

86 EXT. MOONGATE - FULL SHOT - TOWARD GATE

Big ballistas in foreground, dominating frame. One fires while the other loads, all very fast. Battery of fire throwers nearby, seen through frame of ballistas, burning lance machines, archers, Egyptian soldiery, etc.

86A CLOSER DETAIL SHOTS - FLASH CUT

Sweating MEN cranking ballista cup down, loading and firing. On up swing of ballista arm, CUT TO:

87 MEDIUM SHOT - MOON GATE

With massed EGYPTIAN ARCHERS in foreground, firing at walls. ROMANS above returning the fire, pouring burning pitch on scaling ladders, etc. The ballista missiles slam against the gate in succession, the gate bulging inward.

87A CLOSER DETAIL SHOTS - FLASH CUTS

A huge stone hitting the gate. Fire balls keep hitting the walls leaving a trail of fire. From above a man on fire falls to the ground. Two more ballista stones hit in the vicinity of the gate, which shows signs of giving way.

88 INSIDE MOON GATE - CLOSE - TOWARD GATE

ROMAN SOLDIERS running in with beams to brace the gate. Fireballs arch downward into shot, toward camera, coming over the walls.

89 FULL SHOT - INNER COURT

A shower of fireballs comes over the wall, bounding and burning along the cobblestones, CAMERA ANGLING with them to reveal ROMAN TROOPS, etc. and the arrival of CAESAR and his PARTY. They are scattered by the fireballs. Only Caesar does not move any more than he has to. (Double Caesar?)

90 CLOSE SHOT - CAESAR

CAMERA MOVING WITH HIM as he strides through the court. Behind him men smothering fireballs, and fires. His STAFF joins him. He runs up the side stairs to the first landing.

91 OVER CAESAR'S SHOULDER - TOWARD GATES

As they are struck again and again by the ballistas. More burning fireballs and burning lances. CAESAR watches the men struggle to keep the gate closed, and then turns to GERMANICUS at his elbow.

CAESAR
I want those ballistas eliminated.
Send out a turtle.

Germanicus is left behind, shouting at the junior officers. Caesar goes on up the stairs, followed by FLAVIUS and then AGRIPPA. (Flavius carries Caesar's helmet).

92 FULL SHOT - INNER COURT

As the MEN who will form the TURTLE run into a locked formation in the center, heedless of the fireballs, lances, etc.

93 CLOSE SHOT - CAESAR

As he comes out onto the upper rampart, followed by FLAVIUS, AGRIPPA and OTHER OFFICERS. Caesar pushes his way through the Roman archers manning the walls to get to the front.

94 MEDIUM SHOT - FROM OUTSIDE GATES

SHOOTING UP at Caesar and others as they come to the ramparts above. (Doubles). A flight of burning arrows and lances are immediately directed their way by the Egyptians.

95 CLOSER - ON CAESAR

Toward battlefield below. FLAVIUS is using the shield to protect Caesar, and in doing so manages to obstruct his vision. Caesar keeps pushing it up so that he can look out over the field. Fireballs arch by, and burning lances thud into the woodwork.

CAESAR

Flavius, I do wish you were taller..

He pushes the shield up. Nearby an officer is struck by an arrow. With a glance at Flavius, Caesar pulls the shield down again. Flavius tries to get Caesar to wear the helmet. Impatiently, Caesar refuses. AGRIPPA appears at his elbow.

AGRIPPA

(anxiously)

Where is Rufio? He's not with his command---

CAESAR

Rufio will be here when the time comes...

He leans out to peer at the gate below.

96 CAESAR'S P.O.V. - TOWARD GATE

As it opens inward. The EGYPTIANS surge forward to attack, yelling exultantly. The gate is blocked from side to side by the turtle, which comes out like a tank and slices into the Egyptians, the gate closing behind. Shielded all around, the small Roman detachment plows into the three or four hundred men opposing them, heading toward the ballistas and fire throwers in the distance.

The Turtle advances at a steady pace, going right over some of the Egyptians in front, and leaving behind itself a trail of wounded and dead.

96A DETAIL FLASH SHOTS - TURTLE

As Egyptians fling themselves at it from the side and front, trying to break it apart. They are greeted by a forest of lances thrust through between the Roman shields.

96B CAESAR'S P.O.V. - TURTLE

It is half way to the ballistas, engulfed in Egyptian attackers. It continues on, remorselessly.

97 CLOSE - CAESAR AND OTHERS

CAESAR half smiles at the success of the turtle. The others around him are less restrained in their jubilation. AGRIPPA shouts in Caesar's ear.

AGRIPPA

Now is the time for us to attack!

CAESAR

No.

AGRIPPA

We have a full legion in reserve!

CAESAR

We will hold our position here.

Agrippa storms away, angrily. Calmly Caesar watches the progress of the turtle.

98 MEDIUM SHOT - SHOOTING DOWN - BALLISTAS

As the turtle goes between them and stops. Romans come out from under the shields and swarm over the ballistas, some of them fighting man to man with the Egyptians, and others assigned to destroying the machines by cutting their ropes, and by setting fire to them.

98A DETAIL FLASH SHOTS

Hand to hand combat in the ballista machines. Men hacking at ropes with one hand and fending off the Egyptians with the other.

99 WIDER ANGLE - FROM BALLISTAS TOWARD MOON GATE

As the Ballistas begin to burn, the Romans again join the turtle, form into the full unit and start back toward the gate, running fast.

100 CLOSE SHOT - CAESAR AND OTHERS

75.
20/3/62

Absorbed in the battle himself, FLAVIUS does not notice CAESAR step out from behind the shield into the open where he can see perfectly..

101 INSIDE MOON GATE

As the gates are pulled open to admit the Turtle, which breaks up into individuals as it reaches safety.

Behind the Turtle, the gates are closed by force against the surging Egyptian attackers.

101A DETAIL FLASH SHOTS

Through gates as they are closed. ROMAN ARCHERS shoot outward through gates at attackers. A dozen or so berserk EGYPTIANS get inside and are quickly cut down.

102 MEDIUM HIGH SHOT - SHOOTING DOWN PAST CAESAR

At the inner court below as he comes to the parapet to shout down at them.

CAESAR

Caesar salutes you! Hail the Tenth!

He tears the plume off his helmet being held by Flavius and throws it down to them as they swarm for it eagerly. He goes back up stairs.

103 UPPER PARAPET

As CAESAR appears through the embrasure, looking very satisfied. AGRIPPA is tense as before.

CAESAR

(to Germanicus)

The water clock..

GERMANICUS indicates a protected embrasure nearby. Caesar moves the few steps necessary and pulls a burning lance from the woodwork to use as a torch. He peers down at the dripping water tube. Then:-

CAESAR

Two hours until dawn. We will hold where we are..

AGRIPPA

What happens at dawn!

CAESAR

I thought you knew. The sun comes up..

He wraps his great cloak around himself and sits down on something comfortable, stretching his feet out.

DISSOLVE TO:

104 EXT. DESERT - DAYBREAK (DAWN SHOT?)

An EGYPTIAN COURIER riding furiously, up and over a sand dune toward Alexandria.

DISSOLVE TO:

105 EXT. ACHILLAS' COMMAND POST - DAYBREAK

ACHILLAS is at his plotting board, getting fast and overlapping reports from his UNDER OFFICERS. He is in a rage.

OFFICER ONE

The Romans do nothing but hold position! They will not come out!

OFFICER TWO

Caesar refuses to commit his reserves!

ACHILLAS

We'll commit them for him! Launch full scale attacks against the Sun Gate in the East, and the Gate of Hercules to the West. If he wants to fight a holding battle I'll give him more to hold than he has hands for!

OFFICER THREE

My losses have been heavy--- eight hundred men dead, and twenty horses...

ACHILLAS

(shocked)

Twenty horses?

Meanwhile the COURIER has arrived in b.g., making a flying dismount and leaving his horse to be caught by others. He has spoken rapidly to still another officer, who runs in now to Achilles and whispers to him urgently over his shoulder.

ACHILLAS

(reacting to the news)

What?

The officer finishes whispering. Achilles crosses to the plotting board and suddenly sweeps it clear with his hand.

Continued

ACHILLAS

I should have known he was up
to something. I did know!
Cancel the attacks -- prepare
to withdraw and regroup--
(as they explode
with questions)
Rufio is at our backs with an
army of twenty thousand!

The command post explodes into preparation for the move.
Achillas sinks heavily into a seat.

DISSOLVE TO:

106 EXT. MOON GATE RAMPARTS - DAYBREAK

SHOOTING UP from outside the gates. GERMANICUS is seen above running along the wall from embrasure to embrasure, staring out and down. (We do not see what he sees in any way). A few torches are still lit, and the Roman soldiers along the wall are putting them out. Most of them however are starting and pointing with the same excitement that Germanicus displays.

106A CLOSE SHOT - CAESAR

He is dozing in a corner near the water clock, covered by his cloak, FLAVIUS nearby. AGRIPPA paces nervously, waiting for Caesar to awaken. GERMANICUS runs in excitedly, pushing through the officers and men. The disturbance awakens Caesar. He smiles up at Germanicus.

GERMANICUS

Caesar - could you - ? Something
strange...

CAESAR

(rising)
Quiet - isn't it?

He walks over to the ramparts to look down, and then along the walls a little way. Over his shoulder and down below WE SEE the smouldering ruins of the Egyptian war machines, dead animals and men, and wounded crawling away, but nothing else. Caesar lifts his gaze higher, to the distance. (NOTE: His over the shoulder angle to be protected for match with golden sandy earth of following).

106B CAESAR'S P.O.V. - (EGYPT)

Rolling dunes as far as the eye can see, and the track of a huge retreating army. Broken wagons, dead men and animals, discarded equipment, etc.

As CAESAR turns back to his astonished officers, looking very pleased with life. To GERMANICUS:-

CAESAR

(fast and businesslike)

Tell the men they have won their fight -- immediate liberty and plenty of wine to those who defended the gate..

Germanicus runs off -- in a moment we HEAR cheering and shouting in the inner court. Meanwhile, to AGRIPPA:--

CAESAR

All the reserves-- the cavalry-- every fresh man available--have them move out at once behind Achilles. We have him in a vise.

AGRIPPA

(icy)

And what is the other half of this vise?

CAESAR

Rufio and the armies of Mithridates. He left last night to meet them.

AGRIPPA

Mithridates? How could he get here this fast?

CAESAR

I started him when we set sail for Egypt.

(a faint smile)

After all, no general in his right mind could hope to hold Alexandria with only two legions. As you -- and others -- have repeatedly pointed out to me..

The cheering in the b.g. has reached a peak -- and the chanting is a demand -- "Cae-sar! Cae-sar!" He moves across the rampart and down the stairs.

106D

FROM THE STAIRS - PAST CAESAR

As he comes down into the sight of his men, formed into ranks in the inner court. The gates are being opened so that they may march out. They stare up at their commander, cheering him and saluting as they start out into the desert.

106D Cont.

76A.
6/3/62

One grizzled old Centurion rushes out of line with a make-shift laurel wreath and flings it up to Caesar amid the cheering. Caesar puts it on somewhat rakishly and salutes them, smiling as they march out.

DISSOLVE TO:

107 EXT. DESERT - DAWN

Against the backlight of the rising sun - in the greatest possible scope - the resplendent armies of MITHRIDATES. All manner of troops, weapons, supply trains, etc..

And at their head - with MITHRIDATES - rides RUFIO. They laugh together cheerfully and confidently..

DISSOLVE:

108 EXT. PALACE ANNEX - ALEXANDRIA - MORNING

PTOLEMY, pressed against a column, stares anxiously at ROMAN SOLDIERS laughing, drinking, singing and carousing in celebration about the Palace Forecourt..

Behind him, among the columns, POTHINOS and THEODOTOS. Ptolemy turns to them..

PTOLEMY

It must mean something - they're drinking and singing, wearing leaves in their helmets - I'll tell you what it means! A Roman victory! Well? If it doesn't, then where is Achilles? Theodotos!

THEODOTOS

I don't know, your Majesty...

PTOLEMY

You're my tutor, supposed to know everything - I think you're stupid, maybe that's why I'm stupid -
(to Pothinos)

Didn't you tell me Achilles would be here at dawn?

POTHINOS

I - ah - was led to believe..

PTOLEMY

Achillas has been defeated!
 (pitifully)
 He hasn't been - has he...?

POTHINOS

It is - ah - possible, Divine
 Majesty, that Achillas has - ah -
 withdrawn from the attack..

PTOLEMY

Then they'll kill me..

He sinks pitifully to the steps..

POTHINOS

Ptolemy will rule in Egypt! I
 swear this - upon my life..

PTOLEMY

You've sworn so many things on your
 life, none of them came true and
 you're still alive - can't you see
 I will never rule in Egypt until
 Cleopatra is dead! Oh, what's the
 use - you never listen to me...

Pothinos exchanges a long look with Theodotos. Theodotos
 nods. Pothinos wets his lips..

POTHINOS

We have listened, Ptolemy..
 (Ptolemy looks
 slowly up at him)
 Can we be as sure that your Majesty
 will never forget - how well we have
 listened...?

Ptolemy, his eyes still on Pothinos, nods. Theodotos'
 hand trembles to his mouth, in fear..

109

INT. CLEOPATRA'S APARTMENT - EARLY MORNING

EIRAS is dressing one of Cleopatra's headpieces - before
 putting it away with the many others on display.
 CLEOPATRA is seated nearby, reading. CHARMIAN and
 OTHERS at their chores..

CAMERA is on LOTOS, as she crosses toward Cleopatra.
 She carries an ornate goblet on a small tray. She reaches
 Cleopatra, kneels to present the goblet...she drinks a
little of it:

LOTOS

I taste your drink, daughter of
 Isis, and if there be harm in it
 let the harm fall upon me..

109 Cont.

As she speaks, she wipes the rim of the glass with a small cloth which she crushes in her hand..

She sets the goblet beside Cleopatra. She rises, turns to go:

EIRAS

(calling)

Lotos - !

(Lotos pauses)

You wiped the rim of the cup after you tasted it...why?

LOTOS

Why? Why - so that my mouth would not soil it..

Cleopatra looks up. From Eiras' tense expression to Lotos' frightened one..

CLEOPATRA

Lotos -

(Lotos approaches hesitantly)

...taste it again.

Lotos stares at the cup in terror - steps back. Cleopatra rises. Charmian and one or two others draw near. Lotos drops to her knees in supplication..

LOTOS

(sobbing)

Pothinos said he would have me killed - forgive me, Majesty! Forgive me, forgive me...

CLEOPATRA

I forgive you. Now drink it..

Lotos stares up at her, then at the others - takes the cup. She drinks. Eiras, in sudden panic, runs toward the entrance crying out:

EIRAS

Apollodorus - ! Apollodorus - !

110

EXT. PALACE GARDENS - EARLY MORNING

The pool and colonnade outside Caesar's Apartment.

CAESAR, his armor off, sits comfortably with AGRIPPA. FLAVIUS has just finished shaving Caesar - he rubs his face and neck with astringent..

Nearby, a table with food and drink. Agrippa has wine; Caesar, of course, has none. Agrippa holds a battle plan..

110 Cont.

In the b.g., in the pool, a couple of JUNIOR OFFICERS bathe naked. Through the colonnade can be SEEN and HEARD the Legionnaires on liberty..

AGRIPPA

(indicating the map)

I should say that Rufio and Mithridates should meet Germanicus about here. At the Canopus..

CAESAR

With Achillas squeezed between them..

LAUGHTER from the bathing officers in the b.g. They've splashed some passing female servants who giggle and hurry by..

Agrippa looks over disapprovingly..

CAESAR

They're young - they've fought through the night..

AGRIPPA

But still, Roman officers -

CAESAR

But still, human - one hopes -

AGRIPPA

Discipline, Caesar. Without it, there would be no order - no empire, no Rome..

A PIE-EYED LEGIONNAIRE stops outside the colonnade; he holds a wineskin out to Caesar.

LEGIONNAIRE

Hail Caesar! Our twelfth together, you an' me! Here's to number thirteen!

CAESAR

I'll drink to that - !

He leaps up. Flavius pantomimes his vigorous objections. Caesar ignores him. He grabs the wineskin, tips it back and drinks from it expertly. He wipes his mouth, returns the skin to the legionnaire - who tips it back, then follows it back and out cold into the bushes..

Caesar laughs. He crosses to pick up a beaker of wine from the table. Flavius takes it from him. Caesar takes it back..

CAESAR

Do you know what's wrong with me, Flavius? You are an old man - !

110 Cont.

He lifts the beaker, hesitates as he sees:

111 INT. CAESAR'S APARTMENTS - EARLY MORNING

APOLLODORUS comes out. He carries in his arms the dead body of LOTOS. He exits from CAMERA..

112 EXT. PALACE GARDENS - EARLY MORNING

CAESAR replaces the beaker. AGRIPPA rises to his feet..

APOLLODORUS enters with LOTOS. Gently, he lowers the body to the ground before Caesar..

CAESAR

(quietly)

Another gift for me, Apollodorus?

APOLLODORUS

Almost, Caesar. By order of Pothinos, she tried to poison my Queen..

(in sudden anger)

The responsibility for her safety is yours! You've claimed, pronounced, boasted - everything but lived up to it! This might have been Cleopatra here at your feet!

AGRIPPA

How dare you speak to Caesar in such -

CAESAR

Agrippa - !

(Agrippa quiets)

Agrippa, dispatch a detail immediately. I want Ptolemy, Theodotos and Pothinos in my reception hall at once...

Agrippa leaves. Caesar turns to Apollodorus..

CAESAR

Cleopatra, too. Bring her yourself -

APOLLODORUS

I have business with Pothinos first..

CAESAR

Everything in its time, Apollodorus..

His look convinces Apollodorus. He goes. Flavius hurries to Caesar's side. He pantomimes that Caesar is tired, that he has drunk wine, that he needs sleep..

CAESAR

(irritably)

Later. I'll sleep later -

113 OUT

114 INT. PALACE CORRIDOR - DAY

CLEOPATRA, with APOLLODORUS a step behind - followed at a respectful distance by a Roman guard..

115 INT. CAESAR'S RECEPTION ROOM - DAY

The doors to the inner room are closed. A large chair has been placed as the Cathedra, the Roman Chair of State.

AGRIPPA and a CLERK make things ready..

PTOLEMY, POTHINOS and THEODOTOS are ushered in. Ptolemy starts for the Cathedra. Agrippa stops him..

AGRIPPA

(pointing)

Over there..

THEODOTOS

May I speak? On behalf of His Divine Majesty I protest this peremptory, unconscionable -

AGRIPPA

I don't understand your words.
Over there with the other two..

CLEOPATRA and APOLLODORUS come down the steps outside the reception hall. She enters alone. He remains just outside the door..

POTHINOS, seeing Cleopatra alive, realizes the jig is up. He edges toward the door. He is stopped..

Ptolemy glares at Cleopatra. Led by Agrippa to a seat across the room, she seems unaware of their presence..

The clerk catches Agrippa's eye, and nods. Agrippa strides importantly to stand beside the Cathedra..

AGRIPPA

Pray silence for Gaius Julius Caesar,
Consul of the Senate of the People
of Rome - ! You will all stand..

Cleopatra rises from her chair.

Theodotos prods Ptolemy ungraciously to his feet..

The doors from the inner room open. CAESAR enters, dressed in the robes of Consul and Dictator of Rome. He is followed by LICTORS with fasces...they flank him as he sits on the Cathedra..

115 Cont.

(Cleopatra's eyes - and her mind - never leave Caesar throughout the ensuing..)

He washes his hands in an ornate silver basin. They are dried by FLAVIUS...then Caesar rises. The lictors stamp their SPQR standards once..

Agrippa hands Caesar the gold baton, which he holds up..

CAESAR

Let what is said here be recorded as the judgment and decree of the Senate and People of Rome..

POTHINOS

(frightened)

There is no judgment here, and the decree not Rome's but Cleopatra's! She has lied to you, Caesar - she and her slaves lie to you!

CAESAR

You have not been accused, Pothinos -
(Pothinos quiets)
- thus far. You are now charged with inciting and abetting war upon the Roman Army. You are now charged with plotting to assassinate Queen Cleopatra. You are guilty of both. You are sentenced to death..

He gestures. Pothinos, speechless with terror, is led out. As he goes through the doors - between two guards, Apollodorus can be seen following..

Caesar's fingers pinch at his nose. He turns irascibly to Flavius:

CAESAR

It's too bright in here. Shut out some of the sun..

Flavius does so...suddenly, from the direction of the Throne Room - a SHRIEK. Pothinos' death cry. Then silence..

Ptolemy steps forward..

PTOLEMY

Are you going to kill me, too, Caesar? What am I accused of?

CAESAR

King Ptolemy is hereby removed from the protective custody of Rome. He is to leave the Palace within the hour - and to be conducted safely to the camp of General Achilles -

PTOLEMY

(happily)

Achillas! You're going to send me to my own troops..?

CAESAR

He is to be accompanied by his learned tutor, Theodotos -

PTOLEMY

(to Theodotos)

Do you hear that? You're to be saved, along with me...

THEODOTOS

(savagely)

You little idiot, stop grinning..

(to Caesar)

May I speak? You know that Achilles is trapped between your own legions and the Army of Mithridates - you know that to send his Majesty to fight against them may mean his death in battle!

CAESAR

An occupational hazard for those who would be king..

THEODOTOS

(in panic)

But then - but then, certainly not I, Caesar! I am no king, no general - what do I know of war -

(piteously)

A simple scholar, a man of thoughts and words..

CAESAR

Too many words. Enough.

(to the clerk)

Let all be done, properly, as decreed..

He nods to the lictors, steps down from the Cathedra. The lictors stamp the shafts of their fasces on the floor. Caesar hands the gold baton to Agrippa. Flavius relieves Caesar of his purple-edged Toga..

115 Cont. 2

Cleopatra remains immobile - as she has throughout..

Ptolemy and Theodotos are led out. As they go - one of the guards who escorted Pothinos out enters. He carries an ornate jewelled dagger. He brings it to Agrippa. Agrippa hands it to Caesar meaningfully...then Agrippa and the clerk leave. Followed by the lictors..

Caesar glances at the dagger. He has not looked at Cleopatra..

CAESAR

Flavius -

(Flavius is at his side)

- find Apollodorus. Return his dagger to him. You might clean it first. It has Pothinos all over it..

Flavius pantomimes his concern about Caesar's extreme weariness.

CAESAR

Yes - yes, I'm tired! I promise I shall sleep...

Flavius throws a glance at Cleopatra. Then he goes. Closing the doors of the reception room. The doors to the inner room remain open. Caesar and Cleopatra are alone..

He glances at her, now..

CAESAR

You have my apologies for what - almost happened to you..

He starts for the inner room..

CLEOPATRA

Caesar..

(he pauses)

Will you talk with me - for just a minute?

CAESAR

(smiles wearily)

Yesterday was full - the night was rather long - and this morning has not been uneventful..

(Note - one last reminder that Caesar is on the verge of cracking up from weariness. His apprehension of an attack coming on - and the urgency of getting Cleopatra out of the room before it hits him..)

CLEOPATRA

Did you know that Apollodorus would
kill Pothinos?

CAESAR

(nods, a wry smile)

He was kind enough to wait until
Rome had passed the sentence of
death..

CLEOPATRA

And my brother. And Theodotos.
They will be killed too, possibly..

CAESAR

Probably. Your Majesty, I am truly
weary. If you will forgive me..

Cleopatra moves slowly toward him, now..

CLEOPATRA

You knew all along, didn't you, that
there was no real danger - that
Mithridates was on his way to
reinforce you?

Caesar nods. He sways slightly - steadies himself on a
chair..

CLEOPATRA

Why didn't you tell me?

CAESAR

I told you I was prepared. But you
wouldn't believe me. I don't mean
to be rude - but now I must insist..

Cleopatra moves ever closer to him..

CLEOPATRA

About Mithridates. I would have
believed you. You didn't trust me -
is that it?

Caesar manages a weary smile..

CAESAR

Not for an instant..

They are now close. Caesar straining to control his
exhausted body. Cleopatra caught by the revelations
which she brings to light..

CLEOPATRA

And yet - in just these past few
minutes - you have made me the
undisputed Queen, the sole ruler
of Egypt. Why?

115 Cont. 4

CAESAR

Perhaps - perhaps - if tomorrow,
even later today, we were to talk...

CLEOPATRA

(insistent)

Why, Caesar?

CAESAR

Because - it was best for Rome.
Please..

CLEOPATRA

And best for Egypt..

CAESAR

Egypt, too..
(he moves away from
her, stumbling)
Cleopatra, get out - I beg you to
get out!

Staggering toward a couch, clutching himself with both
arms, he falls on it - turning from her..

Cleopatra. After only the barest hesitation, she dashes
into the inner room - toward Caesar's campaign trunk.

Caesar. In agony, instinctively looking after her, sees:

His P.O.V. Cleopatra removing the stick from the trunk.
She turns back to realize he has seen her. That he now
must know she has spied on him. Nevertheless, she
crosses back to help him..

Caesar, in a magnificent effort, rises to his feet at her
approach. Sweat streaming from his face, he manages to
control the impending attack. He faces her coldly. He
indicates the ivory stick:

CAESAR

That will not be needed..

CLEOPATRA

(smiles)

It wasn't necessary to betray myself.
I could have called out for Flavius..

CAESAR

How many new spy-holes have you dug
in the walls? Do you have spies to
spy upon your spies? Are we being
watched even now - ?

(he sinks back
down on the couch)

If you see Flavius, you might send
him to me..

CLEOPATRA

(gently)

Still trying to dismiss me..

She sits beside him. She takes both his hands in hers, holds them against her body to still their tremor... he turns to her:

CAESAR

What is it you want - what more do you want of me?

CLEOPATRA

To be of help to you. Lie here..

She moves a bolster so that he can rest his head. With a scarf or part of her apparel, she wipes his face..

CAESAR

There never has been help - there never will be..

CLEOPATRA

Now there is..

CAESAR

One day it will happen where I cannot hide. Where the world will see me fall. When I will tumble down before the mob and foam at the mouth and make them laugh - and they will tear me to pieces...

Cleopatra moves closer. She loosens his tunic, strokes his neck and shoulders..

CLEOPATRA

The Gods themselves have had your sickness. Hannibal. Even the Great Alexander..

CAESAR

And in the end they fell - and were torn to pieces by the mob..

CLEOPATRA

Not you. I will see to that..

Her physical presence - her warmth and femininity - his desperate need for physical release and peace - overwhelm Caesar. He kisses her. She responds...

DISSOLVE:

116

EXT. EGYPTIAN COUNTRYSIDE - DAY

Late afternoon, with the sun casting long shadows..

A shallow stream or small river. Alongside it, the beaten Egyptian Army straggles AWAY FROM CAMERA..

CAMERA MOVES to a Royal litter at the edge of the stream. It lies half-submerged, the BEARERS dead..

Half-hanging out through the silk curtains - the body of THEODOTOS. CAMERA FOLLOWS the direction of his eternal gaze to:

Below the surface of the water, pinned down by his resplendent golden armor - the body of PTOLEMY..

DISSOLVE:

117

EXT. PALACE - ALEXANDRIA - DAY

CLEOPATRA - her eyes gently closed - seated upon her winged throne which has been brought from the Throne Room for the occasion of her coronation. Close at her side, in his most regal armor, is CAESAR..

At her other side is the HIGH PRIESTESS. She anoints Cleopatra with a golden spatula dipped into a crystal bowl of oil, intoning:

HIGH PRIESTESS

I anoint thee, daughter of Isis, on
the hands that do good deeds...

Cleopatra holds out her hands. The priestess anoints them. CAMERA STARTS BACK AND UP, disclosing:

Behind the priestess: more PRIESTS and PRIESTESSES. Ceaselessly, they swing censers filled with incense..

HIGH PRIESTESS

On the heart that holds sweet love...

She anoints her heart. CAMERA CONTINUES BACK:

Beside Cleopatra stand SOSIGENES and the SAVANTS; RAMOS and the EGYPTIAN OFFICERS. Behind them, APOLLODORUS, CHARMIAN, EIRAS, etc...all dressed proudly for the occasion.

HIGH PRIESTESS

On the mouth that speaks royal words...

She anoints her mouth. CAMERA CONTINUES BACK:

Beside and behind Caesar stand MITHRIDATES, AGRIPPA, RUFIO, GERMANICUS, etc...and FLAVIUS.

117 Cont.

Standing just below the Royal Rostrum: an array of VISITING POTENTATES in dazzling robes of state..

HIGH PRIESTESS

On the head that thinks wise thoughts..

(We no longer hear the High Priestess; however, as the SHOT continues, she will kneel to anoint each one of Cleopatra's feet).

CAMERA ultimately discloses, in FULL SHOT:

The entire area. Pennants fly, ceremonial bunting is everywhere. The ARMIES of MITHRIDATES and CAESAR, arms and weapons gleaming in the sun, are drawn up in full dress parade. CITIZENS of Alexandria - from the richest to the poorest - jam the rest of the visible area..

118 CLOSER - EXT. PALACE - DAY

THE HIGH PRIESTESS now gives way to the HIGH PRIEST. From a luxuriant cushion held by a SLAVE, he takes a gold-handled whip..

HIGH PRIEST

Osiris gives to thee the scourge of Power, that all who dwell in the Two Lands may obey thy beneficent Will..

He puts the scourge into CLEOPATRA'S left hand; she crosses it on her breast. From another cushion, the High Priest takes the Gold Crook of the Pharaohs..

HIGH PRIEST

From the Gods of the Wind, and the Nile, take thee the staff of Life so that thy people may dwell in peace and plenty to the glory of Amon-Ra..

He puts the crook into her right hand which she likewise crosses on her breast..

(All the previous covered by CUTS OF pertinent onlookers).

The High Priest now turns to take up the Double Crown. There is absolute silence in the multitude..

CAESAR steps forward to take the crown. He turns to face Cleopatra:

CAESAR

In the name of the Senate and of the People of Rome...and by their will.

Gently, he sets the crown upon her head..

119 FULL SHOT - CORONATION SCENE

There is a stir among the SPECTATORS. They then make a full obeisance, kneeling with heads to knees, and hands out before them, all except the ROMANS and VISITING POTENTATES..

120 CLOSER - POTENTATES

They bow ceremoniously in varied fashions..

121 GROUP SHOT - ROMANS

They look to Caesar..

122 CLOSE - CAESAR

He nods to them..

123 GROUP SHOT - ROMANS

They get down to one knee. AGRIPPA is reluctant..

124 MEDIUM - ROYAL ROSTRUM

Only Caesar is still standing. He looks about with interest, directs his attention to Cleopatra..

CLEOPATRA. She sits regally, still with her eyes closed..

CAESAR. He leans closer to her:

CAESAR

Isis, herself, would surrender her place in the heavens - to be as beautiful as you..

Cleopatra opens her eyes for the first time:

CLEOPATRA

(whispers)

You're not supposed to look at me.
No one is.

CAESAR

(whispers back)

If they're not looking, they won't know that I am..

CLEOPATRA

You should be kneeling..

CAESAR

That, too? Before all of these visiting kings - making believe they aren't watching us?

125 CAESAR'S P.O.V. - THE POTENTATES

Secretly peering intently from beneath their lowered brows..

126 CLOSE - CLEOPATRA AND CAESAR

She smiles faintly. Underneath her feet is a purple cushion. Gently, she kicks it toward him..

CLEOPATRA

You have such bony knees..

CAESAR

(smiles)

Not only bony - but unaccustomed to this sort of thing..

He sinks to one knee before her.

127 GROUP SHOT - POTENTATES

They're visibly impressed; their own obeisances become deeper..

128 CLOSE - AGRIPPA AND RUFIO

Agrippa stares incredulously at Caesar. Rufio notes his reaction. Angrily, Agrippa starts to rise. Rufio forces him down again..

129 CLOSE - SOSIGENES

He has followed the by-play. He looks worriedly from the Romans to Caesar and Cleopatra - then resumes his full obeisance..

DISSOLVE:

130 INT. CLEOPATRA'S APARTMENT - NIGHT

CAMERA is on THE TEMPLE. THE HIGH PRIESTESS can be seen extinguishing all of the lamps except the one which burns eternally before Isis..

She finishes with a low obeisance, then backs out of the temple, closing the doors behind her. She walks toward the entrance to the apartments..

CAMERA PICKS UP CAESAR, in the garden area below, pacing restlessly. He wears a retiring robe. He pauses, absently watches the High Priestess go out. He resumes his pacing..

The apartment is now in darkness, except for the moonlit garden area - and a soft light emanating from Cleopatra's bedroom..

CLEOPATRA emerges. She wears a nightdress, covered by a robe. From the upper level, she looks down at Caesar. He looks up..

130 Cont.

CLEOPATRA

If we're to get an early start in the morning..

CAESAR

(quietly)

What will it be tomorrow? More wheat? What I've seen already could feed more legions than Rome has ever had..

CLEOPATRA

There is enough to feed the world.:

CAESAR

More gold, then. Why not buy the world? Surely you must have enough..

CLEOPATRA

At least to pay more legions than Rome has ever had..

CAESAR

More granite, more marble, more millions of slaves to build - whatever needs building....shorter routes to India, better routes to the East - what can there be of Egypt that I haven't seen?

CLEOPATRA

Egypt itself. The reason for Egypt..

CAESAR

My responsibility is Rome.

CLEOPATRA

Alexander understood it. That from Egypt, he could rule the world..

CAESAR

He was very young. And you, even younger. At your age, such dreams have a reality which grows less in time..

CLEOPATRA

Caesar no longer dreams..?

CAESAR

Dangerous - to a man of my calling..

CLEOPATRA

Necessary - I should have thought.

She returns to the bedroom. Caesar, who has drawn closer as they spoke, looks after her..

130 Cont. 1

Cleopatra removes her robe, gets into her bed..

Caesar's physical need for her is always dominant. He moves to her, now, to make his peace..

CAESAR

Understand me, I cannot stay away from Rome too long. There are problems - messages from Mark Antony endlessly demanding my return - and on my way, wars to be fought in the East and North..

(he has arrived
beside her bed)

Even in Rome, itself, I am not - without opposition..

CLEOPATRA

Do to them what you did to Achilles..

CAESAR

(smiles)

This is opposition of a different sort. They weave it cleverly, lightly, like a cobweb. You know what happens when cobwebs are not regularly brushed away..

He sits beside her, on the bed.

131

INT. CLEOPATRA'S BEDROOM - NIGHT

Cleopatra looks up at him with apparent understanding. She plays him beautifully..

CLEOPATRA

Do you trust this - Mark Antony?

CAESAR

If anyone in the world - I trust Antony..

CLEOPATRA

Then have him brush these cobwebs for you - and stay with me..

She turns away, on her side..

CLEOPATRA

They've declared you Dictator for a year. You can do what you want with your time..

CAESAR

(a grim smile)

Everything but make it stand still..

131 Cont.

He stretches out beside her, his arms behind his head. He lies for an instant, bemused. She turns to nestle against him..

CLEOPATRA

If - when - you do have to return to Rome...these wars to be fought on the way - are they important?

CAESAR

There is no such thing as an unimportant war..

CLEOPATRA

I've been reading - in your Commentaries - about your campaigns in Gaul..

CAESAR

(smiles)

How does my writing compare with Catullus?

CLEOPATRA

Well, it's - different..

CAESAR

Dull - ?

CLEOPATRA

Sometimes, a little too much description..

CAESAR

You're being tactful. Some of my critics...Brutus, for one, told me my Latin was not only ungrammatical but common.

CLEOPATRA

(smiles; then, softly)

More than once you've spared his life...they say it's because Brutus is your son. Is that true?

There is a pause.

CAESAR

I have no son.

CLEOPATRA

(carefully)

Calpurnia - your third wife...

CAESAR

(shortly)

My fourth.

131 Cont. 1

CLEOPATRA

Married to you for - how long? -
twelve years. And no son for
Caesar. No child at all..

CAESAR

(A pause)

It is well-known that Calpurnia is
barren..

CLEOPATRA

(as if to herself)

A woman who cannot bear children -
is like a river which is dry..

CAESAR

(quietly)

I see no purpose in discussing this
subject further..

CLEOPATRA

A woman, too, must make the barren
land fruitful - she must make life
grow where there was no life. Just
as the Mother Nile feeds and
replenishes the earth..

Her eyes turn to Caesar..

CLEOPATRA

(simply)

I am the Nile. And I will bear many
children. Isis has told me..

She reaches for his hand. Slowly, she brings it down
beneath the cover under which she lies..

CLEOPATRA

My breasts are filled with love and
with life - feel, Caesar, how my hips
are rounded and well apart - such
women, they say, have sons..

Her voice is utterly sensual. The effect of it upon
Caesar's desperate hunger for a son - her nearness, and
his hand upon her body - passionately, he kisses her..

DISSOLVE:

132

INT. CAESAR'S APARTMENT - DAY

Present are the chief members of Caesar's staff: AGRIPPA,
RUFIO, GERMANICUS, etc.

132 Cont.

The room has a look of disuse. On the map table there is a pile of official-looking sealed scrolls..

Germanicus is seated, idly cleaning his nails; Rufio is slouched comfortably on a campaign chair; Flavius polishes a piece of Caesar's armor; the others stand or sit about aimlessly. But Agrippa paces back and forth restlessly..

AGRIPPA

Men may wait for Caesar, as we do,
but the tide will not! The wind is
fair for Rome!

GERMANICUS

It will be fair again..

AGRIPPA

Four long months....our men become as
much Egyptian as they were Roman...
soft and lazy...barnacles grown on the
bottoms of our ships and ourselves -

(indicating the
scrolls)

- urgent dispatches from Rome left
unopened much less unanswered - !

(he turns on
Flavius)

Where is he? Where is Caesar?

Flavius leaves off his polishing. He pantomimes..

AGRIPPA

(angrily)

I can't understand this tongue-less
idiot - Rufio, tell me his meaning..

RUFIO

(quietly)

Flavius' tongue was cut out by the
Nervii because he refused to betray
Caesar. His hearing, however, is
better than most..

AGRIPPA

(gruffly)

I want only to know where Caesar is..

RUFIO

With Queen Cleopatra. She sent for
him - to assist at a meeting of her
court council..

AGRIPPA

She - sent for him? To assist at a -

132 Cont. 1

AGRIPPA (cont'd.)

(stormily)

- and Caesar went at her bidding like a dutiful court official? Has the First Consul and Dictator of Rome at last become a minor minister to the Egyptian Queen?

Germanicus leaps to his feet, his hand to his sword. Agrippa turns to the challenge. Rufio rises:

RUFIO

Germanicus!

(He subsides.

Then, to Agrippa:)

You will ask Caesar that question yourself. Or I will ask it for you, in your name..

CAESAR speaks. From the door. He has entered in time to overhear Rufio's speech..

CAESAR

Was there something you wanted to know, Agrippa?

AGRIPPA

Caesar, my ships cannot wait any longer! Twice now -

CAESAR

Your ships, Agrippa?

Agrippa is silent. Caesar looks at the others..

CAESAR

And the rest of you? Is there a reason for this gathering?

RUFIO

We were summoned here by you, Caesar..

A pause. Caesar is ashamed and upset..

CAESAR

Then my deepest apologies. I cannot understand how - but I quite simply forgot...

(to Rufio)

...nor can I remember why I summoned you.

RUFIO

Perhaps to plan our return to Rome - ?

132 Cont. 2

GERMANICUS

The campaign in Asia Minor -

CAESAR

No. I am not yet ready to leave
Egypt..

AGRIPPA

(tensely)

Why not, Caesar? Our work is finished
here..

CAESAR

Because I choose to remain -
(deliberately)
- for the time being..

AGRIPPA

(hotly)

While the Persians grow stronger by
the hour! While the sons of Pompey
raise new armies in Africa and Spain -

CAESAR

Agrippa, be silent! It seems to me
that your work may very well be
finished here. You may sail for Rome,
if you like, whenever you like..Agrippa regards him unwaveringly. He salutes formally.
He walks out. Caesar turns to the rest:

CAESAR

If any of you are inclined to follow
him, I suggest you do it now..
(they don't move)Then once more, excuse my having kept
you so long for so short a meeting.
But it seems we did get something done
that perhaps needed doing...that's
all, thank you.The officers salute and file out. Caesar crosses
thoughtfully to Flavius. For a moment he watches as
Flavius polishes the armor assiduously..

CAESAR

Polish it well - until it shines
like a mirror. Then stand it up
before me, so that I can see myself -
the reflection of Caesar..He turns, paces slowly toward the windows looking to the
sea..

DISSOLVE:

INT. CLEOPATRA'S APARTMENT - GARDEN AREA - NIGHT

It is after dinner. The MUSIC plays. Present are CLEOPATRA, CAESAR, SOSIGENES, RUFIO, GERMANICUS and RAMOS. EIRAS, who plays at backgammon with GERMANICUS. HANDMAIDENS serve wines and sweetmeats, under the supervision of CHARMIAN..

CAMERA IS ON: THE ZOETROPE EFFECT. It consists of an appropriately flickering image drawn in the Egyptian style, of a Pharoah driving two horses hitched to a war chariot.

The reins are tied around his waist. The horses seem to move, the chariot surges past some pyramids, the Pharoah reaches over his shoulder to a quiver, draws an arrow to his bow and lets it fly. It repeats again and again..

CAESAR. Turning the crank, staring through the slits in the drum at the candle-lit image within. He is astonished and delighted..

CAESAR

It moves! The picture moves - !

He lifts his head, stares wonderingly at CLEOPATRA and SOSIGENES. He passes the Zoetrope on to RUFIO who examines it with RAMOS..

CAESAR

How is it done? To have it move in such a life-like way - ?

SOSIGENES

They say it is a fault in that part of the eye which holds the vision. But I believe it is the mind which sees - not the eye - and that the pictures pass so quickly, the mind does not release one before it receives the next. And so they seem to be continuous..

RUFIO

(looking up)

Magic. Egyptian magic -

CLEOPATRA

Knowledge. Egyptian knowledge..

Caesar throws her a sharp look. Cleopatra doesn't see it. But Sosigenes does..

CLEOPATRA

Apollodorus -

She indicates. APOLLODORUS sets before Caesar a system of three bronze interlocking rings, a globe within a globe within a globe..

SOSIGENES

The belt of stars. Set this one for whatever star is overhead, this for the time of night, and where they meet on this inner ring - is where you are on the face of the world..

CAESAR

(carelessly)

It seems a rather useless toy..

CLEOPATRA

Useless? Tell me, Rufio - what do Caesar's ships do at night?

RUFIO

What do they do? Why, they stay where they are for fear of -
(he gets the point)
- losing their way..

RAMOS

Egyptian ships follow the stars..

Caesar looks grimly at the astrolabe, then to Cleopatra:

CAESAR

What other wonders do you have - to confound the barbarians?

SOSIGENES

(quickly)

Nothing of more consequence than these simple devices. Perhaps Caesar has grown weary of -

CLEOPATRA

I find them always fascinating. Apollodorus -

She indicates. He now brings to Cleopatra a simple arrangement. Three rods hold two pieces of glass about six inches apart..

CLEOPATRA

Two of these - very large - are on the Pharos Light.
(she hands it to Caesar)

Sometime, perhaps, Sosigenes will explain the principle to you..

CAESAR

In simple barbaric terms, I hope. What does it do?

133 Cont. 1

CLEOPATRA

Look through it. For example, let Caesar look through it at his mighty hand - and he will see how much more mighty that hand becomes..

CAESAR. CAMERA at such an angle that we see with him, through the crude telescope, his hugely magnified hand. He moves his hand back and forth - from normal to enlarged size. Then, in apparent casualness, he looks over at Cleopatra:

CAESAR

(quietly)
And the use of it?

CLEOPATRA

(lightly)
How often have you stood on a battlefield watching the approach of distant troops, wondering if they were friends? With this, Caesar may see his enemies clearly - and from far off..

Caesar nods, as if in agreement. Then, deliberately, he raises the telescope and looks through it at Cleopatra..

HIS P.O.V. Through the telescope. Cleopatra's smile vanishes. She is hurt and dismayed by his action..

She rises to her feet. So, of course, do all the others - except Caesar. He remains seated..

CAESAR

I am reminded, here, of one of Caesar's favorite tactics. He will sometimes parade his best troops and most powerful war machines openly - in full view of the enemy. Very often they will be so overwhelmed by what they see that - even before he asks - they will surrender to him..

(he rises)

And now, with your permission..we must make an early start tomorrow - Rufio, Germanicus and I -

CLEOPATRA

An early start - ?

CAESAR

Preparing for our return to Rome..

He nods to Rufio and Germanicus. They bow to Cleopatra, start out. Ramos, Eiras and Charmian escort them.

133 Cont. 2

Apollodorus and Sosigenes see to removing the Zoetrope and other devices..

During this activity, Cleopatra's glance remains fixed on Caesar. He smiles in friendly fashion..

CLEOPATRA

(low, urgent)

Don't go, yet -

CAESAR

But I am already overwhelmed -
prepared to surrender..

CLEOPATRA

Please stay - and talk with me.
Please..

Caesar hesitates. He turns, walks away a few steps. Only Apollodorus remains. Standing near the entrance door, he bows:

APOLLODORUS

Have I permission to leave - ?

Cleopatra merely nods. He goes out. She turns to Caesar. He stands with his back to her, some distance removed..

CLEOPATRA

When?

(Caesar bites
into a sweet)

How long before you go?

CAESAR

(chewing)

These are too sweet. I must send
you some from Rome. Perhaps a
little bitter, ours, but a more
satisfying after-taste..

CLEOPATRA

(emotionally)

Why? What have I done to you?

CAESAR

Done..?

(he turns now)

You're beginning to frighten me a
little, I think -

CLEOPATRA

I don't understand -

133 Cont. 3

CAESAR

Your unfortunate little brother was not too far wrong - you do practice witchcraft of a kind. Oh, you don't assume different shapes - the heavens know you don't need any other but the one you have - still you have tried to bewitch me, Cleopatra..

CLEOPATRA

How have I? When - ?

CAESAR

From the moment I set the crown on your head - when was that? Four months, five, an eternity ago, yesterday? - you've set out to cast a spell over me. The wealth of Egypt, the power of Egypt, the promise of Egypt - and of you..

CLEOPATRA

No, they're real - they're here for you to have! Keep me, keep Egypt, Caesar - stay with us...

CAESAR

Is it Egypt you offer me? Or are you asking for Rome?

CLEOPATRA

Not Rome! But you..

(she crosses
to him)

Oh, how I wish I did have the power of witchcraft; I promise I would cast a spell on you. If I could, I'd conjure up all your forgotten dreams - and make them each come true. I'd enchant you into staying a thousand years here, with me - and for every hour of every day of every year, you'd need me. You must need me, somehow I must make you need me...

Suddenly young and defenseless, she starts to cry. Caesar is touched and disturbed..

CAESAR

(gently)

It is not permitted Caesar to need anyone too much -

133 Cont. 4

CLEOPATRA

Only me..

CAESAR

(smiles)

- for then he would no longer be
Caesar..

CLEOPATRA

Great Caesar - but not too great,
is that it? Mighty - but not too
mighty...nor must he stay too
long away from Rome. Is that
enough for you? To be Caesar -
within limits?

CAESAR

(firmly)

I must return to Rome..

Cleopatra, seemingly reconciled to it..

CLEOPATRA

Then - before you go - there is one
last wonder, one last place, here
in Alexandria, I want to be with
you..

CAESAR

(smiles)

Are you quite sure that, even now,
you haven't in mind - trying to
bewitch me into staying?

CLEOPATRA

(nods)

Yes, be frightened of me, Mighty
Caesar. Beware and tremble when
I come near you. Because, if I
can - I will do exactly that..

She brings her lips to his. They kiss..

DISSOLVE:

134

INT. ALEXANDER'S TOMB - DAYCLEOPATRA and CAESAR, alone, approach the great crystal
sarcophagus of Alexander. His preserved figure lies
within it, clad in golden armor and golden cloak - his
sword imbedded beside him.

They regard it for a moment..

134 Cont.

CLEOPATRA

That first time - when you stood
alone with the great Alexander -
why did you cry? Will you tell
me now?

CAESAR

Why? Because I had lost something..

CLEOPATRA

What?

CAESAR

A lifetime. Mine.

CLEOPATRA

(smiles)

Nonsense..

CAESAR

Having conquered the world, he died
at thirty-two. I am fifty-two..

(he smiles grimly)

My remaining ambition is to keep
the world from conquering me..

CLEOPATRA

Your ambitions must always have been
his - they must still be..

CAESAR

Shall I tell you something? When
I was thirty-two, in Spain, I came
upon a statue of Alexander. I wept
then, too. Even then..

CLEOPATRA

I want you to have his sword. To
take with you..

CAESAR

It is too deeply imbedded -

CLEOPATRA

It can be removed.

CAESAR

(shakes his head)

It's buried in time..

CLEOPATRA

Then Alexander's mantle..

CAESAR

Too heavy for Caesar..

134 Cont. 1

There is a pause. Cleopatra moves from him a little.
She speaks carefully..

CLEOPATRA

His dream, then. Make his dream
yours, Caesar. His grand design..
(he eyes her
sombrely)

..take it up where he left off.
Out of a patchwork of conquests -
one world. And out of one world -
one nation. One people on earth -
living in peace. Dedicated to man's
capacity for happiness - not his
capability for death and destruction.
Take back to Rome with you Alexander's
dream. Make it yours once more..

CAESAR

(slowly)
So you have told me at last - what
it is you want of me..

CLEOPATRA

Of us.

CAESAR

And the center, the capital of this
one world, one people, one nation -
Alexandria..?

CLEOPATRA

He chose it.

CAESAR

I am Roman.

CLEOPATRA

He was Greek. Will it matter -
when all people are one?

CAESAR

(sudden sharpness)
I am 52! He was 32 - and failed!

CLEOPATRA

We will succeed! Your dreams -
your ambitions -

CAESAR

Gone - !

CLEOPATRA

Nonsense, again! You've just tried
to hide them - like your baldness -
but they show, Caesar. Make them
come true!

CAESAR

One lifetime is not enough for
such dreams - such ambitions!

CLEOPATRA

Alexander's cloak cannot be too
heavy - for Rome and Egypt to
carry together...

(she comes to him)

...and what if his sword is too
deeply imbedded? Yours will
replace it..

She is in his arms. Caesar smiles wryly down at her..

CAESAR

You have a way of mixing politics
and passion - where does one begin
and the other leave off?

CLEOPATRA

That didn't start - nor will it
end - with me..

CAESAR

You say the things I dare not even
think..

Brusquely, he puts her aside - walks from her..

CAESAR

Cleopatra, for whatever it is -
however it comes out - leave me
my destiny..

There is a pause.

CLEOPATRA

Your destiny is no longer just
yours. It's mine, too..

Caesar turns to look at her.

CLEOPATRA

Soon there will be someone to carry
both the cloak of Alexander and the
sword of Caesar...

Unbelieving, almost numbly, he walks toward her..

CLEOPATRA

...and the name of Caesar. In that
name he will rule Egypt - and
whatever part, or all, of the world
we give to him. Our child will be a
son for you, Caesar. I swear it -
by Isis..

134 Cont. 3

Caesar kneels before her, kisses her hand. She holds his face up to hers - smiles..

CLEOPATRA

Could you put off your return to Rome - just long enough?

DISSOLVE:

135 OUT

136 EXT. TREE-LINED ROMAN ROAD - DAY

A chariot comes toward CAMERA at full speed. The occupant and driver is MARK ANTONY. It turns into the imposing entrance of Caesar's villa..

137 INT. CAESAR'S VILLA - DAY

CALPURNIA faces the entrance through which Mark Antony must come. (A SERVANT, having announced him, is just going).

MARK ANTONY enters. He crosses at once to Calpurnia..

ANTONY

I came as quickly as I could..

CALPURNIA

Antony is welcome to Caesar's house as often - and as quickly - as he likes..

ANTONY

As Caesar's wife, before the truth is distorted into vicious Roman gossip, I wanted you to hear -

CALPURNIA

- that my husband has married Queen Cleopatra.

(Antony is silent)

There is some fresh wine - one of your many favorites..

(he doesn't take any)

The ceremony, according to vicious gossip, was in the Egyptian religion -

ANTONY

Even if true, it can't be meant or taken seriously..

CALPURNIA

- during which he was formally declared an Egyptian God. Officially divine, at last. That must have pleased Caesar..

137 Cont.

ANTONY

Calpurnia, we know Caesar - you and I. This so-called marriage has no validity under Roman law - there must have been political purpose to it. Perhaps a symbolic ceremony to ratify Rome's alliance with Egypt - perhaps merely indulging some barbaric custom -

CALPURNIA

(interrupting)

You've been loyal and kind, you came as quickly as you could. Unhappily, vicious gossip travels even faster than you - and the truth. Have you heard - for instance - that Queen Cleopatra is carrying Caesar's child? Yes, Antony, we know him, you and I..

She is on the verge of tears, but will not cry. She turns abruptly, and leaves him. Antony looks after her, troubled. Now he crosses to the wine - takes a deep swig of it..

DISSOLVE:

138

INT. TEMPLE - CLEOPATRA'S APARTMENT - NIGHT

The apartment in darkness, except for the temple. There, Isis looks down upon a pit in the center of the floor - from which emanates the red glow of fire..

THE HIGH PRIESTESS, her ASSISTANTS beside her, now stands below Isis and facing - across the pit - CLEOPATRA. Enveloped in a large cloak, she kneels in supplication..

Standing nearby, apprehensive but intent upon the ceremony, is CAESAR.

The High Priestess, her arms stretched rigidly down at her sides, stares hypnotically into the flames. Her mouth is drawn, her eyes seemingly focussed upon distant imagery. Her face is wet with perspiration. She speaks sometimes hesitantly, sometimes with assurance..

At her side, her assistants ritually sprinkle the fire from time to time with a sandy material that flares in varied colors..

HIGH PRIESTESS

(fragmentary; difficult)

There shall be....there shall be....
Rome, mighty and alone and unloved...
a mistress...a mistress shall raise
thee again from earth to heaven...

138 Cont.

HIGH PRIESTESS (cont'd.)

(clearer)

...and all the world shall know -
 shall know - a golden age of justice
 and of love....there shall be no
 storms or hail to cut down wheat -
 even birds and the creeping things
 of earth shall share its abundance..

(sudden, exultant
clarity)

A Son Shall Be Born to Isis! Rome
 Shall Know Him in Cloth of Gold!
 The East Shall See Him Laden With
 Jewels and Treasure! The Son of
 Egypt and of Rome - Here Shall He
 Find His Destiny..!

She breaks off abruptly, in sudden exhaustion. Her assistants support her as she sinks to a large cushion near the feet of Isis. There is nowhere any evidence of concern..

Cleopatra has prostrated herself in gratitude. Now slowly she straightens, turns to Caesar, holds out a hand. Caesar comes to help her to her feet. Tears of happiness in her eyes, she rises to face him. He kisses her hands..

He leads her away, as the unattended flames flare up into CAMERA..

DISSOLVE:

139 EXT. PALACE - ALEXANDRIA - NIGHT

A HUGE BONFIRE in the Forecourt. The POPULACE in joyous celebration. Free food and drink. Dancing, carousing - much drunken activity of an amatory nature..

ROMAN SENTRIES, sober, guard the entrance to the Palace..

140 INT. CLEOPATRA'S APARTMENT - NIGHT

Crowded with RELIGIOUS and COURT DIGNITARIES. Purple drapes are hung everywhere..

Near Cleopatra's bed, a little group consisting of the HIGH PRIESTESS, CHARMIAN and EIRAS..

APOLLODORUS stands remote and alone..

SOSIGENES sits beside CLEOPATRA on her bed. Her pains are intense. Tight-lipped, she beckons Sosigenes. She whispers. He rises, brings Charmian to Cleopatra..

141 CLOSE - CLEOPATRA AND CHARMIAN

Cleopatra's lips contract with each spasm of pain. She waits until Charmian is very close to her:

CLEOPATRA

You are to do exactly as I tell you. When the child is born.... after he is anointed and named a Royal prince....take him to Caesar..

CHARMIAN

I will bring Caesar here.

CLEOPATRA

No! Exactly as I tell you....you are to take the child to Caesar.... in front of his men, do you understand? In front of all the Romans..

(she turns her head in pain; then back)

You are to lay him at Caesar's feet.... at Caesar's feet..

CHARMIAN

I will do just as you say.

Cleopatra turns her head away, cries out in sudden pain. Sosigenes hurries in. Charmian drops a purple hanging between Cleopatra and the CAMERA..

DISSOLVE:

142 INT. THRONE ROOM - NIGHT

Some twenty ROMAN OFFICERS - including all of the PRINCIPALS - are gathered to help CAESAR wait. Food, much drink - a great deal of laughter..

FLAVIUS entertains a group. Perhaps a comic bit of pantomime - perhaps "doing" a young OFFICER'S hair in an elaborate feminine manner..

A burst of laughter. To CAESAR, pacing tensely, nothing is funny at the moment. His pacing takes him before the throne, on the steps of which RUFIO lounges with food and drink..

RUFIO

Fear not. We have never lost a Caesar..

CAESAR

That remark is not only insubordinate, but in bad taste -

From OFF, the sudden RATTLING of sistra - Caesar looks:

142 Cont.

HIS P.O.V. A procession comes into view. It is led by CHARMIAN carrying the CHILD, wrapped in linen swaddling clothes, on a large cushion. She is followed by the HIGH PRIESTESS and SIX ASSISTANT PRIESTESSES..

The procession approaches Caesar. The Roman officers grow still; they gather around him..

Charmian kneels to lay the baby before Caesar. He wets his lips nervously..

CAESAR

Is it a boy?

Charmian doesn't answer. Caesar reaches down - Rufio seizes his arm, whispers urgently and privately to him..

RUFIO

Caesar - remember Roman law. If you pick up this child before witnesses, you acknowledge it as yours - and a citizen of Rome! As your heir..

Caesar hesitates. Once more, to Charmian:

CAESAR

Tell me - is it a boy?

Charmian opens the swaddling clothes. Caesar looks down. Slowly, his face lights in ecstatic happiness..

He picks up the child. He holds it high above his head..

CAESAR

A son! I have a son!

His officers cheer. Caesar, with the child held high, parades across the Throne Room and out..

143 EXT. PALACE - ALEXANDRIA - NIGHT

The CROWD, by now, is massed before the Royal platform, waiting expectantly..

Some GUARDS, bearing torches, precede CAESAR as he hurries out of the Palace, carrying his son like a battle standard. The crowd is still. Caesar holds the baby up to them - he roars triumphantly:

CAESAR

A son! Caesar has a son!

And with a great smack, he kisses the baby's behind. The crowd goes mad with approval..

INT. CLEOPATRA'S BEDROOM - NIGHT

There is quiet jubilation in the apartment, too. From outside, the ROAR of the crowd can be HEARD..

CAMERA IS ON CHARMIAN as she makes her way to the purple drapes which hang about Cleopatra's bed. She goes through..

CLEOPATRA. Exhausted by her ordeal, she turns slowly to Charmian as she bends over her..

CLEOPATRA

Did he pick him up? Tell me ...
did Caesar hold up his son..?

CHARMIAN

He picked him up - and kissed him...

Cleopatra smiles and nods...her eyes fill with tears. Then, peacefully, she turns away. THE ROAR OF THE CROWD continues..

DISSOLVE:

EXT. ROMAN FORUM - CLOSE MOVING - OCTAVIAN - DAY

He approaches the steps of the Senate House. The SOUNDS and MOVEMENT of every-day activity..

OFFSCENE, the VOICE of CASSIUS can be heard. But Octavian gives no indication of hearing it:

CASSIUS' VOICE

A bastard - but none the less a son.
And none the less - Caesar willing -
Caesar's new heir..

CASCA'S VOICE

How does the news strike you,
Octavian?

Octavian pauses at the foot of the steps. CASCA and CASSIUS come up to him. He looks at them in polite inquiry..

CASCA

It has occurred to some of us that
if Caesar were to replace you as
his heir - he would most probably
choose this son the Egyptian Queen
has presented him with. What do
you think?

Octavian smiles faintly - and shrugs..

CASSIUS

For myself, I think he intends to replace more than Octavian. It is the Republic itself he will disinherit -

BRUTUS' VOICE

(OFF)

Do you still look for tyrants under your bed at night, Cassius - ?

They look OFF. BRUTUS and CICERO have paused on the steps nearby. Brutus comes over. Cicero follows..

BRUTUS

- and is your sleep still troubled by nightmares of Rome impaled upon the spear of Caesar's ambition?

CASSIUS

(angrily)

He has been made King of Egypt - he and the Egyptian Queen have named their bastard Caesarion - Prince Caesarion! What better name for an heir to the throne of Rome?

BRUTUS

There is no throne of Rome. Nor shall there be - nor would Caesar tolerate one. But - a son? We all know how much he has always wanted one. I am happy for Caesar..

CASCA

(bitchy)

Your happiness is understandable enough. Now that Caesar has publicly recognized a son - one need no longer wonder about Brutus..

BRUTUS

(evenly)

Is it a relief not to be wondered about, Casca? To be known openly, as you are, for what you are? Liar, swindler, bully and coward -

CICERO

(interrupting)

Brutus, you will turn Casca's head by your flattery. And Casca's head - if turned - will see Mark Antony..

They look OFF. ANTONY, walking beside a LADY'S LITTER, close by the group..

CICERO

(continues)

A part of Caesar more to be feared, I think, than his infant son. Caesar's right arm, his club - an unthinking weapon, a mighty sword - with delusions of being the swordsman himself..

(deliberately raising his voice)

But it is for the good of Rome that Caesar has stayed so long in Egypt! In his absence, the people have come to worship him as a God - why should he return to show himself as mortal as the rest?

(Antony leaves the lady, crosses to them)

There are those who fear Caesar's ambition - but what is there to fear? That he will destroy the Republic?

(sudden sharpness)

Yes, he will! I promise you he will!

A FEW ADDITIONAL SENATORS - and SOME CITIZENS - have gathered. Antony stops immediately before Cicero..

ANTONY

Your tongue is old but sharp, Cicero, be careful how you waggle it. One day it will cut off your head..

CICERO

It will be more likely be your sword, Antony. It is just as sharp, quicker - and frightened of heads..

(to Casca and Cassius)

There will be a strong smell of wine in the Senate today. We must breathe with restraint..

Casca and Cassius smile. They and Cicero start up the steps. The onlookers disperse. Antony turns quietly to Brutus:

Continued

ANTONY

There is no one to whom you
owe more than to Caesar..

BRUTUS

(nods)

Excepting only Rome..

He follows the others toward the Senate. Antony and
Octavian are alone. Antony eyes him curiously..

ANTONY

This - whatever-his-name - this
son of Caesar. Has it upset you?

OCTAVIAN

No.

It is the first word he has uttered. Antony laughs..

ANTONY

You run off at the mouth so -
one would think words were as
precious to you as gold..

OCTAVIAN

Like my gold, I use them where
they are worth most..

ANTONY

(smiles)

And your virtue?

(indicating the lady
and the litter)

My friend has a friend..

OCTAVIAN

That, too..

ANTONY

It is quite possible, Octavian,
that when you die - you will
never have been alive..

He starts up the steps. Octavian is alone. He allows
himself the tiniest of malignant smiles..

DISSOLVE TO:

146

EXT. HARBOR - ALEXANDRIA - DAY

Caesar's galley ready to depart. The last of supplies
and equipment being loaded; LEGIONNAIRES embarking,
and lining the gunwhales..

146 Cont.

On the dock, some weeping Alexandrian maidens, wives and infants. Also, ALL OF THE PRINCIPALS - except CLEOPATRA, CAESAR, FLAVIUS and CHARMIAN.

147 INT. CAESAR'S APARTMENT - DAY

The inner room looks bare. Caesar's equipment and belongings have been removed - with the exception of his campaign trunk. FLAVIUS is putting some last-minute things into it..

CAESAR is fully dressed for his departure. He wears Pompey's ring about his neck. Absently, he watches Flavius close the trunk and go out. Alone, then, he paces slowly to his reception room..

He comes through the doors, pauses as he sees:

CLEOPATRA come down the steps from her apartment. She is followed by CHARMIAN who carries CAESARION - now several months old. Caesar smiles, gently:

CAESAR

Did you think I would leave without saying goodbye to my son - and to you?

CLEOPATRA

We thought - your son and I - that if we came to you, we could be with you those few minutes more..

Caesar crosses to look down at Caesarion. The baby reaches out - his tiny fist closes on Pompey's ring. Caesar tugs at it gently; Caesarion will not let go. Caesar smiles:

CAESAR

A good thing to remember, my son. What you will not let go - no one will take from you..

(He removes the ring from his neck)

But you'll need a fist of iron to hold on to this..

(He kisses the child)

Hail. And farewell - little Caesar..

Cleopatra nods to Charmian. She carries the child up the steps. Cleopatra starts for the inner room. Caesar watches Caesarion until he is gone from sight. Then he follows Cleopatra..

The inner room. Cleopatra stands in the center of it, looking about, as Caesar enters..

147 Cont.

CLEOPATRA

Was it a century ago - when I was
dropped at your feet, wrapped in a
carpet? Or was it - last night?

Caesar holds out his arms. She goes to him swiftly.
They kiss. Cleopatra holds him desperately. As their
lips part:

CLEOPATRA

When will you send for us? When?

CAESAR

Soon..

CLEOPATRA

How soon? When?

CAESAR

As soon as humanly possible -

CLEOPATRA

Human possibilities are not enough
for us! When?

CAESAR

You must know how much I want you
with me in Rome - so much time must
go by before even I will reach it..

CLEOPATRA

And then how soon - ?

CAESAR

It won't be easy. But within a
reasonable time -

CLEOPATRA

Time is never reasonable - time is
our enemy, Caesar!

CAESAR

Am I to conquer it for you? What
plan of battle do you suggest?

CLEOPATRA

You are King of Egypt - ruler of half
the world already. I must bring your
son to Rome - Rome must see the son
of Caesar...who will someday rule
over Caesar's world!

RUFIO'S VOICE

Caesar..

They turn to him. Rufio stands in the door, TWO
LEGIONNAIRES behind him..

147 Cont. 1

RUFIO

I am afraid the tides will soon be
against you..

Caesar nods. The legionnaires remove his trunk. Rufio
follows them OFF. Caesar turns to Cleopatra..

CAESAR

Not only time - but the tides.
Even as divinities, there seems to
be little we can do about either..

He crosses swiftly to Cleopatra. He kisses her hand.
He goes out..

Cleopatra is alone. She stares at the empty doorway.
Then the room - with no vestige of Caesar left in it.
Her hand goes to her mouth. She bites her lip. She
will not cry..

148

EXT. HARBOR - ALEXANDRIA - DAY

CAMERA is with CAESAR as he approaches the landing stage.
He passes EIRAS, in a tearful farewell to an embarrassed
GERMANICUS..

He comes to a stop before RAMOS. Ramos salutes him in
the Roman fashion. Caesar smiles..

CAESAR

The Roman salute? It becomes you,
Ramos..

He salutes Ramos in Egyptian fashion. He moves on to
APOLLODORUS. He holds out his hand. Apollodorus takes
it..

CAESAR

I hope there is a small part of you
which is truly sorry to see me go.
Your feelings at my departure must
be quite understandably mixed..

APOLLODORUS

I shall always honor you, Caesar, for
having made of my Queen a great and
powerful woman..

CAESAR

(correcting him)

Queen. Someone had made a woman of
her long before I came along..

He moves on to SOSIGENES..

148 Cont.

CAESAR

And you, my learned friend..

SOSIGENES

I had hoped to present Caesar with a few of my navigational devices - as a farewell gift. Only to find that all of them were already aboard Caesar's galley - inadvertently..

Caesar laughs, pats Sosigenes' head..

CAESAR

This is what I'd like to take along.... if we run into difficulties with your calendar, will your Queen permit you to help?

SOSIGENES

I think it likely - one way or another - that we will meet again in Rome..

Caesar throws him a look, then continues on. At the foot of the landing stage, Rufio waits for him.

CAESAR

You're not too angry with me?

RUFIO

I know my duty, Caesar..

CAESAR

To represent Rome here as Praetor - so much is your duty, Rufio. But, as I hope, to look after my son - this I would ask only of a dear friend..

RUFIO

I am that.

He starts to kneel. Caesar stops him.

CAESAR

Not any more. Let others kneel to you now..

They clasp forearms, then Caesar boards the galley. The landing stage is lifted; ropes let loose; the galley eases away from the dockside..

149

EXT. GALLEY - DAY

As CAESAR takes his place at the prow. Nearby, FLAVIUS and GERMANICUS. Caesar waves in farewell to those ashore..

150 HIS P.O.V. - LANDING AREA

Waves and tears from the Egyptians. Rufio lifts the Eagle Standard high in farewell to Caesar. We hear his men:

LEGIONNAIRES

Hail, Caesar!

151 EXT. GALLEY - DAY

Caesar waves - then hesitates. He sways. His hand moves characteristically to the bridge of his nose. Flavius steps forward in alarm. Caesar half turns to go below, then pauses as he sees:

152 EXT. PALACE ENTRANCE - DAY

CLEOPATRA - all alone - comes out. Head high, every inch a Queen, she stands looking after the departing Caesar..

153 EXT. GALLEY - DAY

Caesar recovers. He looks out over the heads of everyone else - to Cleopatra. He waves..

154 EXT. HIS P.O.V. - DAY

Cleopatra. She answers his wave with one of her own..

155 CLOSE - GALLEY - DAY

Caesar. His eyes fixed on her..

156 EXT. PALACE ENTRANCE - DAY

The members of the Court and the Romans are on their way back into the Palace. They bow ceremoniously as they pass Cleopatra..

Unseeing and unhearing, Cleopatra stands with her eyes upon the disappearing Caesar. Eiras, in passing, pauses as if to address her. Then, understandingly, moves on. CAMERA IN to a full CLOSE UP of Cleopatra. Tears in her eyes, but she will not let them fall..

LONG DISSOLVE:

157 LONG SHOT - GALLEY - DAY

As it moves away..

LONG DISSOLVE:

158
(NEW)

EXT. ROMAN FORUM - STOP-FRAME - DAY

122.
Revised 6/2/62

Once more, the "frieze" treatment. And once more an historical excerpt in Greek - narrated in English:

NARRATOR

But only after more than two years and many wars in Africa and Asia Minor, was Caesar able to cross over to Italy and come home at last to celebrate his triumphs and see to his affairs..

THE STOP-FRAME IS A FULL SHOT. AT THE ARCH. SHOOTING DOWN..

Except for a narrow lane held open by PRAETORIAN GUARDS, the SCREEN is filled with shouting, waving, ecstatic ROMANS. SOME CAPTURED ENEMY CHIEFTAINS, in chains, walk through behind TWO WAR CHARIOTS. Then come ROMAN LICTORS, on foot. THEN - in a FLAMBOYANT CHARIOT, driven by a LEGIONNAIRE - comes CAESAR. In golden armor, wearing his golden laurel wreath. Beside his chariot, at one side, rides ANTONY in dress armor. Walking beside it, on the other side, is FLAVIUS.

The crowd goes wild at the appearance of Caesar. They stretch their hands out to him, yelling his name. They attempt to break through, to touch him. He and his chariot are pelted with flowers from all sides. He acknowledges the homage with practised ease and grace..

159
(NEW)

CLOSER - NEAR CAESAR'S CHARIOT

A YOUNG ROMAN MATRON, carrying a 3 YEAR OLD BOY in her arms. In adoration, she breaks through the guards, carries her boy to the side of Caesar's chariot, holds him up for Caesar to see..

Flavius moves instinctively to intercept her, then thinks better of it. Caesar lifts the boy up - the crowd roars its delight. He kisses his cheek, gives him back to the mother who returns proudly to the sidelines...

160
(NEW)

CLOSE - CAESAR

He looks back after the little boy. His glance becomes wistful... his eye catches Flavius watching him understandingly. They exchange a brief smile. Caesar returns to accepting his homage...

161

OUT

DISSOLVE:

CLEOPATRA is seated, together with SOSIGENES and RUFIO.
Standing is APOLLODORUS - now the Court Chamberlain..

Rufio is reading from a lengthy parchment scroll..

RUFIO

- in recognition of which, the
Senate has bestowed upon Caesar
the rank, privilege and title
of Dictator of Rome...

(he closes the scroll)
...for life.

Continued

162 Cont.

CLEOPATRA

Dictator - for life! Then - at
long last - he is master of Rome..

(she rises)

Apoliodorus. Everything must be
made ready at once. Ships, servants -

APOLLODORUS

We have been ready - for some time.

CLEOPATRA

(to Sosigenes)

Surely now nothing can prevent his
sending for us - Dictator for life -
hasn't Egypt been officially declared
Ally of Rome? - why, if only to
attend his coronation, as he attended
mine -

RUFIO

Your Majesty...

CLEOPATRA

(goes right on)

Three long wasted years - why should
the Senate have taken so long to
recognize what the world has always
known? That Caesar was master of
Rome..?

SOSIGENES

Rufio wishes to speak..

Cleopatra looks questioningly at Rufio.

CLEOPATRA

Was there more?

RUFIO

(embarrassed)

Your Majesty seems to misunderstand.
May I - once more - attempt to make
it clear?

CLEOPATRA

What is there to make clear? Caesar
has been declared Dictator of Rome -
for life.

RUFIO

True. However - however, to the
Roman, there is a vast difference
between Dictator - and Master. No
man can call himself Master of Rome..

Continued

CLEOPATRA

Why not?

RUFIO

It has a meaning far too close to a word no Roman will tolerate. King.

There is a pause..

CLEOPATRA

Then to be Dictator of Rome for life - ?

RUFIO

- is to be granted the lifelong respect and honor of the Roman people.

CLEOPATRA

And the dictates of the Dictator?

RUFIO

- must in each case, of course, be approved by the Senate of Rome.

Another pause.

CLEOPATRA

(in dismissal)

Thank you, Rufio..

Rufio salutes, bows, and leaves. Cleopatra paces to and fro for an instant. Absently, she looks down at the garden area - where CAESARION (now almost four years old) plays by the pool with CHARMIAN, EIRAS and some HANDMAIDENS..

CLEOPATRA

(abruptly)

Sosigenes..

She starts toward her library. He follows..

163 - OUT

164 INT. CLEOPATRA'S LIBRARY - DAY

Sosigenes waits as Cleopatra goes to a heavily-bound ebony chest. From it she removes some aged parchments and scrolls bound together. She brings them to the table which serves as her desk..

SOSIGENES

The senators - all proud men who will have no Master - are expensive..

164 Cont.

CLEOPATRA

So I gather - from these lists you've compiled for me. Are you sure you can disguise the true purpose of your being in Rome?

She sits, starts sorting the parchments and scrolls.
Sosigenes sits with her..

SOSIGENES

(smiles)

They have already adopted my calendar as their own - and would now appreciate knowing how it works. They would also welcome my presence to question me - some of the senators regard as subversive my insistence that the year is 365 and 1/4 days long..

CLEOPATRA

Take a long time in explaining...here.
(she pulls out a fastened sheaf of parchments)
Are you sure that Titus is still alive?

SOSIGENES

(nods)

And so rich he cannot afford to die..

CLEOPATRA

This is a list of the senators who owe large sums of money to him. Will he sell you their debts, are you certain?

SOSIGENES

We have already agreed upon his rate of profit. It's a risky business for him, but Titus has the true courage of a greedy man..

CLEOPATRA

Buy them all - and any other of their promissory notes and financial commitments that you can find. I want at least half of the Roman Senate to be in debt to me - when the day comes..

SOSIGENES

A particular day - ?

CLEOPATRA

When the matter is brought before the Senate - of extending to the Queen of Egypt and Caesar's son an invitation to visit Rome..

SOSIGENES

And do you have in mind - someone. to bring the matter before them?

CLEOPATRA

(nods)

There is one, second in authority only to Caesar - and with the largest debts of all - Mark Antony..

She checks his name on the parchment. She hands the sheaf to Sosigenes..

DISSOLVE:

165 EXT. ROMAN FORUM - DAY

A session of the Senate is over. The steps of the Senate House are covered with SENATORS in their togas, descending..

166 OUT

167 EXT. TOP OF SENATE STEPS - DAY
(NEW)

SENATORS coming out. Into CAMERA come BRUTUS, CASSIUS and CASCA. Cassius is angry:

CASSIUS

- nodding, like so many tamed bears with rings in their noses!

BRUTUS

You held your hand high, Casca. I hear you bought an olive grove at Alba last week..

CASCA

(indignant)

Are you suggesting - that I was bribed?

Continued

Brutus smiles as they go out of CAMERA. A few more Senators pass through. Then CAESAR comes out with ANTONY. Caesar is almost certain, of course, that skulduggery has been afoot. He is amused at Cleopatra's brashness, curious as to its extent. Antony is on a spot. Caesar knows it and lets him sweat a bit. CAMERA PANS them to the edge of the steps..

ANTONY

Ah - I suppose you thought it odd - that I would propose such an invitation to Queen Cleopatra..

CAESAR

(smiling)

Do you?

ANTONY

Egypt - ah - after all, has been officially declared Ally of Rome. Still, I must admit I was surprised at some of those who voted in favor -

CAESAR

Were you?

SOSIGENES approaches..

SOSIGENES

May I express once more, my gratitude for being permitted to attend today's session - as a visitor? It was truly inspiring, Caesar, to witness the free will of free men so fearlessly expressed..

He continues down the steps..

ANTONY

He seemed most anxious to be present - I saw no harm in granting him permission..

CAESAR

Didn't you?

From another direction, CICERO pauses on his way down:

CICERO

After today, never again shall I doubt the extent of Egypt's wealth..

He goes on. Caesar's smile begins to broaden..

ANTONY

I don't like Cicero's implication.
There's not enough gold in Egypt
to buy the honor of a Roman
Senator -

CAESAR

(laughs)

But more than enough - it seems -
to buy his vote..

Antony grins back at him. They start down. Caesar looks
out over the Forum, musingly..

CAESAR

(almost to himself)

How was it - 'Rome shall know
him in cloth of gold..'?

Antony throws him an inquiring look. Caesar does not
enlighten him..

CAMERA HAS PANNED with them to a FULL SHOT of the Forum
and its every-day activity..

DISSOLVE:

168 OUT

169 FULL SHOT - FORUM - DAY
(NEW)

Same SETUP as finish of 167. THE CURTAIN is now in place
over the Arch; the crowd has gathered to await Cleopatra's
procession into Rome...

170 EXT. FORUM - SIDE OF SENATE - DAY
(NEW)

CROWDS on their way to the Forum. (Possibly use SHOT
already made).

170-A CLOSER - CROWD - DAY
(NEW)

A ROMAN ARTISAN and HIS WIFE stand indecisively in the
midst of the bustle:

WIFE

If we don't hurry, all the good
places will be taken. Half of
Rome will be at the Forum - to
see the finish..

Continued

ARTISAN

Plenty of time, these parades
are always the same. Soldiers
and politicians...she's
supposed to be in it, but
then they always say that.

WIFE

I want to see Caesar, too..

She pulls at his arm. They move on. CAMERA HOLDS ON:
TWO MARKET WOMEN, baskets on arms. They eat as they
talk and walk:

1st MARKET WOMAN

They say Cleopatra's so beautiful
she has to wear a veil - to keep
men from fainting when they look
at her..

2nd MARKET WOMAN

Do you suppose that's why Caesar
keeps having those fits all the
time..?

They laugh - as do their neighbours in the dense throng.
CAMERA PANS them into FORUM..

171 OUT

172 OUT

173 THE REVIEWING STAND - DAY

Many of the senators, and some of their ladies, are
standing and strolling about in the enclosure. The general
atmosphere is one of heat and resigned boredom...

One section of the stand has been assigned to EGYPTIAN
DIGNITARIES. They are all in their seats - and cool.
Behind each one stands an Egyptian slave, with fan.
SOSIGENES sits on the aisle, nearest Caesar...

CAESAR squirms in his chair and mops his brow, from both
heat and nervousness. Around his neck he wears a gold
medal on a chain...he leans forward:

CAESAR

Sosigenes -

(Sosigenes turns)

I can't tell you how I look forward
to the procession - is there much
longer to wait?

SOSIGENES

I have been told it is approaching
now, Caesar..

Continued

173 Cont.

CAESAR

Good..

He sits back, painfully..

SOSIGENES

According to reports, the reception in the streets has been extraordinary. The Queen has instructed the procession to move as slowly as the people wish, for their full enjoyment....

CAESAR

(a slight smile)

One would almost believe that Cleopatra has set out to capture the citizens of Rome..

SOSIGENES

One would have every reason to believe exactly that.

A FANFARE OF TRUMPETS, OFFSCENE - from the direction of the Arch. They both look OFF:

174

EXT. FORUM - THEIR P.O.V. AND VARIOUS - DAY

Perhaps another FANFARE as the CROWD, in reaction to the first Fanfare, breaks through the loose lines of Praetorian Guards and rushes toward the Arch..

CLOSER, at the ARCH. The crowd is packed densely..

Through the center opening, SIX ELITE TRUMPETEERS. THREE EACH through both the side openings. Their manoeuvres force the crowd back..

FORTY ADDITIONAL TRUMPETEERS charge through, execute a precision pattern. They wind up stationed beside the Praetorian Guards, now maintaining a well-cleared center aisle...

(The two detachments of Guards at either side of the Forum augment them..)

Now follows:

- a) THE CHARIOTEERS AND BOWMEN..
- b) THE GIRL STREAMER DANCERS..

At the conclusion of the DANCE (in which the Old Hag changes magically into a Young Girl):

Through the Arch appears a MODEL of the PHAROS drawn by the ROYAL OXEN. As it makes its way slowly:

175

EXT. FORUM - REVIEWING STAND - DAY

The Senatorial chairs are now filled. Their occupants fan themselves with reed fans..

AN EGYPTIAN HERALD, followed by a SLAVE carrying a large tray of gold coins and chains - similar to those worn by Caesar and Antony and some of the Senators - approaches SOSIGENES. He leans down, whispers to him..

Sosigenes nods, rises, and crosses to CAESAR. He leans down, whispers to him..

Caesar looks from Sosigenes to the Herald and the tray. He rises imperiously, beckons the Herald to him. Then he calls out:

CAESAR

(loudly)

Antony! Mark Antony!

ANTONY. Also wearing the gold medal and chain. Making time with a YOUNG LADY. At the far end of the Reviewing Stand. He turns in response:

ANTONY

Caesar?

CAESAR

(for the benefit of all)

Queen Cleopatra has most graciously had golden medals struck off to commemorate this great occasion - for each of our distinguished senators, each medal inscribed with the name of him for whom it is intended - !

ANTONY

(playing along)

A most thoughtful and generous gesture, Caesar! I am proud to wear mine..

CAESAR

And I! But I am displeased to see that so few of our colleagues share that pride! Is this to be Her Majesty's first taste of Roman hospitality - is the outstretched hand of our approaching guest to be slighted by her Roman host?

(he whirls)

Octavian!

OCTAVIAN. As always, alone. He bows slightly..

175 Cont.

OCTAVIAN

My Lord Caesar..?

CAESAR

(beckoning)

Your skinny neck, nephew, would be improved by almost anything you could hang on it. This medal should make you look almost like a man..

OCTAVIAN

Nothing could please me more, my Lord..

He crosses to find his medal on the tray.

CASSIUS, CASCA, CICERO - and BRUTUS. They have observed the scene with interest. THE PHAROS can be seen in the b.g., leaving the Forum..

A REACTION from the crowd OFFSCENE - at some new ATTRACTION..

CASSIUS

The outstretched hand of our approaching guest - the question is, what does the hand stretch out to grab?

CICERO

(looking OFF)

There's something odd about those Zebras..

CASCA

If you ask me, that golden chair she gave Caesar looks damned uncomfortable. It's made him irritable -

(to Cicero)

- what Zebras?

CASSIUS

Did you say chair, Casca? It strikes me she had more in mind - a throne..

CICERO

I wouldn't put it past Cleopatra to paint donkeys to look like Zebras..

176

FORUM - THEIR P.O.V. AND VARIOUS - DAY

Already in the Forum - and delighting the crowd - are:

a) 16 DONKEYS painted as ZEBRAS. On them, DWARFS. From gift baskets, the Dwarfs toss sweets to the crowd..

176 Cont.

b) THE HUMAN PYRAMID. It forms, dissolves, and re-forms repeatedly..

c) TWO LARGE PAINTED ELEPHANTS. (Bearing FOUR ACROBATS).

d) TWO MORE ELEPHANTS. (Bearing scantily clad BEAUTIFUL GIRLS who throw coins to the crowd..

177 FORUM - THE CROWD - VARIOUS

First a few, then more, then groups of them break through the Praetorian Guards and mounted Trumpeteers - in a scramble for the coins..

In the crowd. THE AGITATOR, his back to the money-throwing, yells at the crowd as they surge past him:

AGITATOR

Do we hold the honor of Rome thus cheaply? Are we free Romans who ask no favor of any man - or do we sell our affections as common harlots - ?

A FRIEND

(rushing up to him)

The Egyptians are giving away money! They're throwing gold coins!

AGITATOR

Gold - ?

He joins the fracas for the money...

178 FORUM - FULL

The Praetorian Guards and the Trumpeteers try to break up islands of scrambling people. The coin-carrying elephants are by now passing the Reviewing Stand...

179 THE REVIEWING STAND - VARIOUS

ANTONY, still at the far end of the stand. One of the ELEPHANTS, bearing a particularly tasty BABE on its trunk, passes by him. The elephant swings the Babe up. Graciously, she holds out some coins to Antony..

He responds courteously - by lifting the Babe off the elephant and into his arms. He gives her a hearty buss..

The crowd - roars its approval..

Antony. He deposits the girl on the next elephant as it passes...

179 Cont.

THE SENATORS. Some disapproving, some laughing; the women shocked; Caesar smiling - Cassius, Casca and Cicero staring at him coldly. The Egyptian Herald has paused by Brutus with his tray. He searches for his medal..

ANTONY. He smiles blandly at Cassius and the others. Suddenly he speaks up loudly, as before:

ANTONY

It will be interesting, Caesar, at the end of this day, to discover - by the names on the medals left upon that tray - which of our distinguished friends bear allegiance neither to you nor the good name of Rome itself...!

CAESAR. He turns, nods in agreement..

CAESAR

And they shall be marked down, believe me..!

BRUTUS. He finds his medal, puts it on. He smiles a little...

BRUTUS

(to the Herald)

You will find these distinguished friends of Caesar most anxious to wear their medals..

The Herald holds the tray before Cassius. After a look at Brutus, grimly he starts to paw among the medals looking for his..

CAESAR. He leans forward in his chair..

CAESAR

Sosigenes -

Sosigenes has been watching the by-play between Antony, Cassius, etc. He turns to Caesar..

CAESAR

- getting more exciting now, isn't it?

SOSIGENES

Yes, Caesar. More exciting every minute..

A YELL from the crowd draws his attention to:

FORUM - HIS P.O.V. - AND VARIOUS - DAY

The CROWD has reacted to - entering through all three openings in the Arch - TWELVE GREEN-SMOKE DANCERS..

180 &
184

180 Cont.
& 184

(The effect of the smoke has been to drive the crowd back. The GUARDS and TRUMPETEERS re-create a center aisle, not as wide as before).

Through the green smoke, appears a HUGE SNAKE (TWENTY-FOUR SNAKE DANCERS.) Accompanied by TWELVE GIRL MUSICIANS. Also: TEN AFRICAN DANCERS (with "primitive butterfly fans"). Then:

TWELVE PAINTED SAVAGES (MALE). Carrying poles that emit YELLOW SMOKE. They leap through the smoke:

The Smoke Dancers are followed by: TWENTY-FOUR DANCERS (some with drums). Their dance reaches a frenzied pitch..

REACTIONS from the crowd..

REACTIONS from the Reviewing Stand..

And now: THE RED SMOKE DANCERS. Through them, the EIGHT FEATHERED SPEARMEN..

CAMERA TILTS UP as they vault into the air; from the ends of their spears, multi-colored paper is ejected which bursts into a cascade of orange-yellow and gold...

181-182
183

OUT

185 THE REVIEWING STAND - DAY

ANTONY. Beside still another young matron. OFFSCENE, THE MUSIC CHANGES to a ceremonial and dignified rhythm..

Antony starts to move toward Caesar..

YOUNG MATRON

Stay with me..

ANTONY

I believe her Majesty is approaching the Forum..

CAMERA MOVES WITH HIM as he crosses the stand. The Senators look OFF, intensely interested. Even the women. Except one or two who watch Calpurnia. She looks down at her hands in her lap..

Antony takes his place beside CAESAR'S chair - OCTAVIAN moves in to stand on the other side of it. They look OFF AT:

186 FORUM - THE ARCH - DAY

Through the center opening come LARGE GOLDEN TREES, borne by PORTERS. They conceal all behind them. Through the side openings, THE GOLDEN FAN-BEARERS..

186 Cont.

The CROWD reacts to the richness and beauty. There are ad-lib murmurings...

CROWD AD-LIBS

The Queen...Cleopatra, Cleopatra...
She's coming soon...let's get closer -

Then, through the center opening, the PYRAMID. TEN WINGED DANCERS on it - and, walking beside it, TWENTY-EIGHT MORE..

The PYRAMID clears the arch. Then the top of it opens: releasing pigeons which soar into the air, hover over the Forum. CAMERA PANS UP with the pigeons..

Over this - a CROWD ROAR from the TOP LEFT of the Forum..

187 STREET LEADING INTO FORUM - DAY

And here they come! The citizens of Rome - as many as can make it - stampede into the Forum to see the meeting of Cleopatra and Caesar..

Possibly picking up the familiar faces of the TWO MARKET WOMEN in the van, the CAMERA is on the CROWD as it streams in..

CAMERA MOVES BACK and UP as they pour in from all directions, scrambling for a vantage point. Ending on a HIGH FULL SHOT - the Forum packed. The Praetorians and Trumpeteers swamped, struggling to regroup..

THE SPLIT PYRAMID HALVES have moved over and screened the side arch openings..

188 THE REVIEWING STAND - DAY

The GUARDS struggle to keep the mob from overrunning it. The Senators confused by the excitement of the people. CUTS of the most interested GROUPS and INDIVIDUALS..

189 ROSTRUM OF THE SENATE STEPS - DAY

ROMAN TRUMPETEERS - who have been stationed there throughout - blow a long and ceremonial FANFARE..

190 FORUM - EGYPTIAN MOUNTED TRUMPETEERS - DAY

Who have managed to group opposite the Roman Trumpeteers. They blow an answering FANFARE..

191 REVIEWING STAND - DAY

CAESAR, ANTONY and OCTAVIAN. Antony and Octavian move closer to Caesar's chair, staring off:

192 THEIR P.O.V. - AND VARIOUS

THE ARCH, over the heads of the densely packed throng. CLEOPATRA'S ROYAL MOUNTED GUARD enters. On richly-caparisonned beautiful Arabians, deftly and firmly, they clear the way for their Queen - a wide aisle straight down the middle of the Forum. The Praetorians help them keep it open..

193 REVIEWING STAND - DAY

ANTONY watches the horsemen approvingly. He leans across to OCTAVIAN:

ANTONY

Their horses make ours look like oxen - they handle them like swords..

Octavian merely nods, lost in other thoughts..

194 THEIR P.O.V. - AND VARIOUS - DAY

And now through the Arch come long lines of SLAVES, 16 men abreast. The ropes lead back to the HUGE BLACK GRANITE SPHINX - moving slowly on enormous wooden wheels.

195 THE ARCH - DAY

As the Sphinx is pulled through it. On the very front of it, now can be seen: APOLLODORUS, flanked by CHARMIAN and EIRAS...

196 THE CROWD - DAY

SHOOTING FROM THE SPHINX - PAST Apollodorus, Charmian and Eiras. As they press in, yelling and waving...

197 THE REVIEWING STAND - DAY

CAESAR wets his lips nervously. ANTONY, the only calm human in the Forum, moves closer to him:

ANTONY

Nothing like this has come into Rome since Romulus and Remus...

Caesar nods tensely..

198 THE SPHINX - DAY

As it moves slowly PAST CAMERA revealing, for the first time, CLEOPATRA. Dressed in gold raiment, she sits between the paws of the Sphinx. Standing at her knee, likewise in gold, is CAESARION. Neither moves so much as a hair. They seem, in truth, a Golden Goddess and Child..

199 FROM THE SPHINX - DAY

PAST the immobile Cleopatra and Caesarion - the MOB. Their adulation mounts, the roar of their approval is deafening..

200 THE REVIEWING STAND - DAY

CAESAR. Watching, almost hypnotically. He speaks, half to himself:

CAESAR

How tall he is..

ANTONY cannot hear because of the roaring crowd. He leans inquiringly closer to Caesar:

CAESAR

(more loudly)

How tall he is..

Antony nods, and smiles. OCTAVIAN, who has overheard, does not smile..

201 CLEOPATRA

As the Sphinx carries her toward Caesar. Never more beautiful. The perfect Queen and Divinity..

202 CALPURNIA

- surrounded by Senatorial wives. Their eyes are all upon her. Hers are fixed on Cleopatra. Her expression is impassive..

203 FULL - AND VARIOUS

As the Sphinx comes to a halt before the reviewing stand. The last of the slaves have moved OFF. Apollodorus descends from the Sphinx. He helps down Charmian and Eiras. All three stand beside it..

204 CAESAR

He rises to his feet. SOSIGENES and the Egyptian dignitaries are, of course, already standing. The Senators - in irregular order - get up..

205 BRUTUS, CASSIUS, CASCA and CICERO

The group of Senators around them look to Cassius. He shows no inclination to rise. Then Brutus gets up. He looks down meaningly at Cassius. Cassius stands up. So do the others..

206 THE SENATORIAL WIVES

Clustered about Calpurnia. Quietly, simply, Calpurnia gets to her feet. The others reluctantly follow suit..

207 THE SPHINX

Now the lower "frieze" of the Sphinx seems to "come to life". The kneeling men arise, bearing CLEOPATRA and CAESARION on their litter..

Apollochorus, Charmian and Eiras walk alongside as the litter is borne to Caesar. It is set down immediately before and below him. Apollochorus helps Cleopatra to descend. Charmian and Eiras assist Caesarion. The little boy crosses to take Cleopatra's hand..

208 CAESAR

As he stares hungrily down at them. But they have not yet looked up..

209 FULL

As Cleopatra and Caesarion, hand in hand, walk to stand before Caesar. The crowd, at this point, grows silent. There is almost a hush as they watch..

210 CAESAR

He comes down a step or two, toward them..

211 CLEOPATRA AND CAESARION

They come to a stop before Caesar. Then, in perfect unison, they bow to him. Deeply and respectfully...

212 FULL

The crowd goes absolutely wild at the gesture. Cleopatra and Caesarion remain in their obeisance..

213 THE SENATORIAL GROUP

Ill-at-ease, unnerved by this ovation for the Egyptian queen..

214 SOSIGENES

His eyes on the Senators. ANTONY leans forward to him, shouts happily:

ANTONY

Your queen has conquered the people
of Rome!

SOSIGENES

The people, yes...

215 CLEOPATRA AND CAESARION

As they straighten up from their bow. The DIN continues.
CAMERA MOVES IN ON:

216

CLEOPATRA

Slowly, for the first time, she looks fully up at Caesar..

217

CAESAR

Tremendously stirred, the glint even of a tear in his eyes...he smiles down at her.

218

CLEOPATRA

She smiles back at Caesar, the crowd's ROAR at its height. Proudly, and deftly, she winks at him..

DISSOLVE:

219

INT. CLEOPATRA'S VILLA - CAESARION'S ROOM - NIGHT

A small room, adjoining Cleopatra's bedroom. CAESARION lies asleep. Standing by him are CLEOPATRA and CAESAR. Off to one side - CHARMIAN..

Caesar looks proudly at his son. He reaches down carefully - tugs at Pompey's ring, about the boy's neck, until it lies above the cover..

CLEOPATRA

(softly)

It no longer fits as loosely as it did..

Caesar nods. The boy stirs in his sleep. Cleopatra steps back - into Caesar's arms. He holds her - she smiles. They start toward the open doors to her bedroom..

Charmian moves to her place beside Caesarion's bed..

220

INT. CLEOPATRA'S BEDROOM - VILLA - NIGHT

The ornate bed has been turned down invitingly; a supper has been set for them..

Caesar closes the doors, crosses to her:

CAESAR

I have had many and mixed feelings toward the people of Rome - but never before jealousy. To wait all day - knowing that they saw you first, that your first smiles were for them..

In his arms, she smiles up at him:

CLEOPATRA

The Roman people. Their eyes are your eyes, their voice is yours - they are you..

CAESAR

(smiles)

At the moment, if you don't mind, I prefer only me to be me..

He bends to kiss her. Absently, Cleopatra moves from his arms before their lips meet..

CLEOPATRA

They belong to you. Your enemies must be their enemies. You know who they are - dispose of them..

CAESAR

(patiently)

Murdered enemies, like cut weeds, grow again - ten for one. Come here..

CLEOPATRA

However much it sounds like 'king' - you are the Master of Rome..

CAESAR

I am the Master of my horse. But I cannot make him eat meat. Be patient and politic..

CLEOPATRA

(snaps)

If I had been patient and politic, I would not now be in Rome!

CAESAR

(snaps back)

Simply because you bought permission to bring your animals and dancers through the streets of Rome -

CLEOPATRA

(and back)

- for more than six months, I have had agents here! If one of those senatorial windbags is not for sale, we haven't found him yet!

CAESAR

Be careful how you speak! This is not Cleopatra's Egypt - !

Continued

220 Cont. 1

CLEOPATRA

But it is Caesar's Rome! And there is
a crown to be had - which you can
either take or buy!

(quiet and meaningful)

Or - don't you want it..?

The sudden flare-up - resulting from inner tensions repressed by both for many, many months - has been unexpected by either. To be confronted, thus, by Cleopatra's impatient ambition upsets Caesar. Suddenly weary, he moves away. His hand goes to his nose..

CAESAR

Cleopatra, I had not thought...alone together for the first time - with our son - to find myself in a political forum..

Now it is Cleopatra who realizes how, quite at variance with her conscious intention, her inner tensions have betrayed her. In honest contrition, she goes to him..

CLEOPATRA

These long years - I've hated them so, and everyone and everything that kept us apart - I quite forgot how long they must have been for you, too. Forgive me, please..

She is in his arms..

CAESAR

(smiles)

You will be pleased to know. During all this time - even away from you - the process of bewitchment has gone on. It is now complete. I need you. I need you desperately..

They kiss..

DISSOLVE:

221

INT. CLEOPATRA'S VILLA - LIBRARY - DAY

CLEOPATRA is posing for the sculptor, ARCHESILAUS. With his back to the sculptor, conversing with Cleopatra in a low tone, is APOLLODORUS..

APOLLODORUS

It seems that never before have the ladies of Rome been of one mind about anything..

Continued

J-03

221 Cont.

CLEOPATRA

Judging from the few I have been privileged to meet - I am surprised they add up to one mind.

APOLLODORUS

The gossip comes from everywhere - fantastic, incredible rumors..

CLEOPATRA

They're the most effective - the easiest to repeat - and travel fastest. For instance..?

APOLLODORUS

The reason for Caesar insisting that groups of Senators meet here, at your villa. So that you can drug them with aphrodisiacs - that the meetings are really orgies - that the senators are then blackmailed..

CLEOPATRA

(smiles)

There is no drug capable of stimulating a Senator. To Brutus, for instance, an orgy is shaking hands...what else?

APOLLODORUS

Caesar will soon insist that his marriage to you be legally recognized - and he will divorce Calpurnia..

CLEOPATRA

(nods)

The Roman people will believe that. And resent it..

APOLLODORUS

But it isn't true -

CLEOPATRA

But it is believable. And should be true..

Her attention is attracted by EIRAS who enters..

EIRAS

Majesty. Sosigenes wishes to see you..

CLEOPATRA

(smiles)

I can't remember his ever having asked before..

Continued