

TUMANBAY

Episode 4.08 - "The Fires"

by

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The city is quiet. Footsteps as GREGOR WALKS across a great square to...

GREGOR (V.O.)

**The Tomb of the Martyrs... There
are some bad people buried here...**

He BANGS on the door.

GREGOR

Is there anyone there? Wake up!
Watchman, where are you?

After a moment, Gregor hears KEYS in the lock and the heavy door creaks OPEN. The WATCHMAN greets him.

WATCHMAN

What do you want? The sun is not up yet.

GREGOR

Do you think the dead care? Do you think I care? Let me in.

WATCHMAN

What do you want?

GREGOR

Shajar, chief wife to Sultan al-Ghuri. She was laid to rest here.

WATCHMAN

Indeed she was.

GREGOR

I need to see her.

WATCHMAN

Go away.

GREGOR

(pulling the sigil from
his tunic)
By order of the Grand Master
Amalric, you will let me in.

GREGOR (V.O.)

**Not strictly true, but I still have
his sigil...**

WATCHMAN

(studying the sigil)
Balarac are you? You don't look
like a Balarac officer.

GREGOR

Really? Are you prepared to take
the risk?

The door swings OPEN.

8.2 INT. TOMB OF THE MARTYRS - CONTINUOUS

8.2

Gregor STEPS into an echoey stone chamber.

WATCHMAN

Over there.

GREGOR

Bring a torch.

Gregor WALKS towards Shajar's tomb.

He PLACES his hands on the stone lid and tries to MOVE it.

WATCHMAN

(approaching with torch)
What are you doing? This is the
holy resting place of the great
Lady Shajar!

GREGOR

We need to open it. Help me.

WATCHMAN

No!

GREGOR

(to Watchman)
Help me or I will call my Balarac
brothers and they will tear this
place apart - every tomb of every
sultan, wife and rotten official.

The watchman reluctantly HELPS. The lid SLIDES away.

GREGOR (CONT'D)

Hold the torch closer.

The flame SWISHES above the tomb.

GREGOR (V.O.)

**Her face... painted on wood... Her
eyes, sparkling in the light, as if
in life... She dazzled the world in
a time when everything seemed
certain...**

The wooden lid of the inner sarcophagus is LIFTED off.

GREGOR (V.O.)

**Not any more. No matter how
beautiful, or brilliant, or
powerful, we all arrive at this...**

WATCHMAN

Are you all right, Effendi?

GREGOR

I knew her once.

WATCHMAN

You did? What do you want with her?

GREGOR

Help me...

WATCHMAN

To do what?

GREGOR

Move her...
(putting his arms under
her, shifting her body)
Gently. That's it, lift her head.

WATCHMAN

What are you looking for?

GREGOR

(removing a box under her
head)
This...

He STEPS away and OPENS it.

WATCHMAN

What are they?

GREGOR (V.O.)

**The Hafiz, that cunning old fox...
He was ahead of us all, all this
time...**

GREGOR

Ancient scrolls.

He CLOSES the box and GOES towards the entrance.

GREGOR (CONT'D)

Seal the tomb, tell no one I have
been here.

WATCHMAN

Wait, wait! You're no Balarac
knight. What are you? Who are you?

Gregor DRAWS his sword and HOLDS it to the Watchman.

WATCHMAN (CONT'D)
(terrified)
Please...

GREGOR
Better not to ask, my friend.
Better not to ask...

He STRIDES out.

8.2A **OPENING TITLES - MUSIC**

8.2A

ANNOUNCER
Tumanbay, Season 4, Episode 8. "The
Fires", by John Scott Dryden.

8.3 OMITTED

8.3

8.4 OMITTED

8.4

8.5 INT. PALACE OF THE BLIND. GOVERNOR'S OFFICE

8.5

FOOTSTEPS in a corridor. SARP and ANGEL ENTER the governor's office.

SARP
You're from Tumanbay, you say?

ANGEL
That's right.

SARP
Please, sit down.

ANGEL
(sitting)
So you see, it's important that I see her as soon as possible. I had to wait outside the gates all night.

SARP
Yes, yes, my apologies. You see some of our guards are... Well, we don't receive many visitors. Would you care for anything?

ANGEL
I'm sorry?

SARP
To eat or drink. You've had a long journey.

ANGEL

Thank you. I'd like to see the sultana first.

SARP

Of course. There's just... I'm sorry to ask this, but... by whose authority are you... er...? Do you have an order?

ANGEL

Not exactly. You see the... painter Signor Piero is in Tumanbay...

SARP

Signor Matiel Piero?

ANGEL

Yes. He has been commissioned to-

SARP

I am an admirer. When I was a young boy, I saw his work.

ANGEL

Oh yes?

SARP

The ceiling of the Temple of Ariana, my father took me... and my sister too...

(chuckles self
consciously)

... Yes. One of the wonders of the world.

ANGEL

Well, I need to see the sultana because... My master has been commissioned by the regent to-

SARP

I'm sorry, the regent?

ANGEL

Mistress Fatima?

SARP

Fatima?

ANGEL

She has been appointed Regent of Tumanbay in the sultana's absence.

SARP

I see. We receive very little news here.

ANGEL

So, my master is working on a great painting depicting the glory of Tumanbay... and he hadn't finished with his studies of the sultana when she was... er... unfortunately taken ill...

SARP

I see.

ANGEL

He needs her to fully finish the great work... So I have been sent... Here's my sketchbook...

SARP

Oh, these are fine. Is that the Midan al-Suliman?

ANGEL

Yes. So if I-

SARP

And I recognise this! The Gates of Dawn...

ANGEL

That's right. I sketch things wherever I travel-

SARP

And this is her?

ANGEL

Yes. Yes, it is.

SARP

It's as if she is looking straight at me. Remarkable. My sister had the same... Never mind.

ANGEL

Perhaps, we could go and-

SARP

But if you have a sketch of her already, why do you need to...?
(chuckles)

ANGEL

It's what my master requires.

Silence.

SARP

She has requested that she be left alone.

ANGEL
(firmly)
She will want to see me.

Silence. After a moment, Sarp GETS UP and GOES to the door.

SARP
Wait. Please.

ANGEL
Can I come with-

SARP
Wait. I'll come straight back.

He GOES. Angel is left alone.

8.6 EXT. TUMANBAY. STREET - MORNING 8.6

Establishment scene. A busy street, with carts and carriages.

8.7 INT. TUMANBAY. LODGINGS - MORNING 8.7

Gregor ENTERS from outside. LANDLADY and DUMPY are WORKING.

LANDLADY
Breakfast, Commander? Dumpy, bring
the commander his breakfast.

GREGOR
Nothing thank you, Mistress. Just
mint tea.

FROG appears.

FROG
You ready?

DUMPY
(to Frog)
Yeah.
(to Landlady)
We're off, ma.

LANDLADY
I thought you were done with work?

DUMPY
Uncle says there's some finishing
off.

FROG
Come on, Dumpy.

GREGOR

Ah, Frog. Just one moment...
 (pulling him aside)
 ... Did you do as I asked?

FROG

Yep.

GREGOR

So they are safe? The man and child. You took them to the garden?

FROG

They've gone.

GREGOR

What?

FROG

Left. The maid said they went two moons ago. Before the Balarac locked down the city gates.

GREGOR

Left to where?

FROG

Don't know, but she gave me this.
 (hands Gregor a note)
 Said they left it for whoever came looking.

DUMPY

Come on Frog. We need to go...

GREGOR (V.O.)

And I need to get back to my new friends, the Balarac. I need to get the other half of the scrolls...

8.8 INT. TUMANBAY. PALACE. THRONE ROOM - DAY

8.8

There is a lot of ACTIVITY and chaos as preparations are made for the night.

PIERO finds CADALI who is busy ORGANIZING the SLAVES.

CADALI

I want a slave on every corner so that when Regent Fatima appears on the city walls there will-
 (notices Piero)
 Yes Signor, do you need something?

PIERO

Nothing is happening.

CADALI

I'm sorry, what?

PIERO

My canvas, lighting for the area around it... My assistant has deserted me.

CADALI

I don't follow you...

PIERO

I need help to get the canvas outside. I need to see it in the darkness tonight.

CADALI

But surely you will just make sketches and take them back to your studio?

PIERO

The final touches have to be done as the fires light up the sky, so I can see and feel the moment.

CADALI

Really?

PIERO

I'm an artist! Do not question me, bureaucrat!

CADALI

(a little shocked)

Well... I'll find someone for you. You will have slaves.

(to Slave)

You, go with Signor Piero, make sure he has whatever he needs.

SLAVE

Yes, Excellency.

(to other slaves)

You three, come with me.

(to Piero)

This way, Signor Piero.

PIERO

Mmm.

Piero follows the slaves OUT.

CADALI

(resuming his preparations)

Right. And I'll need five of you to go down to the gates...

8.9 EXT. TUMANBAY. EXECUTION SQUARE - EVENING

8.9

HAMMERING and ORDERS as the finishing touches are put to the gallows.

Frog and Dumpy are with Dumpy's UNCLE who is inspecting one of the gallows.

DUMPY

What do you think, Uncle?

Uncle SHAKES it a bit.

UNCLE

Have you checked the trap door?

DUMPY

Of course. Stand aside. Frog? Pull the bolt.

A trap door drops OPENS.

UNCLE

Not bad, not bad. Good.

DUMPY

Me and Frog will make carpenters yet. Right, Uncle? Perhaps we can join you on your next job?

The FOREMAN rings a BELL across the square.

FOREMAN

Tools down. Clear the square.

Work gangs are PACKING UP and FILING OUT of the square.

UNCLE

Well, that's it, boys. Job done.

He gives a gallows one last SHAKE.

UNCLE (CONT'D)

That one's a bit...

(creak)

Well, it'll do the job. We'll be taking them all down tomorrow anyway. Dumpy, don't forget the rest of the tools.

FROG

(following Dumpy)

I'll help you.

FOREMAN

(off)

Clear out. Clear out!

(MORE)

FOREMAN (CONT'D)

Take your tools, follow your
masters out through the access gate
over there.

Frog and Dumpy make their way ACROSS the square.

GUARD and Foreman shout orders under:

FROG

This is it, Dumpy.

DUMPY

Are you sure we should do it?

FROG

What are you talking about? We
agreed! We can't back out now!

DUMPY

I know, I know.

FROG

We're the Skyrats.

DUMPY

Yes. It's just-

GUARD

(off)

Stay together. Stay together! This
way!

FOREMAN

(off)

Join the line over there. Wait for
the guards to lead you through.

(to Frog and Dumpy)

Where are you two going?

FROG

To get the tools from the hut.

FOREMAN

Quickly then, quickly. We need to
clear the site.

GUARD

(off)

Line up, line up and wait for the
gate to open.

FROG

Quickly!

Frog and Dumpy make their way THROUGH the other workers and
get to the HUT.

Dumpy CLOSES the door.

DUMPY

Do you think anyone saw us?

FROG

I don't know.

DUMPY

It's gone very quiet.

Frog GOES to the door and KNEELS down. He can see through a crack.

DUMPY (CONT'D)

What can you see?

FROG

Everyone's waiting for the guards to open the gates.

DUMPY

Anyone looking over here?

FROG

I don't think so.

A distant CLANG.

FROG (CONT'D)

They're opening the gates.

FOREMAN

(distant)

Out you go. Everyone out. Follow the guards...

Frog GETS UP.

DUMPY

So what now?

8.10 INT. PALACE OF THE BLIND. GOVERNOR'S OFFICE/CORRIDOR - 8.10
EVENING

Angel is still waiting.

ANGEL

(calling out)

Hello?

He PUSHES open the door and sees someone standing there -
INMATE 3.

ANGEL (CONT'D)

Excuse me...

INMATE 3

Yes?

ANGEL

I'm looking for the sultana, Manel.
She is staying here and-

INMATE 3

Yes, she's in the Throne Room
waiting for it all to begin.

ANGEL

Waiting for what to begin?

INMATE 3

The wedding of course. We're to
have a feast you know...

ANGEL

Where is the throne room? Can you
show me?

INMATE 3

But we're not supposed to be there.
Only the invited guests are allowed
to-

ANGEL

Yes, but she would want to see
me...

INMATE 3

No! I could be in trouble.

ANGEL

No, you won't be in trouble... I...
I am one of the guests. The sultana
is expecting me. I'm... er... late.

INMATE 3

Oh! Oh! You should have said.
Quickly then. This way. Yes, yes,
come, this way...

Inmate 3 USHERS Angel along another passageway. They pass a
GROUP of other inmates.

INMATE 3 (CONT'D)

Let me through. He's late for the
wedding! Come, come, Effendi...

They get to the doors of the Throne Room.

INMATE 3 (CONT'D)

The throne room, Effendi. I will
withdraw...

ANGEL

Thank you.

INMATE 3

Enjoy it. We all wish the sultana
great happiness in her marriage...

ANGEL

Yes... er...
(opening the door)

8.11 INT. PALACE OF THE BLIND. THRONE ROOM - DAY

8.11

Angel ENTERS a darkened room and looks around.

ANGEL

Hello...? Is anyone here?

At first room appears to be empty. Then...

ANGEL (CONT'D)

Manel...?

MANEL is seated on the throne ASLEEP. Angel APPROACHES and
SHAKES her.

ANGEL (CONT'D)

Manel, wake up. Wake up!

MANEL

(dozy)
Angel?

ANGEL

Come on. We've got to get you out
of here.

He tries to MOVE her, then hears the CLINK of metal.

MANEL

It's no good. He's chained me to
the throne.

ANGEL

Who?

MEHMED replies from the shadows.

MEHMED

Sarp.

Angel SPINS around. Mehmed APPROACHES.

MEHMED (CONT'D)

It's all right. Don't harm me.
Please. I'm a friend.

MANEL

It's true. Mehmed has stayed with
me and helped me.

ANGEL

What is going on here?

MEHMED

There has been a disturbance. The inmates have taken over the place.

ANGEL

But I just sat with the governor?

MEHMED

There is no governor any more.

ANGEL

All right. We need to...

He PICKS UP the chain.

MANEL

Do you have a sword?

ANGEL

No they took it from me at the gates. But, I told you, I was a common thief. Picking locks is not a skill you easily forget.

He starts to WORK on the padlock.

ANGEL (CONT'D)

I need some tools. A pin, anything small enough to turn...

MEHMED

A quill? Would that work?

ANGEL

Perhaps.

MEHMED

I know where I can get one.

ANGEL

Be quick.

MEHMED

Yes.

He is just about to leave when the door OPENS. It's Sarp.

SARP

What are you doing?

(beat)

MEHMED

Ah, Sarp. Nothing to... er... concern yourself with. We have a guest from Tumanbay.

SARP
You can't be here.
(angry)
What are you doing?

MEHMED
Sarp...

SARP
(pushing Mehmed aside)
Noooo! It's my sister. You can't touch her.

MEHMED
Calm yourself.

Sarp tries to PULL Angel away. They STRUGGLE.

SARP
Get out of here! Leave us *alone!*

Mehmed tries to INTERVENE.

MEHMED
Sarp, Sarp, I beg you, don't do this.

Sarp BREAKS FREE. COUGHING, he GOES towards the door.

MEHMED (CONT'D)
Let her go. She's not your sister.

SARP
(shouting)
Guards! Guards! Come quick!

MEHMED
Let her go!

SARP
(to Mehmed)
Old Man, let go of me.

MEHMED
Listen to me, friend, listen to me. I'm older than you - and wiser. I know many things. When I was a child I was supposed to be killed. But the man charged with killing me, showed me mercy. He allowed me to live. Do you think your sister would want you to do this...?

Sarp begins to BREAK.

SARP
 (weeping)
 Selony, my Selony. What have I
 done? Forgive me...

MEHMED
 Let me take the key from your belt,
 all right?

He REACHES for Sarp, who is sobbing and TAKES the key. He
 THROWS it on the floor close to Angel.

MEHMED (CONT'D)
 (to Angel)
 Take it. Be quick.

ANGEL
 Yes!

Angel THRUSTS the key in the lock. It clicks OPEN.

MEHMED
 (to Angel and Manel)
 Go!

Angel HOLDS Manel and GUIDES her to the doors.

SARP
 I have been bad. I have lost my
 way. I have become a stranger in a
 strange land...

8.12 INT. PALACE OF THE BLIND. CORRIDOR - EVENING

8.12

Angel and Manel MOVE as FAST as they can through the palace.

INMATE 3
 Ah, is the wedding over already?

ANGEL
 It was cancelled.

INMATE 3
 And the feast?

ANGEL
 (pushing past)
 Excuse me.

INMATE 3
 (shouting after them)
 What about the feast we were
 promised?

8.13 EXT. PALACE OF THE BLIND. STABLES - EVENING 8.13

Door smashes OPEN. Angel and Manel make their way ACROSS a yard towards the stables. STABLEHAND is there, working.

ANGEL
(to Stablehand)
My horse. Where's my horse?

STABLEHAND
Here, Effendi.

ANGEL
(to Manel)
We'll ride together. Here, let me help...

He LIFTS Manel up onto the horse, then JUMPS up himself.

ANGEL (CONT'D)
(to Stablehand)
Open the gates.

STABLEHAND
Effendi.

MANEL
Where are we going?

ANGEL
Where do you want to go?

MANEL
I don't know!

They RIDE AWAY with haste.

8.14 OMITTED 8.14

8.15 INT. TUMANBAY. ARMY QUARTER. PAVILION - EVENING 8.15

HEAVEN helps the GRAND MASTER to get dressed. He is subdued. BALARAC KNIGHT 1 stands awaiting orders.

HEAVEN
Is that tight enough?

GRAND MASTER
Yes, yes...

HEAVEN
Shall I bring your cloak?

GRAND MASTER

Yes.

(to Balarac Knight)

Brother, is everything ready?

BALARAC KNIGHT 1

As you commanded, Grand Master.

GRAND MASTER

Good. Fetch the Hafiz.

Balarac Knight 1 LEAVES.

HEAVEN

You seem... anxious.

GRAND MASTER

The low clouds are unexpected, unusual at this time of year. An unnatural event. The brothers are concerned.

Silence.

HEAVEN

The fires in the sky. Are they... a message from God? What do they mean?

GRAND MASTER

Everything and nothing.

HEAVEN

But that means nothing.

GRAND MASTER

I will tell you this, because I do care for you. You see... I have failed.

HEAVEN

All have failed.

GRAND MASTER

Yes... yes... but I mean-

Balarac Knight 1 RETURNS with the HAFIZ and BELLO.

BALARAC KNIGHT 1

The Hafiz, Grand Master. He is here.

GRAND MASTER

Ah. How are you feeling Holiness?

The Hafiz MUMBLES something.

GRAND MASTER (CONT'D)
Good. Do you know the words?

He doesn't respond.

BELLO
Of course. We have been practicing
them all day, haven't we, Holiness?

GRAND MASTER
Say them...

BELLO
Go on... Like we did before... "The
Wheel of Life turns, the waters
flow..."

Silence.

BELLO (CONT'D)
I think, Grand Master... I think it
best not to tire His Holiness at
this time... I can assure you he
will rise to the occasion.

Silence.

GRAND MASTER
Take him to the carriage. Stay with
him, Priest.

BELLO
Always, always.

They GO OUT.

GRAND MASTER
Heaven... I want you to ride next
to me.

HEAVEN
Of course, Grand Master.

GRAND MASTER
You have been a faithful servant.
The time is coming when we are
going to save the people of
Tumanbay.

HEAVEN
Save them how? From what?

GRAND MASTER
Heaven-

BALARAC KNIGHT 1
The brothers are ready, Grand
Master.

GRAND MASTER
Good. Then let it begin.

8.16 EXT. TUMANBAY. STREET - EVENING

8.16

Horses' hooves on cobble stones. The Balarac army RIDE slowly through the streets.

GREGOR (V.O.)
I'm invisible, as far as the
Balarac are concerned, I've done
what the Grand Master brought me
back to do, I've delivered the
Hafiz to him and, no one, it seems,
is interested in me any more... I
can move amongst them as I
please...

Gregor RIDES close enough to Bello to have a quiet conversation.

GREGOR (V.O.)
... and get the other half of the
scrolls...

GREGOR
Hey, Priest... Priest?

BELLO
What do you want, Gregor?

GREGOR
What's going to happen?

BELLO
I can't speak to you.

GREGOR
Why not?

BELLO
I have a job to do.

GREGOR
Watching over the scrolls?

BELLO
What? No. The Hafiz, of course.

GREGOR
Are they with the Hafiz in the
carriage?

BELLO

No. The knights have them. They will hand them to me at a certain point, then I will hand them to the Hafiz. And if he has any problems reading them, I will be there to prompt him.

GREGOR

And if he falls over?

BELLO

Uh...

GREGOR

Don't worry. I will be there to hold him and help you...

BELLO

As you please, Commander, as you please.

Gregor MOVES AWAY.

He now RIDES close to Heaven and the Grand Master. In front of them rides BALARAC KNIGHT 3.

GRAND MASTER

Commander Gregor, you have decided to join us.

GREGOR

Grand Master. How did you...?

GRAND MASTER

I have my eyes...

GREGOR

I'm sorry?

GRAND MASTER

Heaven here... She sees much.

HEAVEN

Commander Gregor.

GREGOR

I'm... not really a suitable candidate for the Balarac...

GRAND MASTER

No one is beyond redemption. There is time for you yet...

GREGOR

Perhaps. In any case, I felt compelled to accompany you on such an historic occasion.

GRAND MASTER

As you wish.

HEAVEN

Grand Master, the Great Square is just ahead. It looks as if all of Tumanbay has come.

GRAND MASTER

As it is written, so it will be...

The Grand Master RIDES ON.

GREGOR

(sotto)

Heaven, I need to talk to you-

HEAVEN

Keep looking ahead. Don't stop. Hold back.

GREGOR

What?

HEAVEN

Hold back a bit. Let them ride ahead.

BALARAC KNIGHT 3

(off)

Clear the street for the Grand Master... Make way... etc.

HEAVEN

Did you do as I asked?

GREGOR

Your husband and child fled the city two moons ago.

HEAVEN

I don't believe you.

GREGOR

I swear, it's true. I have a note from your husband. Quickly, take it!

(handing her the note)

He's given instructions. How to find them. He will be waiting for you in Cyrene.

HEAVEN

(after a pause)

Thank God.

GREGOR

Look, the future of Tumanbay, the future of everything depends on bringing the scrolls together.

HEAVEN

What?

GREGOR

The scrolls. The Grand Master only has half of them. The other half... I have safe. They need to be brought together. To save the city, to save everything.

HEAVEN

Why?

GREGOR

You will think I'm mad if I tell you. I sometimes think I'm mad myself but-

HEAVEN

Believe me, I have seen madness and you are not mad.

GREGOR

There was... *is*... a traveller... a woman who I knew, she used to advise the sultana. She died, but she's returned. She has travelled to distant lands... and beyond. She knows many things... She has told me.

HEAVEN

And you believe her?

Beat.

GREGOR

I do.

HEAVEN

Yes, that does sound mad.

8.17

INT. TUMANBAY. TUNNEL LEADING TO EXECUTION SQUARE -
EVENING

8.17

FATIMA and her entourage MOVE through a passageway towards the sound of muffled music (perhaps drums) and crowds.

FATIMA

(apprehensive)

Are you sure they will be enthusiastic enough?

CADALI

Of course, it's been a long time since there's been a chance to celebrate. And free refreshments are being distributed to one and all.

FATIMA

Did you make it clear that it's from me? That it's *my* gift to the people?

CADALI

Of course, of course, Mistress. Come, they're waiting for you. This will be the climax of the chronicles; the city - no, the empire - receives its mother.

(stops)

Ah... Perhaps you would like to gather yourself? I'll just... make sure...

He summons the STAGE MANAGER.

CADALI (CONT'D)

Everything set?

STAGE MANAGER

Yes, Grand Vizier. The cheer leaders are working the crowds. They're chanting her name.

Cadali listens for a moment. In the distance we can hear the crowd chanting "*Fatima, Fatima, Fatima...*"

CADALI

How did you do that?

STAGE MANAGER

We have agents in the crowd. When people know they are being watched, they do as they are told.

CADALI

Good... Well done.

(to Fatima)

Can you hear, Mistress? They are calling for you.

STAGE MANAGER

Are you ready, Vizier?

CADALI

Are you ready, Mistress?

FATIMA
 (breathlessly)
 Yes...

STAGE MANAGER
 Stand here... The door will swing
 open in three, two, one...

The doors FLY OPEN and...

8.18 EXT. TUMANBAY. EXECUTION SQUARE - EVENING

8.18

The ROAR of the crowd is all encompassing: "*Fatima, Fatima, Fatima...*"

CADALI
 Step forward, Mistress. Show them
 you are theirs, and they are yours.
 You are one!

Fatima MOVES to the edge of the balcony and gazes over the square.

FATIMA
 (overcome)
 My people! They love me, Cadali.
 They really do. My people...

She WEEPS.

Piero APPROACHES Cadali.

PIERO
 Vizier...

CADALI
 Ah, Signor Piero. I trust all is in
 order?

PIERO
 It's going to rain. I need shelter
 for the canvas.

CADALI
 I can assure you it never rains in
 Tumanbay so that is unlikely.
 Excuse me.

Cadali SWEEPS past Piero and rejoins Fatima's side.

FATIMA
 Cadali, where are the Balarac?

CADALI
 They are almost here Mistress.

FATIMA

I should be the one making the grand entrance! Humph...

CUT TO:

8.19 EXT. TUMANBAY. EXECUTION SQUARE - EVENING

8.19

Horses' hooves as the Balarac procession MOVES through the crowd. The music is in the distance.

Gregor, on his horse, looks about.

GREGOR (V.O.)

We enter the square and it is as if all Tumanbay is here... Balarac soldiers clear a way through the crowds towards a high platform on the far side.

GRAND MASTER

What do you see, Heaven? Why are the people cheering?

HEAVEN

Dancers, fire-eaters...

GREGOR (V.O.)

I see the prison block on one side, with a hundred gallows... And all around, high up on the walls, Balarac soldiers are taking positions, looking down, enclosing the city...

The leading BALARAC OFFICER sees Fatima.

BALARAC OFFICER

Halt!

The horses stop. Fatima, Cadali, and the Stage Manager greet the entourage.

FATIMA

Grand Master. I bid you welcome. I thought you would have come earlier to enjoy the entertainment?

GRAND MASTER

(dismounting)

I thought God's fires would be entertainment enough...

BALARAC OFFICER

(helping the Grand Master dismount)

Grand Master.

GRAND MASTER
 (continuing, to Fatima)
 ... But you put on some fairground
 carnival.

FATIMA
 Come, Grand Master, I am the
 regent, you are a guest, soon to
 depart... is that not so?

GRAND MASTER
 It is, Madam, undoubtedly.

FATIMA
 Then let this be a happy farewell.
 For all our difficulties, let us
 leave on good terms.

CADALI
 Grand Master, perhaps you would
 like to come this way...
 (ushering)
 As you requested we have prepared a
 tent for you, where you can rest
 and watch as the evening unfolds...
 Shall I accompany-

GRAND MASTER
 No.

CADALI
 No?

A loud FIZZLE from the sky.

FATIMA
 Ah, it has begun.

STAGE MANAGER
 It is a blessing, a sign of God's
 approval, Mistress. A sign of a new
 dawn for the empire.

The various ADVISORS and OFFICIALS in attendance all AGREE
 enthusiastically.

STAGE MANAGER (CONT'D)
 (to his cheerleader)
 Fazuk! Get them cheering. Get them
 cheering now!

The crowds CHEERS.

CADALI
 Unfortunately they can't see much,
 Grand Master, through the clouds...
 You know, it's never cloudy in
 Tumanbay...

Silence.

FATIMA

Is that it? Is that all there is?

GRAND MASTER

That, Madam, is in the hands of the Almighty.

FATIMA

Then it's a good job we have other entertainment arranged.

(to Stage Manager)

Let the executions begin.

GRAND MASTER

The aqueduct first.

(off Fatima's reaction)

If you will indulge me, Madam. In gratitude for your hospitality over these past moons, I would like to present our gift to the people of Tumanbay... so they may drink the pure clear waters.

FATIMA

As you please.

GRAND MASTER

(to Stage Manager)

Bring the Hafiz...

The Hafiz is BROUGHT forward.

STAGE MANAGER

(to the crowd)

His Sublime Holiness the Hafiz, direct descendent of the Teacher...

MUSIC - a fanfare strikes up.

BELLO

(to Hafiz)

Do you think you can stand? Take my hand...

Bello tries to GET the Hafiz UP.

BELLO (CONT'D)

Don't worry, I'm right beside you, Holiness. Remember, the words?

Bello WHISPERS each line to the Hafiz, who in turn PROCLAIMS it to the crowd.

BELLO (CONT'D)

"The Wheel of Life turns..."

HAFIZ

"The Wheel of Life turns..."

BELLO

"... The waters flow..."

HAFIZ

"... The waters flow..."

Silence.

BELLO

"... Drink the Water of Life..."

HAFIZ

"... Drink the Water of Life..."

BELLO

"... And be free..."

HAFIZ

"... And be free..."

A GONG sounds.

BELLO

Good. "Let the waters flow"

HAFIZ

"Let the waters flow!"

Nearby the BALARAC COMMANDER APPROACHES the Grand Master.

BALARAC COMMANDER

(to Grand Master)

Shall I give the order, Grand Master?

GRAND MASTER

(to Balarac Commander)

Let the Wheel turn.

ORDERS are given. We hear a chain of commands. Water starts to FLOW. We hear it flowing through gullies and into fountains.

GRAND MASTER (CONT'D)

Bring the scrolls forward. The Hafiz must bless the scrolls.

GREGOR (V.O.)

A Balarac Officer places a box in front of the Hafiz.

GRAND MASTER

Open it.

We hear a KEY TURN, and the box click OPEN.

GREGOR (V.O.)

And there they are. I could almost reach out and... But they are guarded closely. The Hafiz touches them, his fingers caressing the ancient parchment, a slight smile on his lips...

Bello DIPS a cup into the water.

BELLO

Now, Holiness, take the cup.

HAFIZ

What?

BELLO

Drink. Say the words, "I take this cup..." Go on.

HAFIZ

(rising to the occasion)
I take this cup and drink!

He DRINKS. The crowd CHEERS.

BELLO

(whispering)

Well done. Now you can withdraw...

But the Hafiz is just getting into his stride.

HAFIZ

In water there is life, in life there is knowledge and hope. Drink, refresh your souls and rejoice in the miracle of existence...

He starts to CHOKE.

BELLO

Holiness? What is it?

HAFIZ

I think.... I think... I've been...

FATIMA

What's wrong with him?

CADALI

He is a sickly fellow. I don't think...

The Hafiz COLLAPSES, coughing and spluttering.

GRAND MASTER

Heaven, let us retire to my tent... Our time is short...

HEAVEN

But, the Hafiz... Shouldn't we help him to-

GRAND MASTER

God will take care of the Hafiz. Take my hand. Show me the way...

HEAVEN

Yes, Grand Master.

CADALI

The Hafiz has been taken ill. Guard! Take His Holiness back to the palace. Call a physician...

ATTENDANTS HELP the Hafiz off the stage under:

FATIMA

It's raining. You told me it never rains in Tumanbay.

CADALI

I think we should move on swiftly, Mistress... We don't want the people to drift away.

FATIMA

Yes, let's get on with executions...

CADALI

Of course, but perhaps, whilst we wait for the prisoners to be brought forth, you should speak to the people, Mistress?

FATIMA

Yes, yes...

CADALI

It's time to tell them how much you love them...

(to Stage Manager)

Announce her. Now!

STAGE MANAGER

Ah, yes...

(to crowd)

Now, the mother of the empire, savior of Tumanbay... etc.

CADALII

Stand here, Mistress. They will see you better. Speak to your people...

The crowd goes QUIET.

FATIMA

People of Tumanbay: my heart was broken when my adopted daughter, the sultana, Manel, was no longer able to continue her duties...

CUT TO 8.20:

[The speech continues under 8.20.]

FATIMA (V.O.)

... No one believes in duty more than I do. And to have had a son, then a daughter, who I supported tirelessly to serve the empire, both taken from me.... Well, I never wanted to lead, only to serve. But destiny has brought me to you and you to me. I am the mother of the empire, and I *will not let you down*. I will be determined, merciless and resolute in my service to the empire. My destiny is *your* destiny and I will lead Tumanbay back to glory.

The crowd cheers.]

8.20 INT. EXECUTION SQUARE. WORKMAN'S HUT - EVENING

8.20

It's RAINING. Fatima's speech continues in the background echoing around the square.

Dumpy watches through a gap in the door as Frog is PREPARING.

FROG

I've often dreamed of this moment.

DUMPY

So what happens next?

FROG

I don't know. I've always woken up, just as a blind man puts the noose around her neck.

DUMPY

Strange...

FROG

Is that all you can say?

DUMPY

No - they're bringing the prisoners out.

FROG

Already?

Frog PUSHES the door open a bit - it creaks.

DUMPY

Careful! They will see us.

FROG

They're bringing them *all* out.

DUMPY

No, just the men, surely? The women are meant to be later.

FROG

But I can see her! I can see Matilla! They're leading her to the gallows.

DUMPY

Perhaps they changed the plan because of the rain. They're doing it quickly.

FROG

Get the straw. Start the fire. Start it now...

They SCRABBLE around trying to light a fire.

8.21 INT. TUMANBAY. EXECUTION SQUARE. GRAND MASTER'S TENT - 8.21
EVENING

It's RAINING outside.

GRAND MASTER

Can you see any fires in the sky?

HEAVEN

No... Occasionally the clouds appear to glow.

The Grand Master SIGHS.

HEAVEN (CONT'D)

You are disappointed.

GRAND MASTER

For the brothers. They expected more... For me, how it happens makes no difference - I cannot see... But shortly I will have sight.

The Balarac Commander ENTERS with his knights.

BALARAC COMMANDER
Grand Master, you requested that
the scrolls be brought-

GRAND MASTER
Bring them. I will keep them here
beside me as the end of times
approaches... Is everything
prepared?

BALARAC COMMANDER
Yes, Grand Master.

GRAND MASTER
Then bring me the cup.

HEAVEN
Shall I pour our friend-

GRAND MASTER
No! Brother...

The Balarac Commander POURS from a jug into a goblet and
BRINGS it to the Grand Master. He DROPS to his knees and
holds out the goblet.

GRAND MASTER (CONT'D)
Thank you.

BALARAC COMMANDER
It has been an honor to serve you,
Grand Master.

GRAND MASTER
We all serve only one Master.
(taking the goblet)
Now go. Take the brothers up onto
the walls and wait. You may be
needed yet if... Is the rain going
to cause any problems?

BALARAC COMMANDER
Not at all. The Wheel is turning,
the elixir is potent.

HEAVEN
The Wheel, the elixir... I don't
understand.

Beat.

GRAND MASTER
(to knights)
Brothers, be resolute in your
actions, be certain in your
purpose. Do not doubt that we will
be reunited shortly in the light.

The knights respond with *"Praise be"* and *"The blessed light"*.

GRAND MASTER (CONT'D)
Go, brothers. Go. Distribute water -
make sure that all drink. If they
won't, persuade them... Offer them
the chance of salvation...

The Balarac Commander and his knights GO.

GRAND MASTER (CONT'D)
Read to me.

He OPENS the box and TAKES out the scrolls.

GRAND MASTER (CONT'D)
Read from the scrolls. And you will
understand.

HEAVEN
(reading)
"And at the end of times, the Wheel
of Life will turn, and those who
have drunk from the fountain..."

She STOPS, suddenly it all makes sense.

GRAND MASTER
Drink from the cup...

Beat.

GRAND MASTER (CONT'D)
Don't question... Just drink and
you will be saved.

HEAVEN
The aqueduct, the elixir... It's-

GRAND MASTER
The promise of salvation. Those who
drink will be saved. Those who do
not will burn in the fires. Yes...
The end is coming, Heaven, my dear
child. The fires will destroy all.
But those who can show their faith
by drinking from the fountain will
be saved... So take the cup.

He HANDS it to Heaven.

HEAVEN
I will drink after you.

GRAND MASTER
Come, we will drink together.

HEAVEN

No... My duty is to make sure your worldly body is treated with respect, before I go.

GRAND MASTER

My body means nothing, it's ash. Now drink, Heaven. I need to know you will be saved.

She hesitates, breathing hard, unsure what to do.

GRAND MASTER (CONT'D)

It's all right, if you don't wish to... Bring me the scrolls. Put them back in the box.

She BRINGS them to him. As she does so, he GRABS her tightly.

HEAVEN

Let go of me.

GRAND MASTER

Drink.

(beat)

I cannot leave you behind. If you burn in the fires you will burn forever. But if you drink now and come with me, you will be free in the spirit. Those who burn will burn for eternity.

(beat)

You need to trust me, Heaven?

HEAVEN

I do. You know I do.

GRAND MASTER

Good. Then allow me to put the cup to you lips... Yes?

HEAVEN

Yes.

GRAND MASTER

I understand doubt. I understand weakness. You know, in *my* weakness, I have longed to see you. And when we are saved I will see you. And in the next life you will be as my daughter and-

She STABS him with his own knife. He GASPS.

GRAND MASTER (CONT'D)

Ah...

She STABS him again.

GRAND MASTER (CONT'D)
My Heaven...

HEAVEN
No, I was never yours and your
world was never mine.

He CRIES OUT in pain and COLLAPSES.

She GRABS the scrolls and goes.

8.22 EXT. EXECUTION SQUARE. GALLOWS - EVENING 8.22

It's RAINING. PRISONERS, in CHAINS are lined up for
execution. The EXECUTIONER presides over them.

EXECUTIONER
(as a countdown:)
Arek, fillak, pashtac...

A hundred trap doors OPEN, a hundred prisoners WRITHE around
in agony. The crowd ROARS.

8.23 INT. EXECUTION SQUARE. WORKMAN'S HUT - EVENING 8.23

Rain outside. Distant ORDERS as the executioner summons the
next cohort to the gallows and counts down.

Close up, the sound of Frog STRIKING FLINTS to light straw.

FROG
(desperately)
Come on...

DUMPY
It's too damp.

Frog BASHES the flints together, increasingly desperate.

FROG
Light, damn you! Light...

DUMPY
It's no good, it won't-

Frog KEEPS GOING.

FROG
We need a distraction! We have to
have-

DUMPY
Stop! Your hands are bleeding.

Frog SOBS.

Dumpy LOOKS through the door.

DUMPY (CONT'D)
Something's happening...

Frog keeps at the flints, madly SCRAPING.

FROG
This has to work. It has to.

DUMPY
Frog. Stop! People are dying.

FROG
I know!

DUMPY
No! They're... falling down. The
guards are just standing there
staring out at the crowd...

FROG
(coming over)
What are you talking about?
(seeing the chaos outside)
What's going on?

There are SCREAMS and SHOUTS outside.

DUMPY
What the...? People are just
dropping like flies...

Suddenly the door OPENS.

DUMPY (CONT'D)
Frog? Frog, where are you going?
You can't...!

FROG
(calling as he goes)
Follow me. Bring the mallet.

Dumpy CHASES after him.

8.24 EXT. EXECUTION SQUARE - EVENING

8.24

Frog STRIDES across the square, STEPPING over bodies. Chaos
and SCREAMING from the crowd as people continue to drop dead.

DUMPY
(following)
Frog! Wait...

A WOMAN is WEEPING over a dead body. There are others - a
scene of devastation and shock.

Frog LEAPS up onto the gallows and rushes for MATILLA.

FROG
Matilla. Take my hand...

Executioner APPROACHES at pace.

EXECUTIONER
You! Boy! What are you doing?

FROG
(to Matilla)
Come on. It's me!

The Executioner GRABS Frog.

EXECUTIONER
You want to join her, boy? Guards,
take this-

THWACK! The Executioner COLLAPSES onto the scaffold. THWACK,
THWACK...!

FROG
That's enough, Dumpy.

Silence.

FROG (CONT'D)
Matilla?

MATILLA
(dazed)
What's happening?

DUMPY
Frog, take her. Get her out of
here!

FROG
I've got you. We need to go.

Frog PULLS her off the scaffold.

Guards APPROACH.

GUARD
Hey, boy. Stop there!

Swords are UNSHEATHED.

DUMPY
(to Guards)
Come on then. You have swords, I
have this! And I'm a complete
lunatic.
(to Frog)
Go Frog, go!

Dumpy LAUNCHES himself at the guards.

DUMPY (CONT'D)
Come on, then!
(charging)
Skyrats foreverrrrr!

We follow Frog and Matilla as they RUN across the square.

FROG
Matilla. Run. We'll lose ourselves
in the crowd. Run!

8.25 EXT. EXECUTION SQUARE. WALLS - EVENING

8.25

GREGOR (V.O.)
**The rains have stopped. The clouds
are lifting.**

A loud WHIZZ in the sky.

CADALI
Did you see that, Mistress? Another
one!

There is APPLAUSE from those assembled on the stage.

Piero is PAINTING Fatima, while Cadali panders to her.

CADALI (CONT'D)
The whole universe is celebrating
your glory!

PIERO
Please, mistress Fatima, keep your
head up. That's right...

GREGOR (V.O.)
**There's something happening in the
square below. People lying on the
ground... as if to better see the
sky. Something's wrong...**

Cadali spots Gregor and APPROACHES.

CADALI
Ah Commander, still here? I suppose
you will be leaving in the morning
with your new friends? I do hope
you enjoy the monastic life.

GREGOR
What's happening here, Cadali?

CADALI
Here?

GREGOR

Look down there.

CADALI

The people are celebrating. A new dawn, the rebirth of Tumanbay.

(beat)

Oh dear, Gregor. Can't you see? You picked the wrong side. The Balarac are leaving with their tails between their legs and Fatima... Well, she is going to-

FATIMA

(off)

Cadali...

CADALI

Excuse me. My Mistress needs me...

Cadali GOES.

Heaven, CARRYING the scrolls, JOINS Gregor.

HEAVEN

(breathless, approaching)

Gregor!

GREGOR

You have the scrolls?

HEAVEN

(handing them to him)

Here.

GREGOR

What's going on down there?

HEAVEN

It's the water. They've poisoned the aqueduct. Come with me.

GREGOR

What? How?

HEAVEN

I think I know the source. We have to stop it!

They RUN down the steps and ACROSS the square.

8.26 EXT. TUMANBAY. STREET - NIGHT

8.26

Now Gregor and Heaven are in a BUSY STREET. A street PARTY is going on. There's music, and REVELLERS dancing around a fountain.

GREGOR
(to passers-by)
Don't drink. Don't drink the water.

REVELLER 1
(trying to dance with
Gregor)
What are you talking about, friend?
This is the night we have been
waiting for. Tumanbay is going to
be great again!

GREGOR
No. Don't drink, all of you! You
will die. Please!

Everyone LAUGHS.

REVELLER 2
Drink, laugh, eat... A new dawn
awaits us.

HEAVEN
Gregor, it's no use. Come, we have
to hurry!

GREGOR
(torn)
This way.

They RUN.

8.27 EXT. TUMANBAY. STEPS LEADING UP TO AQUEDUCT - NIGHT 8.27

HEAVEN
Once we get up onto the aqueduct
there's a pump house - it contains
a huge wheel. That's where the
poison is.

They GO UP. BALARAC GUARD CONFRONTS them.

BALARAC GUARD
Stop. Who are you?

GREGOR
Gregor, Commander of the Palace
Guard. The Grand Master has sent
me.

BALARAC GUARD
Ah... Have you drunk from the
waters yet, Brother?

GREGOR
Not yet.

BALARAC GUARD

Then let me offer you this cup. You must be thirsty. Drink, you too sister. Please...

GREGOR

We need to pass.

BALARAC GUARD

No one is allowed up here. I have orders.

GREGOR

I have new orders. Urgent ones.

BALARAC GUARD

Let me see.

GREGOR

(approaching)

Here.

He GASPS as Gregor PLUNGES A KNIFE into him.

GREGOR (CONT'D)

I'm sorry my friend. It's over. At least you don't have to wait like your brothers.

(to Heaven)

Come...

They RUN.

8.28 EXT. TUMANBAY. AQUEDUCT - NIGHT

8.28

Gregor and Heaven make their way ALONG the aqueduct.

HEAVEN

Why are the scrolls so important?

GREGOR

I don't know. The two halves need to come together. I have to take them somewhere.

HEAVEN

Where?

GREGOR

I have to wait for a sign.

HEAVEN

(pointing)

Just along there.

They ARRIVE at the Pump House.

8.29 INT. TUMANBAY. AQUEDUCT. PUMP HOUSE - NIGHT

8.29

The Wheel is TURNING. It makes a deep rumble and swishing noise as it tips buckets of poison into the aqueduct. It's like a machine of sorts.

HEAVEN

I saw it before. The Grand Master was inspecting the works. I didn't know what it was...

(gasps)

Balarac guards...

Gregor KNEELS to examine a body.

GREGOR

All dead. They must have drunk the poison.

He GETS UP.

GREGOR (CONT'D)

We need to... find the controls to stop...

(he tries to hold the wheel)

No...

The Wheel still TURNS.

GREGOR (CONT'D)

It's embedded in the machine itself.

HEAVEN

The guard's spear. Take it.

Gregor PICKS IT UP and tries to JAM IT into the wheel. The wheel SLOWS then the spear SNAPS in two.

Dumpy APPEARS.

DUMPY

Wood is no good. You need iron.

He takes the mallet and is about to thrust into the cogs when Gregor STOPS him.

GREGOR

Stay back. This is poison.

DUMPY

I know that. You've got it all over you.

GREGOR

What are you doing here, Dumpy?

DUMPY

I've lost my friends. We were trying to get to the garden, this is the only safe way to get there. Around the walls. Can I help you?

GREGOR

The mallet. Give it to me.

Gregor TAKES IT and JAMS IT into the Wheel. Its grinds to a HALT.

Silence. Except for the fresh aqueduct water FLOWING above.

HEAVEN

Are you all right, Gregor?

GREGOR

Don't touch me. The poison might enter through the skin.

HEAVEN

Come, sit here.

She GUIDES HIM to a ledge overlooking the city below. Above them the fires in the sky are building in intensity.

HEAVEN (CONT'D)

Maybe it doesn't matter anyway.

GREGOR

What do you mean?

HEAVEN

The fires will destroy everything. That's what the Balarac believe.

DUMPY

And do you?

HEAVEN

I think so, maybe, I don't know...

DUMPY

I don't believe that. If there is a god, or gods, why would they want to destroy us? Why would they allow all this to happen?

A fire FIZZES overhead.

HEAVEN

The clouds are clearing. Light of the moons... shining down on...

DUMPY

It's the palace.

HEAVEN

No, it's the grounds, just beyond
the palace.

GREGOR (V.O.)

**Of course, the old imperial
menagerie...**

DUMPY

Look, the birds are flying in
circles above it.

HEAVEN

The fires. They are disorientated.

GREGOR (V.O.)

**Or is it the sign I have been
waiting for?**

With difficulty Gregor SCRAMBLES to his feet.

GREGOR

Stay here.

HEAVEN

What are you doing? Don't go down
there. It's not safe.

GREGOR

Don't worry... I may be dead
already...

HEAVEN

Gregor, no - please!

GREGOR (V.O.)

**Now I know... The menagerie, it was
always the menagerie. Where it
began and where it will end.**

8.30 EXT. EXECUTION SQUARE. WALLS - NIGHT

8.30

Fatima is on the walls having her portrait PAINTED by Piero.
It's stopped raining.

Cadali READS from her chronicles, while Piero CHIPS IN with
artistic requests.

CADALI

(reading)

"... And on the glorious night of
the fires, the stars shone bright
and the people demanded that
Mistress Fatima accept the title of
Empress of - not Sultana - but
Empress of Tumanbay..."

PIERO

A little to the left, eyes up...
Wonderful, wonderful... Don't look
away, look at me... Why are you
moving?

FATIMA

It's low, it's coming in too low.
They are not going overhead,
they're... they're not...

A huge EXPLOSION.

FATIMA (CONT'D)

They're falling on the city!

Then more distant EXPLOSIONS.

CADALI

Perhaps, Mistress, if I may be so
bold... Perhaps we should come down
from the walls and retire to the
safety of... the palace?

FATIMA

(shaken)

Yes...

They HURRY back down the walls.

PIERO

Where are you going? Mistress...?
The great work...

Suddenly another EXPLOSION nearby. Something RICOCHETS and
HITS the canvas. It bursts into FLAMES.

PIERO (CONT'D)

My painting! It burns! Someone help
me. No! No!

Another EXPLOSION close by.

8.31 EXT. DESERT - NIGHT

8.31

Manel and Angel are doubled up on a horse MOVING across the
desert.

MANEL

Look!

Angel PULLS on the reigns and they STOP. Distant EXPLOSIONS.

ANGEL

What?

MANEL

The city. It's burning.

ANGEL

Do you want to go back?

MANEL

If I went back would you come with me?

ANGEL

I would. I would accompany you wherever you went.

MANEL

Even to death?

ANGEL

Even to death. Without question. I know you have a duty. Come...

Angel starts to TURN the horse.

MANEL

No! There's nothing there for me any more. Everything that means anything to me, is right here beside me. We go east, towards the sunrise!

ANGEL

Towards the sun!

Angel PRODS the horse and they gallop away.

8.32 INT. TUMANBAY. PALACE CORRIDOR - NIGHT

8.32

Fatima and Cadali are HURRYING through a corridor.

FATIMA

Where is everyone? Summon my slaves.

CADALI

Ah... You! Go and tell the Steward the Regent requires-

FATIMA

Tell them to-

A huge EXPLOSION - a ceiling COLLAPSES.

CADALI

Uh, Mistress Fatima, this way. We need to get back out...

FATIMA

The palace... The palace is under attack. I need my army!

CADALI

Mistress, you have no army. You never paid them... And they went away, all of them.

FATIMA

A carriage then, we have to get out of the city... to my palace in the provinces. Now!

CADALI

The stables, Mistress... Come.

The pair RUN as more fire balls whizz overhead and explosions rock the palace.

8.33 EXT. TUMANBAY. STRETS - NIGHT

8.33

Frog LEADS Matilla through the crowds. There is PANIC on the streets.

FROG

Are you all right?

MATILLA

(panting)

Yeah. I need to stop for a moment.

FROG

There's a quiet street along here. I know it. It will be safe. I lived here once when I was young...

The crowd thins out as they ARRIVE at the end of a small lane.

FROG (CONT'D)

Sit there. Rest for a moment.

Manel catches her BREATH.

MATILLA

What was happening back there? People were falling all around us...

FROG

I don't know.

MATILLA

You shouldn't have come, Frog.

FROG

What do you mean? You're here,
we're here, I rescued you from...

MATILLA

The blind man? You think because
you rescued me from the gallows I
am released from your dream?

FROG

As long as you are here and we are
together, there's hope.

MATILLA

My throat is so dry. They wouldn't
give us food or water today.

FROG

There's a fountain on the corner.

They GO over to the fountain.

FROG (CONT'D)

Water is flowing through the city.
A gift from the Balarac. Here,
drink.

Matilla cups her hands together and DIPS them in the water.
She is about to DRINK.

MATILLA

A gift from the Balarac?

FROG

Yes.

MATILLA

A gift... from the blind man.

8.34 INT. TUMANBAY. PALACE. STABLES/CARRIAGE - NIGHT

8.34

Fatima and Cadali are in a SPEEDING carriage.

FATIMA

Everyone has deserted me. This is
what people are like. No loyalty
these days...

CADALI

Go, driver! Go!...

DRIVER

Where are we going?

FATIMA

The eastern gates. As fast as you
can. You will be well rewarded.

CADALI
I'm not sure that's wise, Mistress?

FATIMA
Why?

CADALI
The eastern gates are likely to be crowded with people watching the fires from its high walls. Might I suggest an alternative-

Suddenly a BANG on the window. Fatima RECOILS from the panicked CITIZEN 1.

CITIZEN 1
(off)
Turn back, turn back!

The citizen continues RUNNING AWAY. The carriage STOPS.

FATIMA
What's going on driver?

DRIVER
The road ahead is blocked.

FATIMA
Go see, Cadali.

Cadali LEANS OUT of the window. There are SHOUTS and SCREAMS in the distance. He ducks back in, and SHUTS the window.

FATIMA (CONT'D)
What is it?

CADALI
The Balarac soldiers... They are forcing people to drink. Those that refuse they are... slaughtering.

FATIMA
Driver, driver turn around! Turn...

The driver JUMPS OFF and DISAPPEARS into the crowd.

FATIMA (CONT'D)
Where is he?

CADALI
Gone. Deserted us. I think mistress, we may be better off going on foot. No one will notice us in the panic.

FATIMA
(shocked)
Mmm...

CADALI

Put your shawl over your head like
so...

FATIMA

Yes... Yes...

CADALI

Take my hand.

Cadali OPENS the door and they get out.

8.35 EXT. TUMANBAY. STREET - NIGHT

8.35

Fatima and Cadali try to MOVE through the streets.

FATIMA

Where are we going?

CADALI

This way. I know a way through the
back streets...

A huge EXPLOSION nearby. Fatima SCREAMS. A building
collapses.

CADALI (CONT'D)

We need to be quick, Mistress. The
Balarac are coming...

Cadali takes her hand and LEADS her through the crowds,
PUSHING past CITIZENS.

CADALI (CONT'D)

You - get out of the way. Move!

CITIZEN 2

Excuse me, Lady...

CADALI

No, we don't have time.

CITIZEN 2

It's you?

FATIMA

What?

CITIZEN 2

I know you. You're Mistress Fatima,
Mother of the Empire.

FATIMA

I'm sorry, you're mistaken.

CITIZEN 2
 (calling out)
 It's Fatima! She's here.

A crowd GATHERS around.

FATIMA
 Leave me alone.
 (calling out)
 Cadali. Cadali?

But Cadali has DISAPPEARED into the crowd.

CITIZEN 2
 Put a noose around her neck.

FATIMA
 No! You are mistaken, Effendi.

FEMALE CITIZEN
 She murdered my son!

MALE CITIZEN
 You starved us, so you could build
 your palace in the provinces.

The crowd start CHANTING: "*Kill her, kill her...*"

FATIMA
 Stand back. Stand back! Which of
 you dares to touch me, your
 empress?
 (silence)
 Come on then, come on, who will be
 the first to die?

Silence, then murmurs, then a ROAR as she is MAULED by the
 mob.

8.36 INT. TUMANBAY. MENAGERIE - NIGHT

8.36

Gregor GOES into the glass house. It's overgrown.

GREGOR
 Hello? I have what you asked for. I
 have brought the scrolls.
 (silence)
 What do I do...? Alkin? If you can
 hear me...

Silence. Only the distant booms of meteorites hitting the
 city. Then movement... it's ALKIN.

ALKIN
 Hello, Gregor. You have them?

GREGOR

I do.

ALKIN

I never doubted you.

GREGOR

So what happens now?

ALKIN

Give them to me.

GREGOR

What will you do with them?

ALKIN

Give them to me.

He WALKS forward.

GREGOR

There used to be all sorts of creatures here. Sultan al-Ghuri collected them from the furthest lands...

ALKIN

Yes, I told you before... the world is like this menagerie... and it is in danger. But the scrolls, they are the promise...

GREGOR

Promise? For what?

ALKIN

The promise at the inception of the world, a contract between this world and the outside, that once the seeds are planted, the world will be left alone, that those who live on it will be allowed to determine their own future. The scrolls guarantee that right.

A meteorite EXPLODES near by.

ALKIN (CONT'D)

You need to give me the scrolls so that the fires stop. They will not stop until the scrolls are returned to me. You are so close, Gregor.

(beat)

We need to be quick.

GREGOR

Look, the fish.

ALKIN

What?

GREGOR

(moving towards)

In the pond. Floating. They have been poisoned too. These waters are fed by the aqueduct. See?

He kneels down.

GREGOR (V.O.)

I see my reflection. The curious slave boy slave who arrived in Tumanbay full of hope and ambition has become... a lost and empty face gazing back at me through the surface of the water.

GREGOR

I wonder what is on the other side...

ALKIN

The other side?

GREGOR

Another world?

ALKIN

Nothing. There is nothing there. Come away, we need to act fast...

GREGOR (V.O.)

And then - for a fleeting instant - I see *her* reflection in the surface and all at once everything comes into focus, when suddenly... I understand...

FLASHBACK TO PREVIOUS KEY LINES: "... The Queen... You might have seen her in your dreams (1.19)... Perhaps this has all been an illusion (5.25)... She will wake inside your head (1.19)... This is a kingdom that will be destroyed from within (1.13)... One of them is inside you too..."

SARAH's reflection appears in the water, vanishing after she speaks...

SARAH

The scrolls were never about the past, they were about the future...

GREGOR

Sarah?

ALKIN

What?

GREGOR

I... I saw her reflection in the water. I heard her voice...

ALKIN

I don't know what you are talking-

GREGOR

She will wake up inside your head... Maya. You are... Maya?

ALKIN

We need to stop the fires.

GREGOR

The fires, yes... The Balarac believe they herald the end of the world, but... do they?

ALKIN

Yes.

GREGOR

Or is it merely a celestial occurrence? It has happened before. Astrologers predicted their coming. The Balarac believe the world is ending but...

ALKIN

The end *is* coming, Gregor. Only the scrolls can save it. The important thing is that the scrolls are whole again. You have brought them together, Gregor, and you will be rewarded.

GREGOR

Rewarded how?

ALKIN

With Tumanbay. The city is yours to rule.

GREGOR

You mean I will do your bidding?

ALKIN

You have proved yourself, Gregor, Master of the Palace Guard, Gregor... Sultan of all he sees.

GREGOR

No.

ALKIN

You came here as a slave, you have a chance-

GREGOR

To be your slave? I was born free
and I will die a free man.

ALKIN

Just give me the scrolls, Gregor,
and you can have all you desire.

Beat.

ALKIN (CONT'D)

I can see inside your heart,
Gregor. You are full of doubt,
uncertainty. The world... it is...

As she speaks Alkin transforms into Sarah. Mid-sentence...

SARAH

... not as you think it is. You
need to have faith, you need to
trust.

GREGOR

Sarah?

SARAH

Gregor, I love you. If you love me,
take my hand.

GREGOR

I don't believe you. Where's Alkin?
Where did she go?

SARAH

Alkin died. She was hanged,
remember? You cremated her, sent
her body out to sea. You saw it.

(beat)

Give me what Maya desires...

GREGOR

You're in my head. If I die... you
die... Maya dies and Tumanbay will
be saved-

QULAN APPEARS in Sarah's place. The two become
interchangeable...

QULAN

From what? From us, Brother?

GREGOR

Qulan?

QULAN

Remember when we first came to
Tumanbay as boys?

(MORE)

QULAN (CONT'D)

We thought we could conquer the city. We still can, you and I, Gregor...

SARAH

We can escape together Gregor. You and I, forever... Just give me the scrolls.

GREGOR

No, no... You don't exist. You're in my head.

SARAH

Of course I am. We are one. I am you. You are me. I've always been with you...

QULAN

Brother give me the scrolls. I am you brother...

GREGOR

No... Qulan you are dead.

QULAN

No, I'm alive. Give me the scrolls and we can rule together... As we always wanted.

GREGOR

No!

A meteor hits nearby SMASHING through the glass. There's burning fire in a deep crater.

ALKIN

We are running out of time, Gregor. Your world is about to end.

GREGOR

No, the fires will stop. As they did before. The city can survive them. But it cannot survive you.

QULAN

You are making a complete elephant's arse of yourself little brother. I wonder if it's healthy being seen in your company any more.

A fire is now raging nearby. Gregor APPROACHES.

ALKIN

What are you going to do? Run into the fire?

SARAH

You've always been a survivor,
Gregor, you are not going to do
that.

QULAN

Throughout your life, you killed to
survive. You have survived at any
cost...

GREGOR

Not this time, Brother.

He turns towards the fire and starts to RUN.

QULAN

What are you doing?

He JUMPS into the fire below.

SARAH

Don't Gregor. Please, no!

QULAN

Gregor, don't!!!

Gregor BURNS.

ALKIN

(off)

No!!!!... The scrolls!

GREGOR (V.O.)

**As the fire takes me, I grip the
scrolls hard and feel the parchment
disintegrate between my fingers...
In my end... is my beginning...
Have I defeated Maya? Will there be
a tomorrow?**

8.37	OMITTED	8.37
8.38	OMITTED	8.38
8.39	OMITTED	8.39
8.40	OMITTED	8.40
8.41	OMITTED	8.41
8.42	OMITTED	8.42

8.43	OMITTED	8.43
8.44	OMITTED	8.44
8.45	OMITTED	8.45
8.46	EXT. TUMANBAY - THE NEXT DAY	8.46

Heaven MOVES through the ruins.

HEAVEN (V.O.)

There's a city far away... My parents often spoke of it as if it had always been there and always would be... I had seen it in paintings, I had read of it in stories, the richest, most powerful place on earth... the center of everything. It drew people from every corner of the empire and beyond, hungry for wealth and power, or in some case, more wealth and more power. They were dazzled by its brightness. And like moths drawn to a candle... many were burnt alive by its fire... Tumanbay...

She hears a SHOUT behind her - it's Frog.

FROG

(running towards her)
Wait! Wait! I wasn't sure if there was anyone else.

HEAVEN

I saw some others heading toward the city gates.

FROG

I'm Frog.

HEAVEN

Heaven.

FROG

Have you seen any Balarac?

HEAVEN

No.

FROG

Last night they were cutting everyone down.

HEAVEN

Then they drank their own poison,
damn them.

(beat)

Are you alone?

FROG

No.

(shouting out)

It's safe, you can come out.

Matilla CLIMBS OUT of a hole in the ground.

MATILLA

My name is Matilla, who are you?

HEAVEN

Heaven.

FROG

Where are you going?

HEAVEN

Out of the city. I'm looking for my
family. I think they are in Cyrene.

MATILLA

Can we come too?

HEAVEN

Yes. Come.

They PICK THEIR WAY through the rubble.

End of Episode 4.08.