

I. R. E. A.
SEASON1: THE INITIATE
EPISODE4: THE ROYAL COUPLE

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Original script

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INT. ROYAL HUNTING TENT. DAY.
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The King's tent is spacious, with a large bed covered in clean sheets and animal furs. Inside there is a high-backed wooden chair, a wooden table and comfortable wooden chairs. Hunting weapons and trophies hang on the walls.

On a high stand is the hunting costume of King Okot, with the blue royal crest on the hard leather tunic of dark brown leather.

King Okot is being dressed by a servant in front of a mirror.

Lord Down enters.

DOWN

(bowing to King)

A beautiful day in the 10th month,
Your Majesty. The sun is about to
rise and will brighten the 3rd rich
day ahead of Your Majesty.

OKOT

(bored with Down's
sycophancy)

I'm not in the mood for wonderful
days of hunting.

DOWN

But the first two were especially
rich. Luck doubles your hunting
skills.

OKOT

How many more days before Princess
Ukamaka arrives?

DOWN

In 3 days, sire.

OKOT

Off, I'm really impatient.

DOWN

The entire Blue Fortress awaits
their new Queen.

OKOT

Me too.

(The King finishes
dressing, goes to the
table and sits down in
the high-backed chair)

DOWN

Your Majesty, the time has come for you to prepare for the...

OKOT

(looking at Down)
For what? Hunting?

DOWN

For the wedding, Your Majesty.

OKOT

A, yes. You are to attend the wedding as soon as Princess Ukamaka arrives.

DOWN

Exactly, Your Majesty. Except the Royal Treasury is... empty.

(Okot looks at Down)

Not quite empty, but almost empty, and we must begin to fill it for the Royal Wedding.

OKOT

(on thoughts)
Yes, that's right.

DOWN

Your Majesty, I have a suggestion.
(and Down is silent,
looking at the King)

OKOT

(The King suddenly snaps out of his thoughts and looks at Down)
I'm listening.

DOWN

Your Majesty, the Royal Treasury must be run by an iron fist, a good steward, a dynamic man who can raise enough money for the Royal Wedding in 3 days.

OKOT

A good man and efficient, that's right.

DOWN

I have the right man for the job.

OKOT

Who is it?

DOWN

The Noble M.

OKOT

Noble M.

(and the King tries to
remember who he is)

I don't know who he is.

(says the king after
realizing that he doesn't
know Noble M.)

DOWN

He is the most important trader in
the Blue Fortress. He is the most
hardworking shipowner in the
Fortress. All his ships carry the
crest of the Royal Blue House.

OKOT

And you think it's good for the
Royal Treasury?

DOWN

I swear he's the best.

(At this point, two
servants enter the tent,
one with a plate of food
and the other with a
carafe of wine. As the
servants place everything
on the table, Down
continues)

He has an extraordinary sense of
proportion and knows how to raise
money like no one else in the Blue
Fortress.

OKOT

(he started to eat and
asked with his mouth
full)

And?

DOWN

(he is a little confused
by this question, but
says quickly)

And he's here, Your Majesty.

(MORE)

DOWN (CONT'D)

(The King continues to eat
without saying anything,
so Down continues)

Come in?

(The King nods his head
yes)

OKOT

Lord Down turns on his heel and
leaves the tent.

The king drinks a glass of wine, then continues to eat.

Lord Down enters the tent, followed by Noble M. The two
approach the table where the King is eating and bow in
respect. Lord Down introduces Noble M.

DOWN

Sire, may I present the Noble M.

He bows again to the King.

M.

Your Majesty, I am your most humble
servant.

OKOT

(He has just finished
eating and is washing his
hands in a small basin
held by a servant)

Lord Down says you are an honest
merchant and thrifty with your
wealth.

M.

I am overwhelmed by Your Majesty's
attention and Lord Down's support.
Yes, I spend every penny carefully.

Noble M. had no rings on his fingers, no expensive bracelets.
His clothes were simple, neither cheap nor very expensive.

OKOT

(to M.)

I urgently need money for the royal
wedding and I need a generous man
with working hours.

M.

The Blue Fortress is preparing for
the wedding of its king, Your
Majesty.

(MORE)

M. (CONT'D)

If you would be so kind as to appoint me to lead the Royal Treasury, I will serve you faithfully, King.

OKOT

(looks at Noble M. for a moment, two, three, then says)

Very well, Noble M., put your craft at the service of the Royal Treasury.

Noble M. and Lord Down bow to the King and stand for one to two seconds.

INT. QUEEN HALIMA'S BEDROOM. DAY.

Queen Mother Halima is sitting in a chair in front of a mirror, being combed by a servant. The Queen Mother's hair is white with one or two strands of black and is long below her shoulders.

After a moment, two, three, the bedroom door opens and Madame Lucretia enters, closing the door behind her. Madame Lucretia approaches the Queen Mother and bows.

HALIMA

(impatiently)

Has Princess Ukamaka arrived?

LUCRETIA

She's here, Your Majesty.

HALIMA

Complete and healthy?

LUCRETIA

Healthy and very beautiful, Your Majesty.

(approaches the maid and says)

I'll take over from here, leave us alone.

(The maid bows to Halima, turns and walks out of the bedroom, closing the door behind her)

The King was fascinated by the Princess, what shall I say King, the whole crowd in the harbour was overwhelmed by the beauty of Princess Ukamaka.

HALIMA

(turns to Madame Lucretia)
How is she?

LUCRETIA

(stops combing)
(stops combing)

The truth is, my Queen, she is much more beautiful in reality than in the portrait King Okot has. She wore a green dress, long to the ground, tight around her slender, wasp-like middle. The generous neckline was full of large, chocolate-skinned breasts.

HALIMA

Wonderful, the creature.

LUCRETIA

Conscious of her beauty, the Princess dominates everyone in the harbour. And there is something devilish about her.

Without asking what this devilish something is in Princess Ukamaka, the Queen Mother rises from her chair.

Madame Lucretia follows the Queen Mother to a screen, behind which Halima undresses. After a moment, two, three, the Queen Mother asks.

HALIMA

I think I know what you mean. And her portrait shows it.

LUCRETIA

Yes, my Queen. Fleshy, curving lips, as if a sculptor had been killed after the princess was born, never to make lips so thick and ravishing again.

HALIMA

(comes out from behind the screen and looks at Lucretia enviously)
Come on, stop exaggerating. Tell me more about what you've learned from our friends.

LUCRETIA

Most of the news concerns Noble M, who is now in charge of the Royal Treasury.

HALIMA

Never had a clue about this guy.

LUCRETIA

It's quite obscure. He is a shipowner with many ships, a merchant with many shady deals and a profiteer. He seems to own all the fishing houses in the Blue Harbour.

HALIMA

Guy with promise. And he is in charge of the Royal Treasury?

LUCRETIA

And more.

Halima sits on a high-backed chair with the Royal Blue House's coat of arms.

HALIMA

Oh yeah, right. The man has his own piggy bank.

LUCRETIA

Which, it seems, is twice as careful.

HALIMA

Normal. And how did the King find out about this guy?

LUCRETIA

I don't have a clue.

HALIMA

(pauses for a moment or two and thinks, then says)

He was put in this position by someone close to the king. Someone with interests, someone evil, greedy, cowardly. Do you know someone like that, Lucretia?

LUCRETIA

It would be someone who comes closest to what you're looking for.

HALIMA
 (pretends not to know who
 it is)
 Yes? Who is it?

 LUCRETIA
 Lord Down.

INT. SALT MINE. NIGHT.

On the terrace, Tasso, the White Fisherman and the other prisoners break pieces of salt from the wall, put them in wire baskets and send them down with ropes.

Tasso and the White Fisherman work side by side.

The large food basket appears on the terrace level. There are several moldy bread rolls. There is also a large animal skin basket filled with water.

The Redhead, a very tall and fat prisoner, throws the pickaxe and rushes to the basket as soon as he sees it. The redhead takes the basket, puts it on the terrace and starts eating and drinking. The other prisoners stopped what they were doing and looked at the Redhead. He eats a lot and restlessly and drinks water. The prisoners sit and watch him.

Tasso gets up from his seat and walks over to the Redhead.

 TASSO
 Listen, Redhead, we want food too.
 We're also hungry and thirsty.

The Redhead ignores Tasso and continues with his food and water. A wrinkled, thin old man passes Tasso, approaches the Redhead and reaches into the basket for bread. The Redhead hits him hard on the temple. The old man takes a few dazed steps, but is caught by Tasso, who helps him to sit down. Tasso then approaches the Redhead.

 TASSO (CONT'D)
 You've had enough, Redhead, now
 it's up to us.

And Tasso puts his hand on the rim of the basket. The Redhead wants to punch him, but Tasso dodges, the Redhead becomes unbalanced and Tasso grabs the mouldy bread basket. Tasso takes two steps away, the Redhead gets up and runs to Tasso who lets go of the basket and grabs the Redhead by the throat. The two struggle, the other prisoners dodging. The Redhead pushes Tasso to the edge of the terrace and tries to throw him off. Tasso resists as best he can, but the Redhead's strength is too great.

Behind the Redhead comes the White Fisherman, who strikes him on the back of the head with his pickaxe. The Redhead suddenly softens, loosens his grip on Tasso, who steps aside, and the Redhead falls into the void like a piece of wood. Tasso watches as the Redhead's body falls into the void, colliding with the edges of other terraces until it reaches the bottom where it hits the salt mine floor.

Tasso takes the basket of mouldy bread and begins to distribute it to the prisoners on the terrace. Tasso takes his place at the side of the White Fisherman and begins to eat. The very thin old man who was beaten by the Redhead sits next to them.

All three eat. After a while, the old man says.

ARGUMENT

I am the Old Argument.

TASSO

(looks at the old man)

I am Tasso.

WHITE FISHERMAN

And I am the White Fisherman.

ARGUMENT

I haven't had food or water for three days.

The water net reaches the White Fisherman, who takes a drink from it and hands it to Tasso, who takes a drink from it and gives it to the Old Argument. He drinks some and passes it to the prisoner beside him.

ARGUMENT (CONT'D)

(to Tasso)

Tasso, you were cool.

TASSO

Without the White Fisherman, Redhead tosses me like a dry leaf.

(turns to the White Fisherman)

Thank you.

WHITE FISHERMAN

Don't thank me, I haven't eaten for 3 days because of the Redhead.

A wooden ladder appears at the side edge of the terrace, where the salt baskets, excrement buckets and food baskets are raised and lowered.

One guard climbs the ladder, followed by another and a third. As they reach the terrace, the guards begin to beat the prisoners with sticks.

A fourth guard has climbed onto the terrace. He waits for the other three to beat the prisoners. The guards stop beating after a while.

GUARD4
 (screaming)
 Who killed Redhead?
 (all silent)
 Who killed Redhead?
 (all silent)
 Will you be quiet? OK.

And the Guard4 gives a signal to the 3 who start beating the prisoners again. After a while they stop. Guard4 asks again.

GUARD4 (CONTINUED) (CONT'D)
 Who threw the redhead from the
 terrace?
 (The prisoners fall
 silent)
 You don't want to say? All right.
 Three days without eating or
 drinking, and we're not even going
 to take your shit.

Guard4 waits for a reaction from the prisoners, but none say anything. After a moment or two, Guard4 turns and leaves the terrace, going down the wooden stairs. The other 3 guards also leave, beating the prisoners again with their sticks.

When the guards are gone, the wooden ladder disappears and the prisoners begin to work. Old Argument gets up from the ground and picks up his pickaxe.

ARGUMENT
 We have full bellies for the next 3
 days. Good thing we got rid of that
 Redhead.

A few of the prisoners near Old Argument smile and nod in agreement. Then they go back to breaking the salt off the wall.

INT. AMOS' CELL. NIGHT.

Amos sleeps in his own bed.

There are two knocks on the door. Amos doesn't wake up. After a moment or two, there is another knock at the door, a little louder.

In bed, Amos moves and lifts his head to look at the door. There was another knock on the door. The Apprentice gets out of bed, goes to the door and opens it. Ayaju is standing in the doorway, beckoning him to follow. Ayaju leaves the doorway. Amos returns to the bed, takes the sandals that have been placed on the bed as a pillow, wraps himself in them and leaves the bedroom, closing the door behind him.

EXT. NUMBER HOUSE CEMETERY. NIGHT.

Ayaju comes out of the door that connects the House of Numbers to the Cemetery, followed by Amos. The Apprentice closes the door behind him and goes after Ayaju.

The two walk along the cemetery path.

There are many stars in the sky, but no moon.

Ayaju and Amos arrive at the tomb of the Grand Master of the Order of Numbers. The Grand Master opens the iron gate with a key and the two enter the vault. The Apprentice closes the gate behind him.

INT. TOMB OF THE GREAT MASTERS. NIGHT.

Ayaju and Amos descend the stairs to the rectangular stone in the middle of the tomb. Ayaju sticks the ebony rod into a spot in the floor and the stone moves. Beneath it you can see the stone steps.

AYAJU

(to Amos)

Take a torch from the wall.

Amos stares at the steps that have appeared beneath the rectangular stone, suddenly dismounts and picks up a torch from a holder taped to the wall. Ayaju pulls two stones from his inside coat pocket, taps them together and with a spark lights the torch.

The Grand Master puts the stones back in his pocket. He takes the torch and begins to descend the steps under the rectangular stone.

Amos stands still. Ayaju's voice comes from below.

AYAJU (CONT'D)

Come on, Amos.

The Apprentice begins descending the stone stairs until disappearing.

INT. THE CORRIDOR UNDER THE TOMB OF THE GREAT MASTERS. NIGHT.

Ayaju walks down the stone steps with a burning torch in his hand. He is followed by Amos, who is surprised by the passage he is walking down.

The two of them enter the room where the cross with iron arms stands on a stone pedestal. Ayaju takes the cross and places it on the wall, which begins to move. The passage to the White World appears.

Ayaju enters the white world. Amos is fascinated by what he sees and stops. Ayaju's voice can be heard again from outside.

AYAJU

Come on, Amos.

Amos continues to stare in amazement at the White World, then takes a few steps and, with great caution, moves to the other side.

EXT. WHITE WORLD. NIGHT.

Ayaju started down the mountain trail towards the White Forest.

The White World fascinated Amos. He puts his hand on the massive white mountain. He looks down at the White Forest and sees the Ayaju walking away from him. Then he quickly follows the Grand Master.

They are in the White Forest. They walk carefully, not in a hurry, Amos looking fascinated at the trees, the leaves, the earth they step on. Everything is white. Ayaju occasionally looks at his Apprentice, who is amazed by everything he sees.

The two arrive at the White Cottage near the small White Lake. Ayaju puts the lit torch in a holder outside the hut and goes inside.

Amos arrives at the White Cottage and enters slowly, looking around.

INT. WHITE COTTAGE. NIGHT.

Ayaju sits on a chair. Amos takes two steps and kneels in front of the Grand Master. For a moment, two, three, they look at each other and say nothing. The first to speak is Ayaju.

AYAJU

Is this the White World you dream of?

(Amos looks into the Grand Master's eyes and nods his head yes)

So white are the trees, the branches, the leaves, the earth that you dream of?

(Amos continues to look into Ayaju's eyes and nods his head yes)

I have brought you here to see that what you see in your sleep is NOT a dream.

(Amos doesn't say anything, just asks with his eyes what it is?)

They're otherworldly impulses.

(Amos furrows his eyebrows slightly and nods his head, indicating that he doesn't understand)

The White World sends out a kind of message that we call impulses.

These messages are not sounds as I speak to you, nor are they numbers written on parchment, they are waves that your brain picks up and makes you see as dreams when you're asleep.

(Amos continues to look at Ayaju and asks him with his eyes: "Why?")

You've lost your voice?

(Amos nods his head, saying no, then yes, he has a voice, and again no, he has no voice. Ayaju smiles)

When we sleep, our brain sends and can receive a certain type of wave. White World Messages are such waves that your brain receives and shows you in the form of dreams.

(Ayaju stretches his hands sideways as if on the cross)

This is the White World.

Amos looks around at the bed, the little table, the white walls of the hut. He stands and looks through the window at the white lake next to the cottage. He takes two steps and leaves.

EXT. WHITE FOREST. NIGHT.

Amos is walking around the small White Lake, close to the White Cottage. Ayaju looks at him. The Apprentice looks around and comes to the side of the Grand Master. Amos raises his finger and points to the full moon in the starry sky.

AYAJU

(looking at the Moon)
That's right, in our world,
tonight, we don't have the Moon.
Here the Moon is in the sky. On
other nights you see two Moons in
the sky, one in the White World and
one in the...

AMOS

(completes loudly)
Blue World.

AYAJU

(stops abruptly, thinks
for a moment and smiles)
Yes, from the Blue World. Let me
show you something else.

And behind White Cottage, Ayaju starts on a trail near White Lake.

Parallel to the small stream that feeds the White Lake, they walk along a small path. They walk slowly, and the torch in Ayaju's hand lights their way dimly.

They reach the rock under which the stream flows. At the bottom of the stream they see the sword with the glowing orange blade and the white ivory handle.

AYAJU (CONT'D)

(to Amos)
Pull the sword out of the water,
but only hold the hilt, the blade
is very hot.

Amos bends down and pulls the sword from the water. He brings his palm close to the blade, but quickly pulls it back as the blade burns his hand.

The two look at the sword for a moment or two, then Amos puts it in the stream. Steam appears when the sword is placed in the water, but after a moment or two the steam disappears and the water becomes crystal clear.

AMOS

What's there?

The White Deer stands still and looks at them.

Amos and Ayaju look at the White Deer. A second, two, three, nobody makes a move.

Suddenly Amos leaps across the small stream towards the White Deer. The Deer is frightened, turns around and disappears between the white trees.

Ayaju and Amos watch it disappear into the forest.

AYAJU

Why did you frighten her?

AMOS

I wanted to see the spots on her fur.

AYAJU

Did you dream about her too?

AMOS

Yes, but I don't remember her very well. Are there numbers on her white fur?

AYAJU

No Numbers. I don't know what the signs are. Let's go back before it gets light.

EXT. NUMBER HOUSE CEMETERY. NIGHT.

Ayaju and Amos emerge from the Tomb of the Great Masters of the Order of Numbers. The Grand Master closes the iron gate of the tomb and locks it with the key. Ayaju turns to Amos.

AYAJU

Do not tell anyone what you saw tonight. I have taken you because you dreamed this world and because I feel something about you. But you must swear to keep it secret.

AMOS

(looks at Ayaju)
I swear.

INT. KING'S CABINET. DAY.

King Okot is sitting at his desk, which is full of papers. Lord Down is standing next to him, showing him some papers.

The King is bored, but when Lord Down starts talking about the Royal Treasury, he becomes interested.

DOWN

As you can see, Your Majesty, this report shows us a very good flow of goods in and out of the Blue Harbour. Regarding the Royal Treasury.

(The King becomes attentive)

The money for the Royal Wedding is piling up fast.

OKOT

How much have we collected?

DOWN

Since Your Majesty's decrees have not been rescinded and thanks to an extraordinary invention by your new treasurer, Noble M., we have managed to collect 280,000 chests of blue gold.

OKOT

(annoyed)

Not enough. I need at least 400,000 chests.

DOWN

Your Majesty, this is where Noble M's brilliant idea comes in. He has ordered 100,000 more chests of blue gold coins to be produced. Then, when we need them, we'll make more coins.

OKOT

(Confused)

I don't understand.

DOWN

Thanks to your extraordinary wisdom and intuition in naming the Noble M...

OKOT

(interrupts Down)

What I did I know, what Noble M. does, I don't understand.

DOWN

In short, Your Majesty. Noble M.
makes two chests of blue coins from
a chest of blue gold.

OKOT

(staring)
How two? Well, half the value of
the coin?

DOWN

Not really, but more importantly,
you get twice as many coins.

The crowd wants gold and doesn't care about the weight of the
coin.

OKOT

That's how he makes more money.

DOWN

That's right, and we'll throw a
wedding the likes of which the
Royal Blue House has never seen.

The door to the Royal Cabinet opens and a servant enters,
closing the door behind him. The servant takes two steps and
stops in the middle of the Royal Cabinet.

OKOT

(to the servant)
What is it?

THE SERVANT

The Queen Mother is waiting to be
greeted.

OKOT

Come in.

The King gets up from his chair and walks to the door. Down
stays put. The servant goes to the door and opens it.

THE SERVANT

Her Majesty, the Queen Mother.

Halima enters the Royal Cabinet.

OKOT

Hi, Mom.

HALIMA

Hello, King.

And a kiss on the cheeks.

OKOT
Have a seat here, please.

Down goes to the chair and holds it for Halima to sit on. The King remains standing.

HALIMA
King, thank you for inviting me.

OKOT
Mother, I'm nervous about meeting your future daughter-in-law.

And Okot nods to Lord Down, who salutes and leaves the Royal Cabinet. Okot and Halima are left alone.

HALIMA
It's been a long time since we talked alone, my son.

OKOT
Mum, I've been really stressed about the wedding.

HALIMA
(cutting)
Collecting 500,000 chests like crazy.

OKOT
Mother.

HALIMA
No mother. You've been robbed of money by that bastard Green King.

OKOT
It was a negotiation...

HALIMA
It was nothing, Okot, you surrendered to a thieving bastard who sold his own daughter very profitably.

OKOT
Profit and money, that's all you care about.

HALIMA
Forgive me, I forgot your happiness.

OKOT

I love Princess Ukamaka.

HALIMA

(looks at the King for a moment, then two)

Sure. Now the gold is given and we have the Princess. They say she's even more beautiful than the portrait you have.

The door to the Royal Cabinet opens and the servant enters to announce as soon as Halima has finished speaking.

THE SERVANT

Princess Ukamaka.

Halima and Okot turn to the door. For a moment, two, three, no one enters the door. Halima and Okot continue to stare at the open door. The servant stands straight and still at the open door.

Princess Ukamaka enters the Royal Cabinet. Her black hair is pulled back. Her face is discreetly made up, except on her fleshy lips, where the Princess has applied a thick layer of bright red lipstick. Ukamaka wears a red dress that leaves her perfectly rounded shoulders and sensuous arms bare. Half of her large breasts are bare and beautifully full. The princess wears a solid blue gold necklace around her neck. The dress is tightly fastened at the very slender, wasp-like center and covers her legs all the way to the floor.

The Princess curtsies to the Queen Mother. Halima greets her as well.

HALIMA

It is a pleasure to meet you, Princess Ukamaka. You are much more beautiful in reality than in portraits and... you radiate strength.

UKAMAKA

(bows to Halima again)
Thank you, Queen Mother.

HALIMA

Please, sit beside me.

And Halima beckons Ukamaka into the chair beside her. The Princess walked gracefully over to the chair and stepped out of the dress so that her right leg was completely exposed under the dress through the slit that ran from the center of her waist down, but was hidden by the folds of the dress.

One more step and the other leg shows through the crack in the dress. Ukmaka has long legs, in very high heeled red shoes.

The Queen Mother is watching Ukamaka play with the slit in her dress.

Ukamaka, her feet completely covered by the folds of her dress, sits on the chair next to Halima.

King Okot is standing between them.

 HALIMA (CONTINUED) (CONT'D)
How was the boat trip?

 UKAMAKA
Very nice. I'm not a spoiled person, although King Green, my father, gave me all the luxury in the world. I love to travel and I haven't always had the most luxurious horse comforts.

 HALIMA
And the separation from King Green and your Royal House? How was it?

At that moment, Ukamaka stares into the Queen Mother's eyes to see if Halima is referring to what happened at the Green Palace. But Halima's eyes don't seem to be hiding anything, so Ukamaka senses that Ayaju and Amos haven't told her anything. This allows her to say whatever she wants.

 UKAMAKA
Honestly, it was a sad separation. After living with my parents and siblings for so many years, the separation could only be hard and filled with tears.

 HALIMA
I understand what you say. On the other hand, King Green was fat, sorry, wisely rewarded by my son, King Okot.

 UKAMAKA
(immediately understands
Halima's displeasure and
replies)
A jewel always has its fair value.

HALIMA

That's right, Princess. But everything depends on... authenticity.

The last word hit Ukamaka directly as she stared into Halima's eyes. The Queen Mother held her gaze with determination.

OKOT

(intervenes and tries to lighten the mood)

I will send a letter to the Green King tomorrow, inviting him to our wedding. What do you say, my Princess?

UKAMAKA

(looks at Okot)

Nice gesture, King, but I think I should warn you that my father, the Green King, may decline the invitation.

HALIMA

(ironic)

It wouldn't be necessary. I think the way to the Blue Fortress would be wide open with a sweet token from you, King.

UKAMAKA

(stares into Halima's eyes, but holds her nerves)

A cheap token is worth more to the Green King than an expensive one. But that's not the problem. According to our customs, the wedding must be protected from evil forces outside the loving couple. So we organize weddings where only the two lovers are present: Her and him.

But the King doesn't want an intimate wedding.

OKOT

Don't even hear about it. Our wedding will be magnificent, sensational, the most beautiful since the Royal Blue House ruled the Blue Fortress. The nobles will attend.

(MORE)

OKOT (CONT'D)

We'll give parties for the people of the Citadel and those who live nearby. For 3 days and 3 nights we will dance, sing and celebrate with acrobats, musicians and dancers.

UKAMAKA

My King, there is much for me. I'm used to weddings between lovers.

Halima glances at Ukamaka, unable to contain her disgust at her pretence.

The king rushes to the princess, takes her hands and kisses them.

OKOT

No, my Princess. Not like that.
 (Ukamaka gives Halima a mischievous look)
 We will have the wedding according to the custom of the Royal Blue House. Big, rich, splendid.

Halima and Ukamaka look into each other's eyes as Okot kisses the Princess's hands more and more fervently, and she occasionally bounces her large, round breasts in front of the King, who finds it increasingly difficult to control himself.

The Queen Mother watches the whole scene with great disgust, while Ukamaka looks at her with great cunning.

Suddenly Halima stands up, followed immediately by Ukamaka. King Okot stops the passion that has seized him.

HALIMA

Nice to meet you, Princess. I learned a lot from our first meeting. I wish you a good day, King, and... good luck to us all.

Halima leaves, the servant opens the door and the Queen Mother comes out of the Royal Cabinet. The valet also leaves, closing the door behind him.

Okot and Ukamaka are left alone. The two of them snort with laughter, and Okot rushes to Ukamaka, grabs her by the waist and begins passionately kissing her large breasts. Ukamaka lets the king kiss her ample breasts and turns her head back, moaning softly with pleasure. The king squeezes her tighter and tighter in his arms, more and more, he's poking her, he wants to get to the crack in her dress, while kissing her breast like a madman.

UKAMAKA

Wait, wait, stop.
 (Okot struggles a little
 more and stops)
 Wait, not now, wait.
 (and Ukamaka pulls Okot
 away)

OKOT

I want you, I can't wait anymore.

UKAMAKA

I know, I know.
 (both breathing heavily)
 It's hard for me too. I want you so
 badly. But we still have a little
 while. Please understand. All on
 the wedding night.

OKOT

I love you, my Princess.

Ukamaka stops at the door, turns and looks at the King.

UKAMAKA

I love you too, my King.

And Ukamaka quickly opens the door and runs out, leaving the door open.

The king is in the middle of the cabinet, looking for Ukamaka through the wide open door. Okot breathes heavily and looks somewhere far away. The servant appears and closes the door to the Royal Cabinet.

Okot is left alone in the middle of the room.

INT/EXT. QUEEN HALIMA'S BEDROOM/BEDROOM TERRACE. DAY.

Madame Lucretia is alone in the Queen Mother's bedroom, working on a small embroidery in her hand.

The door to the terrace is open and the sound of birds can be heard outside.

Madame Lucretia concentrates on her work.

The bedroom door opens violently and slams against the wall. The Queen Mother enters nervously.

Madame Lucretia is startled and drops the embroidery from her hand.

A maid appears on the terrace and brings a large tray with a porcelain teapot, a cup on a plate, a small container of sugar cubes and a plate of chocolate biscuits. The maid places the tray on the table, waves discreetly to Madame Lucretia and then leaves.

Lady Lucretia saw the maid's sign, got up from her seat and poured tea into the Queen Mother's cup. Lucretia takes the cup and saucer and gives them to the Queen Mother, who takes the cup. Lucretia then places the plate of biscuits on the table next to Halima.

HALIMA (CONTINUED) (CONT'D)
A skilled bitch, an executioner for
the Blue Fortress found this fool.

Madame Lucretia leaves the table, walks into the bedroom and out the door.

The door stays closed for a moment, two, three, then opens, Lucretia enters and closes it behind her.

On the terrace, the Queen Mother is drinking her mint tea and thinking. Lucretia approaches Halima.

LUCRETIA (CONTINUED)
Your Majesty.
(Halima doesn't hear her,
lost in thought)
Queen.
(Halima jerks and looks at
Lucretia)
Grand Master Ayaju wishes to speak
with you.

HALIMA
Why?

LUCRETIA
I don't know.

HALIMA
Put it on, please.

Madame Lucretia leaves. Halima remains alone, takes a biscuit, bites into it, puts the rest back, chews and takes a sip from her teacup.

The Grand Master approaches Halima.

AYAJU
(bowing)
Your Majesty, thank you for seeing
me.

HALIMA

Good day, Grand Master. My door is always open.

AYAJU

(bows again)

Thank you, Your Majesty.

HALIMA

And yet you do not visit me often, but only when things are important.

AYAJU

Forgive me, Your Majesty, I don't mean to abuse your kindness. And now I have something important to tell you.

HALIMA

Please go on.

AYAJU

The Treasurer of our Order has made a disturbing discovery.

(Halima turns to Ayaju)

He noticed that a blue gold coin had lost two thirds of its weight.

HALIMA

I don't understand.

AYAJU

A new blue gold coin minted by the King's new treasurer, a certain Noble M., weighs only a third of the weight of an old coin.

HALIMA

(repeat to understand)

A new coin weighs a third, so two thirds have been lost.

AYAJU

Yes, Your Majesty. The Treasurer of our Order has made a discreet enquiry at my request.

HALIMA

And what did he find?

AYAJU

He found out a very strange thing: that at the behest of the Royal Treasurer, a box of blue gold, from which one box of blue gold coins was made, was now made into two boxes. This is how it officially sounds, the order of the Noble M.

HALIMA

In that case a new coin would have to weigh only half as much as the old one.

AYAJU

That's right. But it weighs a third.

HALIMA

This means that one box of blue gold now turns into 3 boxes of coins.

AYAJU

But only two are put into the Royal Treasury.

HALIMA

And the third... disappears.

AYAJU

That's right. I haven't found out where. But I can guess the destination.

HALIMA

What is the name of the new Royal Treasurer?

AYAJU

Noble M.

HALIMA

Is he trustworthy?

AYAJU

I only met him once, when he tried to rob a crazy fisherman's house. I stopped him, but eventually I found out that he had managed to steal the house. He owns a lot of ships and fishing boats and almost all the houses on the coast where Blue Harbour is.

HALIMA

(she is ironic)

I can see that this nobleman is
industrious.

AYAJU

I didn't want to go to the King and
tell him what I had discovered, I
wanted to tell Your Majesty first.

HALIMA

Well done. The King is in a very
strange state now. I think he wants
to fill his treasury as soon as
possible for his wedding with
Princess Ukamaka.

(Halima stops and looks at
Ayaju)

By the way, you brought the
Princess from the Green Fortress.
What do you think of her?

Ayaju looks at Halima without saying a word.

INT. THE GRAND MASTER'S CABIN ON THE FLAGSHIP. NIGHT.

Amos tells Ayaju about what he has seen Ukamaka doing in her
cabin with the black soldiers.

AMOS

She's no longer the princess. She's
a woman.

INT/EXT. QUEEN HALIMA'S BEDROOM/BEDROOM TERRACE. DAY.

AYAJU

(whispers, trying to
choose his words
carefully)

She is a woman who knows what she
wants in life. A strong and
determined spirit.

HALIMA

(nods in the sense that
she understands more than
Ayaju can say)

That's what it sounded like to me:
A woman.

(and Halima emphasises the
last word)

AYAJU

(bows)

Your Majesty, with your permission,
I will return to my duties.

HALIMA

Thank you, Grand Master, for coming
to tell me what you have
discovered. At the moment, I don't
think the King is in a good mood to
be confronted with this matter.
After the wedding, when he has
calmed down, we will try to solve
this problem.

AYAJU

(bows)

Your Majesty.

HALIMA

(returns his salute)

Grand Master.

And Ayaju leaves. For a moment, two moments, the Queen Mother
remains alone. She takes a cup of tea from the table and sips
at it.

Next to the Queen Mother, Lucretia appears, sitting on the
chair.

HALIMA (CONTINUED) (CONT'D)

Noble M. you told me about seems
very determined to get rich quick.

Madame Lucretia is silent. The Queen Mother eats a piece of
biscuit and sips from a mug of mint tea.

EXT. ISLAND BEACH. DAY.

The sun is red on the horizon and setting. It's halfway over
the horizon.

There is a hut on the beach. In front of the hut there are
large stones arranged in a circle. A piece of wood is burning
in the middle of the stones. Next to the fire are Cinyra and
Smyrna. They are tossing the stones over the fire and the
burning wood. Cinyra throws some fish onto the stones.

CINYRA

Is Adonis still in the cave?

SMYRNA

Yes. He says something is drawing
him to the cave.

CINYRA

It sounds strangely windy inside.

SMYRNA

I don't like the sound of that. I'm
tempted by Adonis.

CINYRA

Don't be, the boy knows what he's
doing.

Adonis comes out of the woods near the beach and makes his
way towards the hut.

The sun has almost set on the horizon, only a thin line of
bright red can be seen.

Adonis has reached the fire.

ADONIS

Good evening.

Cinyra and Smyrnas nod.

SMYRNA

I don't like you going to that
cave.

ADONIS

There's no danger, Mother.

SMYRNA

The wind is blowing hard in the
cave. I'm afraid of being sucked
in.

ADONIS

Don't worry, I'll keep a safe
distance. You have to go into the
cave to get caught in the wind.

CINYRA

Have you searched the place?

ADONIS

Yes, Father. I drew a matrix on the
wall and used a twig.

(And Adonis takes it out
of his coat)

(MORE)

ADONIS (CONT'D)

I looked at the matrix and the twig
gave me a series of Numbers.

CINYRA

Which ones?

ADONIS

The three are silent for a moment, two, three. Then Cinyra
says.

CINYRA (CONTINUED)

Strange.

ADONIS

Isn't it? It seems strange to me
too. 1 is repeated 3 times.

CINYRA

What do you think it means?

ADONIS

It's something whole. The world is
whole. And then there are only odd
Numbers.

CINYRA

Like a way in search of its
partner.

ADONIS

Right. Only odd Numbers like a road
to even Numbers, to a pair, to a
destination. I mean...a world? This
one? We, here, a world and...

(Adonis stops his
sentence)

CINYRA

At the end of the road, I mean
somewhere beyond...

(Cinyra also stops)

SMYRNA

Another world.

The 3 are silent again.

Pieces of fish crumble on the hot stones. Smoke rises from
the flesh. Cinyra flips a piece of fish to the other side
with a stick. Smyrna and Adonis look at the old man.

Cinyra has turned all the fish over and sits down.

CINYRA

Tomorrow I'll go to the cave.

The three say nothing.

The sun has completely set on the horizon.

EXT. CLEARING IN A FOREST. DAY.

It's a clearing in the middle of a tropical forest where the grass grows to a height of one metre.

On one side you can see the mouth of a cave. The entrance is large, about 3 metres high and wide. On the left wall there is a matrix of 3 rows and 3 columns. The numbers from 9 to 0 are written in the squares. The first square on the top left is the Moon and the last square on the bottom right is the Sun.

From the forest, Cinyra, Smyrna and Adonis enter the clearing. They go to the cave and examine it carefully, approaching it with great caution. A loud wind roars from inside.

ADONIS

(to Smyrna)

You see, Mother, if you stay here,
you'll hear the roar from the cave
and you won't suffer.

SMYRNA

(not convinced by Adonis'
words)

I still don't like it. Nor the
noise, nor this place.

And Smyrna steps back.

Cinyra pulls a twig from her coat pocket and approaches the matrix drawn on the cave wall. The old man closes his eyes and begins to mutter an incantation. Adonis and Smyrna approach him, the young man placing his left hand on the old man's left shoulder and Smyrna placing her right hand on Cinyra's right shoulder. All three have their eyes closed and are muttering something, without hearing what it is.

The twig in old Cinyra's left hand begins to tremble slightly. He picks it up and points it at the matrix. The tip of the twig touches Number 0, then Number 5, then Number 0, then Number 1. The branch stops shaking and Cinyra lowers her hand. All 3 continue to stand with their eyes closed, murmuring the incantation. The twig begins to shake again.

Cinyra raises her hand to the matrix and the twig hits the Numbers 1, 9, 7 and 1 again. It suddenly stops shaking. Cinyra lowers her left hand. The 3 stop muttering the incantation and open their eyes.

ADONIS

See, Dad. And you have the same set of numbers. One world, one road. The other side is a complementary world to the one we're in.

Cinyra says nothing. Smyrna looks at the old man, as does Adonis. After a moment or two, Cinyra says.

CINYRA

And what is your plan, Adonis?

ADONIS

Let's go down this road. To discover the world beyond.

SMYRNA

Are you sure, Cinyra, that the numbers in the string are being interpreted correctly?

CINYRA

(silent for a moment, not answering immediately)
It seems, Smyrna, that they are correctly interpreted.

SMYRNA

I'm afraid.

ADONIS

Mother, you don't need to, because I've got the Numbers right.

CINYRA

Be patient, my boy.

ADONIS

How long can I be patient?

CINYRA

(turns to Adonis and looks him straight in the eye)
If you trust these Numbers, then we must follow the Numerological Protocol.

(MORE)

CINYRA (CONT'D)

So we have to leave 3 nights and 3 days to fix this series of Numbers in our minds and on the 4th night see if the Dream of Confirmation appears.

ADONIS

(looks down and accepts what Cinyra says)
 Okay, we wait 3 nights and 3 days and wait for the Dream of Confirmation.
 (and Adonis raises his head and looks straight into the old man's eyes)
 And when we get the dream, we will follow the road that starts in the cave, won't we, father?

And Adonis points to the cave entrance with his left hand.

Cinyra is silent for a moment, two, three, then turns her head towards the cave.

CINYRA

Yes, Adonis, yes.

SMYRNA

(a chill runs through her body and she says slowly)
 I'm afraid.

EXT. THE GRAND DUKE'S CASTLE. DAY.

The Grand Duke's Castle is not huge or sumptuous, but a ground floor and first floor building with high windows and a terrace running the length of the ground floor. The main entrance has large iron-framed glass doors.

In front of the castle there is a large garden with many paths, a few fountains and lots of flowers and shrubs. The castle is surrounded by a high stone wall. Beyond the wall you can see the trees of the forest in which the castle stands.

In the distance you can see the high iron gate. From the gate to the castle there is a main alley paved with small white stones.

The Grand Duke is sitting on the terrace, in a white iron chair, next to a table with a cup of coffee on a plate, a porcelain kettle with gold leaf leaves and a small plate with some biscuits on it.

The Grand Duke takes a sip from a cup, bites into a biscuit and looks in the direction of the great iron gate.

A black carriage drawn by two black horses stops in front of the gate. The carriage is escorted by the Queen Mother's Captain, followed by 4 other soldiers. Two servants emerge from the small house next to the gate and open it wide. The carriage enters and starts down the lane towards the castle.

The Grand Duke places his cup of coffee on the table, gets up and walks to the white marble staircase in front of the main entrance to the castle.

Behind the Grand Duke is a servant who collects what is on the table and retreats into the castle. After the servant enters, the Stone, who is the Grand Duke's confidant, comes out of the same door. They are both dressed simply in black, with leather boots, trousers and a tunic. The Grand Duke's clothes appear to be more expensive than Stone's.

The black carriage arrives at the steps of the main entrance and stops. The Captain dismounts from his horse and opens the door of the carriage. The Queen Mother emerges, leaning on the Captain's arm.

As soon as he sees her, the Grand Duke goes down the steps towards her.

GRAND DUKE
My little sister.

HALIMA
My older brother.

And they embrace. Before climbing the steps, the Grand Duke looks at the Captain, who bows in respect.

CAPTAIN
Grand Duke.

GRAND DUKE
(replying)
Captain.

The Grand Duke takes Halima by the arm and they climb the steps together. As they pass the Stone, he bows politely.

STONE
Your Majesty.

HALIMA
(smiles at Stone)
It's good to see you again.

Grand Duke and Halima enter the castle. Captain and Stone shake hands.

INT. GREAT HALL OF THE GRAND DUKE'S CASTLE. DAY.

The great hall at the entrance to the castle has two white semicircular marble staircases. They lead to the only floor.

HALIMA

I return with joy to my childhood home. But it is very different.

GRAND DUKE

Maria loved to change the furniture and other things in the house.

HALIMA

Take me to your den.

INT. GRAND DUKE'S STUDY. DAY.

The room is spacious, with high windows that let in a lot of light. The large curtains are drawn to the left and right of each window.

There are containers and substances for alchemy all over the room. There are two long wooden tables in the middle of the room, with instruments and containers used for alchemical studies on them. On the wall next to the laboratory door is a tall stove with a fire burning. In front of it are two high-backed chairs with blankets on them, and two stools to rest your feet on.

The lab door opens and the Queen Mother and Grand Duke enter, closing the door behind them.

HALIMA

Let's talk, quietly.

The Queen Mother sits down on a chair in front of the stove. Her brother sits on the other chair in front of Halima.

HALIMA (CONT'D)

The other day I met the future Queen, my daughter-in-law.

There is a kettle with two cups on the table between the seats. The Grand Duke takes the kettle and opens the lid. Steam comes out.

GRAND DUKE

The mint tea you love.

HALIMA
(sniffs)
It smells nice.

GRAND DUKE
(pouring tea into cups)
So, how did you find the future
Queen? I hear she's very beautiful.

HALIMA
That's her only quality. She's the
kind of woman who's more beautiful
in reality than in paintings.

GRAND DUKE
Really?

HALIMA
Really.

GRAND DUKE
And what's her name?

HALIMA
Ukamaka.

GRAND DUKE
Ukamaka...
(and the Grand Duke is
lost in thought for a
moment, two, three, after
which he resumes
speaking)
She has a secret, or rather, she's
hiding something.

HALIMA
What could she be hiding?

GRAND DUKE
It's something treacherous.
Something tied to her blood. She is
the daughter of King Green, right?

HALIMA
That's the problem. I feel that
Ukamaka has the power to
manipulate...

GRAND DUKE
(interrupts Halima)
He's a Numerologist.

HALIMA

How did you come up with that?

GRAND DUKE

I got as close as I could to her
image in your mind.

The Queen Mother flinches, disturbed by what the Grand Duke
has done to her.

HALIMA

That's what you used to do when I
was a kid, get into my brain
without my permission and start the
nonsense.

GRAND DUKE

(ignoring Halima's remark)
But she didn't come alone?

HALIMA

No, she brought 10 loyal soldiers.

GRAND DUKE

That's not what I meant. Did she
bring her other Numerologists?

HALIMA

I don't know. Maybe among her
soldiers.

GRAND DUKE

Mmmm... no. Go on.

HALIMA

The problem is Okot's completely
idiotic behaviour.

GRAND DUKE

(smiles)
He's in love.

HALIMA

It's one thing to be in love and
another to be in love and king at
the same time, because you can do a
lot of damage around you.

GRAND DUKE

At this age, love fades.

HALIMA

Until then, he surrounds himself
with dubious servants.

GRAND DUKE

He was also wrong when he collected
the 500,000 crates of blue gold.

HALIMA

And now he has lowered the weight
of the blue gold coin to make more
money.

GRAND DUKE

Until the people find out.

HALIMA

That's right. Can you help me?

The Grand Duke does not reply immediately. He gets up from his chair and begins to walk between his containers. He looks at a bottle and puts it back on the table. He picks up a larger one with a pink liquid in it and studies it.

GRAND DUKE

I don't know what to say, sis. See
you...

(and the Grand Duke puts
the bottle back in its
place and continues his
search)

Paradoxically, we can liberate
love, but we can't put it back,
plug it or extinguish it. Love is
the most powerful force in the Blue
Fortress and we cannot tamper with
it, lock it away or whatever.

The Grand Duke takes a dark brown bottle with a lid.

GRAND DUKE (CONTINUED) (CONT'D)

Look here, in this bottle there's a
solution that has no effect on the
love of the soul, but only on the
body.

HALIMA

The body? And what to do with it?

GRAND DUKE

Give it to my nephew, 3 drops
before going to bed and he'll love
his wife all night long.

HALIMA

Do you understand what I'm asking
you?

GRAND DUKE

Maybe, every night for a month,
Ukamaka will get tired, or maybe
she'll hurt and flee the Blue
Fortress.

The Queen Mother gets up from her chair and heads for the office door, realising she has no one to talk to.

HALIMA

You've grown old for nothing, you
still have the mind of a teenager.

GRAND DUKE

Really, little sister, I have
nothing to give you.

HALIMA

Say it and stop fooling around.

The Queen Mother opens the door and wants to leave when she hears the Grand Duke.

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GRAND DUKE

There was someone who didn't
criticise me right away.

Halima stops in the doorway, pauses for a moment, then closes the door behind her and walks towards the Grand Duke.

HALIMA

Something else is strange, my big
brother.

(Halima and the Grand Duke
face each other)

As long as King Chinedu was alive,
I did not understand your suffering
and the void the Grand Duchess left
in your soul.

GRAND DUKE

It was normal, sister.

HALIMA

Perhaps. But since my beloved
husband, King Chinedu, is no longer
near me, I see things differently
and I feel the emptiness in your
heart.

And they embrace.

EXT. THE GRAND DUKE'S CASTLE. DAY.

Halima and the Grand Duke are standing on the steps in front of the castle.

HALIMA

I hope that the future Queen
Ukamaka will be better, stronger
and more supportive of King Okot
than I was of his father, King
Chinedu.

GRAND DUKE

I think not, my sister. I don't
think so.

And the two embrace, the Queen Mother climbs into the carriage, the Captain closes the door, pulls up the ladder, greets the Grand Duke, who nods in replay, mounts his horse and gives the command.

CAPTAIN

Go ahead.

The carriage departs, followed by the escort. The group walks away from the castle and approaches the iron gate, which the two servants open. The carriage leaves through the gate, which is closed by the two servants.

The Grand Duke looks at the carriage and it disappears the way it came.

EXT. BLUE FORTRESS STREETS. DAY.

It's a clear day, with bright sunshine in the sky. It's not hot, just a little chilly, and the citizens of the Blue Citadel are dressed for the occasion. Everyone is out in the streets, children, young people, old people, men and women, merchants and the poor, all carrying blue flowers and trying to look pretty.

Everyone goes in one direction: The Blue Palace, where the Royal Blue Family rules over the Blue Fortress and its surroundings.

The buildings are decorated with flags of different sizes, with the arms of the Royal Blue House. Garlands of blue, white and gold are hung from houses, lanterns in the streets and on the doors of houses.

Groups of young people are walking down the street and one of them is shouting.

THE YOUTH
Long live the King!

Another group answers.

THE GROUP
Long live the Queen!

Everyone around the young people, old people and children are shouting.

PEOPLE
Long live the Royal Blue House!

EXT. STREETS NEAR THE BLUE PALACE. DAY.

The streets are already crowded with people, men and women of all ages, milling around the walls of the Blue Palace.

Soldiers, too, are dressed in gala uniforms that glisten in the sun.

EXT. BLUE PALACE COURTYARD. DAY.

And the courtyard of the Blue Palace is full of people, men and women, young and old, dressed in expensive clothes. The men in knee-length white, black and brown coats; the women in expensive dresses and richly patterned fur or wool garments.

Everyone has blue flowers in their hands.

In the courtyard, on the walls of the Blue Palace, on every window, there are flags of all sizes with the Royal Blue House's coat of arms.

INT. THRONE ROOM OF THE ROYAL PALACE. DAY.

The Throne Room is also decorated with flags. Large and small flags with the Royal Blue Coat of Arms are displayed. Hundreds of blue, white and gold garlands hang from the walls and chandeliers and cross the room above the throne room.

The entire royal court is squeezed into the hall, seated in two groups on either side of a blue carpet that begins at the great wooden door of the hall and ends at the podium on which the two thrones stand.

The nobles of the royal court occupy the front half of the hall, from the center to the podium with the thrones, and the back half, from the center to the wall where the wooden door is, is occupied by the members of the Order of Numbers, in front of the Scribes and behind them the Apprentices.

On the podium, to the right of the thrones, are the Masters of the Order of Numbers, with the Grand Master in the middle, and to the left are three rows of Trumpeters, wearing robes sewn with gold thread and bearing the Royal Blue Coat of Arms on their chests. The trumpeters have instruments of various shapes and sizes.

The courtiers talk among themselves, while the Scribes and the Apprentices of the Order of Numbers are silent.

The Masters of the Order of Numbers mutter strings of numbers, but do not do what they say.

The Grand Master raises the Ebony Rod in the air and strikes it with great force. The trumpeters notice this and turn their attention to Ayaju. He picks up the Ebony Rod and strikes it again on the ground. The trumpeters put their trumpets to their mouths. Ayaju picks up the Ebony Rod a third time and bangs it on the floor, at which point the trumpeters blow loudly and Ayaju lifts the Ebony Rod and the trumpets continue to sound.

In the Throne Room everyone is silent.

EXT. BLUE PALACE COURTYARD. DAY.

The loud sound of trumpets can be heard in the inner courtyard of the Blue Palace and people begin to fall silent.

EXT. STREETS NEAR THE BLUE PALACE. DAY.

The streets near the Blue Palace are filled with the sound of trumpets and people whispering and others keeping silent.

INT. THRONE ROOM OF THE ROYAL PALACE. DAY.

Ayaju stands with the Ebony Rod raised. Suddenly he puts it down.

The trumpeters put down their trumpets.

Everyone is silent.

Ayaju begins to recite some strings of Numbers from the book that is on a wooden stand in front of him.

And the other Masters begin to read the strings of Numbers from the books they hold in their hands.

After a moment, Ayaju picks up the Ebony Rod and strikes it three times on the floor. The Masters continue to read from their books.

The great wooden doors open and all turn their heads in their direction.

One moment, two, three, there is only the faint murmur of the Masters reading the strings of Numbers as the doors are opened.

King Okot and Princess Ukamaka enter the throne room.

Both are an explosion of colour. The King wears an expensive blue coat, stitched with gold thread. Okot is tall, handsome and athletic. His tunic is covered with military insignia: epaulets, medals, red and white scarves. On his head the King wears a blue and gold crown.

To the left of the king, holding his hand, is Princess Ukamaka, also an explosion of beauty, sensuality and bright colours. Her hair and make-up are the most beautiful and elegant. Her fleshy lips are accentuated by the red lipstick that is the centrepiece of her make-up. Ukamaka wears a diamond tiara on her head. The dress accentuates her very full breasts. Two thin straps, sewn with gold thread, cross over her shoulders and support the dress. Her arms are bare and her muscles are sensuously visible, with perfectly round bare shoulders. The dress is tight on her very slender body and falls to the ground, billowing and wrinkling. Ukamaka's dress is also sewn with gold thread and is blue and green. She wears a blue gold necklace around her neck.

They start down the blue carpet and make their way to the podium with the two thrones.

Everyone looked at them. Okot walks proudly, straight, sure of himself, like a fairytale hero. Ukamaka walks smoothly, harmoniously, straight, as if flying without touching the carpet.

The two reach the podium. Ayaju raises the Ebony Rod and the Masters stop reading the strings of Numbers.

Ayaju descends the podium steps and stops in front of Okot and Ukamaka. The Grand Master raises the Ebony Rod.

AYAJU

The law of the Blue Fortress and
the pride of the Royal Blue House
have been fulfilled.

Ayajju strikes the ground with the Ebony Rod. The Masters continue to recite the strings of Numbers, this time louder, but still without a clear understanding of which Numbers are being spoken. Ayajju turns to Ukamaka.

AYAJJU (CONT'D)

Ukamaka, princess of the Royal House of Green, mistress of the Green Fortress and its environs, have you come here of your own free will and without authorisation from anyone?

UKAMAKA

I, Princess of the Royal House of Green, mistress of the Green Fortress and its surroundings, have come here to the Blue Fortress of my own free will and without supervision.

Ayajju addresses King Okot.

AYAJJU

King Okot, ruler of the Royal Blue House, master of the Blue Fortress and its environs, have you honored your pact as befits the Royal Green House?

OKOT

I, King Okot, ruler of the Royal Blue House, ruler of the Blue Fortress and its environs, swear that I have fully honored the covenant I made with the Royal Green House to receive the hand of Princess Ukamaka as my wife and Queen of the Royal Blue House.

Ayajju raises the Ebony Rod. The Masters fall silent.

AYAJJU

(loud, with a roaring voice)

If anyone here has proof that King Okot is lying, let him speak now.

(Ayajju is silent for a moment, two, three. There is total silence in the Hall Throne Room. After a while Ayajju says)

Then be silent forever.

And Ayaju smashes the Ebony Rod into the ground. At this moment the Masters resume reading the strings of Numbers.

AYAJU (CONT'D)

Since all the conditions have been met, I ask you, King Okot, will you take Princess Ukamaka as your wife to become Queen of the Royal Blue House?

OKOT

I, King Okot, take Princess Ukamaka as Queen of the Royal Blue House.

Ayaju looked at Ukamaka.

AYAJU

Since all the conditions have been met, I ask you, Princess Ukamaka, will you take King Okot as your husband and become Queen of the Royal Blue House?

UKAMAKA

I, Princess Ukamaka, take King Okot as my husband and become Queen of the Royal Blue House.

Ayaju raises the Ebony Rod, the Masters stop reading the strings of Numbers, and the trumpeters put their trumpets to their mouths.

AYAJU

In the name of the Royal House of Blue, of the Blue Fortress, and by the power vested in me by the Order of Numbers, I pronounce you man and wife, King and Queen.

And Ayjau smashes the Ebony Rod to the ground. At that moment, the trumpets sound loudly.

Everyone in the Throne Room begins to cheer.

EXT. BLUE PALACE COURTYARD. DAY.

The sound of trumpets reaches the people in the courtyard of the Blue Palace. Everyone begins to cheer.

EXT. STREETS NEAR THE BLUE PALACE. DAY.

The sound of trumpets can be heard clearly in the streets around the Blue Palace, and the people gathered there stop talking, listen and begin to cheer, waving flowers in their hands and talking among themselves.

INT. THRONE ROOM OF THE ROYAL PALACE. DAY.

To the cheers of those in the hall, accompanied by the sound of trumpets, King Okot and Queen Ukamaka climb the steps of the dais, holding hands, and stand to the right of his royal throne.

Ayjau raises the Ebony Rod and the trumpets fall silent, as do those in the Throne Room.

From her seat in the front row, the Queen Mother walks up the steps to Ukamaka. And Halima is dressed in an expensive gown, sewn with gold thread and blue. She wears the Queen's crown on her head. Halima stops in front of Ukamaka, removes the diamond tiara from her head and gives it to Ayaju, who takes it with his left hand. Halima removes the crown from her head and places it on Ukamaka's head. They look at each other for a moment, two, three, then Halima says.

HALIMA

From now on, you are truly the
Queen of the Royal Blue House.

UKAMAKA

(does not answer
immediately, looks into
Halima's eyes for a
moment or two, then says)

Thank you...Queen Mother.

At that moment, Ayaju slaps the floor hard with the Ebony Rod and the crowd in the Throne Room begins to cheer again. The trumpeters sound their trumpets, Halima turns and walks down the stairs to take her place in the front row.

King Okot is happy. Queen Ukamaka is happy too, and the two sit on their thrones as the crowd in the hall gives them a standing ovation.

The trumpeters stop blowing and begin to descend the steps of the dais in columns of two. They reach the blue carpet and make their way to the door of the Throne Room.

After a while, King Okot extends his hand to Queen Ukamaka and they both rise from their thrones and descend the steps of the podium.

The trumpeters leave the Throne Room and the King and Queen walk to the wooden doors to a standing ovation.

EXT. BLUE PALACE COURTYARD. DAY.

The trumpeters come out on a balcony and sit in a row in front of the crowd. At a signal they put the trumpets to their mouths and the sounds are received by the cheering crowd in the courtyard. After a few moments the trumpets stop, the trumpeters step aside and Okot and Ukamaka appear on the balcony.

The people in the courtyard give them a standing ovation and throw blue flowers at them. Okot and Ukamaka are happy, smiling and greeting the people in the courtyard.

At one point, Okot walks up to Ukamaka and kisses her on the mouth.

A wave of joy, shouts of happiness, applause and blue flowers are thrown from the crowd that has filled the courtyard of the Blue Palace to overflowing.

Okot and Ukamaka hold hands and wave happily to the crowd.

EXT. FOREST AROUND THE BLUE FORTRESS. NIGHT.

The sky is overcast, not a star or planet in sight. The forest is in total darkness.

Between the trees, you can barely make out some moving silhouettes. It's Ukamaka, accompanied by the 10 soldiers of her personal guard. They all walk cautiously, keeping a wary eye on her. Ukamaka stops and the soldiers stop as well.

UKAMAKA

(to the soldier beside
her)

Where is this place, Ash?

ASH

Up ahead.

UKAMAKA

Are you sure?

ASH

Yes.

UKAMAKA

Aren't we lost?

ASH

No.

UKAMAKA

It's dark, you can't see a thing.

ASH

I see my signs. We still have to go.

UKAMAKA

Go on.

And Ash walks cautiously, but seems to know the way. Behind him is Ukamaka, and behind her the other soldiers.

The group moves through the forest, and after a while they reach a clearing. Ash turns to Ukamaka.

ASH

This is the place.
(and the soldier points to
a very thick tree)

UKAMAKA

(looks and says)
Yes, this is a good place.
(Ukamaka shows the soldier
a spot near the tree)
Dig there.

The soldiers approach the spot indicated by Ukamaka, take out shovels on their backs and start digging.

INT. ROYAL BEDROOM. NIGHT.

Okot sleeps alone in bed, completely undressed. Empty bottles and glasses are scattered on the floor.

There is also a small bottle rolled up on the floor.

EXT. FOREST AROUND THE BLUE FORTRESS. NIGHT.

Soldiers have dug a large, deep hole and continue to dig rapidly. Ash leaves the shovel in the hole, climbs out and approaches Ukamaka.

ASH

Shall I go to the Palace to see how
the King is?

UKAMAKA

No need, I have given him a strong sleeping pill. The King will sleep like a baby until tomorrow night. You keep digging.

INT. ROYAL BEDROOM. NIGHT.

Okot is lying on the bed and snoring.

EXT. FOREST AROUND THE BLUE FORTRESS. NIGHT.

The soldiers have dug a large, round, deep pit the size of a man's. Now they have stopped and are waiting for Ukamaka. She descends into the pit with the help of Ash.

In the pit, Ukamaka takes out a candle and a flint and lights the candle. Holding the lighted candle in her right hand, Ukamaka begins to look for something on the wall of the pit.

She holds the candle very close to the earth wall. Ukamaka walks along the wall, climbing up and down with the candle very close to the wall. The flame of the candle burns softly. Ukamaka continues to look very close to the earth wall, moving the candle up and down. The flame burns quietly. Suddenly the flame goes out.

INT. UKAMAKA'S BEDROOM IN THE GREEN PALACE. THE NIGHT.

Ukamaka is in her bedroom in the Green Palace, in the Green Fortress. She is sitting at her desk, which, as usual, is covered in drawings. Ukamaka is looking very carefully at a colorful drawing that consists of 4 pictures. In the first picture from the top, from the left, a round pit is drawn next to a thick tree. In the second picture from the top, from the right, an extinguished candle is drawn next to the wall of the pit. In the third picture, from the bottom left, a wooden door is drawn in the sidewall of the pit, and in the fourth picture, from the bottom right, an Ash Grotto is drawn.

A knock on the bedroom door.

UKAMAKA

Yes.

The door to the bedroom opens and the Ash soldier enters the room.

ASH

He's gone, I couldn't find him
anywhere.

Ukamaka stopped studying the painting and looked at the
soldier.

UKAMAKA

Tell me again how you got these
drawings.

ASH

In the morning I went to the port
to get the herbs you ordered. After
paying for them, I was on my way
back to the palace, but before I
left the port, a stranger, dressed
in clean clothes, neither expensive
nor cheap, like a merchant, stopped
me. Before I ask him what he wants,
he gives me this scroll and says
that Princess Ukamaka needs it in
the Blue Fortress. He turns and
leaves.

UKAMAKA

(points to the painting in
front of her)

This painting?

ASH

Yes. I was going to throw it away,
but the words "Blue Fortress" made
me think about it. I knew that King
Okot was the lord of the Blue
Fortress and that he wanted you to
be his wife.

UKAMAKA

So you brought me the painting.

ASH

Yes.

UKAMAKA

Well done, but what about these
drawings? Come here.

To see the drawings, the soldier approached Ukamaka's chair.

UKAMAKA (CONTINUED) (CONT'D)

(show the drawings)

There is a pit here.

ASH

Yes.

UKAMAKA

Here it looks like the wall of the pit and a candle without a flame. Why is that?

ASH

Has it gone out?

UKAMAKA

I mean, the candle goes out when I find the wooden door in the mud wall. This drawing. And then this Ash Grotto.

ASH

Perhaps the Grotto is beyond the door.

INT. THE PIT IN THE FOREST AROUND THE BLUE CITY. NIGHT.

Ukmaka is in the pit, near the earthen wall with the burning candle. The flame goes out. Ukamaka steps aside and Ash begins to carefully dig into the earthen wall. The shovel hits something hard. The soldier stops. After a moment, he starts again and the shovel hits something hard. Ash works very carefully and slowly, slowly removes the earth from a wooden door.

The other soldiers completely clear the ground around the wooden door. A soldier with a shovel manages to open the door.

Ukamaka stands in front of the open door. You can't see beyond it, it's dark. Ukamaka takes a step forward, but is stopped by Ash.

ASH

I'll go first.

Ukamaka stops him.

UKAMAKA

Do not. Wait here.

And Ukamaka goes through the door and disappears, completely, in the dark.

The soldiers remained in front of the open door, in the pit. A moment, two, three, four, passed without anything happening. The soldiers look at each other.

Ash beckons them to stay. The soldiers wait a moment, two, three, four, five. Ash decides and takes a step towards the door.

Suddenly, Ukamaka appears from beyond the grave. She looks at the soldiers and tells them.

UKAMAKA (CONT'D)

Follow me.

INT. ASH GROTTTO. NIGHT.

It's an Ash Grotto, about 3 metres high, with stone walls with niches half a metre deep. The Grotto has an opening through which you can get out. On the other side of this exit is a black space. Ukamaka and her soldiers will appear through it. The group spreads out through the Grotto, which is not very large.

Ukamaka curiously examines the niches in the Ash Grotto walls. After a while, Ukamaka emerges from the Grotto, followed by the soldiers.

EXT. WHITE WORLD. NIGHT.

Ukamaka and her soldiers cautiously emerge from the Ash Grotto and begin to survey the White Forest. Everything is white, the ground, the trees, the branches, the leaves, the grass. Ukamaka and her soldiers walk around the Grotto. It is in a tall, grey rock in this White Forest.

It's night, but there's a full moon in the sky, casting a light that allows Ukamaka to explore the White Forest.

The Queen and her soldiers surround the grey stone cliff on all sides. The group also moves into the White Forest. Everyone is amazed by the whiteness of the vegetation.

After a while, Ukamaka beckons the soldiers to follow her and the group returns to the grey rock and enters the Ash Grotto.

INT. ASH GROTTTO. NIGHT

Ukama and the soldiers are still searching the walls of the Grotto.

UKAMAKA

The Grotto and the rock are grey in this white forest.

(MORE)

UKAMAKA (CONT'D)
 (Ukamaka tells the
 soldiers)

Let's go, we'll be back in the day.

And Ukamaka, followed by the soldiers, enters the dark space of the Ash Grotto.

INT. THE PIT IN THE FOREST AROUND THE BLUE CITY. NIGHT.

Ukamaka and the soldiers walk through the wooden door and into the pit. Two soldiers close the wooden door and everyone gets out of the pit.

UKAMAKA
 (orders soldiers)
 of you will fill the hole with
 branches and leaves so that no one
 can find it. The rest of you will
 come with me to the Palace.

soldiers will go into the forest and the rest will follow Ukamaka, who will go back the way she came.

INT. ROYAL CARRIAGE. DAY.

King Okot and Queen Ukamaka face to face in conversation.

UKAMAKA
 Some things can change, My King.

OKOT
 That's true, my Queen, but the
 protocol of the Royal Blue House is
 that the first visit of the new
 royal couple is to the House of
 Numbers. It is the Order of Numbers
 that administers the Blue Fortress,
 and its Masters are our judges.
 They too know our great and small
 customs of birth and death. The
 Grand Master anoints the new
 Kingâ€¦

UKAMAKA
 (interrupts Okot)
 OK, OK, I get it. The Order of
 Numbers is sensational. But
 tradition can change.

OKOT

Yes, I understand your position.
This is the only time we will visit
the Order, I will not force you to
accompany me on every annual visit.
Is that all right?

UKAMAKA

Yes, that's very good.
(and adds in a low voice)
For a start.

Okot doesn't hear Ukamaka's last words, he wants to ask her what she said, but he can't because the Royal Carriage has stopped. After a moment or two, the door opens and Okot gets out.

EXT. SQUARE IN FRONT OF THE HOUSE NUMBERS. DAY.

The Royal Carriage is in front of the House of Numbers and the square is packed with people eager to see the new Royal Couple. Numerous soldiers are keeping the crowd at bay.

Down on the steps at the entrance to the House of Numbers, the Grand Master and Masters are waiting for the Royal Couple.

Okot gets out of the carriage, followed by Ukamaka. When they see the Queen, the crowd begins to shout her name and applaud. The Queen turns to the crowd, smiles and waves. The people are delighted and clap and wave to Ukamaka. Okot, awkwardly, also turns to the crowd and greets them, but the people ignore him and continue to greet her and shout at Ukamaka.

The King is offended and turns to the Grand Master. Ayaju greets him solemnly.

AYAJU

Your Majesties, the Order of
Numbers bows before to its masters.

Ayaju and the other Masters bow deeply.

Okot is very pleased with the gesture of Ayaju and the Masters, he is proud and raises his left hand. Queen Ukamaka is not as pleased as the King, but accepts this greeting, places her palm on the King's palm and they both begin to climb the steps to the entrance of the House of Numbers.

Suddenly, the Queen turns back to the crowd in the square and greets them. The people burst into cheers and Ukamaka is delighted with the effect.

Ayajū looks at Ukamaka, this is the same very graceful person, dressed in the same kind of dress, with bare shoulders and full, round breasts that protrude halfway out of the bodice of the dress. Her midsection is very thin and the dress has many veils all the way down. Ayaju is struck by the colour of the dress, a dark green that reminds the Grand Master of the colour on the Crest of the Royal Green House.

Okot and Ukamaka arrive on the side of Ayaju.

AYAJU (CONT'D)
Come in, please, the door is open
as usual.

Okot and Ukamaka enter the House of Numbers.

INT. GREAT HALL OF THE HOUSE OF NUMBERS. DAY.

In the Hall, the Scribes sit in three rows, each one working. There are no other people in the room, just the Scribes, some copying from other texts, others doing calligraphy exercises or memorising strings of Numbers.

The big wooden doors open and Okot enters the Hall, followed by Ukamaka and Ayaju. The other Masters remain by the wooden doors.

OKOT
(points to the scribes at
work)
Look, my dear Queen, these are our
wonderful Scribes who take care of
our Numbers. And these Numbers are
what we use to write everything
down. Right, Grand Master?

AYAJU
That's right, Your Majesty, with
the Numbers we record everything,
birthdays, funerals, crop yields,
weapons we make, gold we have and
mine...

UKAMAKA
(interrupts Ayaju)
Very monotonous.

AYAJU
(surprised)
Yes. Ah, no, it's very concrete.

UKAMAKA

(continues with her idea)
It's monotonous, Grand Master.
Numbers everywhere. But the images,
the beauty of them, the richness of
feeling that the images convey,
where are they?

AYAJU

With Numbers we can reproduce
absolutely everything.
(Ukamaka is surprised and
doesn't believe Ayaju)
Yes, Queen Ukamaka, we can. For the
more experienced Scribes and
Masters, certain strings of Numbers
describe a sunset, for example.

UKAMAKA

Really? Are you serious? A string
of Numbers or more can describe the
beauty of the colours we see when
the sun goes down?

AYAJU

That's right, Queen Ukamaka.
Experienced Masters and Scribes can
write strings of Numbers that
describe nature, its colours or
those that are man-made, proverbs,
even philosophical concepts that
help the human mind to meditate.

Suddenly, Ukamaka approaches a middle-aged scribe and asks.

UKAMAKA

You, Scribe.
(the Scribe stops writing
and looks at the Queen in
surprise)
Can you write me strings or a
string of Numbers, it doesn't
matter, describing...
(the Queen thinks for a
moment)
The transparency of crystal clear
mountain spring water?

The scribe looks at Ukamaka in astonishment, eyes lowered in
shame and shakes his head, no.

To the right of the door, some distance from Ukamaka, comes
Ijere's voice.

IJERE
 May I, Your Majesty.

Ukamaka and Ayaju turn towards the door where they see Master Ijere looking confidently at the Queen. Master Ijere bows respectfully and says.

IJERE (CONT'D)
 Can I describe with strings of
 Numbers the transparency of crystal
 clear mountain spring water? Of
 course, if the Grand Master allows
 me.

Ayaju doesn't answer immediately, but stares into Ijere's eyes, who looks only at Ukamaka. The Queen turns to Ayaju and asks him with a look if he'll accept Master Ijere's request. Ayaju turns to Ukamaka and says.

AYAJU
 Of course I accept, but...

UKAMAKA
 (interrupts Ayaju)
 Very well. Who are you?

IJERE
 Master Ijere.

OKOT
 (he also joins the
 conversation)
 But, my Queen, will you understand,
 Numbers?

UKAMAKA
 (turns to Ayaju)
 Grand Master will help me. I trust
 you will not deceive me.

Ayaju bows reverently.

Master Ijere approaches the Scribe summoned by the Queen, who leaves his wooden desk. Ijere picks up a white scroll, a new writing instrument, and begins to write strings of Numbers.

Ukamaka looks carefully at what Ijere is writing. Okot also looks at what Ijere is writing. Ayaju studies them all: Ijere, Ukamaka and Okot.

After a moment, two, three, Ijere finishes writing the Numbers, hands the sheet to the Queen and bows ceremoniously.

The Queen takes the page and looks at it. The strings of Numbers are neatly written from left to right. Ukamaka shows the sheet to the King, who looks at it for a moment and makes a sign to Ayaju. The Queen turns to the Grand Master and hands him the sheet.

Ayaju takes the sheet of paper and looks at it - a moment, two, three.

UKAMAKA (CONTINUED) (CONT'D)
Master Ijere spelt right?

AYAJU
Yes, very good and beautiful.

UKAMAKA
What does it say?

AYAJU
(wait a moment, two, after
then reads)
It's winter and the fledgling
mountain spring is relentlessly
making its way from under a rock to
the sea. Through the crystal clear
water you can see the colourful
pebbles at the bottom, amusing
themselves as they catch the eye of
thirsty passers-by.

Ayaju looks up at Ukamaka. The Queen is impressed.

UKAMAKA
Not bad.
(looks at Ijere)
Did you write this, Master?

IJERE
(the queen's disbelief is
relieved, so he smiles
slightly)
I wrote it, Your Majesty. The Grand
Master could have described this
spring much more beautifully than I
could.

OKOT
(interrupts the
conversation, wanting it
to end)
I think so too. My Queen, you've
made your point, so let me show you
the Royal Tomb.

And Okot starts towards the door of the Scribes' Hall.
Ukamaka looks at Ayaju.

UKAMAKA

The beauty of the picture would
have been understood by everyone,
not just you two.

And Ukamaka follows the King. Ayaju bows his head in respect
and, as the Queen passes, he looks up and meets Master
Ijere's eyes. He also looks into the Grand Master's eyes. The
two look at each other for a few moments.

EXT. NUMBER HOUSE CEMETERY. DAY.

The King emerges from the House of Numbers, followed by the
Queen, then Ayaju and the other Masters.

The group makes its way down the main alley. After a while
they reach the Tomb of the Royal Blue House. Okot and Ukamaka
stop at the door.

OKOT

(to Ukamaka)

Shall we go in, my Queen?

UKAMAKA

(politely declines)

If tradition is binding, yes.
Otherwise, frankly, I don't want
to.

OKOT

(hurries to please the
Queen)

Oh, no, it's not compulsory. Come
and see the Tomb of the Grand
Masters of the Order of Numbers.

UKAMAKA

(not wanting to go)

Tradition, I can't object.

The King leaves first, followed by the Queen, then the Ayaju,
followed by Master Ijere and the rest of the Masters of the
Order.

The Tomb of the Grand Masters of the Order of Numbers is
close to the Royal Tomb, so the group reaches it quickly,
stopping in front of the iron gate.

OKOT
 (to the Queen)
 And this is the Tomb of the Great
 Masters. Come back now.

UKAMAKA
 Wait a moment.

The Queen looks carefully at the iron door. She asks Ayaju.

UKAMAKA (CONTINUED) (CONT'D)
 Are the Grand Masters here?

AYAJU
 Yes, Your Majesty.

UKAMAKA
 Strange.

AYAJU
 Here there are numerous niches
 where the coffins containing the
 bodies of the Grand Masters are
 kept. The Strings of Numbers tell
 us the names and the periods during
 which they led our Order.

OKOT
 That will be all, my Queen. Let's
 go back.

And so the King set off, and Ukamaka followed him, but after
 two steps she changed her mind.

UKAMAKA
 Wait a moment, my King.
 (Okot stops and turns to
 Ukamaka in surprise)
 Grand Master, where exactly are the
 coffins?

AYAJU
 Your Majesty, the easiest way is to
 visit the tomb.

And the Grand Master turns, goes to the iron door, pulls out
 a set of keys from his arm, chooses one and opens the door.
 He turns to Ukamaka and invites her in.

The Queen walks to the open door of the chapel.

OKOT
 My Queen, there's nothing to see
 there.

UKAMAKA
 (turns to the King)
 My King, I'll be right back.

And Ukamaka comes in, followed by Ayaju.

INT. TOMB OF THE GRAND MASTERS. DAY.

The Queen comes down the stone stairs, followed by Ayaju. At the bottom of the stairs, the Queen begins to examine the places where the Grand Masters sit. Ayaju looks at her and says nothing.

Ukamaka approaches the large rectangular stone in the middle of the tomb.

Ayaju looks at Ukamaka.

The Queen puts her hand on the stone as if she feels something.

UKAMAKA
 Strange.

AYAJU
 It is the rectangular table on
 which we lay the body of the dying
 Grand Master.

UKAMAKA
 (closes his eyes and rests
 his palms on the stone)
 I feel something strange... Grand
 Master.
 (pauses)
 From down there, from below.

Ukamaka opens his eyes and stares at Ayaju. The two look at each other for a moment, two:

OKOT
 Come, my Queen, there is nothing
 here.

The king is upstairs, by the door, and has a look at Ukamaka.

UKAMAKA
 I am coming, my King, I am coming.

Ukamaka steps out of the rectangular stone, rushes past Ayaju, climbs up the stairs and steps out of the tomb.

Ayajū looked at the Queen as she left the door, turned and looked at the rectangular stone table for a moment or two. Then he begins to climb the stone stairs, leaving the tomb and closing the iron door behind him.

INT/EXT. QUEEN MOTHER BEDROOM/BEDROOM TERRACE. DAY.

Halima is sitting on the terrace, in a large, comfortable armchair, embroidering a canvas in her hand. Next to her, Mrs Lucretia is also working at a loom. They are talking.

HALIMA

I knew that this Princess, sorry, the Queen, does not know Numbers. Only the Blue Fortress Order knows them.

LUCRETIA

And numerologists know Numbers.

HALIMA

(he grimaces when he hears about numerologists)
They are magicians who do not know the true meaning of Numbers.

LUCRETIA

True, but they know the Numbers.

HALIMA

(she stops her work and looks at Lucretia, disturbed by her insistence)
Numerologists know nothing about Numbers, they have misunderstood them and use them superficially, Lucretia.

Halima emphasised the last word. Mrs Lucretia understood that she had overstepped the mark and apologised.

LUCRETIA

(she also stops working and looks down)
Sorry, Queen, that's right.

Halima is satisfied with Lucretia's answer and goes back to her canvas. And Lucretia begins to work again.

The bedroom door opens and the Queen Mother's Captain enters.

He crosses the room and goes out onto the terrace.

The Captain approaches the Queen Mother.

CAPTAIN
Your Majesty, Grand Master Ayaju
has arrived.

Lucretia suddenly lifts her eyes and stops working. And Halima stops working, puts the canvas on the table in front of her and tells the Captain.

HALIMA
Invite him in.

The Captain bows and leaves the way he came. Halima and Lucretia are left alone.

HALIMA (CONTINUED) (CONT'D)
Have I told you what I found out
recently?

LUCRETIA
No, Your Majesty.

HALIMA
Didn't I tell you about the Royal
Couple's visit to the House of
Numbers?
(Lucretia nods no)
You are about to find out.

The Grand Master appears on the terrace. He approaches them and greets the Queen Mother.

AYAJU
Majesty.
(and bows)
And to Mrs. Lucretia.

AYAJU (CONT'D)
Madam.
(and also bows to her)

HALIMA
Grand Master, I'm glad to see you
again, we haven't spoken since the
Royal Wedding.

AYAJU
That's right, Your Majesty, and
then we only exchanged two words.

HALIMA

That's right, they sang, drank and ate like it was the end of the world and it wasn't just a simple wedding.

AYAJU

Your Majesty, it was not a simple wedding, but the moment when King Okot started a family for the glory of the Blue Royal House and the Blue Fortress.

The last words in which Ayaju glorified King Okot sounded strange in the Grand Master's mouth. Halima is silent and looks at Ayaju. And Mrs Lucretia looked at Ayaju. The Grand Master looks now at one, now at the other, and finally he looks down and says.

AYAJU (CONT'D)

You are right, Your Majesty, I do not understand King Okot's choice either.

HALIMA

The Royal Couple visited the House of Numbers and the Order late.

(Ayaju nods in agreement)

And I understand that Queen Ukamaka does not like numbers.

AYAJU

I think so too, Your Majesty.

HALIMA

What did you see in the Green Fortress?

AYAJU

Just drawings, pictures painted on sheets of paper. When one of their scribes did a check on the number of crates the Blue Flagship had, he did a drawing.

HALIMA

And what did they see in the drawing?

AYAJU

They saw the belly of the ship full of crates.

HALIMA

And that made the Green King happy?

AYAJU

I believe that the Green King did not ask for 500,000 crates. I think he asked for the belly of the Blue Flagship, which he knows is the largest ship in the Blue Fortress, to be full of crates. And Lord Down translated the Green King's request into Numbers.

HALIMA

500,000 of crates fill the belly of the Blue Flagship?

AYAJU

Yes, Your Majesty.

HALIMA

I have been told that Queen Ukamaka made an unpleasant remark to you.

AYAJU

It is not true, Your Majesty, Queen Ukamaka respects us and we serve the Blue Royal House.

HALIMA

(insists)

Grand Master, I know that, it's very good and I thank you for your loyalty, but I'm referring to something else, the fact that Queen Umakama prefers the Image, the Numbers.

AYAJU

(now he understands what Halima means)

Here you can understand things...

HALIMA

(interrupts Ayaju)

And Queen Ukamaka didn't reproach you for anything?

AYAJU

Your Majesty, it was not a reproach.

HALIMA

It means that I was misinformed.

AYAJU

Your Majesty, Master Ijere gave Queen Ukamaka a demonstration of how we use Numbers to describe different things. The only small observation that Queen Ukamaka made was that only we understand Numbers...

HALIMA

On the one hand images are understood by the masses. And with images you can manipulate the masses.

The two are silent for a moment, two, three. Then Ayjau speaks first.

AYAJU

Your Majesty, Queen Ukamaka has touched a sore spot in my soul. Before he died, Grand Master Okigbo entrusted me with an important task: finding the complement of numbers.

HALIMA

What do you mean, by complementary?

AYAJU

After decades of using the Numbers, studying and perfecting them, we have come to the conclusion that the Numbers are not complete.

HALIMA

I do not understand.

AYAJU

It's hard to explain.

HALIMA

Try it.

AYAJU

We can do many things with Numbers, especially counting and writing in books as external memories. Things get more complicated when we try to use Numbers for abstract concepts, such as beauty.

HALIMA

The red sky at sunset.

AYAJU

This is a very good example, Your Majesty. We can use Numbers to describe this beautiful landscape, but the formula we use is just a convention between us, and that's it.

HALIMA

And the Masters and Scribes of your order will learn this formula by heart.

AYAJU

Not everyone and not all the time. That's why we have books, like external memories, outside our mind.

HALIMA

And that is why you need a complement to Numbers.

AYAJU

Yes, Your Majesty, an element to enrich the use of Numbers.

HALIMA

You mean the Image Queen Ukamaka speaks of?

AYAJU

No, Your Majesty.

HALIAM

But that is what Queen Ukamaka wants, to replace the Numbers with Images that she and everyone can understand.

AYAJU

It is possible that is what she wants.

HALIMA

That's what she wants, Grand Master, I tell you. She wants to manipulate people through images that everyone understands. And people want to be manipulated because they need a manipulator, and Queen Ukamaka is just that: a manipulator.

(MORE)

HALIMA (CONT'D)

I realised it from the first moment
I met her in the flesh.

Halima, furious, gets up from her chair and goes into the bedroom, followed by Mrs Lucretia.

Halima enters the bedroom.

HALIMA (CONTINUED) (CONT'D)

And the manipulator needs a tool to manipulate. Queen Ukamaka needs the Image to manipulate the people and remove King Okot from power.

Mrs. Lucretia and Ayaju looked at Halima.

The Queen Mother continues.

HALIMA (CONTINUED) (CONT'D)

Queen Ukamaka will abolish the writing of Numbers, which is for the initiated who use the Numbers wisely and righteously.

AYAJU

(discreetly interrupting
Halima)

Not everyone and not all the time,
Your Majesty.

HALIMA

Grand Master, the writing of Numbers is valuable because it is used by a small number of initiates; while the Image, if it becomes accessible to the majority, will only be a tool for manipulating people by a vicious minority.

Halima stands in the middle of the bedroom.

Ayaju and Mrs Lucretia are standing in front of the Queen Mother, silent.

HALIMA (CONTINUED) (CONT'D)

And we must stop Queen Ukamaka from replacing the Numbers with the Images. In other words, we must let a group of initiates run the Blue Fortress properly and not hand it over to the manipulated masses.

INT. SALT MINE. NIGHT.

The prisoners are working on the terrace. They are all breaking up lumps of salt with pickaxes, then putting them in wire baskets and lowering them with ropes.

Tasso, the White Fisherman and Old Argument work side by side.

A basket of dry black bread and two sacks of goat's belly filled with water appear on the right side of the terrace. Tasso grabs the basket and drags it onto the terrace, then calls out loudly.

RATE

Break, it's time to eat.

The prisoners dropped their pickaxes and took turns going to the basket and taking a loaf of bread.

They all sat down on the terrace and ate, the water circulating from one to the other.

Tasso, White Fisherman and Old Argument sit next to each other and eat in silence. After a while, Old Argument takes his pickaxe and draws a square of 3 rows and 3 columns with a sharp point on the floor of the terrace. In the upper left square he draws the symbol of the sun and then puts the Numbers 0 to 9 in each square, and in the lower right square he draws the symbol of the moon. Then the Old Argument calls the other two. Tasso and the White Fisherman sit beside him.

ARGUMENT

Look at this matrix. Do you know what it is?

(both nodding no)

Have you ever seen anything like it?

(both nod no)

I'm a numerologist and this is a Numerological Matrix that can tell you to find out many things, depending on the strings of Numbers revealed to us by the Hidden Slave.

TASSO

Who is the Hidden Slave?

ARGUMENT

The Royal Blue House rules over the Blue Fortress and a thousand villages which surround the fortress.

(MORE)

ARGUMENT (CONT'D)

In the Blue Fortress, the Numbers are officially known and used by the Order of Numbers, based in the House of Numbers. But in the villages around the Blue Fortress, the Numbers are also known and used unofficially by Numerologists.

WHITE FISHERMEN

You mean witches.

ARGUMENT

We are not witches.

WHITE FISHERMEN

I once saw a numerologist burnt at the stake outside the House of Numbers for being a witch.

ARGUMENT

Because he was a practitioner of black numerology and a murderer of many people.

WHITE FISHERMAN

Do you know him?

This question saddens Old Argument, who hangs his head. Seeing the old man's reaction, the White Fisherman is sorry to have interrupted him.

WHITE FISHERMAN (CONTINUED) (CONT'D)

I'm sorry, Old Argument, for upsetting you. Continue to say what this is.

ARGUMENT

(he lifts his head and has tears in his eyes, but tries to control his emotions)

This is a Numerological Matrix.

(Old Argument wipes his eyes and continues)

In times long past, the Forgotten Blue Father taught numbers to the Great Son, and that son was the First Grand Master of the Order of Numbers. But legend has it that one of his slaves secretly followed the Forgotten Blue Father. This slave also learned the numbers.

(MORE)

ARGUMENT (CONT'D)

One day, the Forgotten Blue Father discovered that his slave was spying on him. Furious, the Forgotten Blue Father tried to kill his slave. But the slave managed to escape and hide, never to be found again. But from wherever he was, the Hidden Slave began giving Numbers to his relatives. They wrote the "Lessons of the Chosen Numerologists of Ash Grotto". This matrix and many others are found in these lessons, which are our sacred books.

TASSO

And the Hidden Slave?

ARGUMENT

It's long gone, but we Numerologists are still bound to it by strong energies, and the Hidden Slave sends us strings of Numbers to interpret and find out what we need to know.

TASSO

Can we ask him how to get out of here?

ARGUMENT

(smiles)

Yes, Tasso, that's what I'm going to do.

WHITE FISHERMAN

And what are we going to do?

ARGUMENT

We choose 8 numbers in turn. First we hold hands.

And Old Argument takes the White Fisherman's left hand with his right, and Tasso's right hand with his left. Tasso takes the White Fisherman's right hand with his left. Old Argument closes his eyes and mumbles something, opens his eyes and points with his left hand to the number 0.

ARGUMENT (CONTINUED) (CONT'D)

Now you, Tasso, point to a number with your left hand.

Tasso points to the number 5.

ARGUMENT (CONTINUED) (CONT'D)
And now you, White Fisherman.

White Fisherman shows Number 0; then Old Argument shows Number 1, Tasso also shows Number 1; White Fisherman shows Number 9; Old Argument shows Number 7 and Tasso shows Number 1.

At this point, Old Argument lets go of the other two hands, picks up the pickaxe and writes a string of Numbers on the ground: 0.5.0.1.1.9.7.1. Below the Numerological Matrix is this string of Numbers. The three look at it. Tasso and the White Fisherman don't understand anything, while the Old Argument has his eyes half open and thinks about these Numbers, one moment, two, three.

Tasso and the White Fisherman look at each other. Suddenly, Old Argument speaks.

ARGUMENT (CONTINUED) (CONT'D)
These Numbers, placed in this
sequence, say there's a world
beyond, and soon a door will open
to that world.

Tasso and the White Fisherman are not clear. Disappointment is written all over their faces.

TASSO
"There is a world beyond. Well,
that's what I know, it's the free
world outside. "A door". The door
is the one with bars on the lift
that will take us up.

WHITE FISHERMAN
I don't think it's that simple,
Tasso. The world beyond, and the
door that takes us there, can mean
many things.

TASSO
What things? The world as we know
it. And the door is to the lift.
(looking at the Old
Argument)
Will the lift door open for us?

ARGUMENT
(does not answer
immediately, thinks for a
moment or two)
Not necessarily. As White Fisherman
said.

(MORE)

ARGUMENT (CONT'D)

The world beyond and the door to it don't necessarily have to be the ones we know. They may be something we don't know now, but in time we will find out.

TASSO

When?

WHITE FISHER

Be patient.

TASSO

For how long?

ARGUMENT

As long as it takes.

TASSO

And how much is needed?

The other prisoners went to work. They crushed pieces of salt with pickaxes.

ARGUMENT

When the door opens, we all know the time has come. I ask only one thing: will you go with me or stay here?

The White Fisherman stands up, picks up the pickaxe from the ground, stands there for a moment or two and then says.

WHITE FISHERMAN

I'll go with you, Old Argument.

Old Argument looks at Tasso.

TASSO

Of course I'm coming, I'm not staying here.

EXT. A VEGETABLE AND MEAT MARKET IN THE BLUE FORTRESS. DAY.

It's a market full of stalls selling fruit, vegetables and meat. The stalls are full of goods and there are lots of people, sellers, buyers, women and men, young and old.

There are a lot of different people in the market, some with expensive clothes, some with poor clothes, some with clothes that are neither expensive nor cheap. Some have servants behind them carrying their purchases.

In this crowd there are also barefoot, dirty children. Some beg, others steal some fruit and run away.

Amos is also shopping, carrying a wicker basket on his back. He has a bag of money tied to his waist with a string. Amos has just picked some vegetables from a stall: carrots, cauliflower, parsnips and aubergines. He puts them on the stall, takes some coins from his pocket and gives them to the vendor. Then he takes the basket from his shoulder, puts the vegetables in it, puts it back and walks away.

Amos walks among the stalls and shoppers. He stops at a stall selling meat. He looks at it, but doesn't like it, so he walks away.

In the crowd in the square is Brook, the boy who worked with Tasso in Old Chickpea's bakery. He is in a pitiful state, dirty, with torn clothes and barefoot. He wanders through the crowd, begging. He stops at a stall where he is chased away by the vendors.

Brook walks among the people and sees Amos at a meat stall, looking at the products on display.

Amos carefully checks and smells the meat on the stall. The apprentice likes the products, so he chooses a pork leg and gives it to the vendor. He weighs it.

From his seat, Brook sees two boys approaching Amos.

SELLER

A yellow one.

From his seat, Brook watches as a boy takes a small knife from his pocket, cuts the rope from Amos' belt to which the moneybag is tied, takes it and walks away.

AMOS

It's expensive, man, but let's just say it's worth it.

SELLER

It's fresh, Apprentice, today I cut the pig.

Amos is not convinced, he puts his hand where the bag was and gets scared. He looks carefully and realises that he no longer has the money bag with him.

AMOS

My money. They stole my money!!

Amos shouted and looked around. Brook passed him.

BROOK

That boy stole the money.

And Brook shows Amos the boy who stole. The thief stops and looks at Amos. Brook runs after him, and the thief runs away too. Amos runs after them, shouting.

AMOS

The thief, the thief!!! Catch the thief!!!

And Amos points in the direction of the boy who stole the moneybag.

The thief runs through the crowd of shoppers, followed by Brook and Amos. Eventually, Brook catches up with the thief and they start to fight on the ground. The thief tries to get away, but Brook won't let him. Amos reaches them. When he sees the Apprentice, the thief throws down the bag of money, pulls himself out of Brook's hands and runs away. Amos takes the bag from the ground and looks inside. Brook gets up from the floor and takes a deep breath.

AMOS (CONT'D)

Thank you, boy. If you hadn't caught the thief, I'd be out of money.

BROOK

I know these guys. Steal and beat all the time.

AMOS

What's your name?

BROOK

Brook.

AMOS

My name is Amos. Where do you live?

BROOK

Where I can and where nobody beats me.

AMOS

Don't you have a family?

BROOK

I never did. The only home I know is Old Chickpea's bakery. I worked there until the uprising.

AMOS
Shut up. Follow me.

EXT. A STREET IN THE BLUE FORTRESS. DAY.

Amos and Brook are walking down a street and talking to each other.

AMOS
Have you been to the barricade on Merchants Street?

BROOK
Yes, I was one of the organisers.

AMOS
Do not lie.

I am not lying. Tasso, the apprentice of the baker Old Chickpea, had the idea. I was there with Ema, from Mrs Cristina's dressmaking shop, and Toma, the apprentice of Master Apple, the shoemaker.

AMOS (CONT'D)
And you apprentices organised the barricade?

BROOK
Yes, I'm telling the truth. Tasso convinced Old Chickpea, who convinced the other merchants. The army is stealing our money, and our artisans can no longer work or live decently, and we are next to them.

AMOS
And did you fight on the barricade?

BROOK
Not really, neither Tasso nor Toma left me, they followed me. But I was there when the army broke down the barricade and killed everyone.

AMOS
Not everyone, some escaped.

BROOK
I don't know, I hope so. I ran away, I was scared.

AMOS

And you didn't go back to Old Chickpea's bakery?

BROOK

Yes, but it was closed. After a while I saw that it had reopened, but it was a different baker.

AMOS

Well, he didn't take you on because you had experience.

BROOK

No, he was scared when I told him that I worked at the Old Chickpea. Well, he threatened me that if I came back he would hand me over to the army and send me to the Salt Mines.

Amos is silent. The two of them walk slowly along the narrow road, which is deserted. After a moment's silence, Amos says.

AMOS

I can take you to the stables of the House of Numbers, you will sleep there, you will work there, I will give you clean clothes, you will wash and eat like a man. What do you say?

BROOK

(happy)

Sure, Amos, thank you from the bottom of my heart.

And they both smile.

EXT. ISLAND BEACH. NIGHT.

There is a hut on the beach and in front of it is a fireplace made of large stones with burnt wood and ashes in the middle. The wood is not completely burnt and you can still see small parts of it.

INT. HUT ON THE ISLAND BEACH. NIGHT.

Sleeping on three beds of branches and leaves are Cinyra, Smyrna and Adonis.

THE COMMON DREAM OF CINYRA, SMYRNA AND ADONIS

It's daytime. A simple room with wooden walls, floor and ceiling. There is a wooden desk in the room, like the one the Scribes use in the Great Hall of the House of Numbers. A young man is working at a desk. He is tall, slim, athletic, with long, shoulder-length black hair and white skin. The young man is wearing leather trousers with boots on his feet, and a white shirt with long, wide sleeves. He is writing on a piece of paper on his wooden desk. There is a pile of papers under the desk and several writing implements on the desk.

There is only this young man in the room. On two walls, to the right and left of the young man, there are two large, wide open windows.

Outside the room, under a window, a man in his 40s is hiding. He is dressed in simple, cheap clothes and has a very short haircut.

In the room where the young man is, there is a high-backed wooden chair in a corner.

The young man is writing at the wooden desk.

Outside, leaning against the wall, hidden under the window, is the 40-year-old man.

In the room, sitting on a chair, is an old man. He has long white hair, a long white beard, wears a blue robe like those of the Grand Masters of the Order of Numbers, and holds the Ebony Rod in his right hand.

The young man is writing at his desk.

Outside, the 40-year-old man is hiding under the open window.

In the room, the old man gets up from his wooden chair, walks over to the young man, puts his hand on the young man's right hand and stops him from writing. The young man stops writing and looks at the old man. The old man turns and walks to an open window. He reaches the window and leans out.

Outside, the 40-year-old man is surprised by the appearance of the old man grabbing his coat. The man is startled and frees himself from the grasp of the old man, who is left holding a piece of the man's shirt.

He runs to the horse handling area. He jumps the fence, grabs a black stallion with his bare hands and runs off with it. The stallion jumps the fence and runs away with the 40-year-old man on his back.

The old man with the white hair and the young man watch the horse and rider as they ride away.

Through a thick forest, the black stallion and rider flee.

They come to a clearing, where the man stops the horse and dismounts.

The man is standing in front of a cave. The entrance is large, about 3 by 3 metres. On the left wall is a matrix of only 3 columns and 3 rows, with empty squares.

The man stops at the entrance to the cave and turns around 180 degrees to face us. He stares at us for a moment, two, three, then turns and enters the cave.

INT. HUT ON THE ISLAND BEACH. NIGHT.

They suddenly wake from their sleep, Cinyra, Smyrna and Adonis at the same time. There is silence for a few seconds. Then Adonis asks.

ADONIS

Have you ever dreamed?

CINYRA

Yes, Adonis, we've all had the Dream of Confirmation.

ADONIS

That means we can enter the passage in the cave.

CINYRA

Yes, we're going in. The best time is when the sun comes up. We have time until then.

ADONIS

I'll keep watch. I can't sleep anymore.

And Adonis gets off the bed and leaves the hut. Cinyra and Smyrna are left alone.

SMYRNA

Is it going to be OK to go into the cave?

CINYRA

You dreamed too. Hidden Slave showed us the way.

SMYRNA

He was the Hidden Slave? The Old,
Forgotten Blue Father and young
First Grand Master of the Order of
Numbers?

CINYRA

Yes. Come on, Smyrna, let's get a
few more hours of sleep.

And Cinyra lays down on the bed.

SMYRNA

I'm not sleepy either.

And Smyrna turns her back on Cinyra, but keeps her eyes open.
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END OF EPISODE 4