

TUMANBAY

Episode 2.05 - "Kiss My Fingers"

by

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5.1 EXT. IBN'S HOUSE/COURTYARD - DAY

5.1

The fountain trickles, birds tweet and a baby GURGLES. IBN and HEAVEN are together, happily.

HEAVEN
Father? Father...

Ibn TAKES the baby.

IBN
He's so beautiful. He is a gift
from the gods to an old man.

HEAVEN
He's a gift to all of us, Father.

IBN
If only your dear mother could have
been here to see her grandson.
Look, look, he's smiling at me...

HEAVEN
He's got wind...

She LAUGHS and rubs baby's back - he BURPS loudly.

IBN
(tearful)
Such a gift, such a wonderful gift.
My darling Heaven, I am the most
fortunate of men-

The CRASH of a bowl falling and we are in:

5.2 INT. HOSPITAL - DAY

5.2

General noise of ACTIVITY - the odd cry - people moving around.

Heaven AWAKENS and calls out. The DOCTOR answers.

HEAVEN
Father! FATHER!

DOCTOR
Hush now, you've lost a lot of
blood. You are weak. You must rest.

HEAVEN
Where am I? What happened?
(she remembers)
Oh God, my father, my baby, where
is my-

DOCTOR

Please, don't shout, it upsets the other patients. This is a place of healing and quiet.

HEAVEN

Where is my baby?

DOCTOR

Your baby is well, have no fear.

HEAVEN

My baby, I want to see my baby. Where is he, she, I don't even know...

DOCTOR

You must be calm.

HEAVEN

(hysterical)
Where is my baby?

DOCTOR

Your baby is well and being looked after by a good family, a holy family.

HEAVEN

What? No... no! Where is my baby? Where is my baby!

DOCTOR

When you are better you will understand.

Heaven tries to STRUGGLE from her bed.

HEAVEN

My baby, I want my baby!

DOCTOR

(calling)
Nurse, come, hold her down. Hold her down!

Nurses hold the STRUGGLING Heaven down.

DOCTOR (CONT'D)

Breathe this, breathe this, breathe, breathe...

Heaven STRUGGLES as she is made to INHALE a sedative - the sound echoes and fades as she falls into a drugged SLEEP.

CUT TO:

5.3 INT. CAFE BLACK CAT - DAY

5.3

CUSTOMERS TALKING - MANEL EMERGES from the kitchens with tray.

GREGOR (V.O.)

Morning... Sometimes the fact that there is another morning following the night is an insult to everything we hold dear in life. Or so I'm told.

CUSTOMER 2

You! Girl!

MANEL

Yes?

CUSTOMER 2

I'm waiting to be served.

MANEL

(rushing over)

Tea?

CUSTOMER 2

That would be a start...

She PUTS a glass on a table and POURS tea under:

GREGOR (V.O.)

One thing is for sure: we've all had to eat a bellyful of insult in this city over the last year. And yet things still go on.

MANEL

That'll be five, Effendi.

CUSTOMER 2

Five? Are you crazy?

MANEL

Tea is hard to get, nowadays. It's expensive. Ask anyone.

Customer PULLS out some coins and THROWS them on the table and then KNOCKS over his glass.

CUSTOMER 2

Look what you've done, clumsy fool.

MANEL

I'm sorry, Effendi, but it wasn't my fault.

CUSTOMER 2

Clean it up before I get soaked,
fool.

GREGOR (V.O.)

**And as for the rebels... nothing
stops them, because they still have
hope.**

Manel SQUATS and starts MOPPING up tea.

CUSTOMER 2

(whispering)
Are you still with us?

MANEL

(whispering)
What?

CUSTOMER 2

Are you loyal?

MANEL

Yes, of course I am.

CUSTOMER 2

And yet you failed.

MANEL

I didn't have a proper chance,
there wasn't a-

CUSTOMER 2

You failed.

MANEL

I was never alone with her. And
then there was... why did you want
her killed, what did she do?

CUSTOMER 2

It's not your place to ask
questions. It's your place to do as
you are ordered.

The cafe OWNER COMES OVER.

OWNER

What happened, Effendi?

CUSTOMER 2

Your stupid girl spilled tea all
over me.

The owner SLAPS Manel.

OWNER

Clean it up, Manel. There are customers to serve. I am sorry, Effendi.

He GOES.

MANEL

There, it's done.

CUSTOMER 2

(sotto)

You failed us. It's a problem. For us, for you. But you're lucky, Abujaan has decided to give you one more chance to prove yourself. Go to the olive seller at the corner of the Street of Flowers at dusk.

MANEL

What?

CUSTOMER 2

You heard. He will be closing his stall.

MANEL

What do I do, what do I say?

The Customer STANDS and PUSHES the table away.

CUSTOMER 2

Forget the tea!

(to Manel)

Ask for the small green olives from Smyrnah.

He LEAVES.

CUT TO:

5.4 **OPENING TITLES - MUSIC**

5.4

ANNOUNCER

Tumanbay, Series 2, Episode 5.

"Kiss My Fingers", by Mike Walker.

5.5 INT. PRISON - DAY

5.5

A cell door is UNLOCKED and OPENED. WARDER addresses QULAN from the threshold.

WARDER

General... you are free to go.

QULAN

Do I look like a bloody general in these rags?

WARDER

To some of us, Sir, you do.

QULAN

Old soldier?

WARDER

Old soldier.

QULAN

You work for them?

WARDER

Got to earn a living, Sir. Got a family. They got to eat. There's a lot of us doing that. They're holding the bath house for you.

QULAN

Lead on.

As they WALK away.

GREGOR (V.O.)

A change of heart for Qulan, who walks to his freedom. Freedom of a kind, that it.

CUT TO:

5.6 INT. WASHROOM - DAY

5.6

Water sloshing as Qulan WASHES off the grime. Steam, a fire going. Echoey. A door OPENS and CADALI ENTERS. Qulan continues washing as Cadali talks.

CADALI

Ah, there you are, General.

GREGOR (V.O.)

We'd talked, you see - my brother and I. Well, truth to tell, I'd done most of the talking, he sat there like a stone. But...

CADALI

Good to see you free at last...

He LAUGHS - a poor attempt at heartiness.

GREGOR (V.O.)

**... in the end we talked duty and I finally got through.
(MORE)**

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

**As long as it was never about him,
just about his damned duty...**

CADALI

Can I help you with your... you
have the soap?

Pause as Qulan continues to WASH in silence.

CADALI (CONT'D)

Really it's a surprise, yes that
uh, yes... here you are.
(nervous laugh)

GREGOR (V.O.)

**Cadali flutters like a nervous
moth.**

Falls silent - then with more conviction.

CADALI

How did you do it? All that time in
that cell. Never knowing, never
being sure that you'd see another
morning... The filth, the rats, the
rats, I hate rats...

Pause.

CADALI (CONT'D)

I admire you, yes I do, I do. All
that time and you wouldn't bend.
Your friends, your family, no, you
wouldn't give in. Unlike those who
were weaker than you... The worms
who tried to get by, to save their
families, keep their children...
Not General Qulan, he wouldn't give
so much as the edge of the finest
sword in Tumanbay.

A SERVANT APPROACHES carrying water.

SERVANT

Some warm water, General.

He POURS the hot water in with Qulan.

CADALI

I may be a worm but at least I'm a
human worm. I fear, I hope, I cry
and beg like any other man to stay
alive to... How could you let your
family suffer?

He's almost WEEPING.

CADALI (CONT'D)

No, no, it doesn't matter not really. I thought, I really thought I would behave better when it came to it... I did, I really did.

(pause)

And I didn't. None of us did, not really.

QULAN

Cadali...

CADALI

Yes, yes?

QULAN

Hand me the towel will you?

CADALI

Yes, of course.

He PASSES the towel to Qulan, who begins DRYING himself.

CUT TO:

5.7 INT. THRONE ROOM - DAY

5.7

It is crowded and a SILENCE FALLS as Cadali LEADS Qulan in, to RED and his advisors.

RED

(he is weak from illness)
General Qulan. Welcome back. We missed you.

QULAN

I have been here all the time, Regent.

RED

Of course. Now there are some formalities which must be gone through.

BARAKAT steps FORWARD.

BARAKAT

The swearing of the oath of loyalty to Our Mistress Maya.

QULAN

And you are?

BARAKAT

We have met before, Qulan, many times in your cell. As you well remember.

QULAN

It was dark and there were a great many vermin - it's hard to be sure.

A silence.

CADALI

I am certain the General means no... not any... disrespect to the Inquisitor, to... to...

Falls silent.

BARAKAT

(icy)

Shall we proceed to the oath?

QULAN

I serve the Sultan of Tumanbay. Not that I see him today? I will swear no other oath.

RED

It is necessary, you must see that?

BARAKAT

(he's angry now)

We are all men and all equal before God, General. We give as we hope to receive but in the end we are as leaves in the wind. Perhaps you will reconsider. For the sake of your wife.

QULAN

My wife?

BARAKAT

Bring her in.

He claps and HODAH is brought in.

HODAH

Husband.

QULAN

Hodah. My dear.

They EMBRACE.

QULAN (CONT'D)

Are you...?

HODAH

(sotto)

I will be strong for you, my husband.

QULAN

How did they find you?

GREGOR (V.O.)

Barakat found them. How, we'll never know...

QULAN

(sotto)

Our daughter?

BARAKAT

Ah, Manel, yes, we have been looking for her with some urgency. We suspect that she's involved with a criminal gang.

HODAH

Husband, I fear we lost Manel the day the soldiers came and murdered her brother.

QULAN

We must endure, Hodah. I regret only that I was unable to bury our son as I should have, I failed in my duty to my family - but that will be paid for in full.

BARAKAT

Take her away.

Hodah is HUSTLED OFF.

BARAKAT (CONT'D)

Perhaps now you will reconsider?

QULAN

If you want my help, then use me as I am or put me back where I was. Frankly the company down there is better.

RED

And you will not swear?

Silence.

RED (CONT'D)

Then I cannot help you.

(coughing)

Excuse me, I have other matters to attend. Cadali, with me, please.

He LEAVES.

CADALI

(angry as he passes)
What will not bend will ofttimes
break, General Qulan.

Cadali FOLLOWS after Red.

QULAN

You may as well take me back to my
cell.

Barakat comes up CLOSE to Qulan and speaks right in his face.

BARAKAT

I think you have misunderstood the
situation. You are not going to the
swamps as a general but as a slave,
in chains, to work with the rest,
under the whip and the sun. How
long you will live out there, I
can't say and, to be honest, I
don't care. It will be a small
group, 500 hundred men, no more,
well guarded - and you will work
and know that your efforts will
save our city. Nothing to say?

QULAN

I am a man like any other and, I
dare say, I can die like any other
but if I do not, then one day there
will be a reckoning between us,
Barakat.

BARAKAT

You see, you knew my name all
along. Your strength comes from
looking ahead but you have always
been blind to what is around you
and...

(beat)

... behind you.

(calls)

Take him away.

Barakat STRIDES OUT and Qulan is HUSTLED AWAY.

QULAN

(calls)

Gregor!

Gregor COMES OVER. Qulan GRABS him and pulls him CLOSE.

GREGOR

Brother?

QULAN
(sotto)
Find Manel, save her, do you hear?

BARAKAT
Gregor, a word please?

Qulan is HUSTLED OUT out under:

GREGOR (V.O.)
Blind to what's around you? Blind
to what's behind...

BARAKAT
Gregor!

GREGOR (V.O.)
Barakat enjoys playing with us and
he knows something, he's picking
away at it.

GREGOR
Inquisitor...

GREGOR (V.O.)
It's in his eyes again. That speck
of doubt...

CUT TO:

5.8 EXT. SLAVE PENS - DAY

5.8

Qulan being HUSTLED ALONG in chains. The noise of many SLAVES. A gate OPENS and he is PUSHED through into the crowd. The gate clangs SHUT behind him. Noise all around.

SLAVE 1
Hey, you, what you got, can you
pay your way? There's rules in here
too and new slaves has to pay.

SERGEANT HITS him. Slave 1 grunts and GOES DOWN.

SLAVE 1 (CONT'D)
What you do that for?

SERGEANT
Don't you know who you're talking
to, stupid?

SLAVE 1
What?

QULAN
Here, let me help you up.

He HELPS him up.

SERGEANT

That's General Qulan, arse brain.
Have some respect.

QULAN

We are all slaves here, my friend.

Off and OVERSEER starts to BELLOW under.

OVERSEER

Get them ready to march... All this
lot go, the rest stay, count 'em
through. Five hundred that can
work... Move it, move it... etc.

QULAN

Do I know you?

SERGEANT

We fought together at the Fort of
Param and stopped half an army that
day.

QULAN

I think there were a few others
along.

(chuckles)

That's where you lost your arm?

SERGEANT

And where you promoted me to
sergeant.

Qulan GESTURES to AKIBA.

QULAN

And who's the big man?

AKIBA

My name is Akiba.

QULAN

How did you get here?

AKIBA

Went out to buy bread. I was
rounded up by a patrol. They sent
me here to the slave pens. I
suppose they needed slaves that
day.

QULAN

Handy with your fists?

AKIBA

I know how to fight if I have to.

QULAN

Do you know how to die?

AKIBA

What do you mean?

QULAN

They're sending us to the marshes.

AKIBA

Why?

QULAN

There's plague there. We're going to repair the dam and the sluices. They think it'll stop disease getting into the city.

He SPITS.

QULAN (CONT'D)

If the city's worth saving. Maybe we should let them all die.

AKIBA

No, I have a wife and perhaps even a child here by now. I must find them.

QULAN

I hope you do, friend.

SERGEANT

We've been in worse positions, General, and fought our way out of them.

QULAN

Sergeant, you can't even see the plague and as for my leadership where are we exactly? In Maya's slave pens.

SERGEANT

Well then, things can only get better.

A pause and the men around them start LAUGHING.

AKIBA

Once I was a king, now I'm a slave like you. I will be a king again and you will be a General.

OVERSEER

(bellowing)

All right, move, move, move...

(violent whipping)

(MORE)

OVERSEER (CONT'D)

Get a move on, move your lazy
arses, you bastards... there's work
to do... etc.

The sound of whips and cries - they start to MOVE.

CUT TO:

5.9 INT. HOSPITAL - DAY

5.9

DORIN is in the lab. He is POURING liquid into glass jars and warming them, than MAKING notes. A door OPENS behind him.

DORIN

I'm busy, go away.

Barakat ENTERS.

BARAKAT

I have come to see how the great
work goes, Doctor.

DORIN

Ah, Inquisitor. I didn't mean to-

BARAKAT

No, no, please don't apologise. I
understand. You are doing important
work.

DORIN

Yes. Observe this... if you will.

He TAPS powder onto a dish and lights it. A WHOOSH of flames.

BARAKAT

It looks like a spirit of the
desert.

DORIN

You're are not far wrong,
Inquisitor. You are seeing the
fiery essence of the salamander as
it manifests in this world.

BARAKAT

(angry)

What have I to do with lizards?

DORIN

You must have patience. The great
work is not accomplished in
moments. Wise men have studied for
centuries, and it is their
knowledge I am drawing on. We are
closer than we have ever been. I
need to carry out more...

(MORE)

DORIN (CONT'D)

(beat)
... research, and...

He pauses, CLEARS AWAY some equipment.

BARAKAT

Doctor, I've told you I will do all I can for you. Whatever you need, you must tell me...

DORIN

Well... this traveller woman, Alkin.

A pause.

BARAKAT

Go on.

DORIN

She is curious... like many women.

BARAKAT

I know...
(tuts)
Unfortunately Effendi Red holds her in high esteem.

DORIN

She's asking too many questions.

BARAKAT

Questions?

DORIN

About the work. She is inquisitive.

BARAKAT

She is a doctor.

DORIN

Who knows what she is? Apart from a nuisance. And she talks. Perhaps she will talk to Effendi Red. About what she sees here. It may hinder the great work... our work.

CUT TO:

5.10 INT. PALACE. SCRIPTORIUM - DAY

5.10

Barakat is welcoming ALKIN into his office.

BARAKAT

In here, please.

They ENTER a room, Barakat SHUTS the door.

BARAKAT (CONT'D)

Please, sit. You are an honoured guest in Tumanbay.

ALKIN

Yes, that's true.

BARAKAT

And you know a lot. You have studied in many lands.

ALKIN

Also true.

BARAKAT

And have knowledge of how things work. I have often heard you discussing such matters with Effendi Red.

ALKIN

Yes, he too is interested in how things work.

BARAKAT

Good. Then we need your help with this project on the marshes. Gates and sluices, I am told, locks and canals and the movement of water.

ALKIN

Hydraulics, it is called, Inquisitor.

BARAKAT

Exactly. You will accompany the slaves, if you would be so kind.

ALKIN

But there is plague...

BARAKAT

I know that.

ALKIN

This is not an invitation, is it?

BARAKAT

Surely you would wish to repay the kindness you have received from Maya?

ALKIN

Yes, of course but I'd also rather not take the chance of dying of the plague.

BARAKAT

That would be in God's hands and
God is merciful. If you stay here,
Alkin, matters would rest in my
hands and I... well...

CUT TO:

5.11 OMITTED 5.11

5.12 EXT. STREET OF THE OLIVES - NIGHT 5.12

Manel ARRIVES and stops by the stall. The STALLHOLDER and other traders are SELLING the last of their wares and PACKING UP.

STALLHOLDER

Olives, sweet and bitter from the
plains of Jahr; olives stuffed,
olives fresh, olives, olives....
(to Manel)

What do you want, are you buying?
Too late, I'm closing.

MANEL

Do you have any of the small green
olives from Smyrnah?

STALLHOLDER

All right, take this box.

Manel LIFTS a box and FOLLOWS him.

MANEL

What are we doing?

STALLHOLDER

We are not answering questions.

MIX TO:

5.13 EXT. STREETS - NIGHT 5.13

Empty now as Manel and Stallholder WALK. He talks as they go.

STALLHOLDER

Here, note it well, next time you
enter you will be alone.

After a few paces they STOP and the Stallholder HAMMERS on a door.

STALLHOLDER (CONT'D)

The wall is easy to climb. There's
only one Watchman and he's lazy.
(MORE)

STALLHOLDER (CONT'D)

Only walks the route once or twice
a night.

A port OPENS.

SERVANT

What do you want?

STALLHOLDER

Supplies for the kitchens. Olives
and spices. Just like every week,
eh?

The gate OPENS and they GO through.

SERVANT

Come on.

STALLHOLDER

Peace and blessings to you too,
friend. Come on, Girl.

They CROSS the compound.

STALLHOLDER (CONT'D)

There, in the shadows, that door?
The bolt is loose. One good push
and it'll come off. You go in that
way through the scullery. The
kitchen's over there.

MANEL

What are we doing?

STALLHOLDER

(calling out)
Delivering olives.

He LAUGHS and OPENS a door.

CUT TO:

5.14 INT. KITCHENS - NIGHT

5.14

Not that busy. A few clangs of bowls etc. Stallholder greets
the COOK warmly.

STALLHOLDER

(shouts)
Blessings on you, brother Cook.

COOK

Blessings on you.

Stallholder EMBRACES the Cook.

Heaven DUMPS her box.

STALLHOLDER

Everything has to be signed for.

(quietly to Manel)

While I get that done, you make yourself familiar with the kitchen in case you have to explain yourself. You are a new helper.

He HURRIES OFF.

STALLHOLDER (CONT'D)

(to Cook)

I've got all the documents here, my friend, don't worry.

Heaven SLIPS OUT.

CUT TO:

5.15 INT. BUILDING - NIGHT

5.15

Heaven is WALKING along a corridor. Off, we can hear a TEACHER and group of CHILDREN:

TEACHER

And it is said, whoever loves their mother more than me, loves not me.

CHILDREN

And it is said, whoever loves mother more than me, loves not me.

TEACHER

And it is said, whoever loves their children more than me, loves not me.

CHILDREN

And it is said, whoever loves their children more than me, loves not me.

A child gets it wrong and we hear a STRAP WHISTLE and the CRY of a child.

TEACHER

Concentrate! Are you not listening, Child? Again!

CUT TO:

5.16 EXT. STREET - NIGHT

5.16

Stallholder and Manel are COMING OUT through the gate. It SHUTS behind them.

STALLHOLDER

Blessing be upon you.

(sotto)

Sour faced bastards the lot of them.

MANEL

What was that place?

STALLHOLDER

Orphanage. Children of heretics go there, get re-educated. Once you've let yourself in, go up to the second floor, it'll be empty and quiet by then, and it's the door with carvings of hanging grapes on it.

MANEL

What is?

STALLHOLDER

The second floor is where the Director sleeps. Behind the door of the grapes.

MANEL

What am I supposed to do?

They WALK on a few paces.

STALLHOLDER

You are to lay this...

(pulling a knife from its scabbard)

... nice and gently on the pillow beside his head.

MANEL

And then?

STALLHOLDER

And then... leave. The rest is not your business.

CUT TO:

5.17 OMITTED 5.17

5.18 EXT. PALACE WALLS - DAY 5.18

A wind is blowing - slaves are BEING MARCHED - more distant now. GREGOR and Cadali WALK together.

CADALI

This wind, it comes off the desert. When I was a child they used to say a wind like that would carry sand demons into the city. They'd be fools to come here now.

GREGOR

It's still the city.

CADALI

No, it's two cities, one imposed upon the other - only one is fading now, into memory.

GREGOR

Memory, Cadali? Of what, better times?

Feature the distant slaves. A BELLOW from the Overseer.

OVERSEER

(off)

Keep moving, cover your faces, it's no bloody good if you die before even getting there. Move them on, move them on!

CADALI

Look at them. Do you remember the times your brother led out armies? How splendid they were in the sun - their banners flying, the sound of drums and trumpets...

GREGOR

And now a raggedy army of slaves.

CADALI

And yet I almost envy them.

GREGOR

Why didn't you ask to go, then? I'm sure Barakat would give his blessing.

CADALI

Because they're all going to die.

(pause)

Do you ever feel fear, Gregor? Mind freezing, bowel loosening, utterly unmanning fear?

Pause.

CADALI (CONT'D)

Well I am a master of fear, always have been.

(MORE)

CADALI (CONT'D)

I used to think it kept me sharp.
Now that edge is cutting my throat.
I have to go, get out of here. You
should come with me.

GREGOR

(laughs)

Another trap? To catch me out.

CADALI

No, I swear!

GREGOR

You make a poor spy, my friend. Did
Barakat put you up to this?

CADALI

I have a man who'll get me through
the gates. It would be safer if you
were with me, that's all. I'm no
fighter, no killer.

GREGOR

And I am?

CADALI

You know what you are. Will you
come? Now. Tonight?

GREGOR

No.

CADALI

Will you betray me?

GREGOR (V.O.)

I should do, but...

GREGOR

No.

CADALI

(bitter laugh)

If the positions were reversed I
would probably betray you. Does
that make you a better man, Gregor?

GREGOR (V.O.)

I think it does.

GREGOR

No. Want some advice? If you are
going to go, go now. Hurry, don't
pack, don't wait, go.

CADALI

(swallowing)

Yes.

A pause and Cadali HURRIES OFF.

GREGOR (V.O.)

There is a sword, and it's beside each one of us. A simple choice: you walk away, or pick it up. Once you've picked it up, you'd better use it.

CUT TO:

5.19 EXT. SLAVES IN DESERT - DAY

5.19

We are right amongst them as Sergeant, Qulan, and Akiba MARCH with the other slaves. There is a wind.

SERGEANT

There's a few of the lads here, Sir. The tall fellow, he was a pikeman. The one back there, used to be a drummer and he was a mean fighter too, when it came to it.

QULAN

Well at least they've got a purpose now.

AKIBA

What, saving Maya and her scum?

QULAN

It's a job. It's what we do.

SERGEANT

Me, I was about ready for the midden before I got picked up as cheap labour but now I'm angry. I think a lot of them are angry.

QULAN

And surrounded by guards.

SERGEANT

You think some of the guards don't know you and respect you still? And know the plague will kill them as soon as us?

Alkin is APPROACHING on a horse.

SERGEANT (CONT'D)

(calls)

Oi, you, Scarface...

GUARD

Back in line, back in line.

Guard RAISES his whip.

SERGEANT

You were in the third regiment,
right, when we took Altimira?

Guard LOWERS the whip.

GUARD

Aye, right enough.

SERGEANT

So why are you working for these
bastards?

GUARD

So why are you walking in chains?

SERGEANT

So why's the General walking in
chains?

GUARD

Not my doing. Nor my liking,
either.

Alkin ARRIVES on her horse.

ALKIN

(calls)

General Qulan. A word.

GUARD

You can't approach the prisoners,
Lady.

QULAN

(calls)

What is it? Don't worry, Soldier,
I'm not going to make a run for it.

GUARD

All right, Sir. Just don't make it
obvious.

Qulan WALKS alongside Alkin on her horse.

QULAN

You'd be the traveller I heard
about.

ALKIN

You heard things, even in prison?

QULAN

Even in prison.

ALKIN

I read about you before I came to Tumanbay. In Cathay. The Siege of Altimira. A great victory.

QULAN

And here I am, a slave. A great lesson, it would seem.

ALKIN

You came to the city as a slave? Is that right?

QULAN

Everybody did in those times. Less so now. My brothers and I, we crossed the mountains and sea... hoping for something better.

ALKIN

Slavery!

QULAN

Better than dying of starvation. Three boys in search of... well, they didn't know what. But we got here and Gregor and I made something of ourselves.

ALKIN

The other boy?

QULAN

Not everyone made it. It's God's will.

ALKIN

Is it, General?

QULAN

With a leavening of man's ambition - yeast in the bread, Madam. What are you doing here?

ALKIN

What I'm told.

QULAN

You don't look like a woman who does what she's told.

ALKIN

Well, perhaps. We'll see about that.

She KICKS her horse and RIDES away.

GUARD

Back in line, General. If you don't mind.

CUT TO:

5.20 EXT. ORPHANAGE - NIGHT

5.20

Sounds of children CHANTING their bedtime prayers. The odd shout from a Teacher.

Manel SCRAMBLES up and over the wall. Pauses at the top.

GREGOR (V.O.)

Nighttime, and she's back... Empty streets... A time only for the criminal...

She DROPS to the ground, then RUNS across the compound to the door.

GREGOR (V.O.)

... and the desperate.

The bolt rattles, she gives it SHOVE, it squeals and opens. Manel GOES through then freezes. Feature Manel's breathing.

A door opposite OPENS. Heaven ENTERS the room. She sees Manel and APPROACHES her, angrily.

HEAVEN

You! I want my baby.
(getting louder)
I want my baby. *Please.*
(rising to a shout)
I want my baby!

Manel TACKLES Heaven and CLAPS a hand over Heaven's mouth.

MANEL

Shhh, be quiet.

She FEELS the wet - PULLS Heaven closer to the window.

MANEL (CONT'D)

You've been bleeding?

She REMOVES her hand.

HEAVEN

I was in the hospital. I ran away.
I want my ba-

Heaven STRUGGLES but Manel RESTRAINS her.

MANEL

Shh. Why are you here?

HEAVEN

They killed my father, they took my baby. This is the orphanage... where they take lost children.

MANEL

What's your name?

HEAVEN

Heaven. My name is Heaven.

MANEL

How did you get here, Heaven?

HEAVEN

I don't know, I just walked and walked and got here somehow. I think maybe my father helped me.

MANEL

You said your father is dead.

HEAVEN

Yes.

MANEL

How can he help you?

HEAVEN

I heard his voice, he told me where to go, when to hide.

MANEL

(big sigh)

Oh God. What will I do with you?

HEAVEN

Help me find my baby.

Pause.

MANEL

If I do, will you be quiet? And do what I tell you?

HEAVEN

Yes.

MANEL

All right. Follow me. Say nothing, do only what I tell you. Do you understand? Come.

CUT TO:

5.21 INT. ORPHANAGE. OUTSIDE DIRECTOR'S ROOM - NIGHT

5.21

The SWISH of a cane - the CRY of a boy. DIRECTOR is administering a punishment. Heaven and Manel CREEP along the corridor, getting CLOSER.

DIRECTOR

(off)

The marks of your shame are the testimony of God on your sinful body.

Swish - thwack - sobs.

DIRECTOR (CONT'D)

(off)

Your tears have barely begun to flow, boy. You are a heretic, child of heretics. They have paid for their sins...

Swish - thwack - sobs

DIRECTOR (CONT'D)

(off)

You may yet be saved by the word of God written in blood on the flesh of...

Thwack. Sob.

The door handle TURNED. Door OPENS.

DIRECTOR (CONT'D)

Now go. Reflect on your sins.

Close to:

MANEL

Hide, quick.

The sobbing child PASSES. The door CLOSES.

HEAVEN

What now?

MANEL

Now we wait.

HEAVEN

What for?

MANEL

Until he's asleep. Then I have to lay a dagger on his pillow.

HEAVEN

Why?

MANEL

I don't know, a threat of some kind from the rebels. Now will you stop talking, please. We just have to- Shhh...

A NOISE catches their attention, along the corridor.

5.21A INT. ORPHANAGE. CORRIDOR - NIGHT

5.21A

Pause as GIRL appears.

HEAVEN

It's a child...

GIRL

Are you a ghost? Have you come for me?

MANEL

No, it's all right, go back to bed...

GIRL

They come in the night - the ones with the knives... they take us away and we never come back...

HEAVEN

(weirded out)
There's something bad here...

MANEL

It's all right, sweetheart. Just go back to bed, close your eyes, count to seven... and you'll be in Heaven... Shhhh....

She WANDERS AWAY MUTTERING to herself: *"They never come back"* etc.

A door OPENS.

MANEL (CONT'D)

(to Heaven)
Wait here. I'll be back in a moment.

HEAVEN

All right.

MANEL

All right.

Manel DRAWS her knife and LEAVES.

CUT TO:

5.22 INT. ORPHANAGE. OUTSIDE DIRECTOR'S ROOM - NIGHT

5.22

Manel OPENS the door and CROSSES the room. Listens to the snoring within.

MANEL

Wait here, I'll be back in a moment. All right?

HEAVEN

All right.

Carefully Manel OPENS the door, ENTERS the room - snoring louder as she APPROACHES the bed. She goes to lay the dagger on the pillow. Heaven has SNUCK IN behind her, and suddenly intervenes:

HEAVEN (CONT'D)

(loud)

Where is my baby!

MANEL

I told you to wait!

DIRECTOR

W- What?

HEAVEN

(to Director)

Don't move, I'll cut your throat, I'll kill you!

DIRECTOR

What?

HEAVEN

(drawing her own blade)

Do you know what this is?

DIRECTOR

W- w- what do you want?

HEAVEN

Where's my baby? Tell me where my baby is.

He SQUEAKS.

HEAVEN (CONT'D)

Where's my baby! They took my baby. I'll kill you, I don't care. Where is my baby?

DIRECTOR

Is she mad?

MANEL

Just tell her where her baby is.

DIRECTOR

How should I know where the bitch's baby is. Do I look like a nurse?

MANEL

You look like a man who is very close to death. If I were you, I would think carefully about what you say next. She's crazy, she will kill you.

DIRECTOR

(he's getting himself under control now)

Very well. You want your child?

HEAVEN

They took my baby.

DIRECTOR

Who took your baby?

HEAVEN

I don't know, they took my baby. At the execution.

She can't go on.

DIRECTOR

When was this?

HEAVEN

Yesterday, the day before, it was... I don't know...

MANEL

Two or three days, probably.

DIRECTOR

Boy or a girl?

HEAVEN

I don't know.

(cry of agony)

I don't know!

(trailing off)

I don't know...

DIRECTOR

Babies don't come here, we educate children, help them return to the true faith.

MANEL

Yes, we've seen some of that. But where do babies go?

DIRECTOR

To families, nursing mothers.

HEAVEN

Where? Who? I want my baby.

DIRECTOR

Look, there may be a chance. If I tell you, you'll let me go?

Pause.

HEAVEN

Yes, I promise.

Director SITS UP.

DIRECTOR

Everything is recorded now. Written down. Every citizen, every servant and slave, everything. There's a record. Every child, every orphan... every baby. Yes, yes.

HEAVEN

Where, is it here?

DIRECTOR

I'll show you. Let me up and I'll show you.

Heaven STEPS back.

The Director GRABS the knife and STRUGGLES with Heaven. She CRIES out in pain. Manel GRABS him from behind - she still has the dagger. They FALL to the floor.

MANEL

No!

DIRECTOR

(bellows)
Help, help.

MANEL

(hissing)
Shut up - shut your mouth!

DIRECTOR

Somebody, I am-

He is cut off as Manel CUTS his throat. Blood everywhere.

HEAVEN

(whispered)
Blood...

DIRECTOR

(choking)

Oh God, Oh God, help me... help
me... I... I...

He DIES. Manel and Heaven try to CALM their breathing. Manel
GOES to a cupboard and opens it and PULLS out robes.

HEAVEN

What are you...?

MANEL

Put these on, you look like a ghost
- we'll never get away.

Heaven PUTS them on.

MANEL (CONT'D)

Now, let's go. Stay close, and be
quiet. Yes?

They LEAVE.

CUT TO:

5.23 INT. PALACE. RED'S CHAMBERS - NIGHT

5.23

Red is WORKING - papers are turned, he stamps a seal - moves
on. He starts to COUGH.

There is a TAP at the door.

RED

Enter.

Barakat COMES IN.

BARAKAT

Peace be with you.

GREGOR (V.O.)

**The one thing Barakat never brings,
to anyone.**

RED

More documents to read...

GREGOR (V.O.)

And the Regent is weaker still...

BARAKAT

I came to enquire after your
health.

RED

My health is no better.

BARAKAT

The doctors?

RED

Can find nothing.

BARAKAT

They are wise but even their knowledge has its boundaries.

RED

So it would seem. I shall just have to get by, I suppose. And the plague is no respecter of walls and gates. Like the desert wind, it goes where it will.

BARAKAT

It goes where God wills it - to seek out heresy and evil.

RED

Good men die too.

BARAKAT

They die justified, Effendi, that is the difference. You put your faith in clearing the marshes: I put my faith in God Eternal. I wonder which of us is right.

RED

Do you?

BARAKAT

Eh?

RED

Ever "wonder" about anything. Are there any questions left for you or is everything so certain?

BARAKAT

Shall we pray for His mercy.

Red GETS UP.

RED

Why not. Yes...

He CROSSES to the icon on the wall, RINGS the bell twice...

RED (CONT'D)

As you see, Barakat, I too like certainty. I do what I always do. A routine. I ring the bell of the Icon...

He RECROSSES the room.

BARAKAT
Prayer will help.

RED
And then I kiss my fingers.

Pause.

RED (CONT'D)
Perhaps tonight we will change the routine and you will kiss my fingers, Barakat.

BARAKAT
Why would I kiss your fingers, Effendi?

RED
Kiss my fingers. Your regent commands it.

BARAKAT
No.

Red shakes his head and LAUGHS a little. This is his proof.

RED
How long has it been?

BARAKAT
Effendi Red, what are you saying?

RED
A slow and subtle poison but none-the-less effective as long as the routine is observed. My routine.

BARAKAT
Effendi Red, I know nothing of these things.

RED
The problem is, Barakat, that I know enough. Who else has entry to any and every room in Tumanbay? What did you use? Will it be quick... once I shove my fingers down your throat?

He GRABS Barakat by the throat.

RED (CONT'D)
Will it be certain?

They STRUGGLE.

BARAKAT

I am merely the instrument of God,
I do as He bids me - and you,
Effendi Red, all your knowledge
will gain you nothing, you are
still weak and I have the strength
of angels...

Barakat WRESTLES Red to the bed and THROWS him down.

BARAKAT (CONT'D)

I am sorry, I would not have it so
but it must be.

A cushion is PUSHED over Red's face - he STRUGGLES beneath
it, getting weaker.

BARAKAT (CONT'D)

Creator of all things, receive this
the soul of Thy servant Red and
shower upon him Your mercy... for
he did Your work as well as he was
able.

The struggles are WEAKER.

BARAKAT (CONT'D)

(gently)

Be still, be still, it will not
take long and soon you will be in
paradise with your master. Shhh, be
still... Be still...

The struggle becomes WEAKER and then silence.

Barakat STANDS and composes himself.

CUT TO:

5.24 EXT. STREETS - NIGHT

5.24

Manel and Heaven are HURRYING along a narrow street.

MANEL

Wait...

They STOP.

MANEL (CONT'D)

Quick, here....

They DIVE behind bins and boxes -

HEAVEN

What is it?

MANEL

Quiet. Don't even breath. It's the Night Guard.

Only now do we hear a patrol MARCHING. They march past and are GONE. Both try to catch their breath.

HEAVEN

I'm sorry.

MANEL

What do you mean?

HEAVEN

About... back there. About that man.

MANEL

He deserved to die.

HEAVEN

But you weren't supposed to kill him, were you?

Manel doesn't answer this.

MANEL

It's clear now. We can go.

She MOVES out.

HEAVEN

Where are we going?

MANEL

Somewhere you'll be safe.

Heaven FOLLOWS.

FADE THROUGH TO:

5.25 OMITTED 5.25

5.26 INT. PALACE PASSAGES - NIGHT 5.26

Cadali is WALKING fast, out of breath. He HURRIES down steps and GOES through a door at the bottom into:

CUT TO:

5.27 INT. CADALI'S ROOM - NIGHT 5.27

He SHUTS the door and then CRIES OUT in shock. Barakat is there.

CADALI

Ahhh. Wha- what...?

BARAKAT

(kindly throughout)

I'm sorry, I gave you a shock. How thoughtless of me.

CADALI

N- n- no, not at all. I was just...
I was...

BARAKAT

Busy about God's work.

CADALI

Yes, yes, of course. There is... so much to do.

BARAKAT

Packing?

CADALI

No, no, no... no. I- I... I have too many possessions, they weigh me down. Who travels lightest... I mean, in life... it's the spiritual things....

He falls miserably silent.

BARAKAT

You seem nervous, my friend.

CADALI

No, no. Just a little out of breath.

BARAKAT

Good, because I want you to know that you are my most trusted ally in the Palace. This work that we do here, we could not do without your knowledge, your skill. Your devotion will be rewarded.

CADALI

Ah, thank you. I only try to, uh... to do my job as...

BARAKAT

As you do, as you do. And there is something you *can* do for me this very night, Cadali, something most important and afterwards, your future will be assured.

MUSIC.

End of Episode 2.05.