here, Ma. I'm still with a
friend.

FROG
Don't you want to get up on the
kites again? Remember how it used
to be when we were free? No one
could stop us. Don't you want that
again?

LANDLADY
(off)
Dumpy! You haven't emptied the
chamber pots!

DUMPY

Coming, Ma!

FROG

It's got to be more exciting than this.

3.4 EXT. PALACE WALLS - DAY

3.4

FATIMA leads PIERO and ANGEL OUT onto the palace walls overlooking the city.

FATIMA

Magnificent, isn't it?

PIERO

I feel as though I can see half of Tumanbay from here.

FATIMA

That's exactly the point. Because it's so small from here. Whereas I - being so much closer to you - am so very large.

PIERO

Indeed, Madam. That is what we call "perspective".

FATIMA

Hmm...

ANGEL

Master, why don't you make a few preliminary sketches? While I speak with Madam Fatima about-

FATIMA

Please don't interrupt me whilst I'm talking to the great artist.

ANGEL

Forgive me, Madam.

FATIMA

(to Piero, all charm again)

You'll paint me here, at the highest position on the walls. This is how history will remember me. Fatima, Mother of the Empire.

PIERO

And the... er... sultana?

FATIMA

She will sit at my feet, of course.
My hand resting on her shoulder.
Mother and daughter... gazing out
into the distance, the fires in the
sky...

PIERO

Wonderful, wonderful... And the
Grand Master, the Balarac...? I
only wish to clarify-

FATIMA

He will be there of course.
Standing somewhere below. Make sure
his head is no higher than my feet.

PIERO

Let me just... While I'm here...

He SKETCHES.

FATIMA

Of course, of course, take all the
time you need, Signor. Anything you
need, you need only to ask.

PIERO

Thank you.

As Piero SKETCHES, Angel COMES to Fatima's side.

ANGEL

Madam, it's important that we
discuss-

FATIMA

Yes?

ANGEL

Well... Usually... Under normal
circumstances... a great artist
like Signor Piero wouldn't start
work before the down-payment is-

FATIMA

Speak to the Head Steward.

ANGEL

Er... Yes, well I have... and he
said I should speak to the Book
Keeper and the Book Keeper said I
should speak to the Head Eunuch,
and I finally managed to find him,
and he said he had no record of any
payments due and that I needed to
speak to the Head Steward.

(MORE)

ANGEL (CONT'D)

I went back to the Head Steward and he said nothing could be authorized without you signing an order... which... er...

FATIMA

Well, it will be done.

ANGEL

Madam it is the custom, and it always has been, that there should be a payment before work begins... Signor Piero is the greatest artist in the world. There is constant demand for his work. And he has turned down many lucrative commissions to be here in Tumanbay.

(silence)

Madam...?

FATIMA

It's possible there's something wrong with my hearing, Signor. Is that it?

ANGEL

Madam?

FATIMA

Is there something wrong with my hearing?

ANGEL

I'm not sure what you m-

FATIMA

Because it sounds very much like you are *questioning my word*.

ANGEL

Madam, as Signor Piero's assistant, it's my obligation-

FATIMA

Do you take me for some sort of provincial? Am I caked in cheap face-paint? Draped in a gaudy shift that's coming apart at the seams?

ANGEL

Not at all, Madam.

FATIMA

Then I can't *imagine* where you get the idea that I don't know how to comport myself with men of culture. I can't *imagine*.

ANGEL
 (frustrated)
 But I never said...!
 (composing himself)
 I certainly didn't mean to offend.

FATIMA
 It's a lovely view.

ANGEL
 Er...

FATIMA
 From these walls. Don't you agree?

ANGEL
 Mistress-

FATIMA
 Perspective, the great artist said,
 yes? Because we're so very high up.

ANGEL
 I suppose so.

FATIMA
 Meaning that it's also...
 (she tosses a stone off
 the edge)
 ... quite a long way down.

She WALKS AWAY.

3.5 INT. PIERO'S QUARTERS - DAY

3.5

Piero paints as Angel PACES.

ANGEL
 It's not just her. Something's not
 right about this whole place.

PIERO
Ishmahan blue or Green Mahadi?

ANGEL
 What?

PIERO
 Her eyes. I'm testing colors.

ANGEL
 Are you really going to paint
 exactly what she tells you to
 paint?

PIERO

I can paint exactly what she wants
and *still* make her look like a
vulgar fool at the centre of it.
And she won't even notice. This
could be my masterpiece.

ANGEL

Yes, but we need to be paid.

PIERO

Then see to it!

ANGEL

I will... I am, but... the more I
see... the more I worry...

Piero SIGHS, briefly STOPS painting.

PIERO

What about the sultana?

ANGEL

What about her?

PIERO

Well, you two seemed to get on. Ask
her what's happening here.

ANGEL

Perhaps...

PIERO

She likes you.

ANGEL

What do you mean?

PIERO

Who sees into the souls of others
more clearly than I? Just be
careful. This mother-daughter
relationship... well, I don't think
the sultana sees it in quite the
same way as Madam Fatima. Maybe you
can find out?

ANGEL

Whatever there is between Fatima
and Manel-

PIERO

Is none of our business? I beg to
disagree. It is the business of a
great artist to know everything
about his subjects.

ANGEL

I'll contrive a meeting.

PIERO

Do.

3.6 INT. FATIMA'S CHAMBER - DAY

3.6

Fatima is multitasking: SERVANTS bring her food and wine to taste along with garments and jewelry. She tries them on in front of a mirror, advised by her DRESSER. CADALI enters and APPROACHES.

FATIMA

It's too small.

DRESSER

And perhaps this sash around your shoulders, Mistress?

FATIMA

Bring the mirror closer, boy!

A SLAVEBOY holding a mirror scuttles CLOSER.

SLAVEBOY

Sorry, sorry...

SERVANT 1

Mistress, the soup?

FATIMA

Feed it to me. Don't get any on the sash.

CADALI

Mistress Fatima, is this a good time to-

FATIMA

Not now, Cadali, I'm hosting a lunch for the merchants of the city.

(spits out)

This soup is filth! Throw it out and tell the cook start again, the full council and all the guild heads will be eating this.

SERVANT 1

So sorry, Mistress.

CADALI

A thousand apologies, Mistress, but it's not unrelated. Effendi Pilaar - the banker we met, if you recall...

FATIMA

Is he coming too?

CADALI

No, I'm afraid... He sent word that he feels... erm... *unable* to assist us to the full extent of our request.

FATIMA

(to Dresser)

Yes, this sash, but not the gown, bring me something else.

DRESSER

Yes, Mistress.

The Dresser HURRIES AWAY.

FATIMA

What are you telling me, Cadali?

CADALI

He sends his best regards and deep regrets but he's not able to-

FATIMA

I'm not interested in his best regards or his deep regrets. Why do you think I pardoned you, Cadali? Why did I spare your life?

CADALI

I... I...

FATIMA

You are supposed to have the contacts.

CADALI

And I have, Mistress. And we have seen them. But I can't force them to-

FATIMA

(shouting)

We need gold, Cadali, Tumanbay needs gold!

(she takes a breath)

Surely there are others?

CADALI

There are, Mistress, yes, of course there are and I am trying to arrange... But there are concerns...

FATIMA

Concerns?

CADALI

Erm...

FATIMA

Concerns about what? Speak!

CADALI

Your spending, Mistress.

Beat.

FATIMA

My spending?

CADALI

Yes...

FATIMA

We are talking about the rebuilding
of the city. Restoring confidence
in... in the dignity of the
throne...

CADALI

You're right, of course, only-

FATIMA

Are we to starve ourselves?

CADALI

No, of course not-

FATIMA

Are we to wear sackcloth and live
like rats, scurrying around in the-
(Dresser returns)
Yes?

DRESSER

This one, Mistress?

FATIMA

Let me see. Give it to me.

Fatima CHANGES from one gown to another over the following.

CADALI

Ah, you're changing - perhaps I
should return after-

FATIMA

You think I care what you see,
Cadali? When did you last have a
thought of the flesh?

CADALI

One's interests do moderate over the years, certainly - but Mistress-

FATIMA

How dare he!

CADALI

I'm sorry?

FATIMA

How dare he turn me down? Impudent banker. Arrest him, put him in chains, let him fester in a dark cell. See how he likes that.

CADALI

I'm sure Effendi Pillar would not like that one bit.

FATIMA

I am the mother of the empire! No one treats me like some peasant with their feet in the mud. No one tells me what to do. *I tell them!*

CADALI

Of course, Mistress, without question, only, if I may advise...
(beat)

It *may* be unwise to arrest or threaten the bankers. All the money in Tumanbay would dry up, everything would dry up, all our trade would cease.

FATIMA

You're saying that I may not, in my own city, compel-

CADALI

Effendi Pilaar is not *from* this city, his gold is not *within* our walls. If we threaten him... the other bankers, they will simply disappear. We'll have nothing.

FATIMA

Send him to me.

CADALI

Effendi Pilaar, Mistress?

FATIMA

Are you hard of hearing, Cadali?
Send him to me.

CADALI

Yes, Mistress.

FATIMA

(to Dresser)

Bring me another gown. And tell those fools in the kitchens I need to taste the lamb!

DRESSER

Yes, of course, Mistress.

Cadali and the Dresser SCURRY AWAY.

3.7 INT. PALACE GARDEN - DAY

3.7

MANEL is in the palace garden. Angel APPROACHES.

ANGEL

Majesty!

MANEL

Oh... Signor Angel, isn't it?

ANGEL

I saw you walking out here. I hope you don't mind me...

MANEL

Please, come.

They WALK.

Angel moves CLOSER to Manel, studying the plants and flowers.

ANGEL

So these are the storied gardens of the Tumanbay palace?

MANEL

Greatly diminished, I'm afraid.

ANGEL

Still beautiful.

MANEL

Are they? All I can remember is what they were. So much color, so full of life. There used to be a thousand gardeners, tending to every plant. There were fountains, and streams. It was like a living painting.

ANGEL

The aqueduct, right?

MANEL

I'm sorry?

ANGEL

The lifeblood of the city. I heard the aqueduct was damaged during the occupation. It must have been a difficult time for you.

MANEL

Yes, it was.

ANGEL

And I understand you helped repel the invaders.

MANEL

Yes... How can I help you, Signor Angel?

ANGEL

Oh... We have a small problem. Certain promises were made, by Mistress Fatima. Gold, for the services of my master. But so far nothing has been forthcoming. He doesn't want to consider leaving, but under the circumstances...

MANEL

You don't understand, do you?

ANGEL

Understand what?

MANEL

You are prisoners here even if you don't know it yet.

ANGEL

(dumbfounded)
I'm sorry, what?

MANEL

Even I am a prisoner here.
(stopping)
Ah, this is it.

ANGEL

What is this?

MANEL

You wanted to see the laboratory.

ANGEL

The what?

MANEL

Where the old sultan made his perfumes. You said when we last met that you'd like to see it.

ANGEL

You remembered that?

MANEL

Of course. In here...

She PUSHES open a door.

3.8 INT. SULTAN'S LABORATORY - DAY

3.8

Manel and Angel ENTER the old, disused room.

MANEL

I doubt anyone has been in here for some time.

(she uncorks a bottle and sniffs)

ANGEL

(looking around)

Extraordinary.

(beat)

I'm confused though - you *seem* close?

MANEL

Close?

ANGEL

You and... her.

MANEL

Closeness comes in many different scents, doesn't it now?

ANGEL

Yes. Many.

MANEL

For example, I had one sort of closeness with my husband Herod.

ANGEL

Your husband?

MANEL

A sort of negotiated closeness. If you could bottle "strategic alliance" as a scent, that's what it would smell like.

ANGEL

Where is he now?

MANEL

Killed. In one of those palace coups we seem to have as regularly as summers. Along with my vizier.

ANGEL

What was his name?

MANEL

Her name... was Alkin.

ANGEL

If I may, Majesty... There's quite a different scent coming off that name.

Beat. Manel SEARCHES through the bottles.

ANGEL (CONT'D)

Have I offended, Majesty?

MANEL

No, not at all, I'm just looking for a particular bottle... Ah, here it is.

(opens it, offers it to
Angel)

Try this one.

Angel INHALES deeply.

ANGEL

Mmmm.

MANEL

You're at a loss for words. Do you loathe it?

ANGEL

No, I... I think I might love it more than any scent I've ever experienced... Only... it doesn't smell like anything else I've ever liked.

MANEL

That was her favorite scent.

Manel TAKES the bottle back and PUTS it away.

ANGEL

I'm so very sorry that you lost her.

MANEL

I didn't lose her. She was taken from me. Hanged like a common pickpocket by that man Cadali.

ANGEL

Cadali? Doesn't he serve Fatima now?

MANEL

Oh, does he? Is that the same Cadali?

Beat.

ANGEL

I'm a stranger to Tumanbay, so of course I wouldn't understand all your customs...

MANEL

(low)
No, I'm not sure I do.

ANGEL

But what is Fatima's role here, exactly? You're the sultana, I understand what a sultana is. I don't understand what *she* is.

MANEL

Why, she's the mother of the empire, Signor Angel. And I adore her as if she were my own.

ANGEL

Yes... I can see that.

3.9 EXT. CITY GATES - DAY

3.9

Gregor APPROACHES the gates of Tumanbay, escorted by BALARAC SOLDIERS.

GREGOR (V.O.)

Once again, I approach the gates of my beloved, awful Tumanbay. The only place I really belong, the only home I've ever really had. Only this time it's with a phalanx of Balarac at my back...

BALARAC SOLDIER

Open the gates!

GREGOR (V.O.)

... And I have no idea what's waiting for me inside.

The city gates creak OPEN over the following. A GUARD recognizes Gregor and approaches.

GUARD
Commander Gregor? Welcome back.

GREGOR (V.O.)
Is it a welcome? Or is it something else?

GUARD
Bit of an escort you've got there.

GREGOR
You know me, always making friends. We keep the city gates closed now?

GUARD
New orders. The Balarac are tightening everything up.

BALARAC SOLDIER
Enough talking. The Grand Master said you're to go to him straightaway.

GUARD
(calling)
Let them through!

Another guard ECHOES the order, off.

Gregor and Balarac Soldier RIDE ON.

GREGOR
To the palace?

BALARAC SOLDIER
The Grand Master doesn't stay there. He prefers not to be tainted by the sultana's court. We're going to the Army Quarter.

3.10 EXT. TUMANBAY STREET - DAY

3.10

Gregor RIDES alongside the Balarac soldiers, looking around in wonder.

GREGOR (V.O.)
Something has changed in Tumanbay. What people there are stop what they are doing and stare at us as we pass by.

BALARAC SOLDIER
Open, Brother.

The order is ECHOED. Gates swing OPEN.

BALARAC SOLDIER (CONT'D)
You can dismount, Commander.

Gregor DISMOUNTS.

BALARAC SOLDIER (CONT'D)
Come with me...

3.11 INT. ARMY QUARTER TENT - DAY

3.11

Gregor ENTERS a marble tent. GRAND MASTER AMALRIC and HEAVEN are inside.

GRAND MASTER
Commander Gregor.

GREGOR
A marble tent?

GRAND MASTER
Well, you should know. Your late brother, General Qulan, had it made. His headquarters, I believe.

GREGOR
I never ventured into the Army Quarter. My brother and I were close but we were careful not to get in each other's way.
(beat)
You sent for me?

GRAND MASTER
I did. Will you have refreshments? Heaven see to it...

GREGOR
Heaven?

GRAND MASTER
Ah, you know each other I believe?

Heaven SERVES refreshments.

GREGOR (V.O.)
Is she the Grand Master's prisoner?

GRAND MASTER
She has a different life now.

GREGOR (V.O.)
Or his confidant?

GRAND MASTER
She has found the righteous path.

GREGOR (V.O.)
She could be useful again...

GREGOR
And I thought the Balarac were an
all-male order?

GRAND MASTER
And so we are. But Heaven is
special. She can read the ancient
texts. She has earned her place
among us. She is my eyes.

HEAVEN
Is there anything else you require,
Grand Master?

GRAND MASTER
No. Leave us.

Heaven GOES.

GRAND MASTER (CONT'D)
Eat, Commander. You'll need your
strength.
(beat)
I have a task for you.

GREGOR
I see. Well, I'm at your command,
Grand Master.

GRAND MASTER
I have no doubt. I just saved you
from a house of the mad. More than
your niece the sultana did, yes?

GREGOR
As you say, Grand Master.

GRAND MASTER
Or her adoptive... How does that
make you feel, Gregor? This woman,
Fatima, murdering your brother, and
calling herself mother to your
niece, the sultana? How does that
make you feel?

GREGOR
I try never to feel anything until
I know the facts. Emotion is rarely
a reliable guide.

GRAND MASTER
They sent you away because you were
behaving like a madman, burbling
tales of a dead woman walking.
Remember?

(MORE)

GRAND MASTER (CONT'D)

How you had your men digging in the cellars, destroying walls, looking for doors where there were none? Sending your guard out into the streets, questioning people, "Have you seen this woman?" Neglecting your job, no use to anyone, not even yourself. Perhaps your niece was right to send you to that place.

GREGOR

I'm sure she was. But I'm a different man now. That is all in the past. I've changed.

GRAND MASTER

Then I suppose you won't be interested in the sightings.

GREGOR

What sightings?

GRAND MASTER

Of this woman, Alkin. That wouldn't concern you anymore?

Beat.

GREGOR

Alkin?

GRAND MASTER

Ah, yes, that little catch in your throat. What could your face possibly reveal in this moment that your voice hasn't already given away?

GREGOR

How can I serve you, Grand Master?

GRAND MASTER

Who is Alkin, Gregor? Is she Maya?

GREGOR

Maya's forces were destroyed.

GRAND MASTER

Perhaps, perhaps not. Does Maya have a hidden army in Tumanbay?

GREGOR

I...

GRAND MASTER

She said she would return. Is there a soldier within every washer woman and brick carrier waiting for a signal, a whisper from mouth to ear, to take up arms to re-conquer? Is Maya an invasive wasp who has injected her progeny into the very body of Tumanbay? Seditious egg-sacs that will hatch and burst out of their hosts and bring about Maya's final triumph? The "Queen of this World".

GREGOR

What do you want from me then?

GRAND MASTER

You're going to investigate these sightings of this "Alkin". I need to know if this is some imposter pretending to be a dead woman, or if there is more to it than that. Is she involved in the disappearance of... the Hafiz?

GREGOR

What?

GRAND MASTER

He has vanished. No one knows where.

GREGOR

Wasn't he guarded?

GRAND MASTER

Up to a point. But remember, Gregor, we Balarac are principally here to help and *advise*, not to guard.

GREGOR

Why is the Hafiz important to you? He's an old drunk.

GRAND MASTER

It's not the man, it's what he represents. In his person, his position, the line of succession from the Teacher until now. He is the one who opens the door that we shall pass through. His presence is crucial. Now he can't have gone far, so draw on whatever contacts you still have and bring him back.

GREGOR

Why me? Why not use your own people?

GRAND MASTER

You know this city like no other. Every alley, every cellar, every secret.

GREGOR

So I am free to go?

GRAND MASTER

The city is yours. Heaven!

Heaven ENTERS.

HEAVEN

Grand Master?

GRAND MASTER

Heaven will give you what you need.

HEAVEN

This way, Commander...

3.12 EXT. ARMY QUARTER TENT - DAY

3.12

Heaven LEADS Gregor outside and GIVES him the seal.

HEAVEN

The seal of the Grand Master.

GREGOR (V.O.)

The sigil of the Balarac, stamped in wax on fine parchment.

HEAVEN

It will allow you free movement throughout Tumanbay.

(the jangle of coins in a purse)

And hopefully this will loosen enough tongues?

GREGOR

Very adequate, thank you. And I need you to do something else for me.

HEAVEN

What would that be?

GREGOR

The Grand Master has brought me back to find the Hafiz. Is that really what he wants?

(MORE)

GREGOR (CONT'D)

Or is there some other purpose? I need you to find out what the Grand Master really - I'm sorry, what?

HEAVEN

I'm not doing anything for you that isn't the expressed order of the Grand Master.

GREGOR

But... Heaven... we...

HEAVEN

What? We have an "understanding"?

GREGOR

Do we not?

HEAVEN

No more murmured requests, Gregor, I'm not your tool anymore.

GREGOR

I protected your husband and child when you-

HEAVEN

I have no husband or child. The Balarac are my family. You have nothing to hold over me anymore! Be grateful you've been given any sort of second chance at all. Come back when you have Alkin or the Hafiz or both.

She GOES back inside the tent.

3.13 EXT. ANOTHER STREET - DAY

3.13

Gregor WALKS away from the army quarter. The Guards OPEN the gates for him.

GUARD

(calling to other guard)
Open, Brother!
(to Gregor)
You may pass, Commander.

GREGOR

Thank you.

GREGOR (V.O.)

Alkin, the Hafiz... I need to go somewhere safe. Where do I know that's safe?

3.14 OMITTED 3.14

3.15 OMITTED 3.15

3.16 INT. LODGING HOUSE - LATER 3.16

Dumpy is WORKING the front room when Gregor ENTERS.

DUMPY
No rooms available today.

GREGOR
Is that so? Where is the lady of
the house?

DUMPY
Why?

GREGOR
Because I'd like to see her.

DUMPY
(calling)
Ma! There's a man here.

Landlady ENTERS.

LANDLADY
Well, well...

GREGOR
Here's money. I need a room.

LANDLADY
Of course, Commander.

GREGOR
Just... Effendi Gregor will do. I'm
not a commander any more.

LANDLADY
Oh, I'm sorry to hear that...

Over the following Aquila ENTERS quietly.

LANDLADY (CONT'D)
... If I had known you were coming,
I would have reserved our finest
room, but that has been taken by -
Ah, Aqueela...

AQUILA
Hello.

LANDLADY
This is my new guest.

GREGOR
Aqueela, you say?

AQUILA
Aquila. It's pronounced: "A
Killer." Pleased to meet you.

LANDLADY
And this is Commander Gregor.

GREGOR
Just Gregor.

DUMPY
Can I go please?

LANDLADY
Go where? You're supposed to be
cleaning the-

DUMPY
I promised Frog!

LANDLADY
Your Skyrat friend? Promised him
what?

DUMPY
Thanks, Ma!

Dumpy RUNS OUT.

LANDLADY
(sighs)
The young today!

GREGOR
Prepare my room, any will do. All I
need is a couch...

LANDLADY
Let me see...

She LEAVES.

AQUILA
Wonderful city. I want to see as
many of the sights of this great
city as I can while I'm here.

GREGOR
I'm afraid they're not what they
once were.

AQUILA
Well, I once went deep in the
desert in search of the ancient
city of Koz - have you heard of it?
(MORE)

AQUILA (CONT'D)

They say if you have the opportunity to travel only once in your life, Koz is the place you should visit. That's what the books say. And so after many days of arduous travel, what did I see but a collection of mud huts, most of them without-

GREGOR

Please forgive me, ah, I need to-

Landlady RETURNS, interrupting.

LANDLADY

I found a room for you, Commander.

GREGOR

Good. Can you put my bags in there? I'm pressed for time.

LANDLADY

Of course.

GREGOR

(to Aquila)

Perhaps we can continue this fascinating conversation later.

AQUILA

Yes, of course, I do tend to go on. What are you doing here, Commander?

GREGOR

I'm not... I really do have to...

AQUILA

Of course, of course. You're a busy man. I can see that. What is it they say, the old saying, a busy man is-

GREGOR

I have to go.

Gregor HURRIES OUT.

AQUILA

'Til next time... Commander.

3.17 INT. THRONE ROOM - DAY

3.17

Cadali leads PILAAR and FARUK in to see Fatima.

CADALI

The banker Maldiv Pilaar and his son, Faruk.

PILAAR

I'm... sorry, I thought we were here to see the sultana?

FATIMA

(steel)

You're here to see *me*.

(suddenly friendly again)

Sit, Effendi Pilaar and son.

Pilaar and Faruk SIT, uneasily. Silence.

FATIMA (CONT'D)

I'm not from here, you know.

PILAAR

Oh...

FATIMA

I'm from the Eastern Province. Well, Amber Province originally. You're from Vinka, I believe?

PILAAR

That's right.

FATIMA

Hmmm... Yes... Where are you from Cadali?

CADALI

Me? I came as a slave, like so many others. I have no idea where from for I was a mere child when I arrived.

FATIMA

Everyone in Tumanbay is from somewhere else, it seems. This great city is at the center, always, drawing in from every corner... Do you know what I've always loved best about Tumanbay, Effendi Pilaar, why I'm so honored to be Mother of the Empire?

PILAAR

No, no I don't.

FATIMA

It is that Tumanbay is a city of *laws*. For example, laws that give justice to you and your family for the tragic murder of your father. Tumanbay thrives because of the laws that make trade fair to one and all.

(MORE)

FATIMA (CONT'D)

A man seeking to trade or run a business here, knows that he is protected by those laws. Not even a sultan, or the mother of the empire, can cheat him.

PILAAR

It is why we all love Tumanbay.

FATIMA

Do you? Love Tumanbay?

PILAAR

Of course.

FATIMA

Then why don't you do your duty to it?

PILAAR

My duty?

FATIMA

The loan.

Beat.

PILAAR

Madam Fatima, we have to assess the worth of each-

FATIMA

Now you are saying Tumanbay has no worth?

PILAAR

Not at all, Madam, merely that... we see that so much of Tumanbay's resources are being spent... in ways that are... unlikely to bring a return.

FATIMA

If you are referring to the paintings, the art, the very *modest* amount of clothing and jewels the sultana and I need to uphold the dignity of Tumanbay, I think-

PILAAR

With respect, Madam, I'm thinking more specifically of the siphoning of funds to refurbish your palace in the Eastern Province. A marble summer palace in the garden requiring a thousand skilled stone-masons... for example.

Pause.

FATIMA

I see.

(icy silence. Is she about
to flip?)

Do you know what I think, Effendi Pilaar? For years now, the great and glorious Tumanbay has been greedily sucking money out of all the provinces, not just mine. If we push just a little back to build up the provinces again, the whole structure of trade will start running once more. It's all a matter of confidence.

PILAAR

Well...

CADALI

If I may interject, Mistress, I very much agree-

FATIMA

Vizier, we don't require you further, you may go.

CADALI

But Mistress, should I not-

FATIMA

You may go, Cadali.

CADALI

Of course...

FATIMA

Take... Faruk, is it?

FARUK

(hesitant)
Father?

PILAAR

Go with him.

He gets up and FOLLOWS Cadali OUT.

FATIMA

And close the door.

Cadali CLOSES the door.

FATIMA (CONT'D)

I was so sorry to hear of your father's death, Effendi Pilaar.

PILAAR

Thank you, Madam, but-

FATIMA

He was a respected banker. He loved this city.

PILAAR

Indeed.

FATIMA

I understand you chose death for the young woman in the court. As is your right. As our laws allow.

PILAAR

It was more of a duty than a choice.

FATIMA

I quite agree with you. You are a wise man. We can't have wives going around killing their husbands.

(beat)

But rivals in business...? Well...

PILAAR

Rivals...?

FATIMA

Effendi Magrub. Didn't he recently cheat you on some business in Cyrene?

Pilaar doesn't respond.

FATIMA (CONT'D)

They are rebuilding the port there and you were hoping to secure the contract.

PILAAR

You are well informed, Mistress.

FATIMA

Of course.

(beat)

That must have hurt. You're busy fighting for your family's honor, ensuring your poor murdered father gets the justice he deserved, whilst that little weasel Magrub goes behind your back and... I hear he did very well out of it.

PILAAR

Indeed.

FATIMA

(beat)

I can deal with him.

PILAAAR

What do you mean?

FATIMA

I think Effendi Pilaar, with respect, you know what I mean.

PILAAAR

(beat)

Magrub is closely guarded. Any attempt to... It would come back on me.

FATIMA

Not the way I would have it done...

PILAAAR

Why would you do this for me?

FATIMA

Because you're going to guarantee the full amount of the loan I want for Tumanbay. Then within six moons... you will have made more gold back than you could possibly imagine.

3.18 EXT. HAFIZ'S PALACE - DAY

3.18

Gregor APPROACHES the entrance to the Hafiz's palace. A Balarac guard MOVES to intercept him.

BALARAC GUARD

You!

GREGOR (V.O.)

Several Balarac Officers stand guard outside the Hafiz's palace. Just one more sign that this is no longer the Tumanbay I once knew.

BALARAC GUARD

What is your business here?

Gregor PRODUCES the seal.

GREGOR

This seal means I don't have to tell you my business. Were you on the door when the Hafiz disappeared?

BALARAC GUARD
Only today, Brother.

GREGOR
And before that?

BALARAC GUARD
There was an hourly patrol of the palace.

GREGOR
Just the perimeter? They didn't go inside?

BALARAC GUARD
Well... They didn't want to disturb the Hafiz.

GREGOR
Then how would they know if all was well?

BALARAC GUARD
Well, they... checked the doors were shut and locked.

GREGOR
That's all?

BALARAC GUARD
And his man, Bello - they spoke to him two or three times a day. This was not of our doing.

GREGOR
And yet, all the same, it seems the bird has flown.

BALARAC GUARD
The Balarac are here only as-

GREGOR
As advisors. Yes, I think I've heard that before. Is his man Bello inside now?

BALARAC GUARD
Yes.

GREGOR
Well then open the gates.

BALARAC GUARD
(calling)
Open the gates!

The gates are OPENED. Gregor GOES inside.

3.19 EXT/INT. HAFIZ'S PALACE - DAY

3.19

BELLO
Commander Gregor?

GREGOR (V.O.)
**Bello, the Hafiz's acolyte, once
upon a time in my pay...**

BELLO
Come in, come in...

GREGOR (V.O.)
**... And just about the only lead I
have.**

BELLO
I thought you were...

GREGOR
Yes, well...

They GO into a large echoey space. Pigeons flutter above.

BELLO
You were away, you were not here...

GREGOR
Yes. When did he disappear?

BELLO
I've already told them everything.

GREGOR
And now you're going to tell me.
When did he disappear?

BELLO
Between noon and the third hour,
three days ago. He normally rests
in the afternoon. I brought him his
lunch, and when I came to wake him
after, he was no longer there. I
don't see how - he needed me for
everything.

GREGOR
So you think he was taken? Were
there any signs of a struggle?

BELLO
Not a trace.

GREGOR
Which I'm sure is what you told the
Balarac.

BELLO

That's all there is to tell!

GREGOR (V.O.)

I can see why the Balarac believed him. He's convincing.

BELLO

I swear, Gregor.

GREGOR (V.O.)

Only, I remember things they don't, his years of unctuous service to his master's addictions. I don't think the Hafiz has so much as turned over in his sleep without this man knowing. I'll have to gamble...

GREGOR

Then how do you explain the woman?

BELLO

The... woman?

GREGOR

The mysterious woman seen near the Hafiz before he disappeared.

BELLO

How... did you know about that?

GREGOR (V.O.)

I didn't. But now I do.

GREGOR

A question you would do well to consider before you lie to me again. Now tell me everything about the woman. Next time it won't be me asking.

Bello LEADS Gregor to the end of the main chapel.

3.20

OMITTED

3.20

3.21

INT. SMALL ANTECHAMBER - DAY

3.21

They ENTER a small anti-chamber. Gregor SNIFFS.

BELLO

Shut the door, pull the curtain.

Gregor DOES so.

GREGOR

Now talk.

BELLO

Three days before he went, there was a visitor, a woman.

GREGOR

What did she look like?

BELLO

I don't know.

GREGOR

Then how do you know?

BELLO

That's the thing... I didn't see anyone come in. I went to the Hafiz's room in the morning to bring him his refreshments. And as I put the tray down, I noticed a shadow. I saw her eyes. She was there. And the Hafiz said, "Go, leave us." I was embarrassed, I didn't know what was happening, so I... waited outside for her to leave. But she never came out. Then, after quite some time had passed, the Hafiz rang the bell to call me inside, and when I went in... she was gone.

GREGOR

Did you ask him who she was? How she came in and out?

BELLO

He just said, "The Watchers."

GREGOR

"The Watchers?"

BELLO

"The Watchers have come," and then he... he *laughed*, strangely, for a long time. And then three days later he was gone.

GREGOR

And why didn't you tell the Balarac this?

BELLO

It would've been... unwise.

BELLO (CONT'D)

The trouble is with these people,
once you give them a convoluted
story, then they question you more
and your answers aren't quite right
and then they put the thumb screws
on...

GREGOR

"Watchers", Bello, what does it
mean?

BELLO

I don't know.

GREGOR

You forget that I know you, Bello.
You're insatiably curious and you
have one of the biggest libraries
in Tumanbay. Are you telling me you
didn't open a single book or unroll
a scroll?

Beat.

BELLO

It's all speculation.

GREGOR

Then speculate.

BELLO

There are stories in one of the old
scrolls of visitors from somewhere
else... they just come to *watch*.

GREGOR

But that's not all they do. They've
taken the Hafiz.

BELLO

Yes, something has changed. With
the Hafiz, too.

(a sigh)

He stopped drinking in the three
days between the woman and...
whatever happened...

GREGOR

Bello... did the Hafiz ever get a
visit from Mistress Fatima?

3.22 EXT. ROOFTOPS ABOVE THE PRISON - NIGHT

3.22

Frog and Dumpy make their way ACROSS ROOFTOPS adjacent to the
prison.

FROG

One more roof then we'll be right
above the prison!

DUMPY

God, I've missed this!

FROG

Careful, Dumpy, not there...

DUMPY

No, I can make it, there's a pipe!

Dumpy LEAPS, grabs hold of the pipe - and it RIPS AWAY from
the wall under his weight.

FROG

Dumpy!

DUMPY

Frog, help me, the pipe's coming
away!

FROG

Wait there!

DUMPY

What else can I do?!

Frog LEAPS from rooftop to chimney to rooftop until he's
right above Dumpy.

FROG

All right, look up, I'm just above
you! Take my hand!

Frog PULLS Dumpy to safety.

DUMPY

Thank you Frog! They really should
be maintaining their pipes!

FROG

What, to make life easier for
thieves like us? Now come on.

They LOOK down.

DUMPY

Look, the prison yard.

FROG

They let the prisoners out there
once a day, just before sunset.

DUMPY

They don't chain them?

FROG
Why would they? Who's expecting
Skyrats?

A heavy door UNLATCHES and creaks OPEN far below. Off, we hear the WARDEN ORDERING the prisoners about.

FROG (CONT'D)
Here they come now. The woman
prisoners are in that line.

DUMPY
There's so many of them. Can you
see her?

FROG
She needs to look up. Look up,
Matilla.

DUMPY
What if I do the Skyrat call? She
knows what it means.

FROG
Good idea, do it!

Dumpy makes a high-pitched hawk-like SOUND.

FROG (CONT'D)
She's seen us! Let's go!

DUMPY
But how will she know-

FROG
She knows where to wait. I've told
her to be ready.

Dumpy RESTRAINS Frog.

DUMPY
Frog wait. I think someone looked
up.

FROG
Did they see us?

Dumpy PEEKS over the edge.

DUMPY
I don't think so.

FROG
All right, come on. The shaft's
over here.

They MAKE THEIR WAY to the shaft.

3.23 INT. THE SHAFT - CONTINUOUS

3.23

Frog and Dumpy CLIMB down the shaft.

DUMPY

This is definitely the one the
gangs told you about?

FROG

It's right where they said it would
be...

Frog RUNS into something that makes a CLANGING sound.

FROG (CONT'D)

No!

DUMPY

What? What is it?

FROG

It's been blocked up!
(he pulls at some bars;
more helpless clanging.)
There's no way through!

He HITS the bars. Then they both squat in silence, BREATHING.

DUMPY

I'm sorry, Frog. Are you all right?

FROG

No, I'm not all right! On the night
of the fires they are going to hang
a thousand people...

DUMPY

They're going to need a lot of
gallows.

FROG

Shut up! Shut up! You think this is
a joke?!

He LAUNCHES himself at Dumpy.

DUMPY

No Frog, no! Someone's going to
have to build them. They are
recruiting carpenters. My uncle is
in the business, we can get a
job...

FROG

A job?

DUMPY

That's how we save Matilla. We can do this. Say it. Say: "we can do this."

FROG

We can do this.

DUMPY

Say it like you believe it!

DUMPY (CONT'D)

We can do this.

FROG

We can do this!

They REPEAT the mantra, encouraging each other until they both believe they can save Matilla.

MUSIC.

End of Episode 4.03.

*