

I.R.I.A
PARTE ONE: THE INITIATE
EPISODE 7: JONA

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Original script

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INT. MASTER IJERE'S CELL. DAY. COPYRIGHT: 0405/19.12.2024

Master Ijere lies unconscious on the bed with his eyes closed.

Two Scribes sit on wooden chairs beside the bed, and Ijere's disciple, Chimananda, sits on the floor. No one says a word.

The cell door opens and the Master with Gloves enters.

MASTER WITH GLOVES

Arise.

(the two Scribes rise, as
does Chimananda)

Place the chairs against the wall.

The Scribes do as they are told. At that moment, Captain Ash enters the cell.

The Scribes and Chimananda remain against the wall.

Captain Ash looks at Master Ijere.

ASH

Is he dead?

MASTER WITH GLOVES

No.

Captain Ash steps aside and Okot enters the cell, followed by Ukamaka. They stop by the bed where Ijere lies. They look at the Master for a moment, two, three.

OKOT

Is he dead?

MASTER WITH GLOVES

No, Your Majesty, he's alive.

Ijere has a bandage on his head. There is a small red spot where he was hit.

OKOT

Lost a lot of blood?

MASTER WITH GLOVES

We think he lost a lot of blood.
There was a large, thick stain of
dried blood in the Tomb of the
Grand Masters in the Number House
Cemetery.

Okot looks at the Master with Gloves, who is laying down his grip.

The King approaches and whispers to him.

OKOT
Have you been to the Tomb of the
Grand Masters?

MASTER WITH GLOVES
Yes, Your Majesty.

In order to hear them better, Ukamaka approaches them.

OKOT
Did you look hard?

MASTER WITH GLOVES
Yes, Your Majesty.

OKOT
Have you found nothing?

MASTER WITH GLOVES
Are you sure that Grand Master
Ayaju was also taken to the tomb?

OKOT
What does that mean?

MASTER WITH GLOVES
There was no sign of the Grand
Master. I checked every corner,
every niche in every wall. Nothing.
(Master with Gloves pauses
for a moment, then
continues)
Maybe they tricked you and took him
somewhere else.

OKOT
Nobody tricked me.

The King approaches Ijere's bed and asks the two Scribes.

OKOT (CONT'D)
Will he die?

SCRIB1
(bowing to the king)
We do not know, Your Majesty. It
depends on the strength of Master
Ijere's body.

OKOT
And how strong is it?

SCRIB1

Master Ijere is strong and healthy,
Your Majesty.

Okot says nothing more. He looks at Ijere for a moment, then turns and leaves the cell, followed by Ukamaka and Captain Ash.

For a moment or two no one moves, then Chimananda approaches the door and closes it. Then the two Scribes approach the Master with Gloves.

MASTER WITH GLOVES

Got everything you need?

SCRIB1

Yes, we have the hardening solutions, just wake up Master Ijere.

MASTER WITH GLOVES

Will he wake up?

SCRIB1

It's not impossible.

Everyone is silent and looks at Ijere who is lying on the bed.

INT. KING'S CABINET. DAY.

The door opens and the King enters, followed by the Queen and Lord Down. The King beckons Lord Down to leave.

He bows and leaves, closing the door behind him.

OKOT

I don't understand anything.
(and the King sits on a
chair in front of the
stove where a fire is
burning)

I can't understand where Ayaju has gone.

Ukamaka goes behind the chair and places his hands on Okot's chest. She gently massages it while the King is astonished. After a while, the Queen says.

UKAMAKA

I'd give a fortune to know what you're thinking.

OKOT

What am I thinking? I don't think about anything. My mind is just blocked. I can't understand how he could just disappear. Where did he go?

UKAMAKA

Maybe you need a little more.

(Okot says nothing, he hasn't even heard Ukamaka, he is lost in thought. The Queen notices this and pinches the King. He winces)

This is our first important moment as a Royal Couple.

(Okot looks at Ukamaka who is standing in front of him and looks into his eyes)

I want us to be a real Royal Couple. The most beautiful and powerful Royal Couple in our world.

OKOT

More powerful than the Green Royal House?

UKAMAKA

More powerful than the Green Royal House. I am now Queen of the Blue Royal House and I will fight for it to dominate all the Royal Houses in our world.

OKOT

And the Royal House...

UKAMAKA

(stops the King)

My king, stop, I mean it.

(for a moment or two, the two look at each other, then the Queen continues)

My King, the time has come for us to become a strong and invincible couple.

OKOT

How?

UKAMAKA

We must trust each other. We must
rely on each other, we must be a
united force.

OKOT

My Queen, I understand the general
situation in which we find
ourselves. And I believe that these
difficult times should unite us,
not divide us.

UKAMAKA

(bloated)

Exactly, my King, in the face of
the absurdity with which we
struggle.

(and Ukamaka paces the
room as she speaks in
flames)

This vile scroll that we don't know
for sure is real or fake.

OKOT

Now you don't believe it's real?

UKAMAKA

Your strength, power, and cunning
have made me question it too. Your
arguments seem very solid to me and
have raised some doubts in me.

OKOT

(glad that Ukamaka is
beginning to be less
convinced of the scroll's
authenticity)

You see, my Queen.

(and Okot stands up)

UKAMAKA

(also puffed up)

Yes, my King, I admire the clarity
and perspicacity with which you
have investigated the matter of
this parchment. I am more and more
convinced that you will be able to
find out the whole truth and prove
that this cursed document is a
forgery.

OKOT

I will do this, my Queen, you will
see, I will find out the truth.

UKAMAKA

And now, mighty King, do not cast
me away and let me be by your side,
by your strength, by your skill.

OKOT

Beside me, you are my Queen.
(but Okot stops, confused)
I will not banish you, my Queen,
why do you say that?

UKAMAKA

(She becomes frail,
slightly frightened, and
turns her back to Okot.
The King takes her in his
arms)
I am truly afraid of one thing.

OKOT

Nonsense.

UKAMAKA

I'm serious. It is my weakness, my
diminished fighting power. To
really be the Queen you want to be.

OKOT

But you are, Ukamaka.

UKAMAKA

(turns to Okot and looks
into his eyes)
I need you, my King. I need your
strength to fuel my courage to be
worthy to stand beside you.

OKOT

You have all my strength.

UKAMAKA

I need your trust.

OKOT

Knock at a wide open door. All my
faith is on your side.

UKAMAKA

(silent for a second or
two, during which he
doses the effect, then
says)
I think I know where Ayaju is.

The King doesn't understand for a second. Another two, three seconds pass, but something hits Okot's mind as he stares at Ukamaka.

OKOT
What did you say?

UKAMAKA
I think I know where Grand Master Ayaju is.

The two of them look at each other for a few seconds.

OKOT
I don't understand.

UKAMAKA
My intuition tells me something.

OKOT
OK. Tell me.

UKAMAKA
I need your trust.

OKOT
You have my trust. What do you know of Ayaju?

UKAMAKA
I don't know much.

Okot moves away from Ukamaka.

OKOT
So what exactly do you mean? Where is Ayaju?

UKAMAKA
I don't know exactly where. I just have my intuition.

UKAMAKA (CONT'D)
I felt some strange vibrations in the Tomb of the Grand Masters in the Number House Cemetery. Then I felt the same vibrations in the Library of the House of Numbers. I must investigate these two places because my intuition tells me that they are connected and will lead me to Ayaju.

OKOT
We will explore together.

UKAMAKA
No.

OKOT
Why not?

UKAMAKA
I felt those vibrations when I
wasn't with you, only with Ayaju.

OKOT
What did you mean?

UKAMAKA
In the Tomb I went down only with
Ayaju. In the Library I was only
with him. In both cases I was NOT
with you, which means that these
special vibes I get when I am only
with him.

Okot is silent and contemplative. He slowly sits down on the
high-backed chair at his desk. Ukamaka sits in the chair in
front of him.

UKAMAKA (CONTINUED) (CONT'D)
Maybe I exaggerated when I said I
knew where Ayaju was. But I rely on
my intuition, which has helped me
every time.

(Okot falls silent and
looks at Ukamaka)
I have felt these vibrations very
clearly in two different places. I
must investigate those places.

OKOT
Single.

UKAMAKA
How lonely can I be in the Blue
Fortress full of your spies?

OKOT
I have no spies.

UKAMAKA
That's right, Lord Down has it for
you.

(Okot says nothing)
My King, listen to me.

(MORE)

UKAMAKA (CONT'D)

Let me go and investigate alone and I will come to you and tell you what I find.

(Okot is silent and looks at Ukamaka)

Trust me with deeds, not only with words.

OKOT

Okay, Ukamaka. We'll do as you say. You'll only have three days to search alone for those Vribrats that will lead you to Ayaju. But if you don't find anything, we'll search the entire Blue Fortress together.

Ukamaka nods in agreement and the two remain silent.

INT. ROYAL BEDROOM. DAY.

In the bedroom are Captain Ash and Ukamaka, who are in the process of dressing behind a screen. You can hear the Queen's voice from there.

UKAMAKA

(off)

Leave a soldier in the Palace.

ASH

Yes, Your Majesty, every time I have left a soldier at the Palace.

UKAMAKA

(comes out from behind the screen, dressed and with a sword at her back)

All right, the soldier has to keep an eye on everything that goes on around here. Especially that asshole Lord Down.

ASH

I understand, Your Majesty.

Ash opens the bedroom door and they come out. The Captain closes the door behind them.

EXT. COURTYARD OF THE ROYAL PALACE. DAY.

Ukamaka rides out through the main gate, which is wide open, followed by Ash and his 8 soldiers.

EXT. A STREET IN THE BLUE FORTRESS. DAY.

Ukamaka and her soldiers are speeding down the street.
People on the street move out of the way to avoid being hit.

EXT. MAIN GATE OF THE BLUE FORTRESS. DAY.

The gates are wide open and Ukamaka and her soldiers gallop out.

The group runs along the road that leads into the forest around the Blue Fortress. Ukamaka and her soldiers reach the forest, enter it, and disappear into the trees.

EXT. FOREST NEAR THE BLUE FORTRESS. DAY.

Ukamaka, followed by her soldiers, gallops through the forest.

EXT. HOUSE OF NUMEROLOGISTS. DAY.

Ukamaka emerges from the forest surrounding the Numerologist's House, followed by her soldiers.

The group reaches the front door of the house and Cinyra exits.

CINYRA

Welcome, Your Majesty, Mistress of
our Fate.

UKAMAKA

(from horseback)
Old Cinyra, I have good news for
you.

And Ukamaka dismounts, walks in front of Cinyra, who bows, and enters the house, followed by Ash.

INT. HOUSE OF NUMEROLOGISTS. DAY.

Inside the house, Ukamaka sits in her high-backed chair, while Cinyra, Smyrna, and Adonis remain standing.

Captain Ash stands with his back to the door, watching the three Numerologists.

UKAMAKA

Old Cinyra, sit in the chair in front of me.

CINYRA

(sitting on the chair,
surprised and cautious)
My Mistress, I am all eyes and ears.

Ukamaka doesn't start right away, but she looks at Cinyra for a second, two, three, and then she says.

UKAMAKA

Old Cinyra, it seems you have a special destiny.

CINYRA

News travels fast, Your Majesty.

UKAMAKA

(slightly amused)
No kidding, really? What are you talking about?

CINYRA

Grand Master Ayaju is dying.

UKAMAKA

Yes, he is.

CINYRA

And Master Ijere, who is to succeed him, is in a deep sleep from which it is not known if he will awaken.

UKAMAKA

And this is also true. Go on.

CINYRA

I can't say anything because no one understands.

UKAMAKA

What do you mean? What is there to understand that is not understood?

CINYRA

No one understands what happened during the Sacred Numerological Ritual and why Master Ijere is in this state.

UKAMAKA

But what do the people say?

CINYRA

It seems that Master Ijere wanted to trick the Sacred Numerological Ritual that turned against him and threw him into this deep sleep.

UKAMAKA

What can I say, old man. I don't know the Ritual part at all. I have personally seen Master Ijere in that deep sleep from which I hope he will awaken because I still need him. As for Grand Master Ayaju, I think I have a certain suspicion.

(Ukamaka pauses and looks at Cinyra, who looks at her in concentration, waiting to hear what the Queen has to say)

He must be in the White World.

And Ukamaka is silent. The others do not have the courage to speak and keep quiet as well. After a moment, Ukamaka asks.

UKAMAKA (CONTINUED) (CONT'D)

Old Cinyra, what do you think?

CINYRA

(doesn't answer immediately, thinks for a moment, two, three, then says)

Your Majesty, I am too small and insignificant to say more, after my Mistress. But how did the Grand Master get there?

UKAMAKA

I don't know, but Ayaju disappeared without a trace after the Sacred Ritual. Or during the Ritual. Or I don't know when, but he disappeared without a trace. And I think he's in the White World. There are many ways to get there. I came through that hole, you were blown by a wind into the White World. That means there are other ways to get there.

CINYRA

Yes, it seems so.

UKAMAKA

And one day, when I was exploring the White World, I saw Ayaju near a White Hut.

(Cinyra rolls her eyes)

That means he knows another way into the White World.

CINYRA

That's right. All the Grand Masters have entered through this gate, starting with the one who killed the Hidden Slave and segmented his body.

UKAMAKA

Cinyra, talking about body segmentation.

(Cinyra becomes the stone)

The moment of your revenge may be fast approaching. Ayaju is dying, and if we find him first...

And the Queen stops. Cinyra's eyes widen and he looks at Ukamaka for a moment, two, three, then drops to his knees before her, his beard resting on his chest. Smyrna and Adonis kneel before the Queen.

CINYRA

(with strong emotion)

Mistress of our destiny, we are too insignificant for this moment, for the fulfillment of a dream of hundreds of years in which we Numerologists have believed, hoped and suffered because it was not fulfilled. Queen, lead us to victory and we will elevate you to the place of the strongest man in the Blue Fortress.

And the three are silent. One moment, two, three, Ukamaka says nothing, and the 3 Numerologists kneel with their heads bowed.

Then the Queen speaks to them.

UKAMAKA

We are going to the white world to make history.

CINYRA
 (looks at Ukamaka)
 Queen, it is good to do a
 Numerological ritual to help us.

UKAMAHA
 A black ritual?

CINYRA
 A ritual that will protect us.

Ukamaka thinks for a moment, two. Then she says.

UKAMAHA
 Okay, let's do the ritual.

CINYRA
 Let us go outside, Your Majesty,
 and tell the soldiers not to
 interfere. You'll be safe.

EXT. HOUSE OF NUMEROLOGISTS. DAY.

With a brush, Cinyra draws a circle on the snow with black paint. In the center of the circle, the old man draws the number 0. On the circle, Cinyra writes the numbers 6 (right) and 8 (left) above and the numbers 2 (right) and 4 (left) below. Then Cinyra connects the numbers with lines, and the lines connecting numbers 2 to 8 and 4 to 6 meet in the middle and go through 0.

Cinyra places Ukamaka in the center above number 0. Adonis sits at number 4 and Smyrna at number 2. The old man sits between numbers 8 and 6, closes his eyes, stands for a moment, two, three, takes a deep breath and begins to sing the following verses in a low voice:

CINYRA
 With courage and pride,
 Good and righteous animal,
 Place your fruitful energy,
 At my feet now.
 (there is a growl in the
 woods around the
 Numerologists' house.
 Cinyra speaks luder)
 With courage and pride,
 Good and righteous animal,
 Your energy be mine,
 At my feet, a living anchor.
 (MORE)

CINYRA (CONT'D)

(suddenly a gray bear appears out of the forest, the soldiers immediately draw their swords, but Ukamaka signals them to stand still. Cinyra continues)

With courage and pride,
Good and righteous animal,
Your energy will kill them,
Bloodthirsty demons.

(The bear approaches Cinyra, who turns to face him. The bear stands next to the old man as Ukamaka looks at them intently. Cinyra continues to speak to the bear in a controlling tone)

With courage and pride,
Good and righteous animal,
Pour your blood, your energy,
In the cup of my soul.

The bear stands, it is huge. Ash and the soldiers step forward, Ukamaka motioning for them to stop. Adonis and Smyrna kneel in their places, place their hands on their chests, and lower their beards to their chests.

The bear extends its right paw, and Cinyra pulls out a knife and slashes the bear's palm. Blood begins to ooze from the cut and the old man squeezes it into both palms. Cinyra smears this blood on his face, then puts his palms under the bear's paw that is dripping blood and smears it on his chest, takes blood from the bear's paw again to smear it on his legs, then takes blood again to smear it on his hands. Then Cinyra raises both hands, and the bear limps down to all fours.

CINYRA (CONTINUED) (CONT'D)

Have a great day,
my spiritual brother,
And thank you for not betraying
Our covenant.

The big brown bear turns and runs into the forest, disappearing through the trees.

Cinyra turns to the Queen and beckons her to follow.

The two of them enter the house of the Numerologists, while Smyrna and Adonis remain on their knees, with their beards on their chests, at the places where the numbers 2 and 4 are drawn.

EXT. WHITE WORLD. DAY.

Out of the woods come Tasso and the White Fisherman, carrying the stretcher on which Old Argument lies.

ARGUMENT

No hurry, White Fisherman, there's nowhere to run.

WHITE FISHERMAN

How can there be nowhere? Aren't we going to Ash Grotto?

(and he stops turning his head toward Old Argument)

ARGUMENT

Yes, White Fisherman, but Ash Grotto isn't running away from us. Or are you in a hurry, afraid I won't be able to fulfill my dream?

WHITE FISHERMAN

(he does not answer immediately, he thinks for a second, two, three, then turns his head forward and starts walking, pulling the stretcher behind him)

I don't know, maybe you're too sure of what you're saying.

And the White Fisherman suddenly starts, but he does not pay attention to what is in front of him, he is hindered with his left foot by a broken crack, he wants to balance himself, so he bends the stretcher very much and overturns it on the Old Argument.

He falls face down, and the White Fisherman becomes even more unbalanced, for the stretcher is light, and falls to one side.

Tasso rushes to help Old Argument as the White Fisherman pulls himself up.

WHITE FISHERMAN (CONTINUED) (CONT'D)

Forgive me, Old Argument, I wasn't paying attention. Are you all right?

ARGUMENT

(quietly replies)

I am very well. Are you hurt?

WHITE FISHERMAN

No.

ARGUMENT

My young friend, we have a problem.

TASSO

What?

(helping Old Argument to
sit back down on the
stretcher)

ARGUMENT

Wait, Tasso.

(Tasso stops and holds Old
Argument in his hand)

I feel we have a problem and we
must solve it.

TASSO.

What is it?

ARGUMENT

Somewhere, someone, and it's not
very hard for me to guess who, is
practicing a Black Ritual.

TASSO

Where, here?

ARGUMENT

I'm not sure if this is the place.
But I feel that the Ritual is
connected to the World we are in
now.

WHITE FISHERMAN

Black Numerologists?

ARGUMENT

From the blackest and meanest.

TASSO

And what do you feel?

ARGUMENT

Very strong negative energies.
(the 3 say nothing, a
moment, two, three. Then
Tasso says)

TASSO

I feel nothing.

ARGUMENT

Be quiet, please.

And all 3 are silent, one second, two, three.

ARGUMENT (CONTINUED) (CONT'D)

Tasso, help me, we need to do a white ritual to balance the negative energies. Help me draw something on the ground. White Fisherman, give me your knife.

The White Fisherman takes the knife from his belt and hands it to Old Argument, who takes it and, with the help of Tasso, bends down and draws a numerological matrix on the ground.

When he has finished scribbling on the ground with the knife, Old Argument says:

ARGUMENT (CONTINUED) (CONT'D)

Tasso, dear, draw a long line around this matrix, starting at one point and ending at the same point.

TASSO

May I use the pickaxe?

ARGUMENT

Yes, that's a very good idea.

And Tasso begins to write a circle around this Numerological Matrix. After the young man has finished, the Old Argument says:

ARGUMENT (CONT'D)

Now let's go into the Matrix and get down on our knees.

The 3 sit inside the circle on the Matrix, holding hands and forming another circle. The Old Argument closes his eyes, the other two do the same, after a second or two the Old Argument begins to recite a spell.

ARGUMENT (CONTINUED) (CONT'D)

Grape with yellow berries,
I call you to be near me,
To reap and to die,
To throw you into the fertile soil
Where you may be reborn in a
thousand ears,
Grape of golden berries.

(MORE)

ARGUMENT (CONTINUED) (CONT'D)

(Old Argument is silent
for a second, two, then
begins to move slowly,
left, right, while the
other two are silent.

After a while, Old
Argument continues)

Beautiful and courted virgin,
So small and loved by all,
To die in the parental home,
And revive in the arms of your
bridegroom,

Woman at home with many sons.

(Old Argument is silent,
his body begins to shake,
Tasso and the White
Fisherman open their eyes
and look at him, who is
shaking more and more,
and screams)

Come up from the rock,
Black crow, stone beak,
And throw them into the yellow
hollow,
Let the grain burn your wings,
Let the woman pluck your entrails,
And our blue-white power
To break you
And run across a dozen waters,
Across a hundred burnt fields,
Let your tracks be lost,
Let my world have it,
Peace and long life.

And suddenly all the energy in Old Argument's body
disappears, and he falls into a deep sleep.

EXT. HOUSE OF NUMEROLOGISTS. DAY.

Adonis and Smyrna are kneeling in their places on the Matrix
drawn by Cinyra. Suddenly they faint and lie on the floor.

INT. ASH GROTTTO. DAY.

In the Ash Grotto of the White World are Ukamaka, her
soldiers and Cinyra. They're all getting ready to leave when
Cinyra suddenly gets sick and is about to fall, but Ash
catches him by the left arm.

Everyone watches as Cinyra slowly, slowly comes to.

UKAMAKA
What happened to you?

CINYRA
Nothing, Mistress, let's go.

Cinyra detaches herself from Ash, takes a step, two, forward, but falls to her knees and then face down on the ashen ground.

Ash bends down and turns Cinyra face up. He is unconscious. Ash checks the pulse in his neck.

ASH
He's not dead, just unconscious.

UKAMAKA
Put him over there by the wall.

And the Queen shows where the old Numerologist should be placed.

Two soldiers pick him up and put him against the wall.

UKAMAKA (CONTINUED) (CONT'D)
Let's go.

And the Queen turns and leaves the Ash Grotto, followed by Ash and the rest of the soldiers.

Only Cinyra remains in the Grotto, lying unconscious against a wall.

EXT. HOUSE OF NUMEROLOGISTS. DAY.

Adonis and Smyrna lie unconscious in their places in the matrix drawn by Cinyra.

EXT. WHITE FOREST OF THE WHITE WORLD. DAY.

Old Argument lies unconscious next to the White Fisherman and Tasso.

INT. WHITE HUT IN THE WHITE WORLD. DAY.

Grand Master Ayaju is unconscious and lying on the bed.

EXT. WHITE FOREST IN THE WHITE WORLD. DAY.

Ukamaka and her soldiers approach the White Lake, which is near the White Lodge. The group moves cautiously and looks around. First is Ukamaka, followed by Ash and the rest of the soldiers.

The group reaches the White Lake, walks along its shore, and arrives at the White Hut. The soldiers surround the hut and form a defense. For a second or two, Ukamaka stands in front of the closed door. Suddenly he opens it and enters, followed by Ash.

INT. WHITE HUT. DAY.

On the bed lies Ayaju, unconscious, with a large bandage around his neck, stained with blood. Ash approaches the Grand Master, but is stopped by Ukamaka.

UKAMAKA

It doesn't matter if he's alive or not. Bring two men to get him.

Ash tilts his head and leaves.

Ukamaka remains alone, inspecting the interior of the White Hut. A periscope sits on a tripod in the corner. On the white wooden table are many white sheets, neatly arranged in 3 piles. Ukamaka approaches and looks at the sheets. On them are several strings of Numbers.

The Queen leaves the sheets on the table and looks at the beautifully carved bone writing implements and the inkwell next to them.

Ash enters the White Hut, followed by four soldiers.

ASH

We brought 4 people to move faster.

Ukamaka nods without looking at Ash. The queen continues to look at the papers on the table. Ash and the soldiers wait for the command. Ukamaka turns to them.

UKAMAKA

Let's go.

And the Queen comes out of the White Hut.

The four soldiers take Ayaju by the arms and legs and lead him out. The last one to come out is Ash.

EXT. WHITE FOREST IN THE WHITE WORLD. DAY.

Ukamaka, followed by the soldiers carrying Ayaju and Ash, moves through the forest full of white trees. In no hurry, they walk carefully, always aware of their surroundings.

The group walks parallel to the stream that flows into the White Lake and moves toward its source.

EXT. HOUSE OF NUMEROLOGISTS. DAY.

Adonis and Smyrna slowly, slowly recover from their unconsciousness and stand up. They look around.

ADONIS

What was that?

SMYRNA

I believe it was the dark power of the Dual Numerologist.

ADONIS

That bastard again?

SMYRNA

Because your father failed to wipe him off the face of the Earth, now he won't let us live.

ADONIS

But where is he? How can he see us?

SMYRNA

(turns and heads for the front door)

He doesn't see us, he senses us, the bastard. I wonder how he can perform rituals in prison.

And Smyrna enters the Numerologist's House, leaving the door open.

Adonis looks around, then at the Matrix, and takes small steps along the lines drawn between the Numbers.

EXT. WHITE FOREST IN THE WHITE WORLD. DAY.

Old Argument opens his eyes. Beside him are Tasso and White Fisherman.

TASSO

How do you feel, Old Argument?

ARGUMENT

(smiles)

Fine, my young friend. Weak, but pleased with what I've done.

TASSO

And what have you done?

ARGUMENT

(amused by Tasso's simplicity)

I have balanced some forces, Tasso

TASSO

Well, I guess that's okay.

WHITE FISHERMAN

Should we keep going or stop here for the night?

ARGUMENT

Let's go, we've got a good couple of hours and we need to get to the Ash Grotto.

EXT. ASH GROTTTO. DAY.

Cinyra emerges from the Ash Grotto, slightly dazed, but regains his composure. He looks around among the white trees where he sees Ukamaka and her group of soldiers. The old man takes two steps toward them. The Queen comes to his side.

UKAMAKA

How are you, old Cinyra?

CINYRA

Fine, Your Majesty.

UKAMAKA

I suppose someone has hurt you.

CINYRA

(humbly, like an innocent victim)

That's right, Your Majesty. Someone wanted to hurt You. But I stopped him.

UKAMAKA

(surprised)

To hurt me?

CINYRA

Yes, because I made the energy shield for Your Majesty.

UKAMAKA

We'll talk later.

(and the Queen turns to Ash)

Send the 3 monsters to the Royal Palace for their drums, we'll need them.

The 4 soldiers carrying Ayaju's body pass in front of Cinyra. They all enter the Ash Grotto, the last one being the old Numerologist.

INT. ALCHEMY LABORATORY OF THE GRAND DUKE. DAY.

Light from outside streams in through the tall windows. On the two tables are numerous containers and bottles of various sizes with solutions of all colors.

The lab door opens and the Grand Duke enters, followed by Ema and Stone, who closes the door behind him.

GRAND DUKE

Stone, please tell me, have you made a new key?

STONE

Yes, master.

And Stone takes out of his pocket a key, quite long, with a silver chain attached to it. Stone gives the key to the Grand Duke, who takes it and gives it to Ema.

GRAND DUKE

Ema, this is the key to the Alchemy Lab. From now on, there will only be 3 keys to the lab door. One for me, one for you, and one for Stone.

EMA

(she is emotional)

Thank you, Grand Duke.

(and the girl drops the key, but reflexively grabs it by the silver chain)

Sorry, I didn't mean to.

(and the girl quickly picks up the key)

GRAND DUKE

Thank you, Stone.

The servant bows. He opens the door, goes out, and closes the door behind him.

GRAND DUKE (CONT'D)

(looks at the girl for a moment, two)

And if I find out, I'll throw you out or...worse...

EMA

Worse, I don't think, except that you'll kick me out and I'll lose...
(and the girl stops)

GRAND DUKE

You'll lose the new world you're in.

(Emma nods yes)

The beautiful clothes, the perfumes, your room, the meals with the servants.

EMA

(amused)

Yes, that's right, I'm a fool, I know, but living in luxury is a joy for everyone. And I also know that everything I didn't deserve, I lost.

GRAND DUKE

Actually, we never have the things we don't deserve. So since you have all the things you see around you now, that means you deserve them.

(Grand Duke walks over to the table and picks up an empty container)

But let's start over and we'll both see if you're the girl we're looking for or not.

EMA

Yes.

GRAND DUKE

Today I will teach you the first lesson, which has two parts. The first part is about our secret name.

(MORE)

GRAND DUKE (CONT'D)

And the second part is about our way of understanding the world in which we live.

EMA

We have secrets too.

GRAND DUKE

Many. The first secret of the alchemists is their nickname or secret name. It is: REVELATOR.

EMA

Reve...

THE GRAND DUKE

(helps her finish the word)

...lators. Alchemists are secretly called Revelators. Their purpose is to understand, discover and reveal, that is, to show people the truths that make up the world we live in.

EMA

Why?

The question surprises the Grand Duke. He says nothing for a second or two. Ema realizes the effect of her question and is embarrassed.

EMA (CONT'D)

My apologies, Grand Duke.

GRAND DUKE

No, no, you're quite right. Why should people need to know the truths of the world if they can live well without knowing them?

EMA

Exactly, what are people supposed to do with the truth?

GRAND DUKE

Ema, I don't think things should be looked at that way. When you discover something, you want to tell the people around you, you feel the need to release this new energy that has appeared in your mind around you.

EMA

You can only tell your friends.

GRAND DUKE

(sits down on a chair in
front of the girl)

Exactly, that's how it's done. But
there's something else. Revealers
have another sacred duty: to bring
people out of ignorance.

EMA

Who established the duties of the
Revealers?

GRAND DUKE

The first Revealer who was the
Forgotten Blue Father.

EMA

Who was he?

GRAND DUKE

The Forgotten Blue Father was the
First Revelator, he was the first
to understand the truths upon which
the world we live in exists.

EMA

Was the Forgotten Blue Father a
man?

GRAND DUKE

The Forgotten Blue Father was the
First Revelator, the first to
understand the truths upon which
the world we live in exists.

EMA

Was the Forgotten Blue Father a
human being?

GRAND DUKE

Our tradition says that the
Forgotten Blue Father learned the
Truths which he passed on and upon
which the Blue Civilization of the
Blue Fortress was built.

EMA

What are these truths?

GRAND DUKE
 NUMBERS, NUMEROLOGY and ALCHEMY.
 The Forgotten Blue Father taught
 the First Son the Numbers and
 founded the Order of Numbers, and
 the First Son became the first
 Grand Master of that Order. Then
 the Forgotten Blue Father taught
 Numerology to his servant. This is
 the magical, non-scientific version
 of Numbers.

EMA
 What was the name of this servant?

GRAND DUKE
 Numerologists, those who practice
 numerology, call him the Hidden
 Slave.

EMA
 Why is that?

GRAND DUKE
 (smiles)
 Do you have a question for every
 word I say?

EMA
 (laughs)
 Yes, excuse me, Grand Duke, go on.

GRAND DUKE
 And the third Truth is Alchemy, or
 the Doctrine. The Forgotten Blue
 Father transmitted Alchemy to a
 Spirit.

EMA
 What is a "Spirit"?

GRAND DUKE
 He has the form of a man, but his
 essence is not that of a man.

EMA
 I would like to recap: The
 Forgotten Blue Father has learned 3
 Truths.

GRAND DUKE
 Exactly: Numbers, Numerology and
 Alchemy.

(MORE)

GRAND DUKE (CONT'D)

The First Son is the first Grand Master of the Order of Numbers; the Hidden Slave taught his family Numerology and they became Numerologists, a kind of magicians, and Alchemy was taught to a spirit we call PRIMUS ALCHIMUS, who acquired the doctrine from the Forgotten Blue Father.

EMA

We also learn the Doctrine.

GRAND DUKE

Yes, we learn, study, experiment and add new elements to the Doctrine.

Then the lab door opens and Stone walks in.

STONE

Lunch time has come. Your meal awaits you.

GRAND DUKE

We'll take a break, eat and return to the lab.

EMA

(stops the Grand Duke)
Grand Duke, please, a question troubles me. What does Primus Alchimus look like?

GRAND DUKE

He was like a tall, slender, athletic man, with white skin and hair, a beard like an outline on his jaw, and his eyes were red.

(Emma looks at the Grand Duke with great surprise, she starts to get up from her chair, but at that moment she understands something and sits down again. The Grand Duke continues)

He has red eyes... you have a red spot...

(Emma does not say anything, she is very surprised)

EMA

He is tall, wears white clothes and
has a long spear like a diamond?

The two of them looked at each other in amazement.

INT. ASH GROTTTO. NIGHT.

Ukamaka, Ash, Cinyra, Smyrna, Adonis, and the Queen's soldiers are in the Ash Grotto.

In the middle of the Grotto is the naked body of Grand Master Ayaju, who surprisingly still shows signs of breathing. His neckband is completely red. Ukamaka, Cinyra, Adonis and Smyrna stand in a circle around Ayaju. Behind the Queen stand three soldiers, naked to the arm, with large drums tied to their waists. The soldiers have large tattoos on their bodies, a green snake, a white scorpion, and a yellow dragon. Ukamaka holds a sword in his left hand, which glows in the light of the torches they are holding for the other soldiers and Ash, who are clinging to the walls of the Grotto. And Adonis, Cinyra and Smyrna hold in their hands large candles of clay with oil and a long wick on which great flames are lit.

The soldiers begin to drum slowly, slowly. The rhythm becomes faster and faster. Ukamaka begins to dance to the beat of the drums, slowly at first, then louder and louder as the drums increase the beat. The three soldiers increase the beat of the drums even more, beating harder and harder. And they begin to move to the beat of the drums. Cinyra, Adonis, and Smyrna also begin to move to the beat of the drums.

Ukamaka is completely caught up in the rhythm imposed by the drums and moves more and more violently, she picks up the sword, puts it down, picks it up again, her legs jump, put the sword down, raise her arms, her whole body moves in the rhythm imposed by the drums. Ukamaka lets out a roar, the soldiers beat the drums like mad. Adonis, caught up in the frenzy, also howls. The soldiers, drenched in sweat, beat the drums wildly.

Ukamaka screams loudly and strikes at Ayaju's throat with her sword. She is thirsty, her face distorted with trance.

The Grand Master's head detaches from his body and rolls a short distance away.

Excited and in a trance, moving to the mad rhythm of the drums, Smyrna lets out a scream as well, the veins in her neck swelling.

The soldiers continue to beat hard on the drums, the muscles of the torso are stretched to the maximum, the skin sweats heavily and drips on the naked body, while they move with their heads back and eyes closed to the rhythm they have imposed on themselves.

Ukamaka screams and dances in a trance around Ayaju's naked body. Smyrna also screams as the Queen slashes Ayaju's arms and legs with her sword. The moment the last leg is severed, the three soldiers suddenly stop drumming. They all freeze, breathing heavily. Ukamaka is also breathing heavily, covered in sweat mixed with Ayaju's blood. Her body is shaking, as is her left hand holding the sword.

And the others stand still, breathing heavily, their bodies shaking, staring at Ayaju's segmented body.

Smyrna faints and falls.

INT. THE STABLE OF THE HOUSE OF NUMBERS. DAY.

Brook sleeps in his place. A noise is heard and the boy suddenly wakes up. He gets up and sees Amos pulling out the Ebony Rod that was hidden under a haystack.

BROOK
(whispering)
Amos!

Amos stops, turns, and walks toward Brook. When he reaches him, he says:

AMOS
I'm leaving my friend Brook... for
a while, I hope.

BROOK
Why?

AMOS
I can't tell you now, but do you
trust me?

BROOK
Yes, I do.

AMOS
Let's get well.

And Amos hugs Brook, turns and walks away.

Brook, not understanding what is happening, replies:

BROOK

See you again, my friend Amos.

Amos leaves the Order of Numbers stable.

INT. HOUSE OF NUMBERS. NIGHT.

Amos opens the door at the entrance to the House of Numbers, enters and closes the door behind him. The Apprentice begins to climb the stairs to the first floor.

He reaches the first floor and starts down the hallway, reaches a tall wooden door, pushes the knob, but the door is locked. Amos hits the doorknob, slowly. Nothing happens. He strikes again, a little harder, still in the same place, but still nothing happens. Amos hits the same spot a third time, but a little harder, and this time there is a click inside the lock. Amos pushes the handle and the door opens. The Apprentice walks in and closes the door behind him.

INT. GRAND MASTER'S CABINET. NIGHT.

It is dark and hard to see inside the cabinet. Amos seems to know what he has to do, he goes to a bookshelf, takes a book from it, puts it in the bag he is carrying on his shoulder, then leaves the room.

EXT. NUMBER HOUSE CEMETERY. DAY.

Amos leaves the House of Numbers and walks down the main avenue of the Cemetery. The night is dark, with no moon or stars in the sky.

Amos walks cautiously, without hurrying, and reaches the Tomb of the Grand Master of the Order of Numbers, goes around it and back to the wall opposite the entrance, removes the iron grate from the window, climbs through the window and enters the Tomb, then replaces the grate.

INT. TOMB OF THE GRAND MASTERS. NIGHT.

It is very, very dark, so Amos walks very slowly, almost stamping his feet where he goes. Arms outstretched in front of him, Amos reaches across the large rectangular stone table in the center of the Tomb, pulls out the Ebony Rod, feels the spot, and sticks it into the ground.

The rectangular stone table begins to move. Amos scans the area with his hands and feet and carefully begins to climb down the steps under the stone table.

Suddenly he turns and snatches the Ebony Rod from its place, the stone table begins to move into place, but the Apprentice slips under it and disappears down the stone steps.

INT. ROAD UNDER THE RECTANGULAR STONE TABLE. NIGHT.

It's completely dark, Amos walks very slowly, sweeping the place with his palms and the soles of his feet. The Apprentice reaches the pedestal where the iron cross is, takes it and fixes it in its place on the wall, it begins to move and Amos goes out into the White World.

EXT. WHITE WORLD. NIGHT.

Amos goes down the path from the cliff to the ground and enters the White Forest.

Amos reaches the White Hut and enters it.

INT. WHITE HUT. NIGHT.

Amos stands in the middle of the room, looking at the empty bed in confusion. After a moment, two, three, the apprentice approaches the bed, where he sees the trail of blood left by the wound on Ayaju's neck. Amos looks around, not understanding anything, then leaves the hut.

EXT. WHITE HUT. NIGHT.

Amos walks around the house, looks around, then at the White Lake, at the trees, understands nothing.

Amos turns and enters the White Hut.

INT. WHITE HUT. NIGHT.

Amos puts down the sack, puts the Ebony Rod against the wall and lies down on the bed. He lies there with his eyes open and his mind far away.

INT. ASH GROTTTO. DAY.

The light floods in from outside. Cinyra, Adonis, Smyrna and the three soldiers who had been beating the drums awaken. They are alone in the Ash Grotto, the others are gone. When they are all awake, they look at Ayaju's segmented body.

ADONIS

What do we do with him, Papa?

CINYRA

We follow the plan I inherited from my ancestors. We will place the head of the traitor in a niche here.

(and Cinyra takes the head from below and places it in a niche in the wall of the Ash Grotto opposite the entrance)

I will take the body, you, Adonis, the arms, and you, Smyrna, the legs. Adonis, you will take the arms to the Ice Cave, and you, Smyrna, the legs to the Red Chasm. I will take the body to the Purple Lake. The mistress has given us 3 of her soldiers to accompany us, we thank her.

(and Cinyra bows to the soldiers, who make no gesture)

ADONIS

And how do we get where we need to go?

CINYRA

What have I taught you, Adonis? Repeat what our legend says.

ADONIS

He who carries the body, when he comes out of the Ash Grotto, turns to the right; he who carries the legs, turns to the left; and he who carries the arms, goes around the grotto to the side opposite the entrance and goes in that direction.

CINYRA

(take Ayaju's body)
Which way do I go?

ADONIS

To the right.

SMYRNA

(taking the legs)
I'm going left.

ADONIS

(taking the arms)

I go around the Grotto, starting in the opposite direction of the entrance.

CINYRA

Then let's go, good luck.

And Cinyra comes out of the Ash Grotto, followed by the soldier with the green snake tattoo. Smyrna also exits, followed by the soldier with the white scorpion, while Adonis takes one last look at Ayaju's head in the niche in the pear tree in front of the entrance, then turns and exits, followed by the soldier with the yellow dragon tattoo on his body.

There is no one else in the Grotto.

In the niche in the wall is Ayaju's head. Suddenly he opens his eyes and stares at the entrance of the Ash Grotto.

EXT. WHITE FOREST. DAY.

The two Suns are in their places, the one from the Blue World to the East and the one from the White World to the South.

Amos comes out of the White Hut, his sack on his back and the Ebony Rod in his hand. He looks around and everything is white.

The Apprentice notices footprints outside the door. The footsteps go in a certain direction, so Amos follows them.

The trail goes along White Lake, then along the creek that flows into the lake. Amos carefully follows the tracks and comes to a place where the tracks turn left. Amos scouts the area and starts following the tracks.

The Apprentice walks through the White Forest, following the footprints. He continues to be cautious, looking carefully around him.

Amos emerges from the trees and stops in front of the entrance to the Ash Grotto. The Apprentice stares in wonder and looks around, examining the Grotto and its surroundings. The footprints Amos followed enter the Ash Grotto.

Amos looks around again and enters the Grotto.

INT. ASH GROTTTO. DAY.

Amos enters the Grotto with great caution and looks around carefully. The Apprentice surveys the place and his eyes fall on the niche where Ayaju's head lies.

Amos watches in amazement. He pauses for a moment, two, three. He takes a step and approaches the Grand Master's head, very close, and raises his right hand to touch the Grand Master's face.

Suddenly Ayaju opens his eyes.

Amos is so startled that he quickly takes a few steps backward, stumbles over the Ebony Rod, falls on his butt, walks backward, turns around, gets to his feet, and runs toward the entrance of the Ash Grotto. When he comes out, Ayaju's head screams:

AYAJU

Amos!!!

But the Apprentice flees from the Ash Grotto.

Inside, only the Ebony Rod is left on the ground and Ayaju's head in a niche, eyes open, staring at the entrance to the Ash Grotto.

After a while, Amos appears frightened. He puts half a body in the grotto and looks at Ayaju's head, which is smiling at him.

AYAJU (CONT'D)

I'm not going to hurt you, Amos,
you can come in.

Amos disappears from the doorway, a moment, two, three, and reappears, fully in the doorway. When he sees him, Ayaju's head says.

AYAJU (CONT'D)

No...

AMOS

(interrupts)
Shut up, stop talking.

Ayaju is silent. Amos pauses, a moment, two, then enters the Ash Grotto. They look at each other and no one says anything. Amos kneels in front of the niche where Ayaju's head rests.

AMOS (CONT'D)
I must get used, Grand Master, to
what I see. I'm afraid when you
speak, it's very strange.

For a few moments they look at each other.

AMOS (CONT'D)
What happened?

AYAJU
(does not answer
immediately, waits a
moment, two, then says)
What I suspected would happen has
happened. The Queen has segmented
my body; my head has been placed
here; and some Numerologists, I
suppose, have gone all over the
White World with my body parts.

AMOS
But why did he tear you to pieces,
Queen?

AYAJU
To destroy the Order of Numbers.

AMOS
And why?

AYAJU
To replace him with the Images he
understands. I suspect she will
create an Order of Images to rule
the Blue Fortress.

AMOS
Why are you still talking?

AYAJU
Because of the energy that is here
that belongs to the Hidden Slave.

AMOS
The Hidden Slave?

AYAJU
Yes, but, Amos, I want to ask you
something.

AMOS
What is it, Grand Master?

AYAJU

To find my body parts and put them
back together.

AMOS

(very surprised)
Me, Grand Master? I can't do that.

AYAJU

Of course not, but with the White
Deer, I believe you can.

AYAJU (CONTINUING) (CONT'D)

What White Deer?

AMOS

The one you dreamed of, the one we
both saw in the White World.

AMOS (CONT'D)

Ah, yes, that White Deer.

AYAJU

You catch it and let it lead you.

AMOS

How do I find it?

AYAJU

Go back to the White Hut. She will
come to drink water from the White
Lake and then you will catch her.

AMOS

But how do you know all this?

AYAJU

The energy of the Hidden Slave
helps me.

AMOS

Ah, the Slave... yes... good. I
will return to the White Hut.

More like a robot and still very much in awe, Amos picks up
the Ebony Rod from the ground and makes his way to the exit
of the Ashen Grotto. Ayaju's voice can be heard again.

AYAJU

Amos, one more thing.

(Apprentice turns to
Ayaju's head)

If you turn the top of the Ebony
Rod, you'll get a very sharp blade.

(MORE)

AYAJU (CONT'D)

(Amos looks at the Ebony Rod, turns the head and pulls out a very sharp blade)

Use it as a weapon when you need it.

(Amos shakes his head in understanding, turns and leaves the Ash Grotto)

EXT. WHITE FOREST. DAY.

Amos appears near White Lake. He scans the shore and sees a place where there is a small slope leading down to the water. Amos walks to the White Hut and enters it.

INT. WHITE HUT. DAY.

Amos takes everything he has out of the bag, the book and some food, takes out the sharp blade of the Ebony Rod, and cuts off part of the bag. He puts the blade back in the Ebony Rod and comes out of the White Hut.

EXT. WHITE FOREST. DAY.

In the sky, the two suns move and overlap.

Near White Lake, Amos lies hidden behind some twisted branches. The apprentice is sitting on the ground, waiting with his bag in his hand. It's quiet, Amos is standing on the slope leading down to the lake.

There is a rustling sound. Amos awakens and looks in the direction of the sound. There is another rustle and this time the head of the White Deer appears from behind a white tree. Amos stands up a little, but remains hidden, watching carefully what the White Deer does.

She scans the area carefully but does not see Amos. The deer approaches the water, sneaks out and checks the place again, nothing frightens her and she moves closer to the water and the slope leading to White Lake.

From his perch, Amos stubbornly follows with his torn bag in his hands.

The deer approaches the slope that leads to the water of White Lake and passes very close to Amos, who is still out of sight, well hidden by the branches he has woven into a screen. The apprentice sees the strange markings on the deer's white fur.

The deer stops abruptly, as if sensing something, looks around, but sees nothing, not even Amos. Then the deer approaches the water, reaches the small slope, and stretches its neck to drink.

For a moment or two, Amos lets the White Deer drink the water, then he gets up, slowly and suddenly comes out of his hiding place and rushes to the deer. She gets scared and wants to run away, but she can't because the apprentice is already beside her and throws the bag over her head. The deer jumps, but falls right into the arms of Amos, who throws her on her side on the white ground. Quickly, Amos takes the sack from around her neck and lassoes it. The deer is frightened, she breaks free of Amos' grip and tries to run away, but she can't because the Apprentice is holding her tightly by the sack wrapped around her neck.

The White Deer struggles and tries to escape, but cannot, and after a few moments the animal calms down and stays close to Apprentice, who holds her tightly by the bag that is wrapped around her neck like a leash.

Amos takes the deer to the White Hut and brings her inside. After a few moments, the two come out of the Hut and Amos has the Ebony Rod with him.

The Apprentice lets go of the bag holding the deer, the deer senses this and starts off in a certain direction, with Amos following.

The White Deer and Amos walk through the White Forest, the animal in front, leading the Apprentice.

In the sky, the two suns have moved away from each other, one to the West and the other to the North.

At the edge of the White Forest, among the white trees, the White Deer appears, followed by Amos, who has her on a leash. The two of them are walking across a wide meadow, all white, with a slight slope. White Deer is pulling hard in a certain direction, breathing heavily, the bag around her neck. Behind her comes Amos, following her and carrying the Ebony Rod.

A black dot appears in the distance. White Deer walks in that direction, followed by Amos. The black dot grows larger as the two approach it. The Apprentice stops White Deer and takes a closer look at the black dot. It's a perfectly round patch of deep green grass, and in the middle of it is the Black Bull.

Suddenly, the white deer starts walking towards the green place and Amos follows her.

The two of them have moved closer to the green spot where the Black Bull is crouching. The White Deer shoots like mad at that spot.

Suddenly, the Black Bull lifts his head, sees the two of them, and stands up. The Bull looks at them as the White Deer pulls Amos behind her, straight toward the animal. The Bull starts toward them. Amos lets go of the White Deer, who runs away, and pulls out the sharp blade of the Ebony Rod. The Black Bull comes running toward Amos, foaming with rage.

The Apprentice sits firmly on his feet and waits for the bull. The animal reaches Amos, lowers its head and charges at him, at which point the Apprentice drives the sharp blade in his hand hard and deep into the sensitive spot on the black bull's head. The ebony staff breaks with the sharp blade in the animal's head. And the Black Bull sticks a large, very sharp horn into Amos' belly and throws it upward.

The Apprentice flies a few feet and falls to the ground, his stomach ripped open and bleeding.

The Black Bull stops, turns, and looks at Amos, who is lying on the ground in a pool of blood. The two look at each other for a few moments.

The Black Bull rushes up to the Apprentice, lowers his head, approaches Amos, but as he is about to put another horn in it, the animal stops suddenly and falls with its muzzle on the ground in front of Amos. It stands for a moment, two, three, then its body falls to the side. The Black Bull takes a deep, heavy breath and then stops breathing forever.

Lying in a pool of blood, Amos looks at the dead Black Bull, then at his belly, where his intestines are protruding and the blood is flowing. The Apprentice squeezes his intestines and puts them inside him as he howls in pain.

Next to Amos, slowly, slowly, comes the White Deer. The Apprentice is down, holding his belly. The Deer stretches its neck and its snout touches Amos' belly. The White Deer breathes on the wound of the Apprentice, who continues to howl.

The deer stands like this, a moment, two, three. Amos is no longer screaming, no longer crying, has calmed down and is looking at her fur, which has strange black spots on it.

The White Deer lifts its snout from Amos' wound and walks away. The Apprentice watches her walk to the dark green grass and begins to eat.

Amos checks his abdominal wound, cleans himself of the blood, and finds that the wound is completely healed.

There is no trace of the wound on his belly, only blood. The Apprentice carefully examines the wound, which is completely healed. Amos looks up at the White Deer on the dark green grass.

In the middle of this place, with its back to Amos, lies the naked body of a girl. Amos is very surprised. He slowly gets up and approaches the girl on the dark green grass. Her skin is white and strange black marks are drawn on it, the same marks that were on White Deer's fur.

When Amos reaches her, the girl turns to face him. She is young, with beautiful features and long black hair. The two look at each other for a moment or two, then Amos says.

AMOS

Hi, I'm Amos.

JONA

Hi, I'm Jona.

EXT. PURPLE LAKE. DAY.

The lake is purple, and in its center is a small white island with a thick, dry tree.

Out of the White Forest emerges Cinyra, carrying Ayaju's torso on her back, and the soldier of the Queen's guard, who has a green snake tattooed on his body. They reach the shore and stop. They look around, one moment, two, then Cinyra enters the water. The old man walks slowly, lifting Ayaju's body above his head, the water reaching up to his neck, but no further.

The soldier stands on the shore and watches Cinyra as he moves forward in the water.

The old man reaches the island in the middle of the Purple Lake, climbs onto it and puts Ayaju's trunk into the lifeless tree. Then he turns around and enters the water, reaching the shore where the soldier of the Queen's guard is.

The soldier leans in front of Cinyra, pulls a knife from his arm, and disembowels him. The green water snake on his body comes to life and jumps out of his body. It's huge, very long, and very thick. The snakes crawl into the water and the soldier's body disintegrates and disappears completely.

Cinyra watches the green water snake as it disappears into the depths of the Purple Lake, then turns and heads towards the White Forest.

EXT. RED CHASM. DAY.

There is a chasm with deep red walls at the edge of the White Forest.

Smyrna and the soldier of the queen's guard, who has a white scorpion tattooed on his body, come out of the forest. They reach the edge of the chasm and stop. They look into the pit for a moment, two, three, then Smyrna throws one of Ayaju's legs, then the second, into the pit. The two watch as the legs disappear into the chasm. Then the soldier salutes Smyrna, pulls a dagger from his arm, and disembowels him. A swarm of white scorpions emerges from the soldier's body and begins to make its way down the red wall of the chasm. There's a huge, wide line of white scorpions coming out of the soldier's body and heading toward the bottom of the Red Chasm. Smyrna looks at them as they continue to come out of the soldier's body, after which the woman turns and disappears among the trees of the White Forest, while the white scorpions continue to come out of the soldier's body in large numbers as it slowly disintegrates.

EXT. ICE CAVE. DAY.

A high cliff rises in the White Forest. Adonis and the soldier of the Queen's guard, who has a yellow dragon tattooed on his body, arrive at it. The two enter the cave at the base of the cliff.

INT. ICE CAVE. DAY.

The cave has ice walls. Adonis, carrying Ayaju's arms, followed by the soldier of the Queen's guard, walks through the cave. As they move, a blue light shines through the ice walls, illuminating their path.

They reach an altar on the wall where the cave ends. Adonis places both arms on the altar. The soldier bends down in front of him and pulls out a knife from his arm, which he uses to disembowel himself. The yellow dragon on the soldier's body becomes a huge animal and sits in front of the altar. The soldier's body dissolves with the appearance of this animal. Adonis watches all these transformations, then turns and walks towards the exit of the Ice Cave. As he walks, the bluish light in the cave walls goes out.

EXT. ASH GROTTTO. DAY.

Two Suns set in the sky, one in the West and the other in the North.

From the White Forest, Adonis, Cinyra and Smyrna arrive at the Grotto entrance at the same time. The three of them enter the Ash Grotto.

INT. ASH GROTTTO. DAY.

The 3 are looking at the head of Ayaju, which is in the niche in the wall.

CINYRA

I did NOT dream that I would
fulfill the ancestral revenge of
our nation. Thank you, mighty
Hidden Slave.

The 3 bow their heads, then spit at Ayaju's head. They turn and walk down the passage at the bottom of the Grotto towards the Blue World.

EXT. WHITE FOREST. DAY/NIGHT.

In the sky, the two Suns have set, but the White World still has light.

Jona and Amos are standing next to the body of the Black Bull, some of whose skin has been removed. Jona is wearing a sleeveless tunic, shorts, and boots made from the skin of the Black Bull. The girl removes a vein from the dead animal while Amos cuts off pieces of flesh.

JONA

Take big chunks of meat, it'll do
us good.

AMOS

(cutting meat from the
animal)
Do you eat?

Jona doesn't answer, just laughs.

Jona and Amos walk through the White Forest. It gets darker and darker. The two walk without speaking.

White Hut at the White Lake. It is already dark when Jona and Amos reach it and the two enter.

INT. WHITE HUT. NIGHT.

Amos puts the cloth in which he has been carrying the pieces of meat in a corner of the room and turns back to Jona.

AMOS
The bed is small for two people,
you will sleep in it.

JONA
And you?

AMOS
I will sleep on the floor.

JONA
I can sleep on the floor, I'm used
to it.

Amos doesn't say anything, just looks at Jona subtly, then
lies down against the wall of the room. Jona smiles and lies
down on the bed.

EXT. WHITE FOREST. NIGHT.

The two moons can be seen in the sky.

INT. WHITE HUT. NIGHT.

Jona is on the bed with his eyes closed. Amos is on the floor
with his eyes open, looking at the girl.

AMOS
Are you asleep?

JONA
No.

AMOS
Who are you?

JONAAA
(he does not answer
immediately, a moment,
two, then she says
without opening his eyes)
Spirit of the White Deer.

AMOS
(silent for a moment, two,
three, then asks)
And what are the markings on your
skin?

JONA
Letters.

AMOS
What?

JONA
Letters.

AMOS
What does it mean?

JONA
You'll find out when you need to.
Now go to sleep.

AMOS
(silent, but unable to
sleep, then asks again)
The Grand Master said you would
help me find his body parts.
(Jona says nothing, so
Amos continues)
Is that so?

JONA
Yes. We'll go to the Ash Grotto in
the morning and see what we can do.
Sleep now.

AMOS
I can't.

JONA
Then shut up.

And Jona turns with his back to Amos and his face to the wall. The Apprentice says nothing and remains in his thoughts.

EXT. WHITE FOREST. NIGHT.

Talking around the fire are Tasso, the White Fisherman and Old Argument.

ARGUMENT
It was left to me to tell you how I
ended up in prison.

TASSO
Quite right, Old Argument. What was
your life like?

ARGUMENT
A very simple one, not as
complicated as yours.

(MORE)

ARGUMENT (CONT'D)

My mother was a White Numerologist. But her mother, my grandmother, was first a Black Numerologist. Then she gave birth to her first daughter, my mother's sister, my aunt. But then my grandmother ran away from Black Numerology and changed to White Numerology and married a sheep herder and she did my mother and she did me. That's it.

TASSO

How did you end up in prison?

ARGUMENT

Oh yes, my first cousin Cinyra, the Black Numerologist, wants to kill me.

TASSO

Why?

ARGUMENT

Because he is sick of power and because he wants Black Numerology to be alone in this world.

WHITE FISHERMAN

And because your White Numerology prevents him from doing evil.

ARGUMENT

It's true, my good friend. Because we share the same blood, and not only, I feel the negative energies that he activates through the rituals of Black Numerology.

TASSO

Stop them.

ARGUMENT

I try, my friend Tasso. Sometimes I succeed, sometimes I don't, it depends.

TASSO

Did you succeed today?

ARGUMENT

Partially. Unfortunately more no than yes.

TASSO

Why not?

ARGUMENT

It's complicated, my friend Tasso.
And I don't really know why.

TASSO

And you still haven't told us how
you ended up in prison.

ARGUMENT

Right. I managed to hide from my
first cousin in one of the thousand
villages owned by the Royal Blue
House.

TASSO

(interrupts Old Argument)
What was your first cousin's name?

ARGUMENT

Cinyra.

TASSO

And he has a family?

ARGUMENT

His wife's name is Smyrna, and
their son is Adonis.

WHITE FISHERMAN

Stop interrupting the man, Tasso.
Continue, Old Argument.

ARGUMENT

Well, in that village I was a
woodworker, and the people there
needed me.

EXT. THE COURTYARD OF A FARMHOUSE. DAY.

It's a classic woodworker's yard, filled with all sorts of
wooden objects. The voice of the Old Argument can be heard
from off.

ARGUMENT

I lived quietly, helping my fellow
villagers. I was happiest when I
was carving a cradle for a newborn
baby.

(MORE)

ARGUMENT (CONT'D)

But my first cousin's family continued to perform Black Rituals, and I struggled to destroy them or lessen their effects. Unfortunately, it was only natural that my source of White Energy was vulnerable and would eventually be found by Cinyra.

Cinyra enters the courtyard with a dagger in her hand and starts to search the whole place.

EXT. WHITE FOREST. NIGHT.

The 3 chat around the fire.

TASSO

And you ran all the way to the Blue Fortress?

ARGUMENT

That's right, my young friend. I took refuge in the Blue Fortress, but my first cousin was after me.

EXT. A VEGETABLE MARKET. DAY.

ARGUMENT

(off)

I was looking for very populated places with lots of people. But one day, Cinyra found me in the Great Square of the Blue Fortress.

In the square we see Old Argument being chased by Cinyra, who is trying to catch him. Old Argument's voice can be heard from off.

ARGUMENT (CONT'D)

(off)

So my only escape was to go to jail and I caused a scandal.

Old Argument runs up to the stalls in the marketplace and begins to knock them over. The people beat him. Cinyra is prevented from reaching Old Argument by the outraged crowd.

INT. A COURTROOM. DAY.

There are several prisoners in the hall, in an iron cage, chained together. The hall is full of people and at the presidium is Master Ayaju.

Suddenly, Old Argument becomes aggressive with the other prisoners, biting their faces, their ears, they react violently and start a general beating in the cage. The soldiers open the door and beat the prisoners with clubs.

Old Argument's voice can be heard from off.

ARGUMENT

And so, playing the fool, Ayaju, who was Master at that time, judged me and gave me 20 years of hard time, half of which I did because I met some real friends.

EXT. WHITE FOREST. NIGHT.

ARGUMENT

You, my friends, with whom I've been through the fire.

Tasso and the White Fisherman smile, and the three remain silent, watching the flames before them. After a while, the White Fisherman says:

WHITE FISHERMAN

I also met Master Ayaju.

ARGUMENT

When did you meet him?

WHITE FISHERMAN

After my family was murdered, I never wanted to hear or speak another word in this wretched world. Until the day Noble M. tried to steal my house. Something strange happened to me. My soul was somewhere up there and witnessed the whole scene. Master Ayaju didn't let Noble M. rob me. But later Noble M. corrupted another Master and stole my house.

TASSO

Looks like he's not a bad man, this Ayaju.

ARGUMENT

He really is a good man.

The three are silent, watching the flames in the fire before them.

EXT. WHITE FOREST. DAY.

The two Suns have just risen, one in the East and the other in the South. Their rays fill the White Forest and the White Lake with light, and there is not a cloud in the sky.

Jona comes out of the White Hut, followed by Amos, who carries the skin of the Black Bull with pieces of flesh in it. The girl has stretched diagonally across her body, diagonally across her right shoulder, the long vein she took from the dead animal. The bull's vein is attached to the arm by the sharp blade broken from the Ebony Rod.

AMOS

I think you know where the Ash Grotto is.

JONA

I know, let's go.

And the two of them start on the road, they pass the White Lake and walk along the stream that flows into the lake.

They walk through the White Forest, and at one point they turn left, 90 degrees, and continue through the trees.

They prepare to set out on the road, Tasso, White Fisherman and Old Argument. Tasso extinguishes the fire with the white earth, then joins the White Fisherman, who pulls the stretcher with Old Argument behind him.

Through the White Forest go Amos and Jona.

On another road, also in the White Forest, go Tasso, White Fisherman and Old Argument.

The entrance to the Ash Grotto. The White Forest ends only 4-5 meters from the entrance to the Grotto.

Jona and Amos leave the White Forest and head for the entrance of the Ashes Grotto.

At the same moment, from another direction, Tasso and the White Fisherman, who is dragging the stretcher on which the Old Argument lies, emerge from the White Forest.

The two groups suddenly meet and stop. For a moment, two, three, they all stare at each other in amazement. Old Argument has his back turned, sees nothing, so he asks.

ARGUMENT

Are we there yet?

(no one answers, so he
asks again)

Friends, are we there yet?

Suddenly, Tasso picks up the pickaxe he carries on his back. He sits in a threatening posture.

The White Fisherman drops the stretcher, which falls to the ground, and Old Argument screams in pain from the wound in his chest. The White Fisherman also pulls out the dagger he made in the Diamond Cave and assumes a fighting stance.

Amos puts down the bag of Black Bull meat. He tries to talk to the other two.

AMOS

Good morning.

And Amos, shut up. Hearing a new voice, Old Argument turns, falls off the gurney, and looks up at Amos. From there, from below, he speaks to the Apprentice.

ARGUMENT

And we wish you, Apprentice, a good
day.

Amos looks at Old Argument sitting on his belly and speaks to him. White Fisherman and Tasso continue to stand in threatening positions.

ARGUMENT (CONTINUED) (CONT'D)

We're happy to meet people in this
strangely white world.

AMOS

If you're so happy, how come you
jump into a fight?

ARGUMENT

That's right, Apprentice, forgive
them. My friends only want to
protect me.

AMOS

We're not trying to hurt you.

White Fisherman and Tasso notice and relax.

ARGUMENT

Friends, put down your weapons and let's get to know each other as we are.

AMOS

(to White Fisherman)

I know you, White Fisherman.

WHITE FISHERMAN

(to Amos)

I seem to have seen you somewhere...Apprentice.

AMOS

I am Amos, Apprentice to Grand Master Ayaju.

ARGUMENT

I am Old Argument and these are my friends, White Fisherman and Tasso.

WHITE FISHERMAN

Your Master once refused to let Noble M. steal my house.

The atmosphere has relaxed. The White Fisherman helps Old Argument back onto the stretcher as Amos and Tasso approach each other.

AMOS

I've seen you somewhere.

TASSO

You look familiar too.

AMOS

Why have you come here?

TASSO

I brought Old Argument to the Ash Grotto.

ARGUMENT

To die in peace, my friend Apprentice.

TASSO

Why are you here?

AMOS

The Grand Master is in the Ash Grotto. Well, part of him.

TASSO

I mean, how?

ARGUMENT

Is the Grand Master of the Order of Numbers in the Ash Grotto? The Hidden Slave's Grotto?

AMOS

I'm afraid so.

ARGUMENT

(excited)

That means...

AMOS

Maybe you shouldn't come in.

TASSO

That is why we came, Apprentice, to bring Old Argument into the Ash Grotto. And now to leave him outside is out of the question.

JONA

Let's all go in.

And Jona enters the Ash Grotto first, followed by Amos. Tasso and the White Fisherman take Old Argument by the armpits and enter the Ash Grotto together.

INT. ASH GROTTTO. DAY.

All 5 of them are standing and looking at the niche in the wall where the head of Grand Master Ayaju is. His eyes are closed.

Old Argument begins to cry slowly, slowly. Tears run down his cheeks.

ARGUMENT

Eternal praise to you, Hidden Slave, I now believe that the immortal energy of your spirit is fully satisfied and great energy you will flow to your Numerological descendants.

And tears choke Old Argument's voice.

Suddenly, the Grand Master's head opens its eyes. Old Argument stops crying.

Tasso and the White Fisherman look on in amazement. Except for Amos and Jona, who have been expecting this.

AYAJU

That's right, Old Numerologist, the eternal energy of the Hidden Slave keeps me alive too. And I hope that my Apprentice and...

And Ayaju looks at JONA. She greets him, bowing her head.

JONA

I am Jona, Grand Master.

AYAJU

Nice to meet you.

JONA

I will help you, Grand Master, to find the missing parts of your body to become human again.

Old Argument coughs loudly and spits up blood. Jona turns and addresses him.

JONA (CONT'D)

Nasty wound you have in the pit of your chest, Old Argument.

ARGUMENT

Every man is proud of what he has.

JONA

It's not nice to boast, old man, have you forgotten?

ARGUMENT

I haven't forgotten, but I also do what's not nice.

Jona approaches the Old Argument, places his hand on the wound, closes his eyes, and remains there for a few moments. The Old Argument feels better and slips from the arms of Tasso and the White Fisherman.

JONA

(opens her eyes and looks at Old Argument)

Old Argument, I need you, please help me.

ARGUMENT

I can't refuse you, Jona.

JONA

You know what I want.

ARGUMENT

You want to know where the body parts of the Grand Master are.

JONA

I need them, Old Argument.

ARGUMENT

You're right, Jona, we need them.
 (and Old Argument
 approaches the niche
 where Ayaju's head, lies)
 We all need them, Grand Master.

AYAJU

We must fulfill our destiny.

ARGUMENT

Your body is on the island in the middle of the Purple Lake, in the rotting trunk of the tree there. Your arms are resting on the Ice Altar in the Ice Cave, and your feet are at the bottom of the Red Chasm.

AMOS

Let's go get them.

AYAJU

(to Amos)

Take the sword with the glowing blade, Amos. You will find it where the stream flows into the White Lake.

AMOS

I know where it is.

Old Argument goes to the White Fisherman and Tasso.
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ARGUMENT

Friends, I have one last request.

WHITE FISHERMAN

Your prayer, Old Argument, comes before my request.

(MORE)

WHITE FISHERMAN (CONT'D)

I want to help finding the parts of the Grand Master's body, for he helped me once, and I forget neither the evil nor the good that was done to me.

TASSO

I'll go with you, White Fisherman.

Old Argument turns to Ayaju.

ARGUMENT

And I'm staying here with Grand Master Ayaju because we have a lot to talk about.

INT. ALCHEMY LABORATORY OF THE GRAND DUKE. DAY.

The laboratory is well lit by the sunlight coming in through the high windows. On the two tables are numerous glass jars of different sizes, empty or filled with liquids of different colors, used in the alchemical experiments.

Fire burns in the hearth.

The door opens and the Grand Duke enters, followed by Ema and Stone. After him enters an elderly servant carrying a tray of cups and a coffee pot, all beautifully painted porcelain. The servant places the tray on a small table between two comfortable wooden chairs with high backs, which are placed between two chairs near the hearth where the fire is burning. The servant salutes, turns and leaves through the laboratory door. Stone follows, closing the door behind him.

The Grand Duke sits in a high-backed chair by the fireplace, and Ema pours coffee into two porcelain cups. She hands one cup to the Grand Duke and takes the other. They drink the coffee in silence. After a while, Ema says.

EMA

Life has taken on a strange rhythm for me.

GRAND DUKE

Slow?

EMA

I feel it is very slow.

GRAND DUKE

That's right. We didn't want to suddenly start working.

(MORE)

GRAND DUKE (CONT'D)

But today, I want to teach you the most important lesson an Alchemist must learn.

EMA

I'm listening.

GRAND DUKE

Today I will teach you THE ESSENCE OF THE BLUE WORLD. The Forgotten Blue Father had 3 revelations: of numbers, numerology and alchemy. I mean the science, the numbers, the magic, the numerology, and the thing that unites the two, the alchemy, the way from science to magic and back, which is neither one nor the other.

GRAND DUKE (CONT'D)

It is the Truth that we cannot prove at this time, but we know it is real.

EMA

How do we know?

GRAND DUKE

The Albino, also known as PRIMUS ALCHIMUS. It was to him that the Forgotten Blue Father taught the first concepts of Alchemy. The basics of the Essence of the Blue World.

EMA

And what is the Essence of the Blue World, Grand Duke?

GRAND DUKE

The Blue World is made up of energy in 3 different concentrations: living matter and non-living matter made up of Atoms, and humans have another type of energy concentration. Can you guess what that is, Ema?

EMA

(does not answer immediately, thinks for a moment, then says)

Soul?

GRAND DUKE

(is very pleased with the
answer)

Very good, Ema, well done. Only man
has matter and soul. The soul,
however, is not made up of Atoms,
but of Psychons.

EMA

Meaning?

GRAND DUKE

The psychon is the smallest part of
the soul, smaller than it is there
is nothing. Like the atom, the
smallest part of the body, smaller
there is nothing.

EMA

I see you have finished your
coffee. May I pour you some more?

GRAND DUKE

Yes, please.

(Ema pours coffee into the
cup)

Pour some for yourself, I see
you're out.

Ema pours coffee into her cup. The two drink in silence.
After a moment or two, the Grand Duke continues.

GRAND DUKE (CONTINUED) (CONT'D)

Living and non-living matter, as
well as the soul, dissolve in the
Universe. Atoms and psychons are
lost in the Universe, where they
become the primary elements that
make up the Universe. When all the
matter and all the souls in the
Universe disintegrate, the
Primordial Soup will form. This
will reach the maximum Point of
Entropy, when there will be no
concentration in the Universe, only
Primary Elements. Then the Great
Reconcentration will occur, when
atoms will again form living and
non-living matter, and psychons
will form souls.

The Grand Duke is silent. Ema looks at him. After a moment or
two, the Grand Duke continues.

GRAND DUKE (CONTINUED) (CONT'D)

This is how planets and stars and everything in the Universe will appear. There will be mountains, hills, seas, rivers, and people made of living matter and souls. And then the cycle of decay will begin again.

EMA

I mean, matter and souls will disintegrate in the Universe. Atoms and...

GRAND DUKE

Psychons.

EMA

And everything will disintegrate, everything in the Universe down to...

GRAND DUKE

Primordial Soup.

EMA

And when everything will disintegrate into the Primary Elements, atoms and psychons, the maximum Point of Entropy will be reached again, followed by the Great Reconcentration, when planets, mountains, waters, people will reappear.

GRAND DUKE

Exactly.

EMA

Until when?

GRAND DUKE

The cycle will never end.

The two are silent. Each is lost in his own thoughts, sipping from their coffee cups from time to time.

INT. KING'S CABINET. DAY.

King Okot is sitting at his table. He has several papers in front of him, which he does not look at very closely. He looks up at the Master with Gloves working at the wooden desk in the Royal Cabinet.

OKOT

Master.

(Master with Gloves stops
writing and looks at the
King)

I can't concentrate on anything, I
keep thinking about what you told
me. Tell me again what Master Ijere
did.

The Master with Gloves leaves the writing instrument on the
writing desk and approaches the King's desk.

MASTER WITH GLOVES

Master Ijere convened the Masters in the Grand Master's
Cabinet to choose the successor to Grand Master Ayaju.

OKOT

Yes, I asked him that. The Royal
Council had appointed me to choose
a Grand Master, but I decided that
you should choose him because you
know each other best.

MASTER WITH GLOVES

That's what Master Ijere said. The majority voted to go to
the Blue Tower and ask Grand Master Ayaju to choose his
successor, and if he couldn't do that, then we would have to
choose.

OKOT

Fine, but when I asked you who you
chose, you said Master Ijere.

MASTER WITH GLOVES

We didn't tell you, Your Majesty, Master Ijere lied and put
himself forward.

OKOT

Why?

(the Master with Gloves
does not answer, but
looks at the King with
undertones)

Actually, yes, why?

(the King asks
rhetorically)

MASTER WITH GLOVES
(continues to tell the
story)

Master Ijere planned the whole thing, because he locked us in the Grand Master's Cabinet and left with Your Majesty.

OKOT
How did he block you?

MASTER WITH GLOVES
His Apprentice, Chimananda, locked the Cabinet door from the outside.

Before the Master with Gloves can finish his sentence, the door to the Royal Cabinet suddenly opens. Lord Down rushes in.

DOWN
Her Majesty the Queen Mother.

Halima hurries into the Royal Cabinet. Okot stands up, the Master with Gloves bows, takes two steps and rushes out of the Royal Cabinet, followed by Lord Down, who closes the door behind him.

Halima and Okot stand and look at each other. A moment, two, three. The King is about to speak, but changes his mind. Halima sits down on a chair in front of the King's desk.

HALIMA
Sit down.

OKOT
No, I...

HALIMA
Sit... down.

Okot sits on the chair like a robot. The two are silent. Halima stares into Okot's eyes as he looks at the papers on the table. After a second or two, the Queen Mother says.

HALIMA (CONTINUED) (CONT'D)
At least have the sense to keep your mouth shut.
(Okot still says nothing)
That's what you did when you were a child, after a bad joke you shut up.

(MORE)

HALIMA (CONTINUED) (CONT'D)
(Okot doesn't like the
situation, he still
doesn't say anything, but
he looks at his mother)
What are you going to do now?

OKOT
I honestly don't know.

HALIMA
What's Master doing?

OKOT
Ijere?

HALIMA
Yes.

OKOT
He's still unconscious.

HALIMA
Is he dead?

OKOT
I hear he's alive, if you can call
it that.

HALIMA
I found out that he lied and was
not appointed as Ayaju's successor.

OKOT
Yes, that's what I know.

HALIMA
And why did you take this Master?

OKOT
What do you want now, mother?

HALIMA
To solve the problem.

OKOT
How?

HALIMA
Like a King.

OKOT
Is that why you came? To humiliate
me?

HALIMA

You've done something stupid.

OKOT

I had the approval of the Royal Council, of which you are a member.

HALIMA

When you arrested Ayaju, you did a foolish thing.

In a fit of rage, Okot knocks some papers off the table, suddenly gets up from the chair, which he slams against the wall behind him, and takes a few steps through the cabinet.

Halima stares at him.

OKOT

Okay, that's right, I did something stupid. If you want to help me now, fine, if not, forget it.

HALIMA

Did you find Ayaju?

OKOT

No, not yet.

HALIMA

I'm looking for him too, but I can't find him.

OKOT

Don't your people know anything?

HALIMA

Absolutely nothing, as if the earth had swallowed him up. Do you know anything about his Apprentice?

OKOT

Whose Apprentice?

HALIMA

Ayaju's.

OKOT

No, what do I know?

HALIMA

He's disappeared too.

OKOT

Meaning?

HALIMA

And the earth has swallowed him up,
he is nowhere.

OKOT

Curious. Could it be with Ayaju?

HALIMA

Who knows. Everything is strange
here, don't you see? The Master
liar is more dead than alive, the
other two disappeared without a
trace.

OKOT

I'm going to tell you something,
but just between us.

(Halima looks at Okot. The
King approaches her and
sits on a chair in front
of her)

Ukamaka has gone after Ayaju.

HALIMA

(surprised)

How come?

OKOT

He told me that he suspected where
Ayaju was and that she was after
him. She asked me to trust her and
ask her anything. She took the
soldiers and left.

HALIMA

Where?

OKOT

I don't know, I'm waiting for her
to come back.

HALIMA

Did you tell anyone to follow her?

OKOT

No.

HALIMA

Why not?

OKOT

She told me to trust her and I do.
I'm waiting for her to come back to
see if she comes with Ayaju.

HALIMA

What great trust you have in her
that you told me your secret,
knowing full well that I will send
scouts after her throughout the
fortress and its environs.

OKOT

Maybe you don't need to, because I
think she's here. There's a noise
in the palace courtyard.

The two are silent and attentive to what can be heard
outside. The king approaches the window and opens it. The
sound of horses' hooves and people's voices can be heard
outside. The king picks up the bell from the table and rings
it, then listens to the sounds coming from outside.

The Royal Cabinet door opens and Lord Down enters.

DOWN

Your Majesty.

OKOT

What do you hear in the courtyard?

DOWN

Her Majesty the Queen has just
arrived.

OKOT

Alone?

DOWN

No, with some of the soldiers of
the personal guard.

OKOT

Is that all?

DOWN

Yes.

OKOT

Is there no one else with her?

DOWN

No. Are you referring to someone in
particular?

OKOT

No, thank you.

HALIMA

Lord Down.

DOWN

Yes, Your Majesty.

HALIMA

You said the Queen returned with some of the soldiers from her personal guard. I mean, how?

DOWN

The Queen left with 9 soldiers of her personal guard and returned with 6.

HALIMA

And how many soldiers does the Queen have in her personal guard?

DOWN

Your Majesty, but one is left at the Royal Blue Palace every time she leaves.

The three are silent, and the King winks at Lord Down to leave. He bows and leaves, closing the door behind him.

HALIMA

So she didn't bring Ayaju, and she also lost 3 soldiers.

OKOT

Strange things are multiplying in this story. I'll find out what happened.

HALIMA

Wait.

(Okot stops)

Where are you going?

OKOT

To Ukamaka, I need to find out where she's been.

HALIMA

Take your time.

OKOT

Why?

HALIMA

Wait, you must gain an advantage over the Queen.

OKOT

Meaning?

HALIMA

The Queen expects you to go to her immediately and ask her where she has been. So she's prepared to tell you the truth or lie.

OKOT

You mean the Queen would rather lie to me than tell me the truth.

HALIMA

Exactly. So we have to use a different tactic. She can't be so sure of how you're going to act.

OKOT

Then I won't ask her anything.

HALIMA

Perfect.

OKOT

I'll let her stew and tell me.

HALIMA

Yes, let her get worried, maybe even insecure. Then she won't be as prepared and in control as she is now.

The two are silent. Each is left to his own thoughts.

EXT. WHITE FOREST. DAY.

Out of Ash Grotto comes Amos, followed by Jona, Tasso and the White Fisherman who takes the stretcher with which he brought Old Argument and Jona puts on it the rope from the Black Bull's vein and Amos a few pieces of the bull's flesh wrapped in the bull's hide. Then the group sets off to the trees of the White Forest.

The four of them walk through the forest, led by Amos, and reach the stream that flows into White Lake, then head toward its source.

At the source of the stream, in the water, is the sword with the glowing blade and the ivory handle.

The four reach the sword and Amos bends down and pulls it out of the water.

 AMOS
The blade glows, burning
everything.

Tasso approaches the sword and extends his hand. He immediately pulls it back.

 TASSO
It burns badly.

 JONA
You can't wear it without a
scabbard.

 AMOS
It burns everything, I'll try to
carry it in my hand.

Jona goes to the stretcher and takes the skin of the Black Bull with the pieces of flesh wrapped in it. She places it on the stretcher and goes to Amos.

 JONA
Come with the sword.
 (Amos approaches with the
 sword)
Place it on the hide of the bull.
 (Amos places the sword on
 the hide of the Black
 Bull lying on the ground.
 A fine burning thread
 rises from where the
 blade touched the skin,
 then nothing is visible)
Pick up the sword.
 (Amos raises the sword and
 a burn mark appears on
 the Black Bull's skin.)
Help me, Tasso.

Jona lifts the skin, grabbing one end, Tasso the other.

 JONA (CONT'D)
 (to White Fisherman)
Cut the skin with the diamond
dagger in the shape of the burn.

White Fisherman pulls the dagger from his arm and cuts the bull's hide. Jona places the cut piece on top of the rest of the hide and signals to the White Fisherman to cut the piece off. He cuts it off and Jona throws the rest of the hide away, pulls the half Ebony Rod out of his arm and cuts holes in the edges of the two pieces of hide with a sharp point. She takes the Black Bull's vein from the stretcher and sticks it through the holes in the leather.

JONA (CONT'D)
 (to White Fisherman)
 Cut here.

The White Fisherman cuts the Black Bull's vein. Jona makes two knots at each end to make a sheath.

JONA (CONT'D)
 (to Amos)
 This is for your sword.

And Jona threw to Amos the scabbard he had made from the skin of the Black Bull.

Amos sheathed his sword.

AMOS
 Thank you.

JONA
 Welcome. Now we will go to the Ice Cave, it is close to this place.

The white trees end near the white stone wall where the entrance to the Ice Cave is.

The two Suns are about to set in the sky.

The four of them just leave the White Forest and stop in front of the entrance to the Ice Cave.

WHITE FISHERMAN
 (sets down the stretcher
 he was carrying)
 This seems like a simple matter.

TASSO
 I don't like it either. No
 adventure?

JONA
 There is a temple here. On the table at the back of the cave, Old Argument said that these were the arms of Ayaju.

AMOS
I'm going in.

TASSO
I'll go with you.

Amos and Tasso enter the cave, Amos takes out the sword with the glowing blade and Tasso takes out the pickaxe he has on his back. Jona also wants to follow them, but is stopped by the White Fisherman, who signals her to stay put.

INT. ICE CAVE. DAY.

Amos, Tasso and the White Fisherman enter the Ice Cave. Amos holds the sword with the glowing blade, Tasso the pickaxe and the White Fisherman the bow with the arrow in it. The 3 walk and the ice walls light up with every step they take into the cave.

In the distance you can see the Ice Altar on which the two arms of Ayaju rest. The Yellow Dragon sleeps in front of the shrine. The three stop.

One moment, two, three, nobody moves. Suddenly the Yellow Dragon opens its eyes. The White Fisherman draws his bow and an arrow pierces the Yellow Dragon's right eye. He screams as the cave shakes and rises to his feet. A long flame of fire shoots from the Yellow Dragon's mouth towards the 3.

Amos and Tasso run to the left, the White Fisherman runs to the right and sticks to the ice wall. The White Fisherman pulls out another arrow and puts it in his bow. The Yellow Dragon throws another flame. Amos' clothes catch fire, but he puts it out with Tasso's help.

The White Fisherman shoots another arrow at the Yellow Dragon, but it bounces off its scales. New flames come out of the Yellow Dragon's mouth and nostrils, touching the 3. Amos, Tasso and the White Fisherman try to extinguish the flames that are burning their clothes.

The Yellow Dragon howls and approaches the three of them, but Jona appears in front of it. The beast stops and looks at the girl. She stares at him. Amos, Tasso and the White Fisherman look at them.

The Yellow Dragon seems to have calmed down. Jona stares into its eyes. The Yellow Dragon is docile and approaches Jona meekly. The girl also approaches the animal and it gently lowers its head and stretches its neck. Jona puts the vein he took from the Black Bull behind its neck and pulls it towards the exit of the Ice Cave.

Tasso and the White Fisherman go to the shrine and take Ayaju's arms. All 3 then make their way to the exit of the Ice Cave.

EXT. WHITE FOREST. DAY.

Jona emerges from the Ice Cave, dragging the tame Yellow Dragon behind her. Then the White Fisherman, Tasso and Amos come out.

JONA
(turning to Amos)
Amos, you have to kill the dragon.

Amos approaches the Yellow Dragon, Jona pulls gently on the vein and lowers the animal's head, Amos raises his sword and plunges it deep into the top of the head.

The animal looks at Amos obediently, its legs go limp and it lies down on its belly, closing its eyes and resting its head on the white ground. Amos draws his sword from the animal's head.

Amos, Tasso and the White Fisherman have burns. Tasso takes small pieces of diamond from his pocket.

TASSO
I have the perfect cure.

And Tasso holds the diamonds close to his own burns, which are beginning to heal.

The two Suns have set in the sky.

Next to the Yellow Dragon are the 4.

JONA
We go to the White Hut to sleep tonight. Tomorrow we go to the Red Chasm.

AMOS
The White Hut is on the way to the Red Chasm?

JONA
Yes. The furthest is Purple Lake. Let's go.

EXT. COURTYARD OF THE GRAND DUKE'S PALACE. DAY.

It's a beautiful winter's day. The sun is shining, unclouded.

The courtyard of the Grand Duke's Palace is beautifully manicured. There's snow where there's grass, and the paths are clean, with no snow on them. The statues in the courtyard are covered in snow.

The iron gates are wide open and a porter stands in front of each one.

On the terrace of the palace is the Stone, looking towards the gates. He turns and enters the palace.

At that moment, the Queen Mother's carriage enters the gate, followed by her Captain and 4 mounted soldiers. The carriage heads for the entrance to the Grand Duke's palace.

The Grand Duke leaves the palace, followed by Stone and Emma. The 3 stop on the terrace.

The carriage stops in front of the stairs leading up to the palace entrance. The Captain dismounts and goes to open the carriage door. The Queen Mother dismounts, assisted by the Captain.

GRAND DUKE
(walking towards Halima)
My dear, beautiful little sister.

HALIMA
(happy to see her brother)
My wise elder brother.

The two hug.

GRAND DUKE
I love you.

HALIMA
I love you too.

The Queen Mother walks up the stairs hand in hand with the Grand Duke. She stops in front of Ema.

GRAND DUKE
Queen Mother, may I present Ema, my apprentice.

With a protocol greeting, Ema greets Halima.

HALIMA
Nice to meet you, young lady. I hope you will fit in with my brother's work and follow in his footsteps.

Ema says nothing, very emotional, and bows to the Queen Mother.

GRAND DUKE

Let me get you a hot chocolate, my little sister.

Halima and the Grand Duke enter the palace, followed by Ema. Stone and the Queen Mother's Captain shake hands and enter the palace.

INT. ALCHEMY LABORATORY OF THE GRAND DUKE. DAY.

The lab door opens and Halima, the Grand Duke and Ema enter. The Stone and the Captain remain outside. Halima notices this and turns to them.

HALIMA

Please come in. I wish to hold a Council of War.

GRAND DUKE

Is it so serious?

HALIMA

Don't you know what's going on in the Blue Fortress?

GRAND DUKE

Yes, I heard something.

HALIMA

And you don't think it's very serious?

The Queen Mother is seated on a high-backed wooden chair by the hearth. The Grand Duke sits in the chair in front of her. Ema serves them hot chocolate, pouring it into prepared cups on the small table between them. Halima watches the girl intently, while Ema moves gracefully, quietly and confidently.

Stone brings a chair for Emma and places it next to the Grand Duke. The Captain sits behind the Queen Mother and stands, while Stone, also standing, sits behind the Grand Duke. Ema gives them each a cup of chocolate and sits down in her chair.

Halima takes a sip.

HALIMA (CONTINUED) (CONT'D)

It's wonderful. It has mint, just the way I like it.

GRAND DUKE
I'm finally starting to like
chocolate with mint.

HALIMA
When you were little, you used to
refuse it when mummy gave it to us.

GRAND DUKE
Spoiled child.

And the two are amused. Then Halima looks at Ema and speaks
to her.

HALIMA
And how old are you, miss?

EMA
Your Majesty.

HALIMA
You are very beautiful.

EMA
(looks down, embarrassed)
Thank you, Your Majesty, you are
too kind.

HALIMA
You really are very beautiful.

GRAND DUKE
Sorry to interrupt, but alchemy
only attracts people who are
beautiful in body and soul.

HALIMA
And very modest people.

And they both laugh. Then Halima turns to Ema again.

HALIMA (CONTINUED) (CONT'D)
I hear you've had a hard life. I am
sorry to hear that. I sincerely
hope that you have a true calling
to Alchemy and that you will begin
on this path of beauty.

EMA
I promise to learn as much as I
can, Your Majesty.

HALIMA
Especially as our Fortress has
fallen on hard times

GRAND DUKE
Has Grand Master Ayaju been found?

HALIMA
No. And we must find him.
(the Queen Mother
emphasises the word "we")

GRAND DUKE
You weren't joking when you said
we'd have a War Council.

HALIMA
And everything we discuss and
decide here must remain a secret.
Our secret.
(and the Queen Mother
looks at Ema)

The girl looks at Halima and after a second, two, she says.

EMA
Time will tell if I betray you or
not, Your Majesty.

GRAND DUKE
Sister, what is the news?

HALIMA
The latest news is the same old
news. The wounded body of the Grand
Master has vanished without a
trace, and Master Ijere is alive
but unconscious.

The Queen Mothers' Captain bows and says.

CAPTAIN
Your Majesty, may I?

HALIMA
Go ahead.

CAPTAIN
I think we should begin with a
summary of events, then draw
conclusions and decide what to do.

HALIMA
Say.

CAPTAIN

Grand Master Ayaju was arrested by King Okot on charges of treason after Queen Ukamaka presented a document purporting to prove it.

HALIMA

A fake, in fact.

GRAND DUKE

I think it's a fake too. Continue, Captain.

CAPTAIN

In prison, the Grand Master was very seriously wounded in the neck, and the Royal Council decided that the King should choose the Grand Master's successor. The King asked the six Masters of the Order of Numbers to nominate the successor. Then he nominated himself, Master Ijere.

HALIMA

Who lied to the King that he was chosen by the other Masters.

GRAND DUKE

What do you mean?

HALIMA

Master Ugonna told me the truth. The six Masters decided to go to the Blue Tower and ask Ayaju whom he should choose as his successor. If he could not decide, the Masters would decide. When the King arrived at the meeting of the Masters, Ijere lied and said that he had been chosen as the successor. The King hurried away, the two left, and the other Masters were surprised and locked in the cabinet where they were meeting.

GRAND DUKE

By whom?

CAPTAIN

By the Apprentice of Master Ijere, named Chimananda.

HALIMA

As you say. The King and Ijere went to the Blue Tower, took Ayaju's body and brought it to the Cemetery of the House of Numbers, to the Tomb of the Grand Masters of the Order. Go ahead, Captain.

CAPTAIN

There, Grand Master Ayaju and Master Ijere were left alone to perform the Sacred Numerological Ritual. After some time, Captain Ash, who leads Queen Ukamaka's personal guard, entered the Tomb and found Master Ijere unconscious and the body of Grand Master Ayaju gone.

HALIMA

We've been looking for him ever since, and we can't find him.

CAPTAIN

The strangest thing is that the body of the Grand Master was not removed from the Tomb because the door was guarded by Master Ijere's Apprentice.

GRAND DUKE

That one, Chimananda.

CAPTAIN

Right, Grand Duke, Apprentice, who swore that from the time the King left until Captain Ashes came, no one went out and no one came in.

HALIMA

And yet Ayaju is nowhere to be found. What's more, Okot told me that the Queen claimed to know where Ayaju's body is and that she was going to retrieve it. But it seems that she came back empty-handed.

GRAND DUKE

Seems?

HALIMA

I haven't spoken to her, but the King told me that the Queen did not bring Ayaju.

For a moment, two, three, there is silence. Then Halima turns to the Grand Duke.

HALIMA (CONTINUED) (CONT'D)

I thought you might know where Ayaju's body is.

The Grand Duke is silent and looks at his sister. Then he rises from his chair and takes two steps across the room. He stops and turns to face the three of them.

GRAND DUKE

I think you mean our little secret place.

HALIMA

It's the only option we have left. Isn't it?

GRAND DUKE

Yes. And the Tomb of the Great Masters in the Cemetery of the House of Numbers hides a path to that place.

Halima rises from her chair and walks over to the Grand Duke. Ema also rises from her chair.

HALIMA

The chocolate was excellent, as always. I'm waiting to hear from you.

And the two have a goodbye hug.

EXT. WHITE FOREST. DAY.

The four walk through the White Forest without saying a word. First is JONA, in her clothes made of Black Bull skin. On her body you can see the black marks on her arms and legs. The girl wears the sharp-pointed half of the Ebony Rod at her waist.

Behind her walks Amos, who carries on his arm the glowing-bladed sword with the ivory hilt, in the scabbard made by JONA from the skin of the Black Bull and is dressed in the robes of an Apprentice of the Order of Numbers.

Then comes Tasso, with the pickaxe strapped to his back and the White Fisherman with the diamond dagger on his arm and the bow with arrows tipped with small pieces of diamond on his back. He also carries the stretcher on which are pieces of the flesh of the Black Bull and the arms of Ayaju.

The four come out of the White Forest and stop. In front of them is the Red Chasm.

TASSO

Is it deep?

JONA

Very deep.

And the girl starts towards the chasm. The others follow her.

The chasm has red earth walls and the bottom is not visible from above. The four are standing on the edge, looking down.

TASSO

How deep is it?

AMOS

How do we get down?

For a few moments, no one speaks. The red walls of the abyss are lost in the darkness of the deep.

WHITE FISHERMAN

We'll make 10 steps and sharpen them at one end. We'll put them in the red wall and climb down. Then we go up the same way.

TASSO

Only 10 steps?

WHITE FISHERMAN

That's enough. We'll take the last ones out and knock them down. We'll go down them, then take out the top ones and knock them down. And that's how we get to the bottom.

AMOS

I don't understand.

JONA

It's as good as White Fisherman says.

(MORE)

JONA (CONT'D)

We'll put the steps in the wall,
climb down, stand on the bottom
steps, take the first steps out of
the wall, knock them down and climb
down. Let's get to work.

Followed by Jona, Tasso and Amos, who still hasn't figured out how to get down, the White Fisherman leaves for the White Forest.

INT. KING'S CABINET. DAY.

The door of the Royal Cabinet opens and Queen Ukamaka enters.

UKAMAKA

My king, it is noon. You must be
hungry.

And the Queen steps aside and the servants enter with platters of food and drink. Everything is placed on a small table, then the servants leave and Ukamaka closes the door behind them. The King is at his desk, looking at the whole arrangement.

OKOT

I'm glad, my Queen, that we will
eat together. I'm really hungry.

And the King gets up from the high chair and goes to the table where the food is. The two of them sit down side by side and begin to eat. No one says anything, they just eat.

After a while, the Queen wants to say something, but refrains.

OKOT (CONT'D)

Very good food. No?

Ukamaka can no longer hold back and says.

UKAMAKA

Maybe you want to know what I found
out about Ayaju?

OKOT

Did you find him where you thought
he was?

UKAMAKA

I didn't think he was anywhere. I
told you I would talk to someone
who must know where he is.

Okot suddenly stops eating and looks at Ukamaka.

OKOT

You told me that you had an idea where Ayaju might be. Not to ask more and to trust you.

UKAMAKA

I told you that I knew someone who might know where Ayaju is and not to ask me more. And now I've come to tell you.

OKOT

Ukamaka, you told me that YOU have an idea where Ayaju is.

UKAMAKA

You misunderstood, my king.

OKOT

I understood what you said, Ukamaka.

UKAMAKA

I told you I had a premonition.

OKOT

Where Ayaju's body is.

UKAMAKA

No, I have a hunch that someone knows where Ayaju's body might be. And now I've come to tell you everything.

The King says no more, one moment, two, three. Ukamaka continues.

UKAMAKA (CONT'D)

The person I suspected might know where Ayaju is hiding is his Apprentice.

OKOT

(ironic)
Ooo, yeah?

UKAMAKA

(notices the irony,
ignores it, and
continues)
This apprentice's name is Amos.

OKOT
 (also ironic)
 Interesting. And what did this
 Apprentice say?

UKAMAKA
 He didn't say anything because I
 looked for him and couldn't find
 him. He seems to have disappeared
 as well.
 (the two are silent for a
 moment, two)
 Don't you find that strange?

OKOT
 Yes, it's very strange. So, in
 conclusion? Where is Ayaju?

UKAMAKA
 I don't know because I haven't met
 this Apprentice.

OKOT
 Are you still looking for him?

UKAMAKA
 Yes, I am.

OKOT
 Very good.

And the King rises from the table, drinks the wine from the
 glass, wipes his hands and walks to the table where he picks
 up the bell and rings it.

The door opens and Lord Down enters.

OKOT (CONT'D)
 Lord Down, call Master with Gloves,
 I want to work on something. And
 call the table to order.
 (King turns to Queen)
 Keep me informed, my Queen, of any
 interesting discoveries.

And the King sits in his high-backed chair.

The Queen looks at the King for a second or two, then gets up
 and walks out of the Royal Cabinet. She passes Lord Down, who
 bows to her.

EXT. WHITE FOREST. DAY.

The Sun has set in the sky.

The four of them are carving the white trees. The poles are wide and sharp at one end.

AMOS

I didn't quite understand how we were going to proceed.

TASSO

Tomorrow morning you'll see very well. The red walls of the chasm will allow us to drive these beams into them. We'll walk them down like steps. Then we take the top ones off and bring them down and drive them into the earth wall. And we go lower. Then we take the top steps and put them down and so on until we get to the bottom.

AMOS

And the climb?

JONA

We do the same thing. We take off the bottom ones and put them on the top ones and climb up. You'll see tomorrow. Let's make 10 beams out of these trees.

The four continue to make the wooden steps.

INT. THE STABLE OF THE HOUSE OF NUMBERS. NIGHT.

The interior is lit by a few torches placed in iron brackets attached to the walls.

Brook is alone and sweeping.

Scribe Nonso enters the stable and begins to look for Brook. He sees him sweeping and goes to him.

NONSO

Hey, Brook.

The boy stops and looks at Scrib.

BROOK

Good evening, Scribe Nonso.

NONSO
How do you do?

BROOK
Fine.

On a small wooden chair, Nonso sits down.

NONSO
I think we're worried about the
same thing.

And the Scribe takes a banana from his robe pocket and gives
it to Brook.

BROOK
(takes banana, satisfied)
Thank you, Scribe Nonso.

And Brook sits down on the floor next to Nonso. For a few
moments they are silent, then Nonso asks.

NONSO
Did Amos tell you where he was
going?

BROOK
No.

NONSO
You really didn't discuss anything?

BROOK
Not much, except that the Grand
Master will need him again.

NONSO
I searched all over the Blue
Fortress and couldn't find him. If
he said the Grand Master needs him,
he must be with Ayaju. Isn't he?

BROOK
That's all he told me, that the
Grand Master needed him again. Now
they're both gone. I hope they can
be together to help each other.

NONSO
But where?

The two are silent. Brook has finished his banana.

BROOK

I don't know, Scribe Nonso. Thanks
for the banana.

And Brook, ashamed, gets up from the floor. He takes the broom and starts to sweep the floor, which is already clean.

INT. UGONNA'S CELL. NIGHT.

Master Ugonna is in the cell, at the small wooden table on which 5 candles are burning. The Master was writing strings of Numbers on a piece of parchment. In front of him, on the table, two large books are open.

There is a discreet knock at the door.

Ugonna stops writing. Master goes to open the door. He sees Nonso and waves him in. The scribe enters the cell and Ugonna closes the door.

NONSO

Good evening, Master Ugonna.

UGONNA

Good evening, scribe Nonso. What have you found out?

NONSO

I have found nothing, Master, but our suspicions are confirmed.

UGONNA

Sit down.

NONSO

(sitting on the bed)
Brook told me that Amos told him that the Grand Master needed him again.

UGONNA

(sitting on the wooden chair)
Well?

NONSO

That's all, Amos told Brook: The Grand Master will need me again.

UGONNA

You haven't found Amos.

NONSO

No, I have searched every corner of the Blue Fortress. He's nowhere.

UGONNA

The Grand Master is clearly with his Apprentice.

NONSO

I think so too.

UGONNA

Were you followed?

NONSO

No. But I was following someone.

UGONNA

Who were you following?

NONSO

The soldiers of the Queen's Guard.

UGONNA

I don't understand.

NONSO

It's all where I was looking for, I met them.

UGONNA

That means they were looking for what you were looking for.

NONSO

Exactly. And a strange thing happened.

UGONNA

What happened?

NONSO

One evening they all met in the Great Square in front of the House of Numbers. There were seven of them and their Captain.

UGONNA

What does that mean?

NONSO

Well, there were 10 of them.

UGONNA
That means 3 have another mission.

NONSO
Exactly.

UGONNA
What mission?

NONSO
I don't know. Maybe outside the
Blue Fortress.

They stop. Each goes off to his own thoughts.

INT. QUEEN MOTHER'S BEDROOM. NIGHT.

Lucretia brushes the Queen Mother in front of the mirror. She tries not to cry. Halima turns to Lucretia.

HALIMA
Go on, cry, my dear friend.

Lucretia, unable to control herself, falls to her knees, puts her face in the Queen Mother's lap and begins to cry. Halima strokes her head as Lucretia cries. There is a discreet knock at the door.

HALIMA (CONT'D)
There's someone at the door, come
on Lucretia, go and see who it is.

Lucretia gets to her feet, wiping away tears and trying to stop crying. She goes to the door and opens it. She hears herself whispering to someone, closes the door and goes to the Queen Mother.

LUCRETIA
It's Your Majesty's Captain with
Master Ugonna, they have the latest
news.

HALIMA
Let them come in.

Halima gets up, Lucretia takes a long robe and dresses the Queen Mother, who is sitting in a high-backed chair.

Lucretia goes to the door and opens it. The Captain enters, followed by Ugonna. Lucretia closes the door behind them.

CAPTAIN
(bowing to the Queen
Mother)
Your Majesty.

UGONNA
(also bowing)
Your Majesty.

HALIMA
Good evening. What news?

CAPTAIN
Master Ugonna has made a series of
investigations. Please, Master.

UGONNA
Grand Master Ayaju and his
Apprentice Amos are together. I
don't know where, but Amos can't be
found in the fortress either. The
Ukamaka Queen's soldiers are also
looking for them, 7 in the Blue
Fortress and 3 most likely outside
the Fortress.

HALIMA
Are you sure Ayaju is with his
Apprentice?

UGONNA
I have no direct proof. But the
Apprentice has told a friend that
the Grand Master needs him.

HALIMA
"Will need...", not "needs..."

UGONNA
"Will have...", meaning that the
Apprentice has been warned by the
Grand Master to be prepared at all
times.

CAPTAIN
I brought the Apprentice to the
Grand Master as he requested.

HALIMA
Yes, I remember. The two of them
must have made a plan. But where
are they?

UGONNA

I don't know, Your Majesty.

Halima looks at Lucretia, who is hiding in the shadows. She cries inaudibly.

HALIMA

(to Ugonna)

Master, you said that 7 soldiers of Queen Ukamaka's guard were looking for the two inside the Blue Fortress and 3 outside.

UGONNA

Yes, Your Majesty.

HALIMA

Outside, where exactly?

UGONNA

The surrounding villages, I think.

HALIMA

Sure, yes. OK, thank you. Let me know what you find out.

UGONNA

Your Majesty.

(and the Master bows and leaves)

After Ugonna leaves and closes the door, Halima says to the Captain.

HALIMA

First thing in the morning, send word to the Grand Duke that we're going to visit him, just the two of us.

The Captain bows and leaves the bedroom, closing the door behind him.

Halima looks at Lucretia in the shadows and cries inaudibly.

EXT. WHITE FOREST. DAY.

Jona, Amos, Tasso and White Fisherman are standing on the edge of the Red Chasm, looking down. They are ready to go down.

The white fisherman has a pole in his hand, which he sticks into the ground at the edge of the red wall of the abyss.

Tasso strikes the other end with his pickaxe and drives the pole into the red wall of the abyss. The two continue in the same way with another pole, driving it lower than the first; then with the third pole; the fourth; the fifth, thus forming a staircase of steps leading down into the red abyss.

In the sky the two Suns rose, one in the East and the other in the South.

All the wooden beams are embedded in the red earth wall of the cliff, so the four begin to descend. Tasso pulls out the first beam which, hand over hand, reaches down to the White Fisherman. Tasso then pulls out the next pole and two more, which he hands to the White Fisherman, then goes down to him and they both begin to stick them into the red wall. Once the poles are in the ground, they all climb down to the bottom of the Red Chasm.

EXT. COURTYARD OF THE GRAND DUKE'S PALACE. DAY.

The gates are wide open and the guards are standing by.

On the steps leading up to the palace door is a soldier beside his horse. The door opens and Stone comes out, followed by the Grand Duke. When he sees them, the soldier bows.

At that moment, two galloping riders enter the gates of the estate. It is the Queen Mother and her Captain. They reach the steps leading to the palace gate and dismount. The soldier catches the two horses by the halter.

Halima is greeted by the Grand Duke.

GRAND DUKE
What's the matter, sis?

Halima takes the Grand Duke by the arm. She pulls him a few steps behind her.

HALIMA
Ayaju is beyond with his
Apprentice.

GRAND DUKE
How do you know?

HALIMA
I have no direct proof.

GRAND DUKE
And then?

HALIMA

The Apprentice disappeared just as Ayaju did.

To avoid being overheard, the two take a few steps onto the terrace of the palace.

GRAND DUKE

They may be together. But are you looking for the Apprentice?

HALIMA

We are looking for him, but we haven't found him or Ayaju yet.

GRAND DUKE

But how do you know they are in the White World?

HALIMA

Ayaju disappeared from the Tomb of the Grand Master of the Order of Numbers. Through it is a path to the White World.

GRAND DUKE

I know the same. And the Apprentice?

HALIMA

There are at least two ways to enter the White World: the one you know and the one Ayaju knows. This means that, in theory, there are other ways to get there. Perhaps the Apprentice has used one of them.

GRAND DUKE

If not the one in the Tomb.

HALIMA

Exactly, though there is no visible sign. And there is something else.

GRAND DUKE

Still about the White World?

HALIMA

Yes. Ukamaka brought 10 soldiers in her personal guard. 7 of them are seen searching the Blue Fortress for Ayaju and his Apprentice. 3 are missing.

GRAND DUKE

Where?

HALIMA

Supposedly they've been looking for them in the 1,000 villages of the Royal Blue Household's domain, but my people haven't seen them.

GRAND DUKE

Could they also be in the White World looking for these two?

HALIMA

It is possible. That means Ukamaka can also enter the White World. So there are many ways in.

GRAND DUKE

How many?

HALIMA

I don't know, 2, 3 at least. You have to be careful when you go there.

GRAND DUKE

I can't go anymore. I can't take this energy transfer anymore.

HALIMA

Will you send the girl?

GRAND DUKE

Yes, I will instruct her sooner than I planned, things are getting more and more complicated.

HALIMA

Is she ready?

GRAND DUKE

Of course not. But we have no choice. The last time I went through this passage, I came back more dead than alive.

HALIMA

I remember. Please teach the girl well and be very, very careful. She may meet Ukamaka herself and the Queen will kill her without thinking too much.

GRAND DUKE
I'll be careful, I promise.

INT. RED CHASM. DAY.

There is not much light inside the Red Chasm. The four are sitting on the steps that are set into the red wall. TASSO pulls out a beam and sends it down to the White Fisherman. Then, TASSO comes down and they both start to put other beams into the red earth wall. The work is hard and the White Fisherman and Tasso are exhausted. Seeing them, Jona tells them.

JONA
I say stop and rest.

The two continue to work. The White Fisherman stops and looks at the girl.

WHITE FISHERMAN
It's too heavy for you two.

JONA
There's no need to hurry. You need to rest.
(TASSO also looks at Jona)
Who knows what we'll find down there, like in the Ice Cave.

TASSO
The Yellow Dragon has listened to you.
(the 4 sit on the wooden steps)
You know each other well, it seems.

JONA
Looks like it, but the truth is, I have never seen this beast.

AMOS
Never?
(Jona emphasizes his statement by shaking his head)
Never been to the Ice Cave?

JONA
Yes, but there was no Yellow Dragon, there was nothing there. Just the ice shrine.

TASSO
Then how did this animal appear?

JONA
Someone created it.

AMOS
Who made it?

JONA
The one who segmented the Grand
Master's body.

TASSO
The numerologists who helped her?

JONA
They didn't have the power or the
knowledge to do such a thing.

AMOS
Queen Ukamaka can.

JONA
But why does the Queen hate you so
much?

AMOS
Very simple. The Queen wants to
replace Numbers with Images. She
doesn't know the Numbers, and the
Green Fortress, where she comes
from, knows the Images. The Queen
wants to rule the Blue Fortress
with the power of the Images.

INT. THE STABLE OF THE HOUSE OF NUMBERS. DAY.

The sun has set in the sky. It is not yet night, and the
inside of the stable is well lit.

Brook is cleaning a horse. He is very concentrated on what he
is doing. A voice is heard.

MASTER WITH GLOVES

Is that the Grand Master's mare, boy?

Brook shakes, unbalanced, and falls from the stool he was on.
He looks at the Master with Gloves.

MASTER WITH GLOVES
Easy, I didn't mean to scare you.

Brook stands up.

BROOK
Sorry, Master, I didn't see you.

MASTER WITH GLOVES
It's all right. Come over here.

Brook approaches the Master with Gloves who takes him by the shoulders and they take a few steps through the stable.

MASTER WITH GLOVES (CONTINUED) (CONT'D)
I hear you're friends with
Apprentice Amos.

BROOK
Yes, we are.

MASTER WITH GLOVES
What do you know of him? Where is
he now?

BROOK
I don't know anymore, that's what I
told the Master...
(and Brook stops,
realizing he has said too
much)

MASTER WITH GLOVES
(gently, kindly)
Who else have you told?

BROOK
(hesitating because he
doesn't know if it's the
right thing to say)
Master Ugonna.

MASTER WITH GLOVES
Ah, Master Ugonna. It's a good
thing you told him, that someone
else didn't tell him, okay?

BROOK
Not you either?

MASTER WITH GLOVES
(laughs amusedly)
That's right, you're a smart boy.
What's your name?

BROOK

Brook.

MASTER WITH GLOVES

Nice name. Well, you don't have to tell me either, but will you tell the king everything you know?

BROOK

Yes, I will.

MASTER WITH GLOVES

Well done, but it's a little complicated to get you to the Royal Blue Palace, so tell me and I'll tell him.

BROOK

Sounds like a trick.

MASTER WITH GLOVES

(laughs again)

That's right, my boy, it looks that way, but it isn't. The King has asked me to investigate the disappearance of Apprentice Amos. And that's how I came to you. So tell me, where is your friend, Apprentice Amos?

BROOK

Master, I don't know where Amos is. He just told me that the Grand Master needs him again and that he will help him. That's all I know and nothing more.

(The Master with Gloves says nothing for a second, two, three)

That's exactly what I told Master Ugonna. You can ask him.

Master with Gloves says nothing. He looks at Brook, who looks at him, too.

INT. KING'S CABINET. DAY.

Okot is sitting at his desk. In front of him is the Master with Gloves.

OKOT

This means that Ayaju is with his Apprentice.

MASTER WITH GLOVES

The Grand Master and his Apprentice disappeared at the same time. This means that they are probably together. The Apprentice is helping his Master, especially since the Grand Master's health is poor.

OKOT

And Master Ugonna knows it too.

MASTER WITH GLOVES

Master Ugonna is the Queen Mother's man. He is no danger.

OKOT

That's right, they are no danger. But who is a danger, Master with Gloves?

The Master says nothing, looks down and remains silent. After a second, two, the King asks again.

OKOT (CONT'D)

Who is a danger to the Grand Master? To the Order of Numbers? And, to my Fortress?

And the King emphasizes the last word, "my".

The Master with Gloves says nothing, doesn't move, doesn't seem to breathe, and looks down.

After a second or two, the King continues.

OKOT (CONT'D)

You're right, even when you're quiet, I can still hear you, Master with Gloves.

The Master with Gloves remains stone-faced, while the King is deep in thought.

INT. RED CHASM. NIGHT.

The four stand on the wooden steps set into the red earth wall. Tasso and the White Fisherman have just climbed the last step. Amos holds the glowing-bladed sword to illuminate the place where they stand. The light is very dim.

WHITE FISHERMAN

We stop here. It must be dark outside. We need to sleep to regain our strength.

JONA

Amos and I will keep watch. You two get some sleep. You first, Amos, keep watch. If you get tired, wake me.

Jona, White Fisherman and Tasso sit on the wooden steps, each in the most comfortable position. Amos has remained on the top step, glowing-bladed sword in right hand.

INT. ALCHEMY LABORATORY OF THE GRAND DUKE. DAY.

Long wooden tables line the walls, and in the middle of the laboratory is a large wooden barrel filled with water.

The Grand Duke is standing next to the barrel. Suddenly, Ema emerges from the bottom of the barrel and takes a deep breath. She chokes on the water and coughs loudly.

The Grand Duke is very angry.

GRAND DUKE

Not like this, Ema, not like this.

The girl holds on to the wooden edge. She looks at the Grand Duke.

GRAND DUKE (CONTINUED) (CONT'D)

Come out of the water and come to me.

The girl gets out of the barrel and climbs down a wooden ladder supported by the very tall barrel to the Grand Duke. He hands her a towel, with which she begins to wipe herself.

GRAND DUKE (CONTINUED) (CONT'D)

What's going on?

EMA

I don't know.

(girl breathes heavily)
Nothing opens. I repeat the incantation in my mind until I run out of breath and no door opens.

GRAND DUKE

You must be drawn to an energy.

EMA

(annoyed that she doesn't
get it)

Nothing attracts me. Nothing opens.
I see nothing, nothing, nothing,
nothing, nothing. I fight and I
can't do anything.

(and the girl throws in
the towel and sits on a
chair)

I'm not the one you're looking for,
I can't do what you want, Grand
Duke. The Red Spot is just a
mistake.

GRAND DUKE

Ema, I understand, but if you get
angry, you won't do anything.

EMA

I'm drowning and there's nothing I
can do. I'm not the one you want.

And the girl gets up nervously and goes to the door.

The Grand Duke looks at her and raises his voice for the
first time.

GRAND DUKE

Ema! Come back!

The girl stops and realises that she has behaved badly. She
turns and approaches the Grand Duke.

EMA

I beg your pardon, Grand Duke.

GRAND DUKE

(calmly but firmly)

Nothing is done at the first
attempt. Be patient, don't be
stubborn, be a friend, be a
companion to the incantation in
your mind and the flow energy that
must call you.

EMA

Great...

GRAND DUKE

Ema, now I want you to go into your
bedroom, put on some dry clothes
and relax.

(MORE)

GRAND DUKE (CONT'D)

You lie on the bed and repeat the incantation with friendship, slowly and slowly, with understanding, until it becomes part of you. And you become a link between the Blue World here and the White World beyond.

Ema understands and calms down. She looks down and stays like that for a second, then she says.

EMA

Good night, Grand Duke.

GRAND DUKE

Good night, Emma.

Ema goes to the lab door, opens it, steps out and closes it behind her. After a second or two, the door opens and Stone enters.

GRAND DUKE (CONT'D)

Let's leave it at that, we'll start all over again tomorrow.

Stone bows to the Grand Duke as he leaves the Alchemy Lab.

INT. RED CHASM. DAY.

Amos holds the sword in his hand to light up the place a little. Tasso and the White Fisherman fasten a wooden beam to the red earth wall of the chasm.

Something strange is heard. The two stop and everyone listens. A noise comes from below. They continue to stare at the wooden steps and realise that they have reached the bottom of the Red Chasm.

TASSO

Amos, come and shine the light.

(Amos comes down to them
and drops the sword with
the glowing blade)

I think we've reached the bottom of the chasm.

On the ground, dozens of white scorpions are bumping into each other and climbing on top of each other. They all move their little legs, their pincers and their tails, curved and sharp at the tips, making that strange sound of fleshless, hollow bones inside hitting each other.

TASSO (CONT'D)

There must be creatures like that everywhere.

AMOS

Jona, what are they?

JONA

I don't know, I've never touched the bottom of the Red Chasm.

AMOS

Are they from the White World?

JONA

I don't think so, they don't look it. They don't have the same energy.

AMOS

Did Regina Ukamaka produce it too?

JONA

Possibly.

AMOS

How do we get rid of them?

JONA

I don't know. But where are the Grand Master's feet?

TASSO

We have no good light.

AMOS

I had the wall behind me. So I go first to the right.

TASSO

We might as well go left.

AMOS

But what about those scorpions?

TASSO

Take the blade to them.

Amos moves the glowing blade of the sword closer to the White Scorpions, who are not bothered by the heat it gives off. In fact, they pile on top of each other to climb onto the blade. Some even manage to climb onto it, but Amos shakes it hard and the animals fall back to the bottom of the chasm.

TASSO (CONT'D)

Not good, maybe he's afraid of
fire.

AMOS

There's no way to make a fire.

The four remain silent.

After a while, Tasso takes a diamond out of his pocket. It's a small piece. Tasso holds it with two fingers and walks towards the White Scorpions. The animals begin to flee from the diamond and a short distance away. Tasso throws the piece of diamond to the bottom of the Red Chasm and the White Scorpions dodge it and make a circle around it.

Confident in himself, Tasso leaps from the last wooden step straight into the centre of the circle. The White Scorpions are standing on the edge of the circle and are getting restless, they want to enter the circle to attack Tasso, but something stops them.

TASSO

Come on, I've got two more.

WHITE FISHERMAN

Throw another diamond.

(Tasso takes another piece
from his pocket and
throws it in front of
him. The White Scorpions
dodge the diamond and
make a circle around it)

Jump into the other circle.

(Tasso jumps into the new
circle)

Throw again.

TASSO

Yes.

Tasso throws a diamond and jumps into the circle freed by the White Scorpions.

WHITE FISHERMAN

Apprentice, give me the sword to
make light with.

Amos gives him the sword and the White Fisherman jumps into the first circle with the sword in his hand, picks up the diamond from underneath and quickly jumps to the second circle where he picks up the diamond and from there jumps to the third circle where he is caught by Tasso. The White Scorpions move to cover the spaces left by the diamonds.

White Fisherman throws a piece of diamond, White Scorpions make a circle around it. Tasso takes the other piece of diamond and jumps into the new circle, tosses the diamond and makes another circle, jumping further. White Fisherman takes the bottom diamond and jumps into the next circle, from where he takes the bottom diamond and jumps into the circle where he is caught by Tasso. The White Scorpions return to fill the empty spaces, and Tasso and the White Fisherman are lost in the darkness of the Red Chasm.

In the dark, it is hard to see Amos and Jonah. They are standing on the wooden steps built into the walls of the Red Chasm.

AMOS

I hope the direction is right.

JONA

It is.

AMOS

Aren't the legs going in the opposite direction?

JONA

No.

AMOS

What do you feel?

JONA

I feel that the natural energy of the Red Chasm of the White World is being disturbed by something alien in that direction. On the other side, I don't sense anything alien in the White World.

AMOS

This is the second time that elements from the White World have destroyed elements created by Queen Ukamaka of the Blue World.

JONA

I call them energies. It's normal for the energies of the White World to destroy the energies that come from the Blue World.

AMOS

Does this mean that in the Blue World it is the other way round?

(MORE)

AMOS (CONT'D)

The energies, as you call them, of the White World are to be destroyed by those of the Blue World.

JONA

I think so, because the power of the energies in the Blue World, in the that world is much more powerful than the energies of the White World. And less numerous.

AMOS

This means that there is also a monster created by Queen Ukamaka at Purple Lake.

JONA

And I think Ukamaka created another monster there to guard the body of the Grand Master.

AMOS

What monster?

JONA

We shall see.

AMOS

And what White World energies will destroy it?

JONA

We shall see that too. Take your time, let's finish what we have to do here.

AMOS

Are the Grand Master's feet far away?

And it doesn't take him long to finish the question, Amos, because there's a very faint light coming from the direction they've gone. A piece of diamond falls, the White Scorpions run away. And slowly, slowly, Tasso and the White Fisherman emerge from the darkness. Tasso holds Ayaju's legs under his left arm.

INT. KING'S CABINET. DAY.

Okot is at the table eating. Master with Gloves is working at his wooden desk. Suddenly the door opens and Ukamaka enters, followed by Lord Down.

UKAMAKA

Come quickly, King, Master Ijere is awake.

The King is surprised. He does not immediately understand.

OKOT

Who?

UKAMAKA

Ijere, Master Ijere who was more dead than alive. He woke up.

OKOT

Where is he?

UKAMAKA

In the House of Numbers.

And Ukamaka rushes out of the Royal Cabinet. The King rises from the table and follows the Queen. The Master with Gloves also begins to follow the King, but Lord Down stops him.

DOWN

Master, please stay here and wait for the King.

And Lord Down walks out of the Royal Cabinet, closing the door behind him.

INT. IJERE'S CELL. NIGHT.

Two Scribes and Chimananda, Master Ijere's Apprentice, are sitting in the cell, and he gives him a drink from a wooden cup. The Master drinks heavily.

The cell door opens and Captain Ash enters followed by the Queen and the King.

The two Scribes and Chimananda stand up and bow to the Royal Couple.

ASH

Get out.

The Scribes and Chimananda come out of the cell and Ash closes the door behind them.

The King and Queen approach Ijere, who doesn't know what's going on.

Ukamaka wipes his hand over Ijere's open, blank staring eyes. He makes no gesture, he does not see.

The Queen looks at the King, they look at each other, then Ukamaka addresses the Master.

UKAMAKA
Master, I am Queen Ukamaka.

IJERE
(trembling and turning his
head toward the Queen)
Your Majesty.

UKAMAKA
How do you feel?

IJERE
(speaking very slowly)
Weak... very weak...

UKAMAKA
You were unconscious for a long
time.

IJERE
days... they told me.

UKAMAKA
Can you tell us what happened in
the Tomb of the Grand Masters?

Ijere does not react immediately. He stares blankly with his head in the direction of the Queen.

IJERE
Your Majesty, I don't know well,
only that...
(and the master stops)

UKAMAKA
Just what?

IJERE
I had started the Sacred Ritual,
everything was going well, when
suddenly...

And again Ijere stops, the King wants to say something, but Ukamaka gives him a signal to shut up.

UKAMAKA
So, when suddenly, what happened?

Ijere doesn't answer right away. He pauses for a moment, then continues.

JERE

Amos appeared out of nowhere...
 (Ijere pauses, this time
 the Queen stops and waits
 for the continuation)
 Your Majesty?

UKAMAKA

Yes, I'm here. Amos showed up, so?

IJERE

And everything went black for me.

UKAMAKA

You have a severe blow to the head.

IJERE

Yes, my head hurts very much.

UKAMAKA

Can you still see?

IJERE

No, Your Majesty, I cannot.

The 3 are silent. One second, two, three. Ijere speaks first.

IJERE (CONT'D)

How can I still be the leader of
 the Order of Numbers if I can't
 see?

UKAMAKA

A loyal and valuable servant like
 you is priceless, and I will find a
 way to keep you close to me.

IJERE

I was wrong when I...

UKAMAKA

(interrupts Ijere)
 The King has come to tell you
 something.

Suddenly, Ijere becomes frightened and turns blindly in all
 directions, not knowing where the King is.

Okot watches carefully and doesn't miss a word.

Without seeing anything, Ijere says.

IJERE

Your Majesty, I bow to Your Majesty.

OKOT

Master Ijere, try to get up as soon as you can. The Queen and I care for a man as devoted as you.

IJERE

Thank you, Your Majesty. I was wrong and I'm sorry.

OKOT

And yet, Master, who struck you?

IJERE

Amos, Grand Master Ayaju's Apprentice. He was hiding in the tomb of the Grand Masters and when he found the right moment, he hit me.

OKOT

Why?

IJERE

Out of hatred, Your Majesty. Please tell me, is Grand Master Ayaju dead?

The King and Queen are surprised by the question and look at each other. Ijere asks again.

IJERE (CONT'D)

Grand Master Ayaju is dead, isn't he, Your Majesty?

UKAMAKA

Have you spoken to anyone about this?

IJERE

No, with whom? I'm afraid the tradition is broken. Ayaju died and everything in the Universe was lost. All the knowledge and memories of the great masters. Something unfortunate has happened, Your Majesty. Oh, misfortune.

OKOT

We don't know that Ayaju is dead.

Ijere is amazed.

IJERE

What do you mean, Your Majesty?

OKOT

Ayaju's body has disappeared from the tomb. His apprentice has also disappeared. We search for them but can't find them. Do you know where two went?

IJERE

(is very surprised)

No. I don't know. What do you mean, they're gone?

UKAMAKA

We don't know. Well, Master Ijere, please get well and I'll see you soon.

The Queen turns and heads for the cell door, followed by the King. From the bed, Ijere says.

IJERE

I remain Your Majesties servant.

Captain Ash opens the cell door. The Royal Couple leaves, followed by Ash, who leaves the door open.

INT. RED CHASM. NIGHT.

On the wooden steps set into the red wall stand Tasso, White Fisherman, Jona and Amos.

JONA

We will rest now and start climbing again in the morning. We have plenty of time.

Tasso and the White Fisherman are already asleep, Amos is also settling down. Next to Jona are the feet of Ayaju. Amos sheathes his sword and darkness falls.

INT. SALON OF THE GRAND DUKE'S PALACE. DAY.

At the table are the Grand Duke and Ema.

EMA

I apologise for yesterday. Today I will make it.

And the girl finishes her meal. She drinks all the water in the glass in front of her and gets up from the table.

EMA (CONT'D)

I know it's not nice to get up from the table before you, but I have to get ready. I'll wait for you in the Lab.

And Ema greets the Grand Duke and leaves.

The Grand Duke remains alone at the table and continues to eat at his own pace. A smile appears on his lips, pleased with the girl's determination.

EXT. RED CHASM. DAY.

Tasso, White Fisherman, Jona and Amos emerge from the Red Chasm. Jona ties Ayaju's legs to the stretcher next to Ayaju's arms.

JONA

Come on, we can reach Purple Lake by sunset.

And the four of them set off on the road and enter the White Forest, where they get lost among the trees.

After a second, two, three, a red-skinned dwarf emerges from the Red Chasm. He's a man with long, black hair tied back in a ponytail. He wears many gold bracelets on his arms and thick gold chains around his neck. He also has gold bracelets on his ankles. The Red Dwarf is looking in the direction the four of them entered the White Forest.

INT. ALCHEMY LABORATORY OF THE GRAND DUKE. DAY.

GRAND DUKE

Please begin the whole process of water crossing from the beginning. I will watch over you.

The laboratory is well lit by sunlight filtering in through the high windows. The stained glass windows cast different colours, reds, blues and greens.

In the centre of the lab is the barrel filled with water. The two tables with glass jars are against the walls.

The Grand Duke stands by the wooden barrel while Ema prepares a solution on the corner of a table.

When she has finished preparing the liquid, Ema climbs up the wooden ladder and throws the solution, not all of it, into the water in the large wooden barrel. Nothing happens at first, after a moment, two, three in the middle of the water, slowly, slowly, a circle, a ring of water appears in the water. Ema pours the rest of the solution into a small bottle, puts it in her pocket and dives into the water, which reaches up to her shoulders. The Grand Duke climbs up the wooden ladder to look inside the barrel. The girl looks at the Grand Duke.

GRAND DUKE (CONTINUED) (CONT'D)
Say the incantation in your mind.
Concentrate on it so that it
becomes part of your soul.

Closing her eyes and concentrating, the girl steps into the centre of the ring of water.

One second, two, three. The Grand Duke looks at Ema. The girl's eyes are closed and her breathing is slow, calm, quiet. The circle in the water begins to rotate, slowly, slowly, a little faster, a little faster, Ema begins to descend, slowly, slowly, the water goes past her shoulders, past her neck, reaches her chin. The Grand Duke is watching carefully. Ema is calm, the water passes her lips, her nose, her eyes, her forehead continues to move in the water. Ema is completely submerged, her arms detach from her body and she rises. The Grand Duke watches with concentration, the ring in the water spinning rapidly.

Suddenly Ema opens her eyes, gets scared, shakes and comes out of the water gasping for air. At that moment, the ring in the water disappears completely and the girl is in the water, breathing very fast. The Grand Duke applauded with joy.

GRAND DUKE (CONTINUED) (CONT'D)
Bravo, Ema, bravo, my girl! There,
yes, that's it. Bravo, Ema!

EMA
I was scared.

GRAND DUKE
Yes, so it is at first, but in time
you will reach the White World. Now
you know the way. Bravo, Ema,
bravo!

And the Grand Duke applauds the girl. Copyright:
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END OF EPISODE 7