

PRINCE OTHELLO

By

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EXT. ALWAH PALACE - NIGHT

The Nubian Palace rests around a tropical landscape of Northern Africa.

SUPER: KINGDOM of ALWAH - SOBA, EGYPT 1510

INT. THRONE HALL - NIGHT

KING JWAHIR, 24, Nubian, handsome, sits on his Throne, while PRINCESS IFAMA, 3, Nubian, cute, sits in his lap.

SCREAMS of birth pains ECHO throughout the Palace.

Ifama looks up at JWAHIR.

INT. BIRTH ROOM - NIGHT

QUEEN DAHIA, 22, Nubian, beautiful, gives birth. Six MIDWIVES assist her.

MIDWIFE 1
Push harder!

Dahia pushes and SCREAMS LOUD.

INT. THRONE HALL - NIGHT

Jwahir and Ifama remain patient on the Throne.

Ten PALACE GUARDS escort MIDWIFE 1, holding OTHELLO, infant, Nubian, through the large Hall towards the Throne.

Jwahir watches them.

MIDWIFE 1, steps forward, kneels and presents Othello to Jwahir.

MIDWIFE 1
Your Prince, Sir.

He stands, steps down and accepts Othello, embracing him passionately.

JWAHIR
Othello.

INT. TRAINING ROOM, ALWAH PALACE - DAY

ACANTHUS, 50, Nubian, muscular, watches over OTHELLO, 7, combat train with two - handed Langes messer swords against brothers NAJJA, 7, Nubian, and RAHA, 9, Nubian, and Acanthus' sons LATIF, 10, Nubian and UMAR, 13, Nubian.

SUPER: SEVEN YEARS LATER

The doors open, Jwahir enters, the four boys instantly bow. Othello, panting heavily turns to see him.

Jwahir looks at Acanthus. They nod.

OTHELLO

Father.

JWAHIR

(to Acanthus)

His training.

ACANTHUS

Splendid Sire.

JWAHIR

Let eyes witness.

Jwahir moves towards a weapon rack and grabs two bows. He throws one to Othello, who catches with style becoming one with the weapon.

They combat train intensely.

JWAHIR

Retreat never. Surrender never.

They train harder.

INT. THRONE HALL - DAY

Nubian MUSIC plays. Ceremonial GUESTS fill the Hall.

Jwahir and Dahia sit on their Thrones. Othello and Ifama sit beside them looking at a spectacular entrance from a South African Royal family.

An exotic Nubian SORCERER dances sultry towards the Throne, tossing a magical handkerchief with tiny strawberries imprinted into the air. Each toss it doubles, triples, and quadruples as it falls.

(CONTINUED)

The SORCERER stops in front of the Throne. Hundreds of handkerchiefs turn into flames as they fall from the air and mysteriously turn back into a single handkerchief.

The SORCERER gracefully gives the handkerchief to Dahia, whispers into her ear and bows.

Dahia gazes at the handkerchief in amazement and embraces it.

EXT. GARDEN - DAY

Othello and Ifama sit in the garden.

IFAMA
Are you scared?

OTHELLO
Should I feel fear?

IFAMA
Should you not?

OTHELLO
A warrior should only feel
victorious.

IFAMA
You are a Prince, not a warrior.

OTHELLO
I am both. Before I was born, I was
written in the books of Gods, that
I will walk among them as their
equal. They are here now. I feel
them.

IFAMA
I did not read this book.

OTHELLO
It is true.

Ifama looks at him and starts laughing.

INT. CORRIDOR WINDOW - DAY

Jwahir and Dahia look at Othello and Ifama in the garden.

JWAHIR

Ilbarnot has been our right of passage since the birth of the first star.

DAHLIA

The law of Alwah, I know. A mother's heart, you do not.

JWAHIR

His strength is old and powerful. Do you not feel it?

DAHIA

I do, and I loathe it.

EXT. BUSH - DAY

Acanthus stands behind Othello, dressed in traditional Alwah warrior attire with a lance and shield.

Dahia, Jwahir, and Ifama stand in front of Othello. Dahia edges toward him, kneels, and strokes his cheeks.

DAHIA

I know you will honor (beat) who you are.

OTHELLO

I promise.

Ifama hugs him. Jwahir nods.

EXT. ALWAH CAMPSITE, BUSH - NIGHT

Othello and twenty young Alwah WARRIORS from seven to fourteen celebrate the ceremony by traditional dancing. Acanthus and six additional TRAINERS look on.

EXT. BUSH - DAY

An antelope attempts to break free from a trap. Othello binds the legs tighter.

EXT. BUSH - DAY - LATER

Acanthus straps a rattlesnake rattle around Othello's right ankle and prepares for the hunt - two stripes on face and chest. He ready his lance and shield.

EXT. BUSH - NIGHT

The antelope, tied to a tree, squirms for freedom. A massive adult lion creeps toward his meal, then takes it, crushing the neck. The beast drags it deeper into the bush.

Othello, emerges from the bush, lance and shield ready. He follows the lion slowly, the RATTLE sounds.

Deep in the bush, Othello stumbles and falls, dropping his lance. He quickly reaches for it, and notices torn limbs of young Alwah WARRIORS from his hunting party. He looks behind him.

The lion licks his lips, ROARS and leaps high, taking flight at Othello. He gasps.

Suddenly, a fireball with a tail of flames races across the night, meets the lion head on, and instantly disintegrates the beast.

He shields his face from the blast, stands, and looks at the burning bush.

He apprehensively twirls.

Six identical fireballs seize the sky and zoom over him toward the Royal Palace.

EXT. ALWAH PALACE - NIGHT

The six fireballs explode on impact, destroying the entire left wing of the Palace.

INT. IFAMA'S CHAMBER - NIGHT

Jwahir and Dahia with Palace GUARDS rush toward Ifama, crying in bed. A fireball hits the roof, exploding.

EXT. BUSH - NIGHT

Othello gazes at the burning Royal Palace, miles away.

Young Alwah WARRIORS, scattered about, gaze at the Royal Palace, as smoke and fire fill the sky.

Othello runs toward the Palace. A net traps him, he struggles. An Ottoman SOLDIER hits him unconscious.

EXT. OTTOMAN COMMAND CAMP - NIGHT

Thousands of Ottoman SOLDIERS invade Soba, Egypt.

The Sultan of the Ottoman empire, SELIM, 52, Turkish, large, gives commands to his son. SULEIMAN, 23, Turkish, handsome, tall, whom commands the SOLDIERS of ten gigantic trebuchets.

The SOLDIERS promptly reload and set ablaze the balls.

Suleiman looks at his father. He nods, yes.

SULEIMAN I

Fire!

The fireballs illuminate the night sky.

EXT. PORTUGAL SLAVE SHIP - DAY

The ship travels across the Mediterranean Sea. Othello on deck regains consciousness, sees Acanthus fighting five Portuguese SLAVE TRADERS. They get the better and throw him overboard.

Othello SCREAMS, his hands and ankles chained to other NUBIANS. He struggles to break free.

EXT. SLAVE TRADE CENTER, PORTUGAL - DAY

Hundreds of NUBIAN SLAVES, chained, on display for sale. TRADERS maintain a watchful eye. SLAVE MASTERS thirstily await the bidding.

SUPER: PORTUGAL

Othello, chained, defiantly struggles as TRADERS drag him up a platform. The AUCTIONEER looks displeased.

(CONTINUED)

AUCTIONEER
(to traders)
Can't sale a dead one, can I!

NICOLAU VERDUGO, 50, large, dressed wealthy, surrounded by associates, looks at Othello, admiring his powerful will.

NICOLAU
Strong, is he not.

EXT. FIGHT PIT - NIGHT

Hundreds of SPECTATORS sit around the massive layered, circular pit. Enormous torches give light.

Othello stands in the pit, unarmed, unafraid. Four armed and ready SLAVES with spears stand behind him.

Nicolau, with SPECIAL GUESTS, sit at his personal section. The ANNOUNCER, 60, Portuguese, stands a level lower, obtaining full attention.

ANNOUNCER
(dramatic)
Emperor Commodus! Spartacus! Nordo!
Verus! Best of the best, but oh so
fearful of what will come. Will all
fall! Will one rise, victorious!
Proclaim in blood, the next great.
We offer a tiny taste, for the
beast pleasure.

Everyone looks at Othello. SPECTATORS laugh.

NICOLAU
(to female guest)
It suites better for the beast to
have a small snack before the
games. We starved it for a week.

GUEST appears impressed.

ANNOUNCER (CONT'D)
As we pay homage, to most feared of
all games. The BEATIARI!!!

SPECTATOR erupt.

ANNOUNCER
(to himself)
Slightly modified, but most
delightful.

(CONTINUED)

Othello looks at his hands, looks back to see the SLAVES' weapons.

The SLAVES look terrified.

A gate within the pit opens. A male adult lion trots out, stares at the four SLAVES, then at Othello, ROARS.

Othello notice old broken swords and a metal shield between the Lion and him.

A SLAVE runs from the pack, toward a ladder on a far wall. The lion gives chase, catches and feeds.

The SPECTATORS love it.

Othello grabs two swords, light enough to defend.

A SLAVE throws a lance into the lion's side. It turns; leaps on the man, and tears his face off.

Another SLAVE strikes at it with his lance. The lion slaps back, breaking it. A sharp edge remain. The SLAVE still strikes.

The lion ROARS in pain, turns to face Othello holding it's severed tail.

OTHELLO

Mines!

He drops the tail, grabs another sword, and readies himself.

The SPECTATORS love it.

The SLAVE stabs the broken lance in the lions back. It turns, leaps forward, bites his arm off.

The SPECTATORS love it.

From behind, Othello shoves both swords into both sides of the lion, all the way.

The beast ROARS, and turns.

Othello grabs another broken sword. It swings, Othello swings, severing it's paw.

The lion retreats. Othello becomes the predator.

The SPECTATORS stand silently in amazement.

The remaining two SLAVES drop their weapons, in shock.

(CONTINUED)

We only see Othello's back as his bloody sword swings violently. He stands, turns to the SPECTATORS.

OTHELLO
(screaming)
I am Othello! I am Othello!

The SPECTATORS chant Othello.

Othello walks out of the pit wearing the bloody Lion's mane as cape.

EXT/INT. FIGHT PITS/ARENAS - DAY/NIGHT - TRACKING

Othello walks in a pit with sword and shield, battle and kills three adult SLAVES.

SUPER: BRAZIL

Othello battles ten AMAZON WARRIORS simultaneously, kills them.

SUPER: CHINA

Othello, 15, battles a clan of MASKED WARRIORS, kills them.

SUPER: AUSTRALIA

Othello battles seven HORSE MOUNTED WARRIORS, kills them.

EXT. ARENA, SMALL PALACE - DAY

Othello, 25, muscular, bloody, gladiator helmet covers his face, stands while retrieving his sword from the neck of a dead WARRIOR.

The SPECTATORS chant O-THEL-LO repeatedly.

SUPER: KONYA, TURKEY 1535

INT. DINNING HALL - NIGHT

Nicolau, 68, sits at the elegant table with other prominent MALE and FEMALE dinner GUESTS at the home of SERHAT MARANGOZ, 60, fat, wealthy.

Four properly dressed SLAVES prepare the table.

(CONTINUED)

SERHAT

(to Nicolau)

Never had I seen a more dominating event. Your fighter --

FEMALE GUEST

Othello.

SERHAT

Yes, Othello. Fight with such passion, how ever do you control such a barbaric.

NICOLAU

All my possessions know their place.

The GUEST giggles.

INT. STABLE - NIGHT

NAJJA, 25, tends to horses. RAHA, 27, enters, closes the doors, and moves toward Najja.

RAHA

It is him.

NAJJA

Speak what mind knows, not what heart wishes.

RAHA

It is he.

Najja looks at him.

EXT. PRIVATE YARD - NIGHT

Tens of SLAVE WARRIORS gather about the yard, SLAVE GIRLS entertain. PALACE GUARDS watch them from balconies.

In shadows, in a dark corner, Othello sits alone, SHARPING his sword.

EXT. ENTRANCE, PRIVATE YARD - NIGHT

Najja and Raha move toward the GUARDED entrance, carrying jugs of wine on their shoulder.

(CONTINUED)

NAJJA
(whispering)
This is not him.

RAHA
It is him, I pray onto the Gods,
and my prayers are answered.

The PALACE GUARDS open the gate.

EXT. PRIVATE YARD - NIGHT

Najja and Raha enter the yard, passing drunken naked
SLAVES, MALE, FEMALE, and much entertainment.

NAJJA
Death came upon our Prince long
ago.

They stop. Raha gazes to the dark corner at Othello.

RAHA
Look.

They cautiously move toward him.

Othello stops SHARPING. They stop movement and look at each
other.

RAHA
Othello?

He remains silent, in the shadows.

RAHA
Are thou, son of Jwahir?

Silence. They move forward. Othello stands, they stop.

NAJJA
Do royalty flow through thy blood.
I am Najja, my brother Raha, we
trained with the Prince as
children, we played, we were
friends. (beat) Still friends.

Othello moves forward, revealing his extraordinary handsome
face.

Najja and Raha drop the jugs of wine.

EXT. PRIVATE YARD - LATER

Othello, Najja, and Raha sit in private.

NAJJA

When the Palace fell, they invaded
and claimed everything.

RAHA

We hid, but they found us.

NAJJA

We were sold to this house, and
been here since.

OTHELLO

My father, mother, sister.

Beat

NAJJA

Some say they fled, some say they
perished with the Palace.

RAHA

Some say, they were sold to a
house, like us. Only Suleiman knows
for certain.

OTHELLO

Suleiman.

RAHA

Suleiman is --

OTHELLO

I know who of the Ottoman Suleiman.

RAHA

Sorry, your highness.

OTHELLO

I forgot, I am a --

NAJJA

We have not.

RAHA

What happen, sir?

OTHELLO

May thoughts are scorn. Only death
fuels me.

From afar, in darkness, several SLAVE WARRIORS stare at them.

EXT. TRADE MARKET, KONYA - DAY

Nicolau and Othello walk through the busy market.

NICOLAU

Much riches shall be made here.
Entertain the nobles, slow between
kills, do not rush. Pores yourself
Othello, pores yourself.

Othello stops. Nicolau walks on RAMBLING. He turns and looks at Othello.

NICOLAU

Come, come, hurry.

OTHELLO

My name, what story it tell?

NICOLAU

Do we fancy himself, lets take a
journey. He, a mere boy, slayed a
king of kings that showed no mercy
to four hundred men. His proof
warms his back. All the mythical
gladiators that is half god, or
blessed or cursed by wizards and
sorcerers, you shine as bright.
This is why you are who you are.
But fancy yourself with caution.
Know your place, (beat) beneath me.

Othello looks at him.

EXT/INT. ARENA, SMALL PALACE - DAY - TRACKING

SPECTATORS pack the arena. Nicolau and Serhat sit together surrounded by WOMEN. Najja and Raha serve them fruits and wine. The ANNOUNCER stands on in the center.

ANNOUNCER

(dramatic)

He cometh from the darkest place in
time. A dwelling, that man cease to
exist. A realm that only the most
ferocious and feared consider home.
His name is (shouting)
O...thel...lo...!

(CONTINUED)

Othello stands inside the gate, it opens, he moves to the center toward the ANNOUNCER.

The SPECTATORS ERUPT with pleasure. The ANNOUNCER, patiently waits until they calm.

Najja and Raha look at the wild SPECTATORS, then at Othello.

ANNOUNCER

For today's enjoyment, we give you,
(shouting) the gauntlet!

The SPECTATORS ERUPT.

The gate opens, thirty SLAVE WARRIORS rush to the center. Othello readies his sword, looks at Nicolau whom gives the thumb down. He battles and kills one by one angrily until the last five.

They remain a distance. Two of them remove their helmets. Latif, 28, long dreads, and Umar, 31, beard and dreads.

The SPECTATORS die down.

LATIF

I am Latif, from Soba, son of
Acanthus.

UMAR

I am Umar, from Soba, son of
Acanthus.

Najja and Raha look on.

Latif and Umar drop their helmets and swords.

LATIF

We serve King Jwahir, our lives is
yours, if you shall desire them.

They raise their heads high exposing their throats.

FLASHBACK TO:

EXT. ROYAL PALACE - DAY (1510)

Othello, Najja, Raha, Latif and Umar play together.

EXT. PORTUGAL SLAVE SHIP - DAY

Acanthus fights five Portugal SLAVE TRADERS. They get the better and throws him overboard.

BACK TO PRESENT

Othello looks at Latif and Umar.

The SPECTATOR chant, KILL! KILL! KILL! KILL!

Othello looks at the SPECTATORS, then at Nicolau, he gives the thumbs down. He turns to Latif and Umar.

OTHELLO

Your life I shall never claim as
 mines, fore on this day my
 brothers, we fight together, as
 one, for freedom.

Othello turns, looks at Nicolau and readies his sword. The five SLAVES ready their swords.

PALACE GUARDS storm the arena, surround them, and attack.

Najja and Raha attack the personal GUARDS of Serhat.

Chaos explodes throughout the arena, the SPECTATORS, Serhat, and Nicolau run rampant.

Three SLAVE WARRIORS fall, Othello, Latif, and Raha finish off the GUARDS.

Othello, Latif, and Umar exit the arena through terrified SPECTATORS, passing Nicolau, on the ground with a broken leg. Umar slits his throat.

EXT/INT. STABLE - LATER

Othello, Latif, and Umar move toward the stable, killing CIVILIAN attackers. Entering the stable, they see Najja and Raha holding multiple well equiped Arabian horses.

NAJJA

Your horses, Highness.

EXT. FOREST, KONYA - EVENING

Othello and his four comrades ride tireless through wooded areas.

EXT. CREEK - EVENING

Othello and comrades squat around a small fire and a diagram of the area made of rocks.

NAJJA
(to comrades)
We are here, Konya.

He points to the center rock.

NAJJA (CONT'D)
Ottoman territory, everywhere. This place is homes for Suleiman soldiers. When word spread of our rebellion, they will find us.

RAHA
A growing number of rebel militants does occupy in some areas.

OTHELLO
Strangers to them, we are. They will not trust us, as we not them.

Najja points to a lower rock.

NAJJA
Egypt is south, across the sea. But we must make it to Gazipasa.

RAHA
Gazipasa is home of Suleiman Navel fleet. Insane it is.

LATIF
What of Adana, deeper south, away from Ottoman land.

NAJJA
Risky it is, but Asia is a wise choice.

Othello stands, his comrades follow.

(CONTINUED)

OTHELLO

Night approaches, we ride north.

NAJJA

North is Istanbul, home of Suleiman
and thousands of Ottoman soldiers.

OTHELLO

Been there, you have?

NAJJA

Three summers past, a noble
ceremony for our house master.

OTHELLO

Then you shall give lead.

INT. VILLAGE INN - NIGHT

CUSTOMERS fill the small Inn. A bar, several tables,
upstairs to rooms with an attraction for dust.

Two IMPERIAL GUARDS ease down the stairs toward the exit,
NERISSA, 19, exotically beautiful, closely follows. All eyes
stare.

EXT. VILLAGE INN - NIGHT

An Ottoman Royal carriage, secured by IMPERIAL GUARDS - four
on horseback, two drivers, and two inside the carriage.
Nerissa enters with aid from EVANER, 40, tall, fit, Chief of
all IMPERIAL GUARDS.

Rugged VILLAGERS watch them leave.

INT. VILLAGE INN - NIGHT - LATER

Latif and Umar enter the busy Inn, move toward the bar with
room between them. Othello, Najja, and Raha soon follow,
move toward the bar between them.

A plain BARMAID cleans mugs.

NAJJA

Madam, food, drinks, for friends
and I, five times.

He reaches inside his vest and slaps one silver coin down.
She takes it.

(CONTINUED)

BARMAID

Enough this is, looking for more to
quench the gentleman's thirst.

NAJJA

Yes, more drink, madam.

The BARMAID gives him a stink face, turns and pours five tall drinks.

They all simultaneously turn their mugs up and slightly smile.

EXT. COUNTRY ROAD, KONYA - DAY

The Royal carriage moves north at moderate speed.

INT. ROYAL CARRIAGE - DAY - TRAVELING

EVANER and a IMPERIAL GUARD sit across from Nerissa. From the window, EVANER notices a REBEL on horseback through trees, and vanishes.

NERISSA

Evaner?

EVANER

Rebels milady.

EXT. COUNTRY ROAD, KONYA - DAY

REBELS attack and kill the four IMPERIAL GUARDS on horseback.

EXT. ROYAL CARRIAGE, COUNTRY ROAD - LATER

Ten REBELS surround the still carriage and kills the remaining GUARDS except EVANER. A sword impaled through his left shoulder, he defends himself from five REBELS.

Nerissa fights off five REBELS, dragging her from the carriage by the hair.

Othello and comrades stand above them, undetected, off the road, up a hill bank.

OTHELLO

They possess the manners of common barbarics.

(CONTINUED)

The REBELS cease movement and look at them.

LATIF

More so, of a pack of rabid dogs.

UMAR

Do it please his highness, to just forceful tactics to rid of these ratchet infestations that smelleth of foul caucus?

Othello breaths deeply.

OTHELLO

It does.

The comrades attack the REBELS.

Othello moves toward Nerissa, gently assisting her upward. Her eyes fill with true admiration. He shares the emotion. Time slows.

NERISSA

Gratitude deserved, Lord?

OTHELLO

Othello, milady.

NERISSA

Othello, a name that shall never escape my thoughts.

OTHELLO

Pardon me?

NERISSA

Nerissa.

OTHELLO

Lady Nerissa.

He turns and brutally kills five REBELS while the comrades finish the rest.

EVANER, sword still impaled, readies himself.

EVANER

(to all)

Friend or foe?

Othello looks at Nerissa, then at Evaner.

Raha stares at the awkward impaled sword.

(CONTINUED)

OTHELLO

Neither one nor the other, we are
mere travelers in this unfamiliar
land.

EVANER

Royalty, your subject claims.

OTHELLO

He did.

EVANER

With gracious, of what house?

OTHELLO

Far, far away.

Raha still stares. Evaner stares back.

RAHA

Do that not pains you?

EVANER

A sworn officer of Suleiman the
magnificent Imperial court, I honor
til death. Pain eludes me.

RAHA

It hurts me from the sight.

OTHELLO

Lower thy arm, harm you, our
milady, we will not.

Evaner hesitate.

NERISSA

Do it Evaner.

He obeys.

NERISSA

We journey from Adana on state
business. If it is within his Lord
means to provide us safe passage to
Istanbul, the state would be
indebted to you.

OTHELLO

State business, concerns me not.
Your safety commands my full
attention. You employ our services.

(CONTINUED)

NERISSA

Excellent, and since my Lord do not
fare the state, you force me to
search other means to express my
appreciation.

OTHELLO

Savoring that day, I shall.

They share a moment. All stare at them. Raha looks at Evaner
and awkwardly point at the impaled sword.

RAHA

(to Evaner)

Would care for a bit of assistance?

Othello aids Nerissa into the carriage.

OTHELLO

May I inquire to where in Istanbul
do the lady request destination?

He closes the carriage door.

NERISSA

The sultan Palace, but of course.

He backs toward Najja.

OTHELLO

It seems as if our fate is decided.

Evaner SCREAMS as Raha pulls the sword out.

EXT. COUNTRY ROAD - DAY

Othello and Najja take point, Raha drives the carriage.
Latif and Umar secure the rear.

INT. ROYAL CARRIAGE - DAY - TRAVELING

Nerissa sits across from Evaner.

NERISSA

Worry not Evaner, if harm they mean
us, would we still draw breath?

EVANER

A spider takes time to savor the
moment, lady Nerissa.

EXT. ARENA, SMALL PALACE - DAY

Flames finish the remains of the arena structure and half the Palace, scorches bodies lay in piles. AMIR, 30, handsome, long flowing hair, OTTOMAN LAW BEARER, inspects the ruins with thirty OTTOMAN SOLDIERS under his command.

A NOBLE LADY, clearly beaten, painful tears, holds Serhat's deceased body.

Amir stands over her.

AMIR

What happen here?

She looks up.

LADY

It was (beat) Othello.

INT. ABANDON SHACK - NIGHT

Darkness consumes a bed, table, chairs, and personal objects. Umar kicks open the door, moon light shines behind him. He enters, inspecting everything. Latif follows with a bright lantern raised high. Nerissa, Othello, and Evaner soon enter.

Evaner studies the surroundings.

EVANER

Suitable, milady.

Othello nods to Latif and Umar, they leave.

NERISSA

That is all Evaner

Evaner looks at Othello, then at Nerissa.

EVANER

Yes madam.

He exits.

Nerissa moves about, touching dusty objects, and rubs her fingers to clean them.

NERISSA

Tell me Othello, to what land do you rule.

(CONTINUED)

OTHELLO
My kingdom is in Egypt.

NERISSA
(impressed)
Egypt? I'm told it is --

OTHELLO
Beautiful.

NERISSA
Yes.

Very slowly, he approaches her.

OTHELLO
Her beauty, is more marvelous than
all the shiny stars in the heavens.
Her scent is like the freshness of
the sea soothing the soul. I can
feel her essence, like the sun warm
my flesh. Beauty, do not, do
justice.

They stand close enough to feel each others breath.

She looks down.

NERISSA
Sounds magical.

They gaze into each other.

OTHELLO
It is like, I'm looking into her
eyes, this very moment.

Their sexual tension reveals itself.

Othello slowly steps backwards until he touches the door.

OTHELLO
Fresh linen shall be brought, sleep
well, milady.

He exits. She exhales, releasing enormous emotions.

EXT. ABANDON SHACK - NIGHT

Othello closes the door, Latif and Umar guard the entrance.

Evander sits on a boulder close to the shack, cleaning his wounded shoulder. Othello moves toward him.

OTHELLO

May I?

He looks at the ugly wound.

OTHELLO (CONT'D)

If your shoulder is to heal
properly, my indestructible friend.
You should rest. Unless sleep
eludes as well.

Evander stands, placing his shirt and outwear on, then grabs his sword.

EVANER

Sleep eludes me, until milady is
safely under the protection of the
Sultans's Palace.

He moves to the shack entrance and stands guard between Latif and Umar. They look at him, then look forward. Evander looks at them, then looks forward.

EXT. VLAD'S ESTATE - NIGHT

The beautiful three level estate resides in a secluded area.

SUPER: HOUSE OF VLAD, VENICE

INT. IAGO'S BEDROOM - NIGHT

IAGO, 23, slim, Italian, sits at his desk, writing a letter, in the massive elegant room fit for royalty.

IAGO (V/O)

What is love, a feeling, a touch, a
smell, a memory. To me it is all
elements known to man. Since we are
parted, all I have of you are my
memories, the craving I desire to
feel your breath caress my skin.
Your gentle sweet finger tips
touching my lips before we kiss.
The smell --

(CONTINUED)

A KNOCK at the door.

IAGO

Yes!

SERVANT (O/S)

Your father request your presence,
sir.

CORRIDOR

Iago hesitantly strolls toward his father's study, he stops as he hear voices.

STUDY

VLAD, 60, Italian, tall, harden, gray, sits at his desk signing official documents and consulting with GRATIANO, 56, Italian, stocky, no-nonsense, standing beside him collecting the signed forms.

VLAD

This is a transitional time for us all. Changes are coming soon. Time it is, for him to stand rather than sit. Responsible you are, for that. Mold him into what he needs to be. Do you understand?

GRATIANO

I do.

Iago enters.

IAGO

Father.

Vlad eyes him while still signing.

VLAD

Finally, he grace us. A thousand appreciations. I predict you enlisted as we discussed.

IAGO

Absolutely.

VLAD

Splendid. Do you remember Captain. Gratiano?

(CONTINUED)

IAGO

I do.

VLAD

He is to escort you to Rome, at once.

Iago appears stunned, he opens his mouth in disbelief.

IAGO

Did I displease you.

Vlad stops signing and gives full attention.

VLAD

(dramatic)

Yes. (beat) More so than knowledge generously provides. But, this you know. War, is upon us. (beat) lurking, (beat) Softly tiptoeing at our doorsteps. And I see it. I see it all. I have plans for you that do not include your demise on your first infantry charge. Gratiano, shall insert tactical techniques necessary of becoming an Officer.

IAGO

An Officer?

VLAD

What else would you think?

IAGO

True strength requires a strong mind. I plead equal treatment father, I want to bleed as my fellow soldier bleed. I want to bleed as you had bled.

Vlad stands, slowly moves toward Iago.

VLAD

Iago, there are certain things a father know of his son from birth. These two hands touched you first. I held you high and tight. Not a cry from you. So I squeezed you (beat) tight, and you cried. But not a normal cry utter your mouth. Indeed, it was the cry of a newly born girl.

(CONTINUED)

Vlad moves back to desk, sits and continues to sign.

VLAD (CONT'D)

I know your make up. I know your
fate. You will be an Officer of a
unit under your command.

He looks at him.

VLAD

Go ready yourself. Waste no more of
my time.

He continues to sign. Iago looks down.

IAGO

Yes, General Vlad.

Vlad looks at him as he leaves.

EXT. COUNTRY ROAD, IZMIT - DAY

Othello and Najja take point, Raha drives the carriage,
Latif and Umar secure the rear. Umar looks uneasy.

NAJJA

The bosom of the beast is upon us.

OTHELLO

What if you stood Suleiman, face to
face. Introduce to him the sharpest
point of your messer? Slow and
painful, perhaps quick with mercy?

Umar rides toward Othello.

NAJJA

Whatever you command me too, your
highness.

UMAR

(discreetly)

We are not alone sire.

OTHELLO

Ottoman?

UMAR

Yes, perhaps forty.

(CONTINUED)

OTHELLO
Inform Evaner, now.

Umar trots to the carriage.

NAJJA
Sire?

OTHELLO
We are not milady's sole escorts.

Suddenly, from behind trees, and all directions, forty
OTTOMAN SOLDIERS surround the carriage.

Othello and comrades freeze. Raha's hand moves to his sword.
All the SOLDIERS ready their weapons.

OTHELLO
(to comrades)
Not one forth move.

EVANER (O/S)
Seize arms in the name of the
Imperial court. By title bestowed
Chief Imperial, by Suleiman, the
law giver.

The carriage door opens. Evaner exits. The forty SOLDIERS
bow. Evaner looks at Othello.

EVANER
Proceed.

OTHELLO
(to Najja)
Bosom of the beast.

INT. ROYAL CARRIAGE - DAY - TRAVELING

Evaner sits and looks at Nerissa.

EVANER
Safety is ensured, madam.

She smiles, looks out the window, and back to Evander.

NERISSA
I was always safe, was I not?

EVANER
Yes madam.

INT/EXT. ABANDON SHACK - DAY - TRACKING

Amir holds a blanket Nerissa left behind. He moves quickly toward the exit, move past his men, and mounts his horse.

EXT. TOPKAPI PALACE - DAY

The astonishing Palace, sits off the Bosphorus, it consist of various ground buildings, surrounding courtyards, pavilions, and gardens. The size, over seven million square feet.

SUPER: TOPKAPI, PALACE - ISTANBUL, TURKEY

Othello and comrades escort the carriage toward the Palace. They look impressed. The forty SOLDIERS bring up the rear.

IMPERIAL GUARDS meet them.

EXT. COURT YARD - DAY

Othello and comrades dismount.

Evaner assists Nerissa out the carriage.

Ranking IMPERIAL OFFICIALS greet them. A cocky huge GUARD approaches Othello

HUGE GUARD

You Moor, proper respect address at once.

Nerissa appears irate.

NERISSA

(to huge guard)

Fill mouth with silence.

The GUARD looks down. She looks at Othello.

NERISSA (CONT'D)

You address this man as Royalty. He and his friends are my guests. Prepare chambers for them.

She looks at the huge GUARD.

NERISSA

At once.

(CONTINUED)

HUGE GUARD

Yes milady.

Othello looks at her with admiration. She turns to him.

NERISSA

Begin savoring, my appreciation has begun.

INT. COURT CHAMBERS - DAY

Seven French GUARDS stand at attention. FRANCIS I, 40, discusses alliance terms with RUSTEM PASHA, 36, handsome, fit, in a secret meeting. Suleiman, 40, bald, sit absorbing the conversation.

RUSTEM

From San Marino to Livorno, in which both are very becoming. And in future endeavors, perhaps further north. Say Switzerland or Belgium, tempting, is it not.

FRANCIS I

Further north, and perhaps you should spit in my face in front of my people! Remind you must I, the risks are far greater in my world than yours. I need Further south, not north, from Pescara to Aprilia. These are my terms. This is what I demand.

RUSTEM

Your enemies increase by numbers. You need the wolves to cease scratching at your door, and for that, you come to us. Because they fear us. We share the burden of risk. Your enemies becomes our enemies. Pescara and Aprilia you will not have.

Frustration fills Francis' face.

FRANCIS I

(shouting)

Why do you waste my time! You will get what you need, give me what I need!

(CONTINUED)

SULEIMAN I
(to Francis I)
What do you wish?

FRANCIS I
I wish Emperor Charles to suffer. I
want Rome!

Suleiman contemplates.

SULEIMAN I
Rome, you shall have.

Suleiman stands and moves about.

SULEIMAN I (CONT'D)
We split Italy, you seize control
of Milan to Catanzaro, hens total
control of Rome and it's
surroundings. We will obtain the
remaining eastern coastal line,
from Venice to Lecce. What you want
is received and what we want is
profitable.

He moves toward Rustem and places a hand on his shoulder, in
support.

SULEIMAN I
And Rustem is correct. Future
endeavors are very likely,
providing you meet all demands
warranted in our joint campaign.
All demands. Not part, nor half,
all. This I demand of you. And when
delivered. All that you wish shall
be granted. But if not. (beat) One
disdain upon my name, shall result
in measures unbecoming of worst
feared oppositions. Understand of
this, do you not?

FRANCIS I
Compassionately.

Suleiman smiles.

SULEIMAN I
Very well, friend of the north. We
plan our campaign.

INT. BATHING CHAMBER - DAY

An in ground, luxurious marbled bathing tub sits in the center of the chamber. Three FEMALE SERVANTS aid Nerissa, bathing in warm water with rose petals floating abundantly.

The doors fling open, MIHRIMAH, 16, pretty, perky, sprints in.

MIHRIMAH

Is it true?

NERISSA

Must I steal time to cleanse head
and foot of journey's filth.

MIHRIMAH

The Moors, did they rescue you from
those hideous rebels?

NERISSA

Mihrimah.

MIHRIMAH

Oh what dastardly deeds would they
inflict if, hands placed upon you.

NERISSA

Yes, my life, they did save.

MIHRIMAH

Is one of Royal blood?

NERISSA

He is.

MIHRIMAH

A Prince perhaps.

NERISSA

Perhaps. Did I persist inquisition?
No.

Mihrimah smiles, and placed her hands together.

MIHRIMAH

I shall see to it. They deserve a
grand entrance before father, like
that Duke last spring, do you
remember?

(CONTINUED)

NERISSA
Yes but --

MIHRIMAH
Is he handsome?

Nerissa looks off.

NERISSA
Quite.

MIHRIMAH
What is his name?

NERISSA
(warm)
Othello.

She turns back toward her.

NERISSA (CONT'D)
What?

MIHRIMAH
It is a fairytale.

INT. OTHELLO'S CHAMBER - DAY

Othello and Najja move about looking at paintings and art work on the ceiling.

NAJJA
We must not stay, your highness.

OTHELLO
Is it fear or the speculation of
the unknown form opinion?

NAJJA
Both.

OTHELLO
I concur.

A KNOCK at the door.

Othello nods, Najja opens it.

Evaner enters.

(CONTINUED)

EVANER

Othello.

OTHELLO

Evaner, my indestructible friend.

EVANER

A ceremony has been prepared in honor, of you and your subjects.

He claps his hand. Seven FEMALE SERVANTS enter with multiple garments for the evening. Othello and Najja gaze at each other.

EVANER

If not pleased, plenty more for chosen.

OTHELLO

Are all these mines?

EVANER

Who else would they be, sir. Your subject's garments are in their chambers.

INT. NERISSA'S CHAMBER - DAY

Nerissa eats grapes. Rustem enters with SERVANTS baring drinks and more fruit.

RUSTEM

Word has spread of your adventurous trip.

NERISSA

A successful mission, it was.

She rushes into his arms, they hug. She takes fruits of her liking.

RUSTEM

Not your good will mission I refer to. In Evaner statement, he said they displayed remarkable bravery.

NERISSA

And?

RUSTEM

And he do not trust them.

(CONTINUED)

NERISSA

Evaner trust no one.

RUSTEM

Evaner possesses keen instincts in matters of such, if he say so, it is with good reason.

NERISSA

Judge them for yourself.

RUSTEM

And I shall.

NERISSA

Where is Amir?

RUSTEM

Your brother went to Rhodes to deliver Suleiman's new laws. A day or two I expect his return.

NERISSA

Still the errand boy for Suleiman.

RUSTEM

His last one, he is appointed a member of the high court.

NERISSA

Finally a position he will cherish.

RUSTEM

Ambition runs through his bones, that fuse his heart, that gives purpose and motivates him as law-bearer. Court counsel or not, he is content.

EXT. COUNTRY ROAD, IZMIT - DAY

Amir and SOLDIERS push the horses hard.

EXT. VENETIAN MILITARY VESSEL - DAY

The ship sails across the Mediterranean sea, CREWMEN preforms duties. Iago approach Gratiano.

IAGO

Captain.

(CONTINUED)

GRATIANO

You get some chow in you boy?

IAGO

Not in the eating spirits.

GRATIANO

Don't be foolish, you need strength, how else you going get it?

IAGO

How long have you known father?
(beat) What I really want to know is, what kind of a man he is?

Gratiano looks into the sea.

GRATIANO

We played together as children, a time long past. (beat) Before my father sold him.

Iago eyes widen.

GRATIANO (CONT'D)

Oh, you didn't know that. A slave he was you see. Helped in the fields, and a good strong worker. One year, the corps flooded, terrible storms. My father sold him to the army. And a fine investment indeed. He saved General Augustus' life in battle, for bravery, he appointed him Colonel.

IAGO

He never told me.

GRATIANO

Your father dislike speaking the past. But I don't. The night of his coronation, we all celebrated. And there he laid eyes on the most enchanting noble girl. Young and pretty she was I tell you. But she was promised to a young soldier. That soldier asked your father for his blessings to humbly preside over the wedding, later that night, your father took that girl, (beat) over and over he did. We never seen that young soldier again. And we dared not to ask.

(CONTINUED)

IAGO

Whatever became of the noble girl?

Gratiano eyes him.

GRATIANO

She was your mother. (beat) He did
love her, know this is true, he
loves you too, as much as he can.

Iago turns and looks into the sea, a tear falls.

INT. THRONE HALL, TOPKAPI PALACE - DAY

GUESTS fill the hall. Suleiman sits at his throne, ROXELANA,
34, Ukrainian, beautiful, sits by his side.

Customary Islamic music PLAYS.

Their children, MEHMED, 17, SELIM II, 15, BEYAZIT, 13 and
CIHANAGIR, 5 sit to Roxelana's right.

Mihrimah, Nerissa, and Rustem stand near by.

Othello and comrades enter the hall and stop before
Suleiman.

Suleiman intriguingly gazes at Othello, who returns the
intrigue.

SULEIMAN I

Praise be to Allah, in your bravery
for defending me against enemies of
the Ottoman.

OTHELLO

Defending you.

SULEIMAN I

But of course, to be an Ottoman, is
to be me.

OTHELLO

It was your pleasure to defend you.

SULEIMAN I

I understand royalty, you are.

OTHELLO

True, this is.

(CONTINUED)

SULEIMAN I

Who are you?

OTHELLO

(proudly)

I am Prince Othello. Son of King
Jwahir of Soba, heir to the Alwah
Throne.

Roxelana looks at Suleiman with hidden concern. He eyes
Othello and stands slowly.

Nerissa looks at Rustem.

NERISSA

What unease Suleiman, brother?

RUSTEM

The past, sister.

Suleiman looks to his left as the IMPERIAL GUARDS part.
Jwahir emerges and moves toward Othello, Dahia, and IFAMA
28, beautiful, follows.

The comrades instantly bow. Othello looks as if he sees
Ghosts.

Jwahir grabs Othello's shoulders with passion.

JWAHIR

It is you. We thought the ritual
took you. How did you survive, all
past years, how?

OTHELLO

Our blood line is pure and honest.
Strong and fearless, destined to
thrive till time cease to breath.

Othello holds up the lion tail he took eighteen years ago,
covered in beads.

OTHELLO (CONT'D)

From a different jungle. I claim my
prize. It has never left my side.

Jwahir takes the tail, looks at Othello. He embraces him
with extreme love. Dahia and Ifama join.

Jwahir looks down at the comrades.

(CONTINUED)

JWAHIR

Rise. Rise.

They obey as commanded.

Suleiman claps, all ceremony GUEST exit. IMPERIAL GUARDS and Royal families stay.

DAHIA

My eyes deceive me not. Here before me you stand. Presenting me the greatest joy of life.

Mihrimah pulls Nerissa to the side.

MIHRIMAH

Did you possess knowledge of who he was?

NERISSA

Only that he is the man who saved me.

MIHRIMAH

There is a great, Moor slave warrior of some great name. Father and I witness his magnificence three summers past, Head armor he wore, but he killed dazzling. You beheld his combat, did you not?

NERISSA

I did.

MIHRIMAH

Tell me now, how did he kill?

They both look at Othello.

NERISSA

Dazzling.

MIHRIMAH

It is him.

NERISSA

You can not be certain.

MIHRIMAH

Lay eyes upon him. Are you not certain? Further proof, Lay eyes upon my father.

Nerissa looks at Suleiman's face, she gasps.

(CONTINUED)

SULEIMAN I
King Jwahir.

All eyes follows Suleiman.

SULEIMAN I (CONT'D)
Indeed hold positive, is he son of
yours?

JWAHIR
Allah miracles are vast and
amazing. Today we are blessed
beyond imaginable.

Suleiman sits.

SULEIMAN I
Othello, Nerissa is most precious
to us. She is family. Taken from
us, would be reprehensible. For the
heroics, you and your subjects has
displayed, we humbly thank you and
extend your stay here as long as
you wish it to be.

NERISSA
He humbly accepts.

She draws all attention.

NERISSA (CONT'D)
Your most kind invitation, your
magnificent.

The double doors burst. Amir and SOLDIERS enter. Ifama runs
into his arms, they kiss.

IFAMA
What a joyous day it is.

AMIR
Oh, the sweetness of your lips I do
adore.

IFAMA
Dreams come true, proof of it, I
have. Lost to us the night --

She looks down, he gently lifts her chin.

AMIR
Come, come the love of my life,
share with me all.

(CONTINUED)

IFAMA

He is alive.

AMIR

My ears thirst more.

IFAMA

Othello, brother.

He looks at him.

AMIR

(whispering)

Othello.

He looks back at her.

AMIR (CONT'D)

Move not one step, my love.

He touches her lips and moves forward eying Othello, SOLDIERS follow. Ifama stands motionless, looking at him with fear.

AMIR

Seize them!

The SOLDIERS quickly draw their Kilij swords tight to Othello and comrades throats.

Suleiman stands.

JWAHIR

Meaning of this, Suleiman!

SULEIMAN I

Amir!

AMIR

Forgive my rudeness his Lawgiver,
and most gracious one.

Amir bows, than stands. Nerissa runs to Amir.

NERISSA

Why do you do this?

AMIR

Upon successful delivery of your laws to Rhodes. We journeyed to Konya, for rest, Sire. We found the house of Marangoz, destroyed along with him and many, many others.

(CONTINUED)

SULEIMAN I
Continue.

AMIR
Slaves revoked, but no mere common
slave led the massacre.

He turns to Othello.

AMIR (CONT'D)
His name is known.

Beat

SULEIMAN I
Othello.

Nerissa gasp.

AMIR
Yes Sire. Warrants, I --

OTHELLO
Hold thy tongue. Lead the revoke,
admit I did. House master killed,
admit I did. All for freedom, admit
I did.

AMIR
Take them to --

NERISSA
No!

JWAHIR
Suleiman, a slave my son is not!

SULEIMAN I
Silence!

All quiet. (Beat) Suleiman sits.

SULEIMAN I
Release them.

The SOLDIERS withdraw their Kilijs.

Amir face fills with anger.

AMIR
To release them would be --

Suleiman looks at Amir.

(CONTINUED)

SULEIMAN I
(to Othello)
Come forth.

Othello moves next to Amir.

SULEIMAN I (CONT'D)
Many times I partaking the
entertainment of the man house you
killed. A ally and friend, he was
to state. To not prosecute his
killers shall be frowned upon as a
breakage of my own law. How would
that be looked upon me? How would
that be looked upon my law and
stature?

He connects his fingers together and taps them..

SULEIMAN I
The well must be filled. You are
Royalty, and thus be treated as
such. I pray your stay here, is
inspirational and enlighten. (Beat)
But for the four Moors. The well
must be filled.

OTHELLO
Not one hair be harmed.

Everyone looks as if a child disobeyed their parent.

SULEIMAN I
You contest me?

OTHELLO
My orders, were their only crime. I
led, they followed. I command, they
obeyed. If I will it, it is done.
Their only crime, is loyalty to me.

He extends his right hand to his family. Suleiman looks at them.

OTHELLO (CONT'D)
What is Royalty, without loyalty.

Fury burns through Roxelana eyes, as well as Suleiman's as he looks back at Othello.

SULEIMAN I
Royalty without loyalty, (he nods
his head) could not exist. May your
(MORE)

(CONTINUED)

SULEIMAN I (cont'd)
stay here be a pleasant one. And
Othello, (beat) without water,
there is no well.

INT. JWAHIR'S CHAMBER - LATER

SERVANTS pour and serve refreshments. Jwahir stands by the window. Dahia and Othello face on the sofa.

DAHIA
For eighteen years, you did this?

OTHELLO
I know a different world than you,
mother. It is most cruel and
vicious.

DAHIA
To have knowledge of you, day by
day, like that, makes my heart cry
of pain a thousand times.

JWAHIR
I saw you.

She gasps, Othello looks at him.

JWAHIR (CONT'D)
In Paris, You fought five armed men
with swords. All to your defense,
was a single shield. You went
through them like they did not
exist. It was marvelous. Never
could I imagine, that the greatest
warrior I have ever laid eye upon,
is my son. (beat) You were only
ten. How could we ever give back to
you what was taken?

Othello moves toward him.

OTHELLO
I have but one request.

JWAHIR
Anything.

He fights to hold back tears.

(CONTINUED)

OTHELLO

I want to go home.

Tears fall from Jwahir, he embraces Othello passionately.
Dahia cries.

INT. SULEIMAN'S CHAMBER - LATER

SERVANTS stand at the entrance.

Silk drapes cover the windows, floating as the wind blows.
Suleiman plays with Cihangir. Roxelana watches them, loving
the Sultan's fatherly side.

ROXELANA

Othello is dangerous. If chance
given, he will defy you.

SULEIMAN I

Does he not fear who or what I am?

ROXELANA

He fears no man, how could he.
There is but one way to control
such a beast.

SULEIMAN I

There are more pressing issues at
hand, than he.

ROXELANA

Do not shred lightly on this one.
He possess the will to collapse a
nation.

SULEIMAN I

Is my empire weak to the point of
one man crumbling it?

ROXELANA

The Ottoman empire is stronger than
all empires combine, my love.

SULEIMAN I

Then why do you speak this way?

ROXELANA

Because Othello is not a man. He is
a force, and a force will crumble
anything.

INT. NERISSA'S CHAMBER - LATER

Nerissa, sits on her bed in a state of dismay. Mihrimah befriends her.

NERISSA

You were correct. To imagine, all that he has done.

MIHRIMAH

You mustn't cry, praise that his true nature did not expose itself.

Slowly, Nerissa shakes her head.

NERISSA

No...no...his heart is true. I witness the virtue within him. He will not harm me, no lesser than he will you. He saved me, I owe him my life.

MIHRIMAH

You owe him nothing. He is not what he came into this world to be. He, is a heartless killer, nothing more. Beware of he, I tell you now. Suleiman has plans for the Royal Moor. A future that shines bright as the pitch of night. Beware of he, I tell you. Amir will tend to Othello in good time.

Nerissa fears every last word from Mihrimah, she knows it is true.

INT. OTHELLO'S CHAMBER - NIGHT

Othello raises out of bed from an unsuccessful attempted sleep. He moves to the lavish dresser with a bowl of water on top. He splashes his face. Turning, he sees an IMPERIAL GUARD in the door way.

EXT. SECLUDED PAVILION - NIGHT

All is quiet and peaceful. Othello and IMPERIAL GUARD move toward the distant Pavilion, the GUARD stops. Othello stops, looks at him, turns and slowly moves toward the Pavilion.

Nerissa edges from behind the Pavilion. Othello smiles, and moves close enough to enjoy the sweet fragrance she projects.

(CONTINUED)

OTHELLO

Forgive me --

Nerissa covers his lip, she runs her fingertips slowly down his chin, chest, stomach. She looks at his chest, exploring his muscular definition. She tenderly kisses his chest, his shoulder, his neck, his lips.

INT. NERISSA'S CHAMBER - NIGHT

Nerissa and Othello make passionate love.

INT. NERISSA'S CHAMBER - NIGHT - LATER

Othello holds Nerissa, his arms around her, sitting in the window frame, taking in the majestic moon and stars.

OTHELLO

For years, I knew not of who I am.
All was a distant memory.

She kisses his hand.

NERISSA

Be cautious of Suleiman, he wishes
you a future of despair. And Amir,
has no limits to his Treachery.

OTHELLO

Suleiman has already bestowed
eighteen years of despair upon me.
Never has he wished me any better.
And your brother, should search
other resolutions to focus time.

NERISSA

You must protect yourself. Be
mindful of all around you.

He kisses her head lightly.

OTHELLO

After the rain the sun always
shines.

EXT. ROOF TOP - NIGHT

Othello skillfully climbs onto the roof, with cloak in hand. He puts it on, crouches low as he sees IMPERIAL GUARDS secure the Palace ground.

INT/EXT. WAR CHAMBERS - NIGHT - TRACKING

A chandelier shines the dark room, with shadows consuming corners. Open window blow silk drapes in waves.

Holding a ruby and gem embroiled staff, Suleiman, Mihrimah, Rustem, and Francis stand over a massive floor painting of Italy, with miniature ships and soldiers strategically placed to the southern coastal line.

SULEIMAN I
We attack here.

Suleiman points to Brindisi, Italy.

Othello moves silently above the chamber, he stops and kneels as Suleiman's voice awakens his suspicions.

SULEIMAN I (O/S)
In the darkest of night. We attack
hear.

Suleiman moves the staff between ships and Scalea, Italy.

SULEIMAN I (CONT'D)
Francis will invade here. Together,
we will crush Italy's defenses
before they know we were even
there. We join in Potenza and
journey north claiming all in the
name of the Ottoman. So that they
know and understand their land and
what is most dear to them, now
belongs to the Empire.

FRANCOIS I
When all of Italy's armies move
south, to uselessly defend her
land, France will invade here.

Francois points North to Milan, Italy.

RUSTEM
They will be utterly defensive.

(CONTINUED)

FRANCOIS I

Right you are. We will move south,
surround Rome, and burn it to the
ground. And if anyone ever utter
the name Rome again, their heads
will be severed and their names
erased from all that was.

MIHRIMAH

(to Suleiman)

Our navel fleet, is far. Scouts
warning Italy defense concerns me.

SULEIMAN I

Not our fleet, King Jwahir has four
hundred vessels and one hundred
thousand soldiers at my command on
Benghazi coast. They shall be the
first infantry to break ground. And
you see, casualties are no
concerns.

MIHRIMAH

(smiling)

And then, we will send the heavy
cavalry to tidy their mess,
ingenious father.

RUSTEM

Truly brilliant.

SULEIMAN I

Come now, the night has drawn an
end. Much to do at dawn.

They exit the room.

From the shadows, afar. Othello emerges, moving toward the
massive painting of Italy.

EXT. VENETIAN MILITARY BASE - DAY (ROME)

Swords CLASH back and forth, Iago and a VENETIAN SOLDIER
train under the watchful eye of Gratiano.

GRATIANO

That's it, smooth strokes.

CLASH! CLASH!

(CONTINUED)

GRATIANO (CONT'D)
Halt! Enough for today.

Iago pants heavily.

INT. IAGO'S ROOM - LATER

Small, yet suitable. OFFICER LUCA NICOLA, 30, average, and OFFICER ZACCARIA, 32, stocky, rummage through Iago's property. Zaccaria stumbles upon a document folder, hundreds of letters fall.

LUCA NICOLA
What is that?

ZACCARIA
Don't know.

He picks a stack up.

ZACCARIA (CONT'D)
If love me as I love you, the stars shall be our home. If love me as I love you, we shall dine in the clouds. (to Luca Nicola) It's a love letter.

LUCA NICOLA
What, give me that.

He snatches it.

LUCA NICOLA (CONT'D)
All that you are, is magical. Grant me the gift to live in your kingdom. (to Zaccaria) Pure talent this is, my wife would love this.

ZACCARIA
If only she could read.

Iago enters.

IAGO
What are you doing!

He snatch the letters.

ZACCARIA
Only admiring your beauty of pen to paper.

They laugh.

(CONTINUED)

IAGO

Get out at once, before I have you arrested!

LUCA NICOLA

Come...come, no need for testiness. Pondering who you are, that is all.

IAGO

Care to know me as I know you, now leave my presence!

Zaccaria back hand slaps Iago, he falls and holds his bloody mouth.

ZACCARIA

Watch the sharpness of tongue lover boy. Be wise not foolish.

IAGO

You dare strike an Officer!

They laugh louder.

LUCA NICOLA

We are Officers too. This is a Officer wing.

ZACCARIA

Be friendly now, a battlefield needs many friends.

INT. TRAINING ROOM, TOPKAPI PALACE - DAY

Jwahir combat trains with wooden messers, against two IMPERIAL GUARDS. He moves youthfully.

Othello enters. Jwahir stops and nods, the GUARDS leave.

JWAHIR

Join, many moons it has been.

Othello removes his shirt.

JWAHIR (CONT'D)

May not be as fair though.

OTHELLO

Then I shall make it so.

He does not choose a weapon as he moves toward Jwahir.

(CONTINUED)

JWAHIR
Now what is fair?

OTHELLO
You still own disadvantage, father.

Jwahir swing three times, Othello dodge them all. They resume position.

OTHELLO (CONT'D)
What arrangement do we have with Suleiman?

JWAHIR
We supply many things.

Jwahir swings four times, Othello dodges them all. They resume position.

OTHELLO
For what reward do we receive?

JWAHIR
A handsome one.

Jwahir swings seven times, Othello acrobatically dodges them all.

OTHELLO
How long have you been here?

JWAHIR
Suleiman's father invaded our homeland, not Suleiman. He is not a impressor, he is diplomatic mindful and now an ally.

OTHELLO
And to refuse alliance with the Sultan, what repercussions will it reveal.

JWAHIR
None. We will never refuse an alliance.

OTHELLO
Then we serve the Sultan.

Jwahir rushes toward him.

JWAHIR
You hold thy tongue.

Othello moves backwards, never breaking contact.

OTHELLO
Place weight. What value does this
hold?

He exits.

INT. JWAHIR'S CHAMBER - LATER

Dahia sits, Jwahir paces, they argue.

DAHIA
You must tell him the truth. He is
far from the child you held as an
infant.

JWAHIR
I know my son, time is needed. He
will accept our position, but he
needs reasons to.

Ifama enters and sits next Dahia, looking heart broken.

DAHIA
What alarms you my love.

IFAMA
Amir, we argue day and night. On
and on and on and on. He loathes
Othello more than he loves me.

Dahia holds her tight.

EXT. WOODED POND - DAY

Latif and Umar stand guard in the woods.

Othello and Nerissa lay nude, making love, in a small boat
that floats freely.

INT. CORRIDOR, TOPKAPI PALACE - DAY

Othello and Najja move through the Palace.

(CONTINUED)

OTHELLO
Do you find peace here?

NAJJA
Treatment is most excellent, but --

OTHELLO
But what?

NAJJA
Egypt is our home. It is where we
belong.

OTHELLO
I concur.

OTHELLO'S CHAMBER

Othello and Najja enter and find Amir comfortably on the
couch, consuming a apple from the fruit tray on the table.

Othello nods to Najja, he guards the door looking at Amir.

OTHELLO
Forget where one dwells?

Amir takes a bite and chews.

AMIR
No, but you have.

He stands and moves about.

AMIR (CONT'D)
You belong a slave. No Throne
awaits your future. You have no
kingdom. Your father and your
mother serve the Sultan. Your
sister serves me. (beat) And you
Othello, I hold your future in my
grasp, as I do this apple.

He takes another bite, moves toward the door and looks at
Najja. Othello nods, Najja steps aside, Amir exits.

INT. DINNING HALL - DAY

Jwahir, Dahia, Ifama, and Othello sit at the lengthily table
with full courses placed perfectly.

Othello seems distant and toys with his food. Everyone looks
unease.

(CONTINUED)

OTHELLO
(to Jwahir)
How long have you been here, within
these Palace walls?

JWAHIR
I answered you.

OTHELLO
No you did not.

Jwahir remains silent.

DAHIA
Five years.

Othello looks at her.

IFAMA
Before then, a providence out side
Istanbul.

OTHELLO
When last in Egypt?

IFAMA
When our Palace crumbled.

OTHELLO
(to Jwahir)
Do you not long to feel Soba
beneath your feet? Do you not crave
the warmth of our home? Do you not
miss being a King?

Jwahir slams his fist on the table three times.

JWAHIR
Silence! I do what I must to safe
guard our family! Our name, our
future!

OTHELLO
What future do we have? Our people
are strong, they will fight to the
end for you. They will --

JWAHIR
Silence your tongue, speak no more!
Our home is here now, until I say
other wise.

(CONTINUED)

OTHELLO

He do not holds us equal. We are
far greater less.

JWAHIR

I stand lesser than no man.

OTHELLO

(dramatic)

Within this Palace walls, you stand
lesser to any man.

Jwahir stands.

JWAHIR

Pray my son, pray you must. Never
speak unto me in fashion ever
again. Hold that dear to you. Hold
that to be true.

He exits the room.

DAHIA

To share words upon your father in
such a way saddens me. If all else
shall perish, he is your father.
You shame me.

Dahia stands and exits.

IFAMA

Heave not to her words. They think
as one, standing inseparable for
life. Blinded to nothing other than
love, and too in love to see truth.
We are captives within these Palace
walls, brother. We are all slaves.

INT. WAR CHAMBER - DAY

Two IMPERIAL GUARDS escort Jwahir in the room, he sees
Suleiman, Rustem and four OTTOMAN GENERALS looking at him.
He looks down and sees the massive painting of Italy.

INT. NERISSA'S CHAMBER - NIGHT

Othello and Nerissa lay nude in bed, a sheet partially
covers them.

(CONTINUED)

NERISSA

What burdens your mind?

OTHELLO

To constant hide, like thieves
troubles me.

NERISSA

A thief you are my Lord. You steal
my heart a thousand times over.

OTHELLO

I love you Nerissa. I love you more
than any man can love a woman.

NERISSA

I loved you, when eyes first beheld
you.

She looks up at him.

NERISSA (CONT'D)

You need to see something.

INT. TROPHY ROOM - LATER

Nerissa leads Othello through wall to wall of encased
trophies. King's swords, spears, jewels, King's war gear and
helmets. Hundreds of hundreds overflowing.

NERISSA

These are from Osman Bey, the first
Ottoman Sultan. The trophies here
are from lands that they conquered
and now rule. All of them.

She leads him to Suleiman's case that contains only one
item.

NERISSA

This is Suleiman first trophy.

Othello's eyes fill with tears. Before him, King Jwahir's
Royal Crown.

FLASH BACK TO:

INT. THRONE HALL, ROYAL PALACE - DAY

Othello, 7 sits on Jwahir's lap, admiring his larger than life Royal Crown.

BACK TO PRESENT:

More tears fall.

Behind, from the shadows, Roxelana looks at Nerissa wrap her arms around Othello.

INT. CEREMONY HALL - NIGHT

A lavish event where all dressed at very best.

MUSICIANS play.

Amir and Ifama dance, Jwahir and Dahia dance, Suleiman and Roxelana dance. Nerissa and Mihrimah stand together. Across the room, Othello and comrades sit with backs toward the wall in periodic sofas, looking unentertained. Nerissa looks at him through the crowd.

MIHRIMAH

You are in love.

She looks at her.

NERISSA

What?

MIHRIMAH

What would Rustem say, or better yet, what would Amir do?

Othello looks at Nerissa through the crowd.

EXT. GARDEN - NIGHT - LATER

Amir and Ifama lustfully play tag. He tightly grabs and kisses her passionately.

Roxelana moves toward them, stroking her hair.

ROXELANA

What beauty you possess.

Ifama bows.

(CONTINUED)

IFAMA

Lady Roxelana.

ROXELANA

Lovely, lovey, lovely. Ottoman men
do fancy the most beautiful women.

Roxelana strokes Ifama's hair. She looks timid.

ROXELANA (CONT'D)

Run along and play child. As I
properly instruct Amir the pleasure
of pleasing a woman.

Ifama looks at Amir, and turns to Roxelana.

IFAMA

Yes, milady.

Roxelana and Amir look at her leave.

ROXELANA

Beauty, naive, innocent as I once
was. She truly loves you. But you
are not worthy of her.

AMIR

Her purity draws near to my heart.
I wish it to stay that way. It
pleases me.

ROXELANA

I remember when Nerissa was as
pure.

AMIR

Was as pure.

NERISSA

Yes.

AMIR

What plot has the spider conjured?

ROXELANA

Ask him why he has swallowed your
little sister virtue like starving
wolves.

AMIR

Ask who?

(CONTINUED)

ROXELANA

Ask him why Nerissa loves him, more
than Ifama loves you.

AMIR

Ask who?

ROXELANA

Ask the Moor.

EXT. COURT YARD - DAY

Dahia and Ifama stand by multiple Royal carriages and twenty
to thirty OTTOMAN SOLDIERS. From afar, close to the Palace,
Othello and Jwahir face, whispering silently.

OTHELLO

Opportunity reveals it self,
reclaim what is rightfully ours,
before chance passes.

JWAHIR

Do not be foolish Othello.

OTHELLO

No, you do not father.

JWAHIR

Further we shall discuss this upon
my return.

OTHELLO

To think I not know why one leaves,
is foolish. You are not in charge
father, you serve the Sultan. And
if deliver into his rule our entire
army, respect forever you shall
lose from our people.

JWAHIR

You will obey me. Speak of this to
no one.

Jwahir moves toward Dahia and Ifama. Othello looks at him.

EXT. TRADERS MARKET, ISTANBUL - DAY

Othello and Nerissa stroll through the street, passing
TOWNSFOLK. Raha follows, from afar.

(CONTINUED)

An old tree with plentiful shade sits alone with a beautiful view of the Topkapi Palace a ways back. Nerissa places her back to the tree, Othello drowns her with passion.

OTHELLO

I want to leave here, now.

NERISSA

Where would you go?

OTHELLO

Not I, us.

NERISSA

You wish me to come.

OTHELLO

That is the only way I could leave.

NERISSA

Where would we go?

OTHELLO

My home, Soba Egypt. To claim what is mine.

They lovingly kiss.

RAHA (O/S)

(alerting)

Othello!

He turns and sees Evaner and twenty IMPERIAL GUARDS, four with Kilij swords piercing Raha's throat. They seize his sword. Amir approaches and circles them like prey.

AMIR

Oh, bless it to me this day.

NERISSA

Amir --

He points to her mouth.

AMIR

Silence! Shame enough you flaunt.

He siezes Othello.

AMIR (CONT'D)

Today, I right what was wrong.

(CONTINUED)

Amir back hand slaps Othello. Blood trickles down his chin. He grabs Amir's throat with his left hand and rapidly punches his face with his right.

IMPERIAL GUARDS disregard Raha, they rush toward Othello. Raha grabs his sword and starts attacking the GUARDS from behind.

Othello releases Amir, he drops, blood ridden, half conscious.

Othello hits the first GUARD and physically takes his sword and defends himself. From behind, Amir rises with sword in hand, and attempts to attack Othello. Nerissa hits his back, he swings his sword and slices her abdomen to her shoulder.

She falls. Othello turns, drops to his knees, and YELLS. He crawls, and careful not to harm, scoops her upward, crying as she takes her last breath.

Amir, looks down at them, realizing his actions.

Everyone looks on. A crowd of TOWNSFOLK approach. Amir looks at them, turns back to Othello and Nerissa.

AMIR
(snarling)
Seize him.

GUARDS unsuccessfully attempt to pry Othello from Nerissa. Raha attacks as many GUARDS as possible. Outnumbered, he falls, a brave death.

Evaner, with a shield, slams it into the back of Othello's head, he falls unconscious.

EXT. OTTOMAN VESSEL - DAY

Jwahir looks into the sea as CREWMEN perform duties.

INT. DUNGEON CELL, TOPKAPI PALACE - NIGHT

Moon light shines through the bars. Rats scrounge through the hay ridden, filthy stone floor. Othello, arms apart, in chains, hangs from the ceiling. He regains consciousness and sees Rustem.

RUSTEM
You should had died.

He falls back unconscious.

INT. DUNGEON CELL - DAY

A PRISON GUARD throws a plate of slop in the cell. Othello, sits with his back to the wall, both arms bound to chains, stares at the GUARD.

PRISON GUARD
 You will eat, you will beg for it.
 You will suck bone dry.

EXT. ALWAH ARMY BASE - DAY

Jwahir stands hill top looking down on one hundred thousand Alwah SOLDIERS in perfect formation and four hundred vessels. Waves from the sea splash onto the beach.

SUPER: BENGHAZI COAST

INT. JWAHIR'S QUARTERS - DAY

An official Ottoman MESSENGER enters, hands Jwahir a sealed scroll.

INT. DUNGEON CELL, TOPKAPI PALACE - NIGHT

Othello lay, looking at the wall. He sees Nerissa, smiling, reaching for him. He reaches back. A rat appears in his hand, he slams it repeatedly, blood flies, his and the rats. He YELLS.

OTHELLO
 I'm sorry. Please forgive me.

EXT. OTTOMAN VESSEL - DAY

Jwahir stands, looking at the open sea.

INT. JUDGMENT HALL, TOPKAPI PALACE - DAY

Embracing each other, Dahia and Ifama cry painful tears behind Othello. He stands, in chains before Suleiman, whom sits with Roxelana, Rustem, Amir, four HIGH COUNSELS, Evaner and a slew of IMPERIAL GUARDS.

SULEIMAN I
 We all know you are guilty Othello.
 (beat) The question that be. What
 execution befits your punishment.

Othello looks at him.

INT. JWAHIR'S CHAMBER - DAY

Dahia lies in bed, visibly ill. Ifama sits beside her, damping sweat from forehead. Jwahir enters. Ifama runs to him.

JWAHIR

I came the moment you sent message.

He looks at Dahia.

JWAHIR (CONT'D)

What, is your mother not well?

DAHIA

I'm exhausted (beat) that is all.

He moves to the bed, taking her hand.

DAHIA (CONT'D)

Save our son, you must. Promise me you will.

JWAHIR

I promise.

INT/EXT. WAR CHAMBERS - DAY - TRACKING

Suleiman and Rustem look over official documents. Jwahir enters the room, two IMPERIAL GUARDS subdue him.

JWAHIR

Release me!

He breaks free. Suleiman nods stand down, to GUARDS.

JWAHIR (CONT'D)

I want my son released now!

RUSTEM

You can have him in pieces.

Jwahir hits Rustem, he falls holding his jaw. He stands and approaches Jwahir.

SULEIMAN I

Rustem!

He stops, collects himself and wipes his mouth.

(CONTINUED)

SULEIMAN I (CONT'D)

King Jwahir is a man deeply in pain. Come my friend, let us discuss this in private.

Suleiman places his arm around Jwahir, they move outside to the balcony.

JWAHIR

Lies, Othello will never kill unless absolutely necessary. I want him release at once.

SULEIMAN I

Othello was found guilty for the murders of seven Imperial guards, and Lady Nerissa Pasha. (beat) A family member, a daughter to me.

JWAHIR

He has suffered a life time of torment. He is my son, my seed, my heir. Please, I beg of you, release him. I have for you a hundred thousand of my finest warriors, ready to fight for you, in the name of the Ottoman empire. They are yours, if you please give me my son.

SULEIMAN I

King Jwahir, my friend, my ally, your hundred thousand warriors have always belong to me, did they not? (beat) And Othello received a fair and just trail. He will pay for his sins tomorrow. There is no more to discuss of this matter. Go to your family, they need you in this pressing and most difficult time.

Suleiman moves back into the room. Tears fall from Jwahir's eyes.

INT. DUNGEON CELL, TOPKAPI PALACE - DAY

Othello rubs Dahia's head through the bars, Ifama arms around her. They cry softly. Othello maintains his warrior strength.

(CONTINUED)

DAHIA

Your father -- will not allow this.
He will find a way.

OTHELLO

You must not cry, mother. No harm
shall ever come to me. Not from any
man, or any God. I control my fate.
If you must cry, shed a tear for
those who wronged me, woe to them
the fury I bring.

Jwahir enters, moves toward them with failure written on his
face.

JWAHIR

My son --

OTHELLO

Leave, take them and leave. I am
not done.

EXT. ISTANBUL - DAY

IMPERIAL GUARDS test the guillotine.

INT. DUNGEON, TOPKAPI PALACE - NIGHT

Footsteps walk up the dungeon stairway. The doors open.

DUNGEON CELL

Othello stands. A key unlocks the cell. It opens and Evaner
enters.

OTHELLO

This is not my time.

EVANER

Not by my hands.

INT. SECRET PASSAGE ENTRANCE - NIGHT

With torch ready, Evaner leads Othello through a dark
corridor.

EVANER

Not even Suleiman knows of this
way. It will take you to the outer
hill side of the Palace, from there
you will find your way.

(CONTINUED)

OTHELLO

My gratitude.

EVANER

No need, I owe you my life. And
milady would have wish this of me.
She loved you and you made her
happy. You go now.

SECRET PASSAGE

Othello, with torch high, moves through the water filled
corridor.

EXT. MOUNTAIN SIDE, ISTANBUL - NIGHT

Othello crawls through brushes and falls from exhausting.
Najja, Latif, and Umar pull him upward. He looks at them.

OTHELLO

I thought you were dead?

He falls, unconscious.

EXT. THE VATICAN - DAY

Pigeons fly above the splendorous back drop of St. Peter
Square, Holy Palaces, gardens, residential buildings and
official Holy structures.

INT. CONFERENCE HALL, THE VATICAN - DAY

Paintings on the roof and wall capture elegant beauty at the
prime of existence. An enormous oval table rests in the
middle. POPE PAUL III, 72, graying long beard, slumping,
worn face, sits at the head.

EMPEROR CHARLES V, 32, beard, sits at the opposite end.
BISHOP PEDRO AGUSTIN, 70, wrinkled, BISHOP STANILAUS HOSIUS,
50, average, DUKE ALESSANDRO de' MEDICI, 30, baby face, and
DUKE ANDREA GRITTI, 72, white fluffy beard, face of wisdom,
complete the conference members.

ALESSANDRO

Agents has informed of Suleiman
gathering significant numbers of a
army well too endowed.

(CONTINUED)

PEDRO

If case be true, heart has set on
Italy. Question, where?

CHARLES V

(smugly)

Where indeed, if at all.

ALESSANDRO

Question my word, Charles?

CHARLES V

Contrary, I believe he is preparing
his forces. But to advance a
campaign against any occupied
territory in Italy is preposterous,
madness. Even his vainness is not
as bold.

POPE PAUL III

Andrea, you are wise of these
affairs. I ask of you, should we
alarm ourselves of these rumors.

ANDREA

(beat)

When cold and shivering, do we not
warm one selves. When thirst, do we
not replenish. When hungry, do we
not consume. When threaten, do we
not threaten back.

INT. BARN - NIGHT

The large barn looks worn. A wild field grows around it.

Latif peers through loose boards from within the entrance.
He turns and looks at Najja and Umar kneeling over Othello,
who looks very ill.

UMAR

We must leave at once, it is not
safe here.

Najja wipes Othello's sweating forehead.

NAJJA

Do you see the Prince. Do it look
as if he can walk.

(CONTINUED)

UMAR
Than we will carry him.

Latif moves to them.

LATIF
It is unsafe, movement I saw.

NAJJA
How many?

LATIF
Many.

UMAR
(to Najja)
I can carry him.

Najja nods.

NAJJA
(to Latif)
Grab his legs.

Latif kneels, suddenly Othello's body starts convulsing.

RAHA
What is wrong with him?

Najja looks confused.

Suddenly, the doors burst. A mob of VILLAGE FOLKS storm in.

EXT. DOGE'S PALACE - DAY

The pink and white Gothic style Palace sits off the canal.
Beautiful, sound, and strong.

SUPER: DOGES OF VENICE, PALACE 1536

INT. ANDREA'S APARTMENT - DAY

SERVANTS assist Andrea grooming and dressing.

COUNSEL HALL

Andrea, sit at his grand chair as four COUNSEL MEMBERS read daily issues.

(CONTINUED)

COUNSEL MEMBER 1
The thief who stole Lando's
donation was captured, sir.

ANDREA
Very good, and the donation, was it
recovered?

COUNSEL MEMBER 1
Sorry sir, it was not.

ANDREA
I see, should not we hurry to
inquire the whereabouts of the
fortune?

COUNSEL MEMBER 2
Yes your Grace, but new prisoners
demanded urgent attention upon your
leave.

ANDREA
What could demand more attention.

COUNSEL MEMBER 2
It appears your Grace, that we have
in custody. (beat) Othello.

ANDREA
The Othello?

COUNSEL MEMBER 2
Yes sir.

Andrea looks lost within himself.

COUNSEL MEMBER 1
My Lord...my Lord?

PALACE DUNGEON

Othello awakens, Najja half asleep rushes to his aid. Umar
and Latif awaken.

NAJJA
Water!

Latif quickly scoops a cup in a full bucket.

NAJJA (CONT'D)
Drink your highness.

He sips.

(CONTINUED)

OTHELLO

Did Suleiman --

NAJJA

No, we are in Venice. You have been gravely ill for weeks. Doctors tended to you. They have been kind.

OTHELLO

Weeks?

RAHA

Death oppose war with you, but you are a great warrior, you prevailed.

Othello sits upward, takes the cup, and drinks untill empty. He stands, they mimic.

PALACE CORRIDOR

Othello, with chains dragging, follows the Palace GUARDS.

ANDREA (V/O)

Intriguing news, brought to me of a certain prisoner of Venice. Whom, you may wonder. Yes well, the opportunity to face a legend that lives has fallen into our laps. Aroused, I am. As I wish you all to be.

COUNSEL HALL

Othello in chains, stands before Andrea, sitting in his grand chair. BISHOPS and other OFFICIALS occupy the hall. Andrea studies him.

ANDREA

(to everyone)

Are we barbaric or civil, release him.

A GUARD unlocks his chains, he rubs his wrists.

ANDREA (CONT'D)

Are you the great Othello?

OTHELLO

If I was as great, would I be here, before you now, against will?

(CONTINUED)

ANDREA

Are you son of King Jwahir, of
Soba?

Othello laughs.

OTHELLO

I am not. Jwahir is as much of a
King as I am a Prince.

ANDREA

His crown, you familiar of it?

OTHELLO

Intimately.

ANDREA

Center piece, of the crown, a gem
sits --

OTHELLO

blue oval, most rarest of kind.
Blessed by Pope Leo X, given to him
by (beat) you, a military Commander
at the time, I believe.

ANDREA

No more than four you were, you
remember?

OTHELLO

I remember.

OTHELLO

Are you friend or foe to the state?

OTHELLO

I have but one foe. Istanbul is
where he layeth his head.

ANDREA

You were captured in Vieste, where
was your destination, Rome?

Othello laughs.

OTHELLO

Rome.

He laughs louder. COUNSEL MEMBERS mumble to one another.

(CONTINUED)

OTHELLO (CONT'D)

The magnificence of Rome is bewildering. But in all of her glorious strength and courage, Rome soon shall crumble like a castle made of sand.

UPROAR rings out.

ANDREA

Silence! (to Othello) You claim to be not foe, but blasphemy, you speak.

OTHELLO

No false witness I bear. Truth to eyes that are blind and ears that are covered.

ANDREA

Allow me to see. Allow me to hear.

PRIVATE HALL

Andrea, Othello, and comrades in fresh clothing, stand over a map of Italy, explaining Suleiman's campaign plans.

EXT. GARDEN - DAY

Andrea and Vlad stroll pass beautiful flower brushes of various kinds.

ANDREA

Evidence is revealed, Suleiman plans an invasion upon Italy.

VLAD

He is a foolish one, but I admire his desire for more. To where do he focus his campaign?

ANDREA

All of Italy.

Vlad stops.

VLAD

That is insane, he will never seize Italy!

(CONTINUED)

ANDREA

True, but with an alliance with France, he becomes a worthy threat.

VLAD

Francis, the coward. Finally he mustered the fortitude to sale his soul to that tyrant. We must prepare ourselves.

ANDREA

Steps are taken. We know where and how Suleiman plan his campaign.

VLAD

Step taken, without me? Tell me, why I should not be insulted?

Andrea looks at him as if he didn't care.

ANDREA

I have appointed a new strategic adviser to our army, he possess keen knowledge in the art of war, but more so, inside intelligence of the Ottoman's step by step plan. He is in charge of the infantry only.
(beat) And he answers to me, only.

Vlad looks displeased.

VLAD

Well, It seems you answered my question. Where is this person. I would like to lay eyes upon him.

ANDREA

And you shall. You leave at once to Rome to join him.

VLAD

He is there, now?

ANDREA

He left days ago with his orders, and to train his men.

EXT. VENETIAN MILITARY VESSEL - DAY

Othello and comrades cross the windy sea. In the background, multiple VENETIAN SOLDIERS perform various duties.

INT. IAGO'S ROOM - DAY

Iago sits at the small desk, writing.

IAGO

My dearest. Days past since my last expression of love, I devote to you, and only love. The dreadful days and nights here are unbearable, only thoughts of you allow me to carry --

Gratiano abruptly enters.

EXT. VENETIAN MILITARY BASE - DAY

Iago and Gratiano moves through the compound. Othello and comrades, on horseback, with five COMMANDERS ride toward the base.

LATER

Forty thousand INFANTRY SOLDIERS, hundreds of SARGENTS, tens of COMMANDERS, all stand at attention to Othello, as he rides on horseback, inspecting them. His comrades, on horseback, give attention.

EXT. OPEN FIELD - DAY

Latif illustrates a Langes messer sword to hundreds of SOLDIERS.

LATIF

This is a Langes messer. It's sole purpose, is to deceive your opponent. (demonstrating) It handles normally, but the base of the blade allows you to grip tightly, given the ability for fatal stabs anywhere on the body.

LATER

Raha trains hundreds of SOLDIERS the use of Muskets, multiple rows.

(CONTINUED)

UMAR

Fire!

The Muskets gun BLAST rings loud, filling air with smoke.

UMAR (CONT'D)

Advance!

A single row moves forward, sets and ready their guns, while passing the previous row, as they quickly reload.

RAHA

Fire!

The formation repeats

LATER

Najja trains hundreds in specific long range archery techniques. Othello and Iago observe them.

EXT. ARTILLERY WARD - DAY

Iago inspects multiple wagons containing crates of langes messers and special bows. ATTENDANTS open each one.

IAGO

Very good.

Othello and Najja exit the artillery ward.

OTHELLO

(to Iago)

Is this it?

IAGO

Yes sir.

Najja hops onto the a wagon, grabs a messer, nods favorable to Othello, and toss it towards him.

OTHELLO

Handsome, do you think Iago?

IAGO

Absolutely, sir. (beat) May I ask you a question, sir?

Othello slightly smiles.

(CONTINUED)

OTHELLO

A honest answer, for a honest question.

IAGO

How (beat) did you survive (he shakes his head) when so much was against you.

Othello raises the messer.

OTHELLO

In battle, this sword will slice a man in half with a single strike. (nods) It is design to do so. But in a time of peace, it is subdued. Do you understand?

IAGO

I am sorry, I do not.

Othello places a hand on Iago's shoulder.

OTHELLO

We are design the same way. In time of war, we must strike. In time of peace, we must be subdued.

INT/EXT. GRATIANA'S ROOM, VENETIAN MILITARY BASE - TRACKING

Iago moves toward Gratiano door, but stops from the sound of Vlad's voice.

Gratiano drinks and Vlad sits at a table, cutting an apple.

GRATIANO

Frail yes, but Iago possess a measure of fortitude. And he is smart as a whip. He's coming quite a bit.

VLAD

(chewing)

He is nothing. He was born a nothing because he was birth from a nothing.

He stands and moves to a window, looking out.

VLAD (CONT'D)

My only hopes of him making me proud is to have him die a

(MORE)

(CONTINUED)

VLAD (CONT'D) (cont'd)
honorable death on the battle
field. Oh, if God only grace me.

He turns to Gratiano.

VLAD
How is the infantry coming on
Othello's command.

GRATIANO
Never seen anything like it. They
--

Vlad looks at him displeasingly.

VLAD
The Duke is a foolish old man who
lives too long, he never favored
me. To all we know Othello could be
a agent of Suleiman. I will not
fall prey to his deception.

Iago, silently moves form the door.

INT. MEETING ROOM - DAY

Othello and comrades enter the room, Vlad and five of his
COMMANDERS sit at a round table. Othello senses the tension.

OTHELLO
General, I heard much about you.

VLAD
And I, you.

Othello gazes at his comrades. He sits, they stand.

OTHELLO
A bit confusing, I was told you
have been here quite some time.

VLAD
(smirking)
Do I answer to you, now? You do not
even possess a title, I understand.

OTHELLO
I do not. But I stay confident that
shall change.

The comrades look at each other.

(CONTINUED)

VLAD

My time holds value, what is it
that you wish?

OTHELLO

I only wish to collaborate on the
important mission at hand. The
Ottomans draw very near.

VLAD

Do they now.

Beat

OTHELLO

Do we have issues General?

Vlad stands, and moves about.

VLAD

You are a mistake that I shall
correct. You have no experience in
any form of military command. And
trust you, I do not.

He moves close to Othello and sits on the table.

VLAD (CONT'D)

I leave for Rome immediately, with
my men, all of them. I will have
you and the Duke relieve of command
for incompetence.

Othello stands facing Vlad. The five COMMANDERS stand. The
comrades ready themselves.

OTHELLO

Do not be foolish. We need the
remaining army to support us.
Without them, all is at risk.

VLAD

When I return, you should be far,
far away.

Vlad and his COMMANDERS exit the room.

NAJJA

What will we do?

EXT. VENETIAN MILITARY BASE - DAY

Othello, on horseback, rides through his INFANTRY, standing in perfect formation. He rides to a hill top, looking down on them and dismounts.

OTHELLO

(to all)

We will face a merciless ruler!
 Kingdom, after Kingdom, after
 Kingdom, have all perished! He will
 enslave you, your brother, your
 women, your seeds! To all oppose
 him, he will sever your heads, and
 display them for all to see, he is
 a God above all Gods! He will do
 this to all of you, (beat) if we
 fall! I will not fall! We will not
 fall! We will stand and face the
 Turkish beast! We shall conquer and
 watch them burn!

The INFANTRY CHEERS.

EXT. MEDITERRANEAN SEA - NIGHT

Eight hundred Ottoman and Soba vessels, four thousand galleys, thousands of horses, and over three hundred thousand OTTOMAN and ALWAH SOLDIERS, sail the dark sea toward the coast of Brindisi.

EXT/INT. SULEIMAN'S VESSEL - NIGHT - TRAVELING

Suleiman's vessel brings up the rear. He stands looking at Italy with Mihrimah by his side.

Ottoman SOLDIERS with whips in hand command hundreds of sweaty SLAVES rowing the vessel.

SOLDIER

Pull! Pull! Pull!

EXT. HILL TOP, BRINDISI - NIGHT

Othello stands alone looking at the Ottoman fleet approach.

OTHELLO

(soft)

Hold.

INT. OTTOMAN VESSEL - NIGHT - TRAVELING

A SOLDIER stands over SLAVES rowing.

SOLDIER

Pull!

He hits one with his whip.

EXT. HILL TOP, BRINDISI - NIGHT

Othello maintains focus.

OTHELLO

Hold.

EXT. MEDITERRANEAN SEA - NIGHT

The entire fleet grow closer.

EXT. SULEIMAN'S VESSEL - NIGHT

Suleiman looks forward, he nods to Mihrimah. She moves to the ADMIRAL.

MIHRIMAH

Ready the men.

The ADMIRAL moves forward and blows into a HORN.

EXT. MEDITERRANEAN SEA - NIGHT

Thousand of SOLDIERS board galleys. They deplore in the sea and sail toward the coast.

EXT. HILL TOP - NIGHT

Othello looks at them.

OTHELLO

Now.

From fifty feet behind, Iago looks down a slop were seventy maned cannons line perfectly.

IAGO

Fire!

(CONTINUED)

The SOLDIERS IGNITE the cannons, rapidly fires...
 KABOOOOOOM, KABOOOOOOM, KABOOOOOOM, KABOOOOOOM, KABOOOOOOM,
 KABOOOOOOM...

Fire flashes as bright as the sun from behind Othello, as he continues to look at the advancing Ottoman fleet.

EXT. MEDITERRANEAN SEA - NIGHT

The heated cannon consumes the night sky.

EXT. OTTOMAN VESSEL - NIGHT

A flaming ball hits the deck, penetrates through to the artillery storage, igniting barrels of gunpowder. SOLDIERS scatter, jumping into the sea. KABOOOOOOM!

EXT. SULEIMAN'S VESSEL - NIGHT

Suleiman and Mihrimah watch in astonishment as fifty vessels explode.

EXT. HILL TOP - NIGHT

SOLDIERS reload heated cannonballs.

IAGO

Fire!

KABOOOOOOM, KABOOOOOOM, KABOOOOOOM, KABOOOOOOM,
 KABOOOOOOM...

Othello looks on as forty more vessels explode.

IAGO

Fire!

KABOOOOOOM, KABOOOOOOM, KABOOOOOOM, KABOOOOOOM,
 KABOOOOOOM...

EXT. MEDITERRANEAN SEA - NIGHT

Over a thousand galleys filled with SOLDIERS relentlessly advance. Flaming cannons destroy a good portion.

Thousands of horses and SOLDIERS drown.

EXT/INT. SULEIMAN'S VESSEL - DAY - TRACKING

Suleiman witnesses half of his vessels fleet burn. Anger fills his face.

Three cannons hit the sea close to his boat, it swerves hard.

SULEIMAN I
(screaming)
Forward!

VESSEL BELLY

SOLDIERS WHIP SLAVES, they row faster.

EXT. BEACH SHORE - NIGHT

Galleys reach shore, Ottoman HEAVY CAVALRY quickly form as trained. Mounted Ottoman SOLDIERS and horses, equipped with crone scale platted armor.

EXT. HILL TOP - NIGHT

Othello calmly peers at them all.

OTHELLO
Hold.

EXT. BEACH SHORE - NIGHT

More galleys, thousands of HEAVY CAVALRY, join formation.

EXT. SULEIMAN'S VESSEL - NIGHT

SOLDIERS assist Suleiman and Mihrimah with their armor. He grabs his sword.

SULEIMAN I
This is where we take them. (to the
Admiral) Sink anchor.

EXT. BEACH SHORE - NIGHT

More galleys join formation.

EXT. HILL TOP - NIGHT

Othello stands with confidence.

OTHELLO

Now.

Thousands of ARCHERS with gigantic bows and arrows, stand down the slope, behind the cannons. In front of each one, a pit burns.

IAGO

Fire!

EXT. BEACH SHORE - NIGHT

All the Ottoman HEAVY CAVALRY, see unlimited flaming arrows coming directly toward them. Hundreds of SOLDIERS and Horses burn.

EXT. MEDITERRANEAN SEA - NIGHT

Suleiman and Mihrimah approach the shore on a galley.

MIHRIMAH

This is not good father, we lost to many.

His anger silences him.

EXT. BEACH SHORE - NIGHT

Suleiman's galley arrives, they exit.

SULEIMAN I

Gather yourselves!

The HEAVY CAVALRY spring back to formation.

SULEIMAN I (CONT'D)

Advance now!

All the SOLDIERS YELL and rush forward.

EXT. HILL TOP - NIGHT

IAGO looks at the ARCHERS set fire to their arrows.

IAGO
Fire!

EXT. BEACH SHORE - NIGHT

Flaming arrows zoom toward them, but hits a stream of black oil.

MIHRIMAH
They missed.

SULEIMAN I
No, they did not.

Suddenly, a thick wall of flames that spans the entire shore burns high.

SULEIMAN I (CONT'D)
Nooo!

MIHRIMAH
We must retreat father!

SULEIMAN I
Never! (to HEAVY CAVALRY) Push
forwaaaarrrd!

Flames engulfed a hefty number of the CAVALRY as they crossed the wall. Most manage through, but fire affects them all. Suleiman picks Mihrimah upward and jumps through the wall, over burning bodies. He sees his CAVALRY patting flames from their person.

SULEIMAN I
Forward attack!

The CAVALRY attempts formation, but stops.

Before them, a hundred feet away, stands a thousand INFANTRY SOLDIERS with muskets aimed at sixty five thousand CAVALRY SOLDIERS.

Suleiman looks at them, then looks upward onto the hill. Mihrimah follows his gaze.

SULEIMAN I
No...no...

EXT. HILL TOP - NIGHT

Othello looks down at Suleiman.

EXT. BEACH SHORE - NIGHT

Suleiman bursts with contempt.

SULEIMAN I
(utter anger)
Othellooooo!

EXT. HILL TOP - NIGHT

Without any form of hesitation.

OTHELLO
Fire.

EXT. BEACH SHORE - NIGHT

BLAM...BLAM...BLAM...BLAM...BLAM...

An endless assault kills hundreds. But still too many stand and still outnumber the the VENETIAN INFANTRY.

EXT. HILL TOP - NIGHT

Othello looks at Suleiman's every move.

OTHELLO
Now.

EXT. BEACH SHORE - NIGHT

INFANTRY SOLDIERS, hiding in sand holes, emerge with long swords ready and attack the Ottoman CAVALRY. Mayhem runs rampant, Othello kills SOLDIERS galore, moving through the carnage toward Suleiman.

The Ottoman fights furiously, Suleiman kills many, multiple OTTOMAN SOLDIERS protect Mihrimah.

Othello and Suleiman face, they engage, Othello's quickness overwhelms Suleiman's defense, he falls backwards. Othello aims for his throat, raising his sword, he thrust forward.

Suddenly...BLAM, BLAM, BLAM, BLAM, BLAM... Smoke replaces air.

(CONTINUED)

Othello falls, hundreds of INFANTRY SOLDERS instantly die from the second wave of thousands OTTOMAN JANISSARY SOLDIERS and ALWAH WARRIORS shooting Muskets.

They forward march unfazed through the wall of flames, drawing their Kilij swords.

Blood flows from Othello's left bicep, he stands. Suleiman's eyes widen.

OTHELLO
Attaaaaccccckkkk!

The comrades lead thirty eight thousand INFANTRY SOLDIERS, down the hill toward the beach with lange swords ready.

Othello smiles and moves toward Suleiman, sword ready. Suddenly, a pack of JANISSARY SOLDIERS scope Suleiman up and rush him through the wall of flames toward a galley.

OTHELLO
Nooo...

Othello gives chase, stabbing and slicing anyone in his path.

Suddenly, he freezes in motion. Inches away he sees Jwahir killing INFANTRY SOLDIERS galore.

Othello looks down, temporary shock, he looks at him again.

Jwahir stabs a SOLDIER in the chest too deep, his sword sticks. He kneels, tugs it free. Standing he looks upwards and sees Othello looking at him. His face drops.

Jwahir moves toward him. Othello points his sword to his heart, he stops.

JWAHIR
Are you mad? I am your father!

OTHELLO
Friend or foe?

JWAHIR
(demanding)
Lower your arm, at once!

OTHELLO
To whom? A friend of Italy or a
slave of Suleiman.

JWAHIR

Very well, your mind twist with
unnatural thoughts, I will correct
them.

OTHELLO

You will try.

They engage, back and forth, sparks fly wildly, again and
again, but Othello's skills reign far superior. He back hand
slaps Jwahir, he falls, beaten.

OTHELLO

Seize him!

Tens of INFANTRY SOLDIERS surround Jwahir.

Othello looks around and sees the Ottoman fleet retreating.

INFANTRY SOLDIERS take prisoner the remaining.

UPROARS and CHEERS of victory.

Najja stands next to Othello.

NAJJA

What will you do of him?

Othello looks at him.

EXT. SULEIMAN'S VESSEL - DAWN

Suleiman looks at his SOLDIERS and vessels burn from the
aftermath of his failed campaign.

EXT. BEACH SHORE - DAWN

Growing UPROARS and CHEERS continue.

INT. COURT HALL CORRIDOR, THE VATICAN - DAY

Othello and comrades move sturdy, in unison.

NAJJA

Understand I do, the disposition
this place you in, but the
consequences of this action --

(CONTINUED)

OTHELLO

Lay totally upon my conscious, that
I am well comfortable with.

NAJJA

I beg of you --

Othello stops.

OTHELLO

Silence.

Najja looks down. Latif and Umar look at each other.

OTHELLO (CONT'D)

Not one more word utter thy tongue.
Do as I instructed.

INT. COURT HALL - DAY

Othello and Vlad, face Pope Paul III, sitting at his high chair, Andrea, Duke Alessandro, Bishop Pedro, Bishop Stanislaus, and other high ranking OFFICIALS sit on both sides of the Pope.

POPE PAUL III

Shall we begin.

ANDREA

Allow me our Grace to precede
first. Italy and I would like to
give much praise to the battle
against the Ottoman campaign. Our
casualties were minimum and the
victory was huge. Thank you
Othello.

Othello nods.

ALESSANDRO

You are here today Othello, to
answer allegations presented to us
by General Vlad, of your ability to
command a Infantry and your trust
worthy to the state. Duke Andrea
joins you in these allegations --

VLAD

Forgive me, but in light of these
new development in Brindisi --

(CONTINUED)

POPE PAUL III

Silence! Interfere in this
proceeding no more, (to Duke
)continue.

PEDRO

What grounds validate these claims
General?

VLAD

Simply that Othello is an outsider
to our country. I felt given him
immense authority without his
proven loyalty (beat) was brash.
And that Duke Andrea acted hasty in
his decision without consulting me.

ANDREA

That is precisely why I chose the
Moor, he is an outsider. Therefore,
cannot advance in rank, military
nor political. His positions in the
state are solely bestowed upon him.
But take hold to words are true. I
have most apical esteem for Othello
ability in leadership, to the
highest position that this state
may offer him. Any position.

STANISLAUS

(to Vlad)

Where were you and your troops,
during the Ottoman siege?

Vlad remains silent.

STANISLAUS (CONT'D)

(louder)

Where were you and your troops,
doing the Ottoman siege?

VLAD

Here.

ANDREA

Here where, here there, where
exactly is here, General?

VLAD

Here in Rome.

(CONTINUED)

ALESSANDRO

You had orders to support the infantry in Brindisi, did you not?

VLAD

I did.

ALESSANDRO

But you disobeyed them.

VLAD

Disobeyed is rather harsh.

ALESSANDRO

Is it now, perhaps Insubordination would be more suited, General.

VLAD

I never disregarded an order in my life, boy!

Alessandro stands.

POPE PAUL III

I heard enough, this may have been disastrous, If not for the keen intellect of Othello. You, General Vlad, owe him very much gratitude. He has only praised your name, and you slander his. You sir, are relieved of command until I wish it not to be so.

The Pope flicks his wrist. Vlad frowns and looks at Othello with contempt. Four SWISS GUARDSMEN escort him out.

POPE PAUL III

I speak for all of Italy, we can not express our appreciation. The state, you have did a great service. Thus, shall properly be rewarded.

OTHELLO

You have, by your grace and trust in my ability to defend the marvels of Italy.

POPE PAUL III

We understand a number of ranking prisoners was apprehended in the siege.

(CONTINUED)

OTHELLO

Indeed, and I brought them as my
gift to you, to do as you please.

Othello turns and nods to Latif standing by the door, he
opens it. Najja and Umar lead Jwahir and twenty Ottoman
COMMANDERS in chains toward Othello.

Andrea looks at Othello then back at Jwahir.

POPE PAUL III

Suggesting on punishments, they are
your prisoners as well as Italy's.

OTHELLO

Make it so, that any foe that test
us, know their fate.

ANDREA

Are you sure of this.

OTHELLO

Make it so.

EXT/INT. OTHELLO'S PALACE - DAY - TRACKING

A NOBLEMAN leads Othello toward his new extravagant Palace,
a gift from the state. Thirty GUARDS, ten MAIDS, five CHEFS,
ten GARDENERS and three BUTLERS stand outside.

He enters and turns, taking all the beauty.

MASTER BEDROOM

He enters the massive room and moves to the window with a
view of Venice and the canal.

He moves to his gigantic bed, lies on top, taking in the
softness.

INT. HOSPITAL - DAY

The room stacks multiple beds, all sick and dying.

Najja walks with a VENETIAN SOLDIER.

SOLDIER

They said they know lord Othello.

Najja looks at them.

(CONTINUED)

NAJJA
Indeed they do.

We see Dahia gravely ill and Ifama comforting her.

INT. BEDROOM, OTHELLO'S PALACE - DAY

Othello sits beside Dahia holding her hand, she lays in bed near death. She drifts in and out of consciousness. Ifama sobs softly.

OTHELLO
(to Ifama)
How long has she been ill?

IFAMA
For years, but she was strong.

OTHELLO
How did you get here?

IFAMA
Suleiman exile us, he has no further use for us.

Her eyes open, she smiles.

DAHIA
(lightly)
You are so handsome. Like your father at his age.

She rubs his face.

OTHELLO
You should rest.

DAHIA
Oh, I shall.

She reaches into her dress sleeve and pulls the handkerchief the Nubian SORCERESS bestowed her years past.

DAHIA
Do you remember this handkerchief?

OTHELLO
I do.

DAHIA
It possess magic. The sorceress was a charmer and could read thoughts,
(MORE)

(CONTINUED)

DAHIA (cont'd)
long as I keep it near, your father
would never stray. He never did, I
am his only love. Through it at, I
am happy, because we were together.

She places it in his hands.

DAHIA (CONT'D)
Give it to your wife. But if she
lose it, or give it way, you belong
to her no more. Distrust and hate
hunt mind and spirit.

She smiles, Othello kisses her forehead. Her smile holds
like a beautiful painting.

OTHELLO
Mother...mother...

IFAMA
No!

Ifama cries out. Othello hugs her, she leaves happy.

INT. DUNGEON - DAY

Jwahir sits in a dark corner. Othello enters and moves
toward the cell.

JWAHIR
Here to gloat in ones victory?

OTHELLO
Nothing is pleasurable about death,
I know.

JWAHIR
Is this my fate?

He stands and moves toward Othello, gripping the cell bars.

JWAHIR (CONT'D)
Death by my own son hands!

OTHELLO
No father, death by your hands.

JWAHIR
I put the safety of my family above
all else! What else would you have
me do?

(CONTINUED)

Othello slowly shakes his head.

OTHELLO

You are King Jwahir of Soba. You have millions of brothers, sisters, daughters, and sons. (lean closer with anger) And you betrayed them all.

Tears fall from Jwahir.

JWAHIR

What would your mother think of this?

Othello pulls the handkerchief out from his vest.

JWAHIR (CONT'D)

No...no...no... Well, I shall join her soon.

OTHELLO

Ifama is (beat) too fragile to understand. We do not speak of you. But leave knowing she is safe.

JWAHIR

This is it.

OTHELLO

You had not the power to spare my life in Istanbul. But I do have the power to spare you.

Othello turns and walks toward the exit.

JWAHIR

And will you do so Othello.

He stops.

OTHELLO

Address me properly. I am General Othello,

INT. BALL HALL - NIGHT

Iago, Othello, and comrades stand together, dressed in fine formal wear on the second tier overlooking the events GUESTS.

VIOLINISTS and CELLISTS play beautifully.

EXT. DARK STREET - NIGHT

Amir walks alone, passing multiple closed establishments. A person in hooded black cloak follows him on the roof tops.

INT. BEDROOM, BROTHEL - NIGHT

Amir exits the bed of a nude PROSTITUTE, moves to the dresser and submerges his face in a bowl of water. The woman's face turns stone as the hooded cloak MAN passes her and stands behind Amir.

INT. BALL HALL - NIGHT

The GUESTS dance fashionably.

IAGO

A word to place in ones ear if permitted?

OTHELLO

My friend, I would be honored.

IAGO

My father wishes a future without you.

OTHELLO

Do tell.

IAGO

Italy loves their games. But you must know the rules.

INT. BEDROOM BROTHEL - NIGHT

Amir whisks his head upward, water flies, he turns. Othello removes his hood and stabs him in the throat with a dagger. He gasps, stumbles, falls, and grabs his throat as blood drains downward, he chokes and dies. Othello makes sure.

INT. BALL HALL - NIGHT

OTHELLO

Oh Iago, I play them masterfully.
Now tonight is youthful, let steal
the eye of an beautiful maiden.

They laugh. Iago looks down at Gratiano standing with a man and young woman.

(CONTINUED)

IAGO
I plan to do so, excuse me my lord.

INT. FARM HOUSE - NIGHT

Luca Nicola eats dinner with his WIFE and two small CHILDREN.

INT. SMALL INN - NIGHT

Zaccaria drinks from a mug and sing songs with drunken MEN.

INT. BALL HALL - NIGHT

LOWER FLOOR

Gratiano stands next to his Brother, STATESMAN BRABANTIO, 50, balding, and niece, with her back to us. Gratiano looks at Iago.

GRATIANO
Iago, come...come...This is my
brother Statesmen Brabantio.

BRABATIO
Iago.

IAGO
Sir.

Iago shacks his hand but only focuses on her.

GRATIANO
And this is my niece --

IAGO
Yes I know, we met last year in
Florence, at a play.

He looks at her with love so deep it kills.

UPPER TIER

Othello looks down at them as if he sees a ghost.

INT. MASTER BEDROOM, VLAD'S ESTATE - NIGHT

Vlad sleeps, he awakens, sits upward and looks at the flowing drapes over the open balcony doors. He cautiously moves toward them.

INT. BALL HALL - NIGHT

LOWER FLOOR

Othello stares at Brabantio's daughter. Gratiano notices him.

GRATIANO
 (to Brabantio)
 That is him. The new General (to
 Othello) Come, join us sir!

He moves toward them, but only focuses on her.

GRATIANO (CONT'D)
 I would like to introduce General
 Othello. This is my brother,
 Brabantio and his lovely daughter
 Desdemona.

DESDEMONA, 19, exotically beautiful, and the mirror image of Nerissa. She bows slightly and offers her hand.

DESDEMONA
 A honor it is my lord.

He kisses her hand.

OTHELLO
 Pleasure is mine.

INT. MASTER BEDROOM, VLAD'S ESTATE - NIGHT

Vlad closes the balcony doors. Najja stabs him in the back with a sword that penetrates all the way through.

INT. BALL HALL - NIGHT

Othello and Desdemona twirl and twirl and dance the night away. He smiles, she laughs.

Iago looks at them with raging jealousy.

(CONTINUED)

IAGO

(to himself)

How he slivers to gain advantage.
Conning and precise in techniques.
To what forth transpires shall be
placed upon thy blame, not mines. I
declare, not mines. Let jury
witness case. Guilty I proclaim,
punishment, death befits charge. If
she not mine, never will you be.

INT. FARM HOUSE - NIGHT

Luca Nicola, his WIFE and CHILDREN slump over the table,
dead. Their dinner half consumed.

INT. SMALL INN - NIGHT

The drunken MEN stand over Zaccaria's dead body, his mug
still in hand.

INT. BEDROOM, VLAD'S ESTATE - NIGHT

Iago places a vial in a secret compartment in his room wall.
He stops as if he hears something.

MASTER BEDROOM

Iago slowly moves toward Vlad's body on the ground. An open
hole in his chest. Blood trickling down his mouth. He kneels
and gently rubs his forehead.

Suddenly, Vlad's eyes open, startling Iago.

VLAD

(faintly)

Help...me...

Beat

Iago stands.

IAGO

(low)

I pray, it is painful.

He calmly exits the room.

EXT. COURTYARD SQUARE - DAY

Hundreds of eager MEN, WOMEN, and CHILDREN look on at the elevated guillotine. GUARDS escort Jwahir through the unruly CROWD, up the stairs, to the platform. A JUDGE and an EXECUTIONER await him.

JUDGE

On the Lords date, August twenty fourth. On the Lords year, fifteen thirty six. You sir, shall receive punishment as ordered by the Pope Paul III, of war crimes against Brindisi and her mother land of Italy. Do you have any last words?

Jwahir spits in his face. The EXECUTIONER forcefully shoves his head and arms into the guillotine, locks it, stands back and looks across the yard on a building balcony at Othello. He nods, yes.

The blade drops. Jwahir's head falls to the ground. Othello looks down.

Najja, mixed in the crowd, cries.

INT. ROOM - DAY

Othello enters from the balcony and destroys everything in sight like a raging mad man. He falls and cries tears of pain.

INT. MASTER BEDROOM, OTHELLO'S PALACE - DAY

We see Desdemona asleep in bed. White silk canopy curtains flows with grace.

From afar, Othello sits in his chair, watching her sleep, lightly smelling the magical handkerchief.

NARRATOR (V/O)

And so it came to past. The boy Prince, enslaved, grew into a warrior, without a Kingdom to rule. Finds sanctuary, love and peace, but with a grave price to pay. His name (beat) is Othello.

THE END

(MORE)

(CONTINUED)

CONTINUED:

101.

THE END (cont'd)

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