

She manages to get it off. Then she sits beside him, takes him into her arms as a mother might a child..

CLEOPATRA

(whispers)

One day - I will make it up to you. I swear it by -

(she hesitates)

I swear it...

DISSOLVE TO:

363 EXT. WATERFRONT AND GALLEYS - DAWN

It is dawn. A rank of Roman horns is lifted and sounded as a signal for assembly.

364 INT. LOWER DECKS - BARGE - DAWN

ANTONY is turned face down, now, upon the bed. The space beside him is still undisturbed - except for Antony's armor, neatly laid out. CLEOPATRA sits in a chair nearby, her eyes on him..

THE SOUND OF THE HORNS is HEARD. Antony stirs..

ANTONY

(mumbling)

I hear you. I hear you...

(he forces open his eyes, shakes his head groggily)

I hear you, I am ready!

Bring my armor - !

He sits up and turns as he calls. He sees Cleopatra. Quietly, she indicates the armor..

ANTONY

Who put it there?

CLEOPATRA

I did. You kept calling for it. After I brought it, you slept peacefully..

ANTONY

Have you had sleep?

CLEOPATRA

You needed it more than I.

He starts to get into his armor. From time to time, when necessary, she helps him..

ANTONY

Last night. Where was I found?

CLEOPATRA

In a tavern..

ANTONY

Fighting - ?

CLEOPATRA

Talking. Making speeches..

ANTONY

Against whom - ?

CLEOPATRA

It was hard to tell. Life, I think. And yourself..

ANTONY

Life - and myself. My chosen enemies. They won't make peace. Unconditional surrender - or the battle goes on..

(a pause)

You've conquered them both, haven't you? Life - and yourself...

CLEOPATRA

Myself, perhaps. Life seems to - get away. You cannot conquer what you cannot come to grips with..

ANTONY

Today, we'll make it stand still for you..

He is in his armor. He pours wine, and drinks. Cleopatra struggles to maintain her offhand exterior..

CLEOPATRA

Do you think you will find Octavian - and Agrippa - prepared for your attack?

ANTONY

(smiles)

It's hardly likely we will surprise them in their sleep..

CLEOPATRA

Will it go well for us?

ANTONY

It will go - as battles go. Both sides will invoke their Gods. Men will die. More of theirs than ours, I hope. In any case, the Gods will not lose. They never do..

CLEOPATRA

Antony - let Euphranor command the rest of the fleet. Take him with you..

ANTONY

(gently)

There was purpose in my anger yesterday. I want Euphranor where you are. If things go badly, he will know what to do -

CLEOPATRA

Then Rufio. Let him be where he belongs - at your side..

ANTONY

I will fight the better for knowing that Rufio is where he can protect you from harm..

Suddenly, Cleopatra's hand goes to her mouth. She sinks to a chair, turns from him. Antony eyes her curiously..

ANTONY

Tears..?

CLEOPATRA

For so long I have not permitted myself to feel -

ANTONY

What?

CLEOPATRA

How it would be - without you..

Antony crosses swiftly, drops to one knee beside her. He turns her face to his..

ANTONY

(gently)

How would it be - ?

364-A FULL SHOT - MATTE - DAY - ANTONY'S DREADNAUGHT  
AND FLEET

289.  
24/5/62

As ANTONY, in his fast cutter, approaches his dreadnaught.

365- (incl.) O U T  
366

367 MEDIUM SHOT - ANTONY'S DREADNAUGHT

As he comes below the counter in his fast cutter, swings one foot into the sling hoist waiting for him and is rapidly drawn upward and OUT OF SHOT.

368 ABOARD DREADNAUGHT - CLOSE - ON ANTONY

SHOOTING UP past ANTONY to the look-out tower above. As Antony is lowered to the deck, RAMOS comes forward to meet him:

ANTONY

Have our look-outs been given Octavian's insignia?

RAMOS

A golden eagle. We've had it in sight since sunrise -

ANTONY

By sunset we'll have those gold feathers..

He and Ramos have been moving across the deck, CAMERA WITH THEM. Antony, carrying shield and broadsword, now runs up to the command post above the deck which is crowded with his men. He shouts to them:

ANTONY

(shouting)

Let Octavian know we are coming!  
Let the enemy hear the voice of  
Antony's legions!

He beats on his shield with his sword. The men roar back at him - at the same time pounding their shields with their swords. The SOUND BUILDS UP - coming in from adjacent ships - so that the cumulative effect becomes a veritable thunder of NOISE..

368-A ANTONY'S GALLEY

A huge NUBIAN SLAVE with mallets strapped to each forearm, is pounding on the galley drums that give the oarsmen their tempo.

As if in response to the Nubian Slave's cadence, the oars begin to bite water. Over this, the SOUND of men ROARING and shields clashing continues..

369 AGRIPPA'S SHIP - AFTER DECK COMMAND CAGE

AGRIPPA and his OFFICERS, listening alertly to the distant ROAR of SOUND.

AGRIPPA

(grimly)

He's on his way..

(to an officer)

Signal my Lord Caesar's ship -  
does it fly his insignia?

(the officer nods)

My orders are to be followed  
exactly as issued!

The officer leaves. Agrippa moves forward out of the command cage to the railing. In the b.g., two more of Octavian's fleet can be seen. Activity on deck, anchors being raised, etc..

Agrippa turns to the officer beside him.

AGRIPPA

And may the gods grant that  
Antony has not changed his plan  
of battle..

370 MEDIUM SHOT - OBSERVATION POST ON SHORE

A group of SOLDIERS observing the movements of the two fleets through an observation device..

370-A CLOSE SHOT - OBSERVATION DEVICE

The disposition of the two fleets seen through the coordinating lines of the device.

370-B CLOSE SHOT - OBSERVATION POST

The MAN IN CHARGE turns from the observation device and moving away a few feet picks up a signalling mirror. The CAMERA FOLLOWS HIM INTO AN OVER-SHOULDER SHOT as he begins to signal. In the distance we can SEE Cleopatra's Barge and behind it on the rocky promontory we PICK UP the answering flashes of a corresponding signal post.

370-C MEDIUM SHOT - ABOARD CLEOPATRA'S BARGE

In the b.g. from the rocky promontory a flashing of signals is seen to Cleopatra's barge. MESSENGERS bring the report to TWO OFFICERS who arrange the models on the table according to the intelligence received.

EUPHRANOR surrounded by NAVAL OFFICERS. MESSENGERS occasionally coming in with reports. Across the table from Euphranor - is RUFIO. Near him, a couple of ROMAN OFFICERS..

On the Topo-table Antony's ship, followed by his escort vessels, is seen pulling away from the rest of the Roman fleet.

EUPHRANOR

(grimly)

Just as he said he would. Lord Antony and his escort ships have moved out by themselves - after Octavian..

RUFIO

He's already broken through their center -

EUPHRANOR

They've let him through. The Roman line will close behind him.

RUFIO

Not if we engage and hold them as Antony said -

EUPHRANOR

They won't engage. Agrippa will pull them back and back - behind Antony, as Antony chases Octavian..

He sees Rufio look off. He follows his glance:

CLEOPATRA comes up from below. Followed by APOLLODORUS, CHARMIAN and EIRAS. She crosses swiftly to the Topo-table - stands beside Rufio facing Euphranor..

CLEOPATRA

(tensely)

What reports have you had?

EUPHRANOR

(quietly)

Lord Antony is already through the center of the enemy line, Your Majesty..

Rufio, worried and tense, suddenly moves away from Cleopatra's side. She looks after him anxiously..

Another message is brought to the topo-table. Cleopatra looks back to it..

## EUPHRANOR

He is now deep within the Roman  
fleet - in pursuit of Octavian..

CAMERA MOVES IN CLOSE to topo-table as Antony's and Octavian's ships are placed in the proper position for the:

CUT TO:

371 OCTAVIAN'S GALLEY

As the half-furled sail with Octavian's emblem fills the screen, it moves away from us. His ship is the last of a column of three ships.

371-A COMPREHENSIVE LONG SHOT - (FIVE SHIPS)

Antony's ship in close pursuit of Octavian's column of three ships. The fast cutter is in evidence in the f.g.

372 CLOSE - ANTONY'S COMMAND PLATFORM

ANTONY is impatient for battle. He peers toward his elusive enemy.

RAMOS is at Antony's elbow. Antony roars back toward the galley master at the drums.

ANTONY

Faster - Faster!

372-A CLOSE SHOT - GALLEY MASTER

The huge NUBIAN increases the cadence..

372-B CLOSE SHOT - ON OARS

Through the oars that have increased their cadence WE SEE the three ships of Antony's fleet..

372-C COMMAND PLATFORM - ANTONY AND RAMOS

They stare anxiously ahead, to determine whether or not they draw closer to Octavian's ship..

RAMOS

They've increased their own speed,  
my Lord! We're too heavy to  
catch them!

ANTONY

Then we'll slow them down! Start  
the ballistas! Javelin throwers!  
Aim high - overshoot rather than  
under - !

Ramos motions to the galley OFFICERS. They shout orders down to the deck. Signals are flashed to the galleys alongside.

372-D BALLISTA RACKS ON DECK - ANTONY'S SHIP

Slewed forward, they are loaded with fireballs and missiles, and fired. Javelin throwers in operation..

373 COMPREHENSIVE LONG SHOT - INCLUDING ALL FIVE SHIPS

The fireballs, missiles and javelins in action. Some hitting Octavian's ship - some overshooting it..

373-A DIFFERENT ANGLES TO COVER ABOVE ACTION

-B

-C

Detail shots over Antony's shoulder. His P.O.V. etc.

373-D DETAIL SHOT - OCTAVIAN'S GALLEY

As javelins thud into the planking, and missiles strike the oars, breaking a number of them.

373-E COMPREHENSIVE SHOT - OCTAVIAN'S GALLEY

Pursued by Antony. Disabled by the broken oars, Octavian's galley slews around broadside. Now Octavian's galley returns the fire and starts some fires on Antony's deck.

373-F DETAILS OF THE ABOVE ACTION

-G

373-H ANTONY'S GALLEY - COMMAND POST

Octavian's return fire hitting all around. A YOUNG OFFICER rushes up to ANTONY..

YOUNG OFFICER

My Lord Antony - a direct hit on the enemy! One bank of oars has been destroyed! He is coming around broadside!

ANTONY

(a triumphant shout)

We've got him! Ramos!  
(Ramos comes running up)

Collision course! We'll ram him, board and destroy him!  
I've got Octavian!

374 ABOARD CLEOPATRA'S BARGE - TOPO-TABLE

CLEOPATRA center. The signalling in b.g. has reached a peak of activity. The main forces of models on the topo-table are seen in close quarters, ship to ship.

Antony's models and Octavian's models are well apart from the main action.

(In b.g., REAL, if angle permits any glimpse of open sea beyond barge, use smoke barges well offshore, to drift effect of o.s. ships burning.)

On the topo-table itself, MEN with burning tapers indicate the progress of the battle by burning models or removing them as they are sunk.

EUPHRANOR'S voice is taut with anxiety. He gives quick orders to VARIOUS OFFICERS.

EUPHRANOR

(to various officers)

Detach the reserves from the left and right wings! They're to drive at the center of the Roman line - we must keep them from closing behind Antony!

(to Rufio)

They're pulling us apart - isolating our ships - they're on us three or four to one, like a pack of dogs!

(to an officer)

We've lost six more by fire here on the right - too big a gap - have it closed!

During above a violent flurry of flash signals have flickered. A message is rushed over. With some excitement, an officer moves Octavian's model broadside - and heads Antony's toward it..

CLEOPATRA

(overlapping end of above)

Euphranor - Euphranor - Admiral  
Euphranor!

Her voice cuts like a knife through the confusion. Everything stops.

CLEOPATRA

(indicating model)

What is happening?

EUPHRANOR

Lord Antony has disabled Octavian's ship! He has set a collision course - he intends to ram it -

RUFIO

(excitedly)

- and then board and fight! Why  
am I not there?

(to Cleopatra -

his eyes gleaming)

Your Majesty - he's got Octavian.  
He's got him!

Cleopatra glares triumphantly across at Euphranor.

CLEOPATRA

On sea or on land, Euphranor,  
battles are won by men! Men  
like Antony..

CLOSE EUPHRANOR. He returns her look impassively, then  
he looks toward the top-table. CAMERA MOVES IN for the:

CUT TO:

375 OVER OCTAVIAN'S RAILING - RAMMING

Antony's dreadnaught moves forward remorselessly toward  
Octavian's ship.

The beaks of Antony's dreadnaught pierce through the upper  
bulwarks of Octavian's ship, crunching through the railing  
and massed shields, and killing men on the decks.

375-A OVER ANTONY'S RAILING

Grappnels are thrown from Antony's ship. (One of them hooks  
into a MAN and pulls him across the deck and impales him  
against the remnants of the bulwark.?)

375-B TOWARD ANTONY'S SHIP

Men swarm out along the beaks of the dreadnaught, and leap  
down from the overtowering brow onto the decks.

375-C CLOSE SHOT - ANTONY

With RAMOS not far behind, as he fights his way along one  
of the dreadnaught beaks, and on board Octavian's ship.  
Surrounded on all sides by hand to hand fighting. Antony  
parries a few thrusts, looking for Octavian.

ANTONY

Octavian! Octavian!

The fire on Antony's ship, behind him is out of control.  
Antony is oblivious - Ramos concerned. The fight goes on..

As the other ships of Octavian's fleet come into the battle and fire smoking missiles. Some of them reach the deck. The fighting is at its height. Fires are spreading everywhere.

376

ABOARD CLEOPATRA'S BARGE - TOPO-TABLE

The Egyptian main fleet is cut up now into segments, and is dwindling fast, most of them already burning. A GROUP around the table stares down at it - as if expecting the little model ships to continue the action by themselves. The communicating devices in the b.g. are quiet..

Suddenly, in the b.g. - a series of flashes. Everyone at the topo-table turns in reaction. They watch tensely as the message is carried to the OFFICER in charge. He leans forward and sets fire to two of Antony's escort ships..

CLEOPATRA stares unbelievably at EUPHRANOR..

CLEOPATRA

No word of Lord Antony? By now he must have Octavian - you, yourself, said he rammed Octavian's ship!

EUPHRANOR

(very quietly)

It may be that Lord Antony rammed a ship flying Octavian's insignia - (he smiles grimly) an old pirate trick..

RUFIO

Octavian could never think of anything like that!

EUPHRANOR

Agrippa could..

CLEOPATRA

But if it is Octavian's ship - if Octavian is on board the ship - !

EUPHRANOR

(sharply)

And if Lord Antony finds and kills Octavian - he is still surrounded by half the Roman fleet!

CLEOPATRA

Then send him help!

EUPHRANOR

I have none to send - !

RUFIO

We have ships here in the harbor -  
held in reserve for the Queen -

EUPHRANOR

They couldn't help now..

RUFIO

Then give me one! Give me one  
ship and let me try!

CLEOPATRA

(abruptly)

No. We must continue to do as  
Lord Antony wanted us to do..

CAMERA MOVES IN on the pertinent part of the top-table  
for the:

CUT TO:

377

ABOARD OCTAVIAN'S FLAGSHIP - FIGHTING

With ANTONY hacking his way toward us. His own ship,  
locked into the other, is burning heavily now. Beyond on  
the open sea we see the two galleys coming in fast.

Antony is roaring as he slashes toward f.g.

ANTONY

Octavian! Octavian!

CAMERA ANGLES WITH ANTONY through the press of the heavy  
fighting on deck. Coming out of the command cage - an  
OFFICER wearing Octavian's gold armor and an identifiable  
face helmet..

ANTONY

Octavian!

(the officer turns  
to him)

Now is your time to be Caesar!

He leaps at him..

378

ANTONY AND OFFICER - FIGHT

The man is an agile and dangerous foe and it takes all of  
Antony's skill and strength to down him. Antony poises  
his dagger at his opponent's throat, then rips off the  
helmet. It is not Octavian.

ANTONY

Where is he hiding - ?

OFFICER

My Lord Octavian is not on board.. Continued

Antony releases the man, rises and turns - in a daze of awareness that he has been tricked. The officer starts to rise slowly, too, then suddenly leaps for his sword. Just in time, RAMOS intercepts his attack on Antony and kills him..

Antony, still dazed, turns in reaction. He smiles gratefully at Ramos, claps his arm in thanks.

ANTONY

(grimly)

How like Octavian - to send his armor out to fight for him..

RAMOS

What now, my Lord? Our own ship is worthless - !

ANTONY

Then we'll fight from what's left of this one..

He looks off. So does Ramos:

378-A THEIR P.O.V.

Over the fighting in the f.g., we see the two other ships of Octavian's fleet open up their fire at very close and quite accurate range, putting Octavian's ship in immediate jeopardy.

378-B CLOSE - AGRIPPA - HIS COMMAND POST

Surrounded by grinning OFFICERS. He himself roars in triumph:

AGRIPPA

And now we close the trap! Now hit my Lord Antony with everything we have!

379 OUT

380 MARINE BATTLE - FULL

This is maximum shot, employing every ship and cutter, men in water, leaping off the burning dreadnaught, etc. Antony's dispatch cutter slices through the f.g. Octavian's fleet turning their fury on Octavian's galley.

Antony's dreadnaught is billowing smoke from stem to stern..

381 ABOARD CLEOPATRA'S FLAGSHIP (BARGE)

Only EUPHRANOR and ONE or TWO OFFICERS are now at the top-table..

CLEOPATRA stands remote from it. As does RUFIO..

In the b.g. a signal flash. Cleopatra watches as the somber-faced MESSENGER crosses to the topo-table. The officer in charge looks over at her - then sets Antony's ship on fire with the taper. Cleopatra remains where she is..

CLEOPATRA  
Lord Antony's ship..?

EUPHRANOR  
(nods)  
Gone..

CLEOPATRA  
And Octavian's ship?

EUPHRANOR  
Burning. Helpless..

There is a pause. No signal flashes, no movement. All eyes on Cleopatra..

CLEOPATRA  
(finally)  
Would you say, Admiral - that  
Antony is dead?

Euphranor does not answer. Rufio continues to look at Cleopatra. So do APOLLODORUS, CHARMIAN AND EIRAS and the rest. She stands proud and erect, near the companionway leading below. Another pause..

CLEOPATRA  
How is the wind for Egypt?

EUPHRANOR  
Fair.

CLEOPATRA  
Sail at once..

She turns abruptly and goes below..

Euphranor turns to the officer next to him.

EUPHRANOR  
Man the oar-banks - hoist anchor!  
We sail for Egypt!

CLOSE - RUFIO. He has continued to stare after Cleopatra. The shouted commands about him ring in his ears. He turns, walks slowly to the wooden wall of the lookout tower. Repeatedly, he pounds his fist against it. Then he cries..

CLOSE - THE DESERTED TOPO-TABLE

The CAMERA MOVES IN on Antony's burning ship.

CUT TO:

382 OUT

383 ABOARD OCTAVIAN'S GALLEY - BATTLE

The heavy attack continues from the other ships. Nearby, the burning set pieces representing hulks of the Egyptian galleys. Planks and wreckage in the water, and men fighting for possession of them.

RAMOS runs in to ANTONY, indicating o.s.

RAMOS

My Lord Antony! The Queen - !

Antony turns to look..

ANTONY

Coming to help us? I commanded her not to!

384 HIS P.O.V. - CLEOPATRA'S BARGE

In the distance, seen across the burning wreckage her barge sails (?) rapidly beyond the battle area..

385 CLOSE SHOT - ANTONY

His face strained with disbelief, as he leaps up on to a higher vantage point for a better view.

ANTONY

She's going! Cleopatra going - leaving me..

He stares after Cleopatra's galley..

386 HIS P.O.V. - CLEOPATRA'S GALLEY (BARGE)

Cleopatra's galley passes in the middle distance and disappears from view.

387 ABOARD OCTAVIAN'S GALLEY

Almost as if mesmerized, ANTONY comes down from the high vantage point. RAMOS runs up to him..

RAMOS

My Lord, our casualties are heavy!  
We have little armor left - our  
men need re-grouping, someone to  
give them courage..

Antony brushes him aside, steadily crosses the deck to the bulwark.

388 ANOTHER ANGLE - (SHOOTING DOWN)

As ANTONY runs in. Over his shoulder WE SEE the fast cutter. Antony signals to get its attention. RAMOS follows him into the SHOT.

RAMOS

(desperately)

My Lord Antony! The dying are calling for you - the living need your help!

(Antony throws a leg over the bulwark)

You can't leave them - my Lord, listen to me!

Ramos grabs Antony. Savagely, Antony hits him - Ramos goes down.

389 LOW SHOT - PAST SMALL CUTTER (SHOOTING UP)

As ANTONY swings out from the hull of the galley and climbs down to the small dispatch craft.

390 HIGH SHOT - AS DISPATCH FAST CUTTER STARTS AWAY

From the deck of Octavian's galley. RAMOS struggles to his feet. A YOUNG OFFICER runs in. They both stare after Antony..

YOUNG OFFICER

What were Lord Antony's orders - to fight or surrender?

RAMOS

To fight, of course! Would Antony surrender - when we are here to fight and die?

(he laughs wildly)

As for me - what greater honor for an Egyptian, than to die like a true Roman - like Mark Antony!

He turns, leads the young officer back into the fight..

391 WIDE ANGLE - BETWEEN BURNING SHIPS

Antony's fast cutter makes its way through the burning hulks. Burning set pieces in f.g., and men in water, with others clinging to floating pieces. The cutter slices through the men in f.g.

As AGRIPPA bursts in, hurries down the steps and across to his bed - on which is stretched out OCTAVIAN, face down and seasick..

On the cross, with great excitement:

AGRIPPA

Caesar - news, great news!  
Cleopatra is leaving the battle -  
Antony is following her! We  
have won a great victory!

Octavian waves him away, weakly. He could not care less.

393 WIDE ANGLE - OPEN SEA

Cleopatra's barge is seen ahead. In f.g. Antony's fast cutter enters the SCENE, following her..

393-A CLOSE SHOT - ANTONY'S CUTTER

(Same b.g. as Sc. 391 to be used for this close shot of Antony - as his cutter leaves the area of debris..)

ANTONY stands beside the HELMSMAN. He stares blindly ahead.

DISSOLVE TO:

394 OUT

395 ABOARD CLEOPATRA'S GALLEY - SUNSET

As the dispatch galley overhauls the larger craft, a signal light blinking. EUPHRANOR in f.g., shouts an order.

EUPHRANOR

Way oars!

The oars of the galley are drawn up, so the dispatch galley can come in close.

396 CLOSER - CLEOPATRA'S GALLEY - SUNSET

at gangway, as ANTONY is helped on board. He is in a state of physical and emotional collapse..

(In the attitude of the military men who help him, there is a faint trace of contempt - faint but present. What he has done will echo around the Mediterranean for centuries to come as an astounding and puzzling desertion of his own men.)

Shaking away the help offered him, Antony lurches to the mast, leaning his back against it for support.

RUFIO comes out of the companionway, drawn by the change in the beat of the oars. He sees Antony. Antony sees him..

397 CLOSE SHOT - RUFIO

He stares unbelievably at Antony, then o.s. at the battle still raging on the horizon. He turns away without expression and goes below.

397-A CLOSE - ANTONY

He moves away - toward the stern of the ship - by himself. He stands, stares off:

397-B ANTONY'S P.O.V. - SUNSET

The horizon is black with clouds of smoke - and some flames - from burning ships..

398 CLOSE - ANTONY

Horrified, sickened - as if staring into an open wound - he turns away. APOLLODORUS comes up to him..

APOLLODORUS

Her Majesty is most anxious to see you.  
Will you come below - ?

Antony shakes his head..

APOLLODORUS

Perhaps - if you wish to remain here - she will come to you..

Antony shakes his head..

APOLLODORUS

Shall I send you food? Wine?

Again, Antony shakes his head. Then, with a swift movement, Apollodorus takes away Antony's sword.

APOLLODORUS

Her Majesty's orders. She is afraid you might - harm yourself..

He begins to grin, then laugh contemptuously. He tosses Antony's sword over the side. He walks away..

Alone, slowly, Antony looks off. At the red glow of the fleet burning on the horizon. Then he looks ahead - to the setting sun..

He shudders, as if with cold. Suddenly, he covers his face with his hands. He begins to sob, convulsively. He sinks to his knees, and then to the deck of the ship..

398-A EXT. DESERTED BEACH - DAY - (EGYPT)

A lone figure, wearing a dark cloak, trudging the white sand. It is ANTONY.

398-B CLOSER - ANTONY - BEACH - (EGYPT)

As he pauses to stare unseeingly at waves swirling about some rocks, carrying in bits of refuse and sea-vegetation..

INSERT - the waves and refuse swirling about the rocks..

ANTONY. His face a tortured mask, he turns away - resumes his solitary walk..

DISSOLVE:

399 EXT. PALACE - ALEXANDRIA - DAY

ANTONY. Pacing the shore of the Royal Enclosure, still a solitary figure in his dark cloak. And still his eyes stare unseeingly; his look that of a man lost...

400 EXT. PORTICO - PALACE - CLEOPATRA

CLEOPATRA in the foreground, watching ANTONY as he continues his lonely walk. In the b.g., APOLLODORUS approaches Antony, speaks to him, motioning toward the Queen.

Antony brushes past Apollodorus without a reply or a glance at Cleopatra. Apollodorus looks helplessly at the Queen. She turns away, her face etched with grief..

DISSOLVE TO:

401 INT. TAVERN - ALEXANDRIA - NIGHT

ANTONY, unshaved and unkempt, but sober, sits listlessly in a corner watching a native dance. A GIRL tries to squeeze in beside him. Silently he shoves her away..

THE PROPRIETOR - a friendly type - comes up to him, wine bottle in hand..

PROPRIETOR

Some fine Cyprian wine, General?  
The very best.

Antony shakes his head..

PROPRIETOR

You are Lord Antony, are you not?

Antony looks at him absently..

PROPRIETOR

We are most honored to serve you here. I have no sons myself, but of my sister - two died proudly for you at Actium..

Antony rises abruptly. He goes out..

DISSOLVE:

402

INT. CLEOPATRA'S APARTMENT - DAY

APOLLODORUS escorts RUFIO - who is travel-stained and weary - to Cleopatra's library.

CLEOPATRA, seated with CAESARION, looks up as Rufio enters. He bows..

CLEOPATRA

Tell me quickly - how many legions, how many ships met you at Pelusium?

RUFIO

Quickly? That I can. A handful, your Majesty..

CLEOPATRA

And the rest? What has delayed them, how long will they -

RUFIO

There is no rest. Our allies ran for home before the fleet stopped burning -

CLEOPATRA

But Antony's own legions? Thirty thousand men with Canidius in command - ?

RUFIO

Gone over to Octavian..

Cleopatra turns to Caesarion..

CLEOPATRA

Which of your studies are you not attending to - by being here with me?

CAESARION

Latin. It bores me..

CLEOPATRA

It depends what is being said. It  
can be most interesting, believe me..

(she nods to  
Apollodorus)

Off you go..

Caesarion rises unwillingly, kneels to kiss his mother's  
hand, bows to Rufio and is led off by Apollodorus.  
Cleopatra turns to Rufio..

CLEOPATRA

(quietly)

When will Octavian come to Egypt?

RUFIO

He has come.

Cleopatra nods, as if the answer were what she expected.  
She crosses to watch:

403 HER P.O.V.

CAESARION being ushered out by APOLLODORUS. The boy  
smiles at her, then goes out..

404 CLEOPATRA AND RUFIO

She smiles back, then turns to Rufio:

CLEOPATRA

Rufio. Such as they are - will  
you command my troops?

RUFIO

(quietly)

I am a Roman general, your Majesty.  
Only one man can send me to fight  
against Rome.

CLEOPATRA

He won't. Or can't - it doesn't  
matter which..

RUFIO

After all this time - the same?  
He still hasn't spoken - ?

CLEOPATRA

(shakes her head)

At any rate, not to me..

She is on the verge of tears. She controls them, paces  
for a moment. Then:

CLEOPATRA

Do you know Octavian - ?

RUFIO

I know him.

She removes a large, striking bracelet from her wrist..

CLEOPATRA

Will you go to him for me - in my name? Give him this as a token. Bring me his terms for peace..

RUFIO

I cannot speak of defeat and surrender for Mark Antony -

CLEOPATRA

In my name only! It is I upon whom Octavian made war, whom he defeated - and who will surrender. I make only one condition. Antony must go free..

Rufio stares at her. He takes the bracelet. He kisses her hand. Then he goes..

DISSOLVE:

405

INT. THRONE ROOM - NIGHT

The only illumination is that of the moonlight which shines in through the grilles high above the room..

Slumped alone on one of the three thrones - is ANTONY. He stares blankly and bitterly out upon nothing..

Quietly, CLEOPATRA comes in. She approaches him as if for an audience she had requested. Antony does not see her, at first. Then, aware of her presence, he rises as if to leave:

CLEOPATRA

Please..

He hesitates - then sits back. He does not look at her, and listens impassively..

CLEOPATRA

Octavian has crossed from Syria into Egypt. He can be here in a matter of weeks...

(no response)

There - there are two full legions here in Alexandria who have remained loyal to you. They - and their officers - are waiting - for you to command them. Of course you can have as many Egyptian foot-soldiers and cavalry as you want...

(no response)

If not to me, will you speak to Rufio at least? To Euphranor? To anyone you choose? Antony, say what you want done and it will be!

(he turns now to look at her)

It's been so long since you've looked at me, don't turn away - even like this, your eyes filled with hate, how they burn with hate - why, Antony? Why? Because I ran away? They told me you were dead, don't you know that? They told me you were dead!

(she starts to cry)

CLEOPATRA (Cont'd)

What was I to do - where was I to go in a world suddenly without you - except to my son and my country - Caesarion and Egypt? I wanted to save them from Octavian - you would have wanted me to go, you would have commanded me to go! Tell me you would have!

(no response. Still sobbing, she sinks to her knees)

They told me you were dead, they told me you were dead...

Crouched on the floor before him, she continues to sob. Slowly, Antony rises.

ANTONY

(quietly)

They were quite right. I am dead.

Swiftly, he leaves the throne room. She remains sprawled on the floor. A tiny figure lost in the great room..

DISSOLVE:

406

INT. OCTAVIAN'S TENT - EGYPT - NIGHT

OCTAVIAN sits at his campaign table. He looks down musingly at the bracelet which Cleopatra has sent. Behind him stands AGRIPPA. Across the table, facing Octavian - is RUFIO. Begrimed and dusty from his long hard ride..

OCTAVIAN

Wonderfully made, quite handsome and - I should think - quite valuable. From Cleopatra - to me?

RUFIO

She wishes to know your terms -

OCTAVIAN

(breaks in)

Or from Antony - to my sister? It would be more proper..

RUFIO

From Queen Cleopatra to you.

OCTAVIAN

I would so like to send something fitting in return. A long life for Antony, perhaps, and a good memory. But as it is -

(he looks up to Rufio)

Tell Cleopatra that I find this pretty enough - but not sufficiently to the point.

RUFIO

She wants only a just and honorable peace.

OCTAVIAN

Which is to say - a generous one. Tell her I am - generously inclined. I am of a mind to let her keep her gold, her treasures, her Egypt - but I shall require, from her, a more substantial token than this. A more important guarantee of her own generosity - and good faith..

Rufio senses his intent. He stares unbelievably at Octavian..

RUFIO

(quietly)

Do you have something particular in mind..?

OCTAVIAN

Something very particular. And not unknown as an expression of Egyptian good faith. I have in mind the token of peace presented to Julius Caesar when he entered Alexandria..

Rufio's look finds Agrippa's. Agrippa looks away..

RUFIO

No power on earth could make me put that into words..

OCTAVIAN

(sudden anger)

You're the Queen's messenger, not her counsel! Take the message I give you - and go!

406 Cont. 1

By way of answer, Rufio hawks deeply - then spits on the table before Octavian. Agrippa moves. Rufio's hand goes to his sword. Octavian holds up his hand, stopping Agrippa, speaks coldly but softly to Rufio:

OCTAVIAN

When the time comes, Rufio - do not ask me for anything.

RUFIO

What would I ask? I have served Caesar. And after him, Mark Antony. What would I ask of you - boy?

He turns and goes. Agrippa gives Octavian an inquiring look. Octavian shakes his head..

OCTAVIAN

Let him return safely to Alexandria..  
(he rises, paces  
musingly)

There is something odd here, Agrippa. Rufio comes to speak for Cleopatra - but not for Antony. There is little mention of Antony - and even then - as if, like Julius Caesar, he belonged to the past. There is a separation, I sense a separation between Cleopatra and Antony..

AGRIPPA

He's failed her, she's finished with him, she'll give him to you -

OCTAVIAN

(nods)  
Not give. Sell. If I meet the price..

AGRIPPA

What would she want?

OCTAVIAN

Time. Enough time for a young boy to become a young man..

AGRIPPA

Her son by Caesar. Caesarion..

OCTAVIAN

(icy)

Whoever his father, whatever his name.

(crosses back to his table)

Since Rufio will not deliver my message, you will. Prepare to leave at once..

Agrippa doesn't move.

OCTAVIAN

Do you, too, find what I have in mind unspeakable?

AGRIPPA

I did, when it was Pompey. As far as Antony is concerned - what if this separation you sense does not exist? What if Antony is there - at her side?

OCTAVIAN

He may kill you.

AGRIPPA

I have served you well in battle..

OCTAVIAN

Continue to serve me well.

Agrippa salutes formally, and leaves. Octavian, alone picks up the bracelet. He tosses it aside. He thinks better of it, tries the bracelet on. He keeps it on - as he studies one of a stack of scrolls..

DISSOLVE:

407 EXT. PALACE - ALEXANDRIA - DAY

ANTONY walking restlessly, endlessly. He sees something OFF that makes him hesitate:

408 ANTONY'S P.O.V. - FRONT OF PALACE

Half a dozen horses, carrying the insignia of Octavian, with GUARDS in attendance - also of Octavian's army. The Officers to whom the horses belong are obviously within the Palace..

409

CLOSE - ANTONY

306.

Puzzled at first, then seized by sudden suspicion. He hurries into the Palace. The Guards, recognizing him, whisper to each other and smile..

410

INT. PALACE - ENTRANCE TO THRONE ROOM - DAY

ANTONY comes swiftly, silently down the steps. He approaches the entrance where, unseen, he can see and hear what happens in the Throne Room proper. AGRIPPA'S VOICE is HEARD as Antony stops..

411

ANTONY'S P.O.V. - THRONE ROOM - DAY

CLEOPATRA and CAESARION seated on their Thrones. Present are APOLLODORUS, RUFIO, EUPHRANOR, other MILITARY PERSONNEL.

AGRIPPA and some of Octavian's OFFICERS stand before her in formal audience, attended by LICTORS.

AGRIPPA

(is saying)

The armies of my Lord Caius Julius Caesar are advancing even now, without opposition, upon Alexandria -

CLEOPATRA

Caius Julius Caesar? So Octavian has now stolen all of the name. Is he also losing his hair - ?

AGRIPPA

The people of Egypt have greeted him everywhere as a friend, as one who delivers them from tyranny -

CLEOPATRA

There never was a conqueror who didn't. You're being dull, Agrippa, get to the point. What does Octavian want?

AGRIPPA

My Lord Caesar wishes it known that he has no longer a quarrel with Cleopatra of Egypt -

CLEOPATRA

Then let him take his armies out of here, and go home..

AGRIPPA

Indeed, he would welcome the renewal of Egypt's ancient alliance with Rome. He has charged me to say that the choice of war or peace now rests with Egypt and - that for himself, he desires only peace!

CLEOPATRA

And what are his terms for this - unconditional peace?

AGRIPPA

A small token. A demonstration - a gesture - an indication of Queen Cleopatra's good will and good faith..

CLEOPATRA

(sharply)

Stop mumbling in your beard, Agrippa - what does he want?

AGRIPPA

Mark Antony.

There is a stir in the Throne Room..

CLEOPATRA

(quietly)

The - head of Mark Antony?

Agrippa does not answer. There is a pause. Cleopatra seems to be reflecting..

Then she removes from her throat a necklace - upon which there hangs one gold coin. She turns the coin slowly in her hand..

INSERT: The coin has a relief of Cleopatra's head on one side: Antony's on the other..

Cleopatra tosses the coin to Agrippa..

CLEOPATRA

Take this to him - as my answer. Egyptian generosity. Octavian may have two heads for the price of one. Either two - or none.

Agrippa clenches the coin in his fist. He turns away, and starts out..

412

CLOSE SHOT - ANTONY

He turns and leaves - before he can be seen..

413

EXT. PALACE - ALEXANDRIA - NIGHT

308.  
9/5/62

At the Mausoleum. CLEOPATRA, followed by CHARMIAN carrying a torch, approaches from the Palace. She enters the Mausoleum. Charmian remains outside..

414

INT. MAUSOLEUM - NIGHT

ANTONY, wrapped in his cloak, lies on a stone block near the statue of Caesar. His eyes, open but unseeing, are turned up to Caesar - who seems to be smiling quizzically down at him..

CLEOPATRA enters, comes to a stop near him..

Antony turns swiftly, sees it is Cleopatra, then sits up slowly..

CLEOPATRA

I have been told you come here to sleep..

ANTONY

Not to sleep -

CLEOPATRA

To pass the night, then..

ANTONY

(indicating Caesar)

I'm not alone. The old boy and I exchange - memories of life. It's like having a room-mate..

(he smiles grimly)

Or should I say - tomb-mate?

CLEOPATRA

(evenly)

If he were in your place - would I find Caesar here, do you think? Hidden away - wrapped in moonlight - and endless self-pity?

ANTONY

(lashes out)

Self-pity, again! You repeat yourself, find new reproaches for me!

CLEOPATRA

Until now it was just part of your being drunk! Singing sad songs for Antony - !

J-03

Continued

ANTONY

Your time would be better spent,  
it seems to me, negotiating  
with Octavian!

(she stares at him,  
stonily)

Why didn't you give my head to  
Agrippa? It would be no great  
loss to me - dying a second time  
is painless, they say - and  
possibly of great advantage to  
you...the basis, perhaps, of a  
great new alliance with Rome -

CLEOPATRA

I do not want a great new alliance  
with Rome.

ANTONY

Then what do you want?

CLEOPATRA

(quietly)

I have come - for Mark Antony.  
What is left of his army -  
Rufio - my son and I - all of  
Egypt - are waiting for him.  
There is little time..

ANTONY

Mark Antony? There is no one  
here by that name - alive..

A pause. Cleopatra advances slowly to him. Suddenly,  
sharply, without warning, she slaps him. And again. And  
again. Antony makes no attempt to protect himself - it  
is as if this were part of his self-torture..

Then, equally suddenly, he slaps her - sends her sprawling  
to the ground..

Now for the first time - like a burst dam - the emotions  
and fears which he has repressed throughout these many  
weeks - gush forth..

ANTONY

Time for what? For Mark Antony  
to appear, in shining armor,  
flashing swords in both hands -  
pfft, Octavian - pfft, Agrippa -  
stand back, rejoice, Mark Antony  
will save the day!

(sudden depression)

ANTONY (Cont'd)

Antony, you say? He died at Actium - running away. He tried to run on the water, the story goes, but you were not there to hold his hand...

(emotionally again)

Rufio - my legions - waiting - for what? To ask of me what they carry in their eyes, their hearts, in their sleep at night as I have in mine - why are you not dead? Why do you live, how can you live - why do you not lie in the deepest hole of the sea, bloodless and bloated and at peace with honorable death..?

(Staring at him, she rises slowly. He moves from her)

You begged forgiveness from me for running away - you wept and gave your reason. A mother to her child - a queen to her country. How and where can I weep and beg - from whom? The thousands and thousands who can no longer hear me?

(he turns to her)

And shall I give - my reason? Shall I say simply - I loved? That when I saw you go, I saw nothing - felt, heard, thought nothing - except your going. Not the dying and dead - not Rome, not Egypt - not victory or defeat - honor or disgrace - friend, enemy, future or past - only that my love was going and that I must be with her. That my love - my master - called! And I followed. And that - only then, I looked back and saw...

(he sits, covers his face with his hands)

How right you were. Have as your master anyone, anything - but never love..

CLEOPATRA

(softly)

How wrong, how wrong I was. Antony - the love you followed - is here..

ANTONY

To be had upon payment of an empire..

CLEOPATRA

(shakes her head)

To love, and be loved in return.  
I have come to believe that there  
is the only empire which will stand  
as long as man exists in time..

Antony eyes her sombrely. She remains where she is -  
almost lost in half-light..

CLEOPATRA

(very simply)

I have come to know that without you,  
Antony, this is not a world I would  
want to live in, much less conquer.  
Because there would be no love for  
me anywhere. Do you want me to  
die with you? I will. Or I will  
live with you. Whatever you choose..

Antony crosses to her. He takes her hand..

ANTONY

Are we too late, do you think -  
if we choose to live?

CLEOPATRA

(a gentle smile)

Better too late - than never..

Together, they leave the mausoleum.

414-A EXT. MAUSOLEUM - ALEXANDRIA - NIGHT

As CLEOPATRA and ANTONY come out. CHARMIAN, waiting, steps  
back - watches them as they walk toward the Palace. Tears  
glisten in her eyes, as she smiles after them..

DISSOLVE:

415

EXT. DESERT - CLOSE MOVING - HORSES' HOOVES - DAWN

309.

They are the hooves of OCTAVIAN'S white horse - painted like hooves. CAMERA MOVES before the horse, and then UP to disclose:

The armies of Octavian on the march toward Alexandria! Their weapons and uniforms gleam in a wide expanse - and at their head rides OCTAVIAN..

DISSOLVE:

416

INT. CLEOPATRA'S BEDROOM - PALACE - DAWN

VERY CLOSE - CLEOPATRA - as she wakes in her bed. Her eyes open and close lazily, contentedly..

Slowly she turns, her arm reaching out - CAMERA PULLING BACK - only to discover that Antony is already gone..

There is the SOUND of a distant assembly horn; from below her window, the CLOSE SOUND of horses and men. Cleopatra smiles sadly but in happiness - the SOUNDS are somehow comforting. She reaches for Antony's pillow - holds it for an instant..

CHARMIAN appears, with a robe for Cleopatra. As she gets into it:

CHARMIAN

Apoliodorus is waiting. He wants to see you urgently..

CLEOPATRA

(smiles)

Nothing is urgent any more. Suddenly, there is time for everything..

(her smile fades)

Has everything been done?

CHARMIAN

Everything.

There is a shout from outside the Palace - "Hail, Antony!". Charmian leaves, as Cleopatra crosses to look out:

417

CLEOPATRA'S P.O.V. - EXT. PALACE - DAWN

Below, RUFIO stands by a brazier, ritually cleanses his hands, then throws some seed into a brazier. EUPHRANOR and some other OFFICERS are already mounted and waiting.

ANTONY runs in, buckling his armor. Swiftly he cleanses his hands, swiftly throws some seed into the brazier.

J-03'

Continued

Antony and Rufio embrace, clasp hands. They mount. Antony looks up at Cleopatra. From within his cuirass, he pulls out the scarf she gave him in Rome. He puts it to his lips. Then he rides off with the others..

418

INT. CLEOPATRA'S APARTMENT - DAWN

CLEOPATRA turns from the window. Her smile fades; tears seem imminent; she represses them determinedly. She crosses toward her library. WE SEE APOLLODORUS RISE as she enters..

419

INT. CLEOPATRA'S LIBRARY - DAWN

While APOLLODORUS speaks, CLEOPATRA crosses to disappear for an instant into the passage leading off the library. Apollodorus remains in view as he talks to her:

APOLLODORUS

(as she crosses)

My Lady, there is disturbing news from the City. The people are frightened, some are beginning to leave their homes...

Cleopatra is out of sight. He continues to talk to her.

APOLLODORUS

During the night, hundreds of notices were secretly posted everywhere. They were found this morning. Stuck up in the market place, even painted on the walls of temples and other holy places -

Cleopatra reappears, carrying an ornate little box. As she crosses to the table, she picks up calmly where Apollodorus breaks off - as if continuing his speech:

CLEOPATRA

- signed by Octavian Caius Julius Caesar Augustus. Promising peace to the Egyptian people if they surrender to him - and destruction if they do not..

(she unlocks the box,  
rummages in it..)

My Caesar taught him that. A peace-loving people will surrender more easily to the fear of destruction - than to destruction itself..

She takes out Pompey's ring, still on its chain. She looks at it musingly..

APOLLODORUS

I have had all of the placards removed. And I have ordered the death penalty for anyone who spreads false rumors that Lord Antony's men might desert him..

CLEOPATRA

(softly)

What penalty - if the rumors might come true?

Apollodorus stares at her..

APOLLODORUS

How do you know?

CLEOPATRA

I know the Romans. There is only one commander they will never desert. His name is - Victory..

APOLLODORUS

But yet - just now - you let Lord Antony go - as if -

CLEOPATRA

(smiles)

If you could have seen him. How proud he was. And unafraid - as he used to be..

(suddenly business-like)

All of my attendants - have they been given their freedom - have they gone?

APOLLODORUS

(nods - with a smile)

They wanted once more to tidy up -

CLEOPATRA

Octavian can do his own housecleaning.

(glancing at the ring)

The Captain of the Guards and three of his best men are to report to me at once. Disguised as - merchants. They will escort Caesarion out of Egypt - for the time being...

APOLLODORUS

And you - ?

(pleadingly)

Your Majesty, please reconsider - there are two of Euphranor's ships - very fast - in the East Harbor -

CLEOPATRA

(smiles)

Would you roll me on board - in  
a carpet?

(she shakes her head)

No. There are no more Caesars to  
go to - at least not for me..

APOLLODORUS

(concerned)

Then it is still your intention..

CLEOPATRA

To remain in Alexandria. In the  
last possible place anyone would  
look.

(she smiles grimly)

Literally - the last possible place..

APOLLODORUS

Your Majesty, I have never questioned  
your decisions -

CLEOPATRA

Then this is no time to begin..

APOLLODORUS

Let me stay with you -

CLEOPATRA

Charmian and Eiras can look after me.  
If Lord Antony should - when Lord  
Antony returns, you will be here to  
tell him where to find me. Waiting  
for him. Together, we shall then do  
what he thinks best. Is that clear?

APOLLODORUS

Yes, my Lady..

CLEOPATRA

And if Octavian should come in place  
of Antony - he, too, will find me  
there. Eventually. But I will  
not have waited..

She nods in dismissal. Apollodorus does not move. There  
is a pause..

CLEOPATRA

Was there anything else?

APOLLODORUS

I want you to know. I have always  
loved you.

CLEOPATRA

(gently)

I have always known. Thank you.

He turns abruptly, and goes. Cleopatra alone, sits.  
Her attention turns once more to Pompey's ring..

DISSOLVE TO:

An oasis or other source of water, where OCTAVIAN'S ARMY has halted to replenish their supply. In the b.g., part of the army in activity; in the f.g., men filling gourds and animals being watered..

Under a canopy hastily thrown up for shade - OCTAVIAN, AGRIPPA, and some officers. They eat and drink. Octavian rests on a cot. Agrippa looks OFF with satisfaction:

AGRIPPA

Rome has never known such an army - we should be taking on the combined powers of Asia. It seems almost a waste of time to slaughter what's left of Antony's army - and what's left of Antony..

OCTAVIAN

There will be no slaughter. I doubt that there will be even bloodshed -

(the others look at him curiously)

Has a battle ever been won - without a blow being struck? I wonder...

(he sits up)

At any rate, let me make it clear once more. I want Antony - alive. And I want her alive - she must be taken alive...

(he gets up - stretches and smiles)

Queen Cleopatra's second procession into Rome will surpass her first..

DISSOLVE TO:

Near the palace entrance. A GROUP. CLEOPATRA, CAESARION - disguised. A CAPTAIN OF THE GUARDS and THREE MEN - also disguised. CHARMIAN and EIRAS nearby. Also some PALACE GUARDS..

Cleopatra moves away from the group, with Caesarion..

CLEOPATRA

Your guard will escort you to Arabia, and then into India. When matters are settled here, you will return - to stay. To find your destiny in Alexandria - as it was prophesied..

CLEOPATRA (Cont'd)

(she places Pompey's  
ring about his neck)

The ring your father gave you -  
let it be yours to keep, now.  
Wear it with pride and with  
honor..

CAESARION

I'm afraid. I know I shouldn't be..

CLEOPATRA

(gently)

Who told you that? All kings - and  
especially queens - are afraid.  
But they just manage not to show  
it - something ordinary people  
cannot do..

CAESARION

(near tears)

Your Majesty... mother -

She takes him into her arms, holds him tightly. Then,  
abruptly, he goes..

Charmian and Eiras, in tears, draw close to Cleopatra..

422 EXT. PALACE - THEIR P.O.V. - DAY

CAESARION and his ESCORT mount their horses. Caesarion  
waves to his mother...he rides off.

422-A EXT. PALACE - DAY

CLEOPATRA waves back. So do CHARMIAN and EIRAS..

422-B EXT. PALACE - THEIR P.O.V. - DAY

CAESARION and his ESCORT riding out of the Royal Enclosure..

422-C EXT. PALACE - DAY

CLEOPATRA waits until Caesarion is lost to view. Then,  
followed by CHARMIAN and EIRAS, she turns to walk toward  
the Mausoleum. CAMERA RISES to HIGH SHOT as the three  
women approach the tomb..

DISSOLVE TO:

423 EXT. DESERT ROAD - FULL SHOT - DAY

Preferably with the sea visible in the b.g.

ANTONY, RUFIO, VALLUS, a ROMAN OFFICER, and THREE EGYPTIAN OFFICERS ride quickly. Antony and the Romans are in front, followed by the Egyptians..

423-A CLOSER - MOVING - ANTONY AND GROUP

ANTONY sees something o.s., holds up his hand as a signal to stop. They come to a halt and look OFF:

423-B EXT. - THEIR P.O.V. - LONG SHOT

Shooting away from the sea toward the desert.

A large disorganized army of MERCENARIES and EGYPTIANS riding as fast as they can in the opposite direction. There is no shape or formation to the troops - they are obviously retreating in confusion, as quickly as possible..

424 CLOSE - ANTONY AND GROUP

As they watch. RUFIO moves alongside of ANTONY. VALLUS and the other ROMAN OFFICER are just behind. The three EGYPTIAN OFFICERS are together, and apart from the rest.

ANTONY

(quietly)

Ours?

RUFIO

(nods)

Cleopatra's. Mercenaries and local troops -

ANTONY

(a wry smile)

They seem in a hurry. Do you suppose they know they're going the wrong way?

RUFIO

They haven't gone far - we're almost at the encampment -

(confidently)

- where you'll find your legions waiting..

ANTONY

(grimly)

Both of them. Against Octavian's twenty..

Suddenly - without warning - the Egyptian officers bolt. At full gallop, they ride off to join the retreating army..

VALLUS draws his sword, whirls his horse as if to follow..

ANTONY

(sharply)

Vallus!

(Vallus stops)

Let them go..

(to Rufio)

Octavian has moved quickly. He must be closer than we thought -

He starts off at a gallop. The other three ride after him..

DISSOLVE TO:

425

EXT. DESERT - DAY

This b.g. should be different from the previous. The sea should not be visible..

HIGH ELEVATION. PANNING SHOT of CAESARION and his GUARD riding hard. The direction they ride in, it must be remembered, should be away from Alexandria.

As the CAMERA PANS, there is suddenly revealed in the f.g. - hidden from Caesarion and his escort - a PATROL of mounted Roman archers..

They take careful aim at the horses galloping below them. They fire..

426

CLOSER - MOVING - CAESARION AND ESCORT

CAESARION is hit. He is thrown wildly from his horse..

The RIDER of the pack horse is hit. Both he and his horse go down..

The rest of the escort rides on..

INSERT. As the packhorse scrambles to its feet - without the packs. They have been split open by the impact. Caesarion's golden armor is revealed - it glints in the sunlight..

427-  
430

WIDER ANGLE - DAY

As Octavian's patrol close in on the still figure of the little boy..

DISSOLVE TO:

431 EXT. DESERT ROAD - DAY

The sea visible in the b.g. ANTONY and his OFFICERS slow down and turn off the desert road into a small grove of trees or palms..

432 EXT. GROVE - DAY

ANTONY and RUFIO, with VALLUS and the other OFFICER behind, ride TOWARD CAMERA. They slow up as they PASS CAMERA, CAMERA PANNING with them to disclose:

433 EXT. DESERTED ENCAMPMENT - DESERT - DAY

As the four Roman officers come to a stop, staring at it:

It consists essentially of a large easily defended knoll, a short expanse of flat sand or rolling dunes, with a high dune in the b.g. - too high to see over..

There is not a soldier to be seen. But - COUNTLESS EVIDENCES THAT AN ARMY HAD BEEN THERE AND LEFT HURRIEDLY!

Some of them:

a) Thousands of footprints. Most heavy and indistinguishable where the army has encamped. Then, out of the expanse of trampled sand, the footprints take shape. As if the men had walked - or run - in one direction. Toward and over the high dune in the b.g.

b) The deserted military appurtenances of an encampment. The heavy war machines, etc., which could not hurriedly be taken along..

c) Deserted tents and living accommodations. Ovens with still smoking ashes - some with bread and meat, burned to a crisp, also still smoking and abandoned. Spilled chests and boxes of personal possessions. Some tunics, etc., that had been washed and hung out to dry..

d) Religious objects. Still smoking braziers, symbols and gods that stand unattended, or have tipped over into the sand, etc..

e) Smaller implements of war. No swords. But lances, shields, a blacksmith's forge (if available) with an unfinished job left on it. Battle-standards, banners, supplies of food and amphorae of wine, the trappings - all sorts - of many horses which have gone with the men..

f) ETCETERA..

g) And through the deserted expanse - one lonely little dog walks forlornly.

As they stare unbelievably at the sight..

Rufio slips wordlessly from his horse. He EXITS from the SHOT, as he starts to roam the scene of the massive desertion.

The dog approaches the group. He stares up curiously at the three officers.

ANTONY

Not all the living have deserted me, it seems..

(a bitter smile)

Is he a Roman dog, I wonder - ?

435

CLOSE - MOVING - RUFIO

As he moves through the debris and remains of the deserted camp.

He is, to begin with, almost numbed by shock. For Rufio - whose existence has symbolized loyalty at its highest and most faithful level, whose life has been spent in serving two men with unquestioning faithfulness - the effect of the desertion is almost that of a sudden and gigantic amputation. The pain and horror of the loss arrive slowly. As it does now, with him..

435-A

CLOSE - ANTONY, VALLUS AND OFFICER

Watching Rufio curiously. Suddenly - from the direction of the high dune - COMES THE SOUND of the beating of thousands of swords against thousands of shields! It is a frightening and blood-curdling noise - and grows constantly louder and nearer..

ANTONY looks toward it alertly. He draws his sword. VALLUS and the other OFFICER draw theirs..

435-B

CLOSE - MOVING - RUFIO

He does not react at all to the noise - he continues his walk as if not hearing. Suddenly he stops. He stares down:

Half buried in the sand is an abandoned standard with the "X" of the Tenth Legion..

Rufio bends slowly to raise it. Tears in his eyes, he stares up at it. Slowly, he draws his sword..

435-C

CLOSE - ANTONY, VALLUS AND OFFICER

Swords in hand, they face the approaching and increasing NOISE..

The ROMAN OFFICER cannot stand it. Desperately, he gallops toward the high dune. As he rides - he throws away his sword..

Antony turns to face Vallus. Vallus, rigid with fear, has made no effort to chase the Roman officer. Antony stares at him curiously. Vallus turns away - then reacts in sudden horror to what he SEES o.s. Antony follows his look.

ANTONY

(a desperate yell)

Rufio!

435-D CLOSE - RUFIO

He kills himself in the traditional Roman manner. As he falls, he hits the standard of the Tenth Legion. It falls with him. The sand turns red with his blood..

436 CLOSE - ANTONY AND VALLUS

Antony whirls his horse as if to ride to Rufio - then stops as he SEES:

437 THE HIGH DUNE - FULL SHOT

The SOUND of the beating shields has reached its peak..

Now, over the top of the dune, their armor gleaming, appear about fifty of OCTAVIAN'S OFFICERS - mounted - in line. The center of the line advances part way down the dune to form a wedge. Into the center of the wedge rides OCTAVIAN. He is followed - a little to one side - by AGRIPPA..

Behind the wedge of officers - visible just over the dune (if possible, photographically) - gleam row upon row of thousands of shining spears, javelins, standards, pennants, etc., indicating the enormous army behind them..

The SOUND of the beating shields comes to an abrupt stop. There is a sudden great quiet. ANTONY and VALLUS face OCTAVIAN and his forces.

438 CLOSE - ANTONY AND VALLUS

ANTONY stares rigidly ahead at Octavian. Behind him, VALLUS is crying with fear. Antony does not turn to him:

ANTONY

(quietly)

Vallus. You had better join them..

Vallus tries to refuse, but cannot bring himself to speak. He merely shakes his head - tears running down his face..

ANTONY

I command you to go.

VALLUS  
(a whisper)  
Forgive me, my Lord..

He starts toward Octavian's army..

439 FULL SHOT - DAY

As VALLUS rides across to the high dune, and over it..

ANTONY is now alone - except for the little dog. It sits near the feet of his horse..

There is a stillness. It is suddenly broken by OCTAVIAN:

OCTAVIAN  
(calling out)  
Mark Antony! Join with us!  
(Antony doesn't move)  
Your legions are here - they ask that you lead them now in the name of Rome! Your brothers - your countrymen - your honor waits for you here!  
(Antony doesn't move)  
Join with us! Or let the memory of your name recall, for all time, that you stood alone - as an enemy - before the united legions of Rome!

Now Antony rides closer. He comes to a halt, confronting Octavian who remains behind the wedge of officers.

ANTONY  
I have but one enemy, and I face him now - almost. There is a line of officers between us. Octavian is my enemy - not Rome, never Rome! And I am yours! Not Egypt, not Cleopatra - but me! Come out and face me - come from behind your wall of guards and face your enemy!

OCTAVIAN  
(calmly)  
I can think of no more wasteful way for either of us - especially me - to die..

ANTONY  
(wildly)  
Then you - Agrippa! Your leader, your Caesar, your god is afraid - is it your turn to fight in his place? Come out!

440 CLOSE SHOT - AGRIPPA

He tenses, controls himself. He is obviously under orders to do just that. As are they all..

441 CLOSE SHOT - ANTONY

He whirls his horse angrily, rides along the wedge of officers..

ANTONY

Romans! Any of you! All of you!  
Grudge me an honorable way to die!

There is no reaction..

In utter desperation, Antony draws his sword. He rides madly at the apex of the wedge, in an effort to break through and reach Octavian. The officers close ranks swiftly. They ward off Antony's blows with their shields - but do not strike back..

Panting and dripping with sweat, Antony draws back with his horse. He stares at them in frustration - and then becomes suddenly quiet. He is now cut off completely from Rome - and the awareness of it has reached him..

He slaps his sword back into its scabbard. From his saddle blanket he picks up his gold baton signifying the Roman Emperor. He looks at it:

ANTONY

Before me, this was carried by  
another Roman - killed by Rome.  
Another Caesar..

He tosses the baton into the sand at the feet of Octavian's horse. Then he turns and rides off - toward Alexandria.

442 GROUP SHOT - OCTAVIAN AND HIS OFFICERS

They watch Antony go. Then, upon a signal from Octavian, they turn their horses and ride back over the top of the dune..

443 FULL SHOT - DESERT

The scene is now completely deserted - except for the little dog..

Curiously, he trots over to where Antony has thrown the baton. He sniffs at it. It is not a bone. The little dog sits and scratches himself..

DISSOLVE:

444

INT. MAUSOLEUM - DAY - (TORRE ASTURA)

316.  
16/4/62

Outside the mausoleum, SEEN THROUGH ITS OPEN DOORS, a stream of panic-stricken humanity - their possessions and animals with them - pushes its way past the palace. Some swarming down the steps of the harbor, to take off in small boats..

From within, CLEOPATRA watches calmly, as CHARMIAN and EIRAS push the massive doors closed and shoot home the heavy bolts to lock it shut..

444-A

EXT. PALACE AND MOB - DAY - COLONNADES

ANTONY, mounted, approaching the palace. He dismounts, abandons his horse, makes his way through the crowd into the palace by a side entrance..

445

INT. THRONE ROOM - PALACE - DAY

PRIESTS and ACOLYTES, prostrate before the three thrones, invoking the support of the Gods. ANTONY runs in, crosses swiftly to the exit leading to the secret passage to Cleopatra's apartment. The priests resume their prayers after he has gone..

446

INT. CLEOPATRA'S APARTMENT - DAY

ANTONY comes out of the secret passage. He draws his sword, looks about carefully:

The apartment is deserted - except for APOLLODORUS, who sits at Cleopatra's dressing table. He has before him several strangely-shaped small flasks which he opens and sniffs at..

Antony sees him:

ANTONY

Where is she?

Apollodorus stares at him absently..

ANTONY

Where is she?

APOLLODORUS

Gone -

ANTONY

Where? There's no time to lose!

APOLLODORUS

(deliberately)

Her Majesty said to tell you - she can be found in the last possible place anyone would look. Literally - the last possible place..

His meaning is unmistakable. Antony stares at him..

ANTONY

She might have waited. She might have known that I would want - to go along..

(a strange smile)

Once more, it seems, Cleopatra is out of reach - and I must hurry after. Throughout life, and now beyond - one woman, one love, nothing changes except life into death..

(he holds out his sword to Apollodorus)

Will you help me?

Slowly, Apollodorus rises. But he makes no move..

ANTONY

All the years you've loved her - hated the men she loved - hated me. Don't be left alone with all that hate unused - spare me some - as if she were still alive - as if the survivor were to have her - help me to die, Apollodorus!

APOLLODORUS

(tensely)

I want to. But I can't..

Antony nods slowly, as if in understanding. He stares down at his sword, turns it toward himself..

ANTONY

I've always envied Rufio his long arms..

Suddenly he stabs himself - at the same time, throwing himself down the steps in an effort to drive the sword home. He lands at the foot of the steps, moves in pain, groans a little..

Apollodorus, overcome by guilt and self-reproach, hurries to his side. He turns Antony over, slowly. He has been badly wounded - but still lives. He manages a bitter smile..

ANTONY

The ultimate desertion - I from myself. Else how could I have missed - what I must have aimed for all my life? Will you finish me now - where is my sword? - I beg you to finish me!

APOLLODORUS

(tears in his eyes)

I lied to you - I let you think the Queen is dead - but she is alive in her tomb, waiting for you -

ANTONY

Cleopatra - ? Waiting - ?

APOLLODORUS

I wanted you to die first, I lied to you, I don't know why -

ANTONY

In your place I would have lied, too - but I would have killed you with a smile...

(he raises an arm weakly)

She doesn't like to be kept waiting - we could be there in time - there might be just enough time - if you'll help me..

Apollodorus helps Antony to his feet. Half-carrying, half-dragging him - they start off..

DISSOLVE TO:

447 EXT. COBBLED (?) ROAD OUTSIDE ALEXANDRIA - DAY

318.  
7/5/62

The triumphant, relaxed, TROOPS OF OCTAVIAN. Swinging along to a DRUMBEAT - perhaps HORNS. Approaching Alexandria..

448 CLOSER - A WAGON - DAY

On it, jostled by the rough road - the dead, stripped corpse of Caesarion. Also the torn sack containing his gold armor. TWO GUARDS stand watch..

448-A CLOSE - MOVING - OCTAVIAN - DAY

Riding at the head of his troops. He holds Pompey's ring in his hand, examines it curiously. He removes it from the chain which he tosses to AGRIPPA. Then he places the ring on a finger...

DISSOLVE TO:

449 EXT. MAUSOLEUM - DAY

ANTONY, lying face down on a construction sling, is being hoisted up by APOLLODORUS. Another rope, holding the sling close to the wall, is being pulled from within the window high above the entrance..

449-A EXT. MAUSOLEUM - CLOSE - ANTONY

CRANE SHOT - RISING WITH THE SLING - showing ANTONY in f.g. and APOLLODORUS below, pulling at the hoisting rope..

450 INT. MAUSOLEUM - UPPER LEVEL - BLUE BACKING

CHARMIAN and EIRAS hold the rope which keeps the sling close to the wall. CLEOPATRA, helping, has crawled into the window aperture to await the sling..

450-A EXT. MAUSOLEUM - DAY

The sling, carrying ANTONY, reaches the window level. APOLLODORUS holds it fast..

450-B INT. MAUSOLEUM - BLUE BACKING

CHARMIAN holds the sling in place. EIRAS crawls into the window aperture to help CLEOPATRA roll ANTONY off the sling. He assists as far as he is able..

The sling swings free of the window..

451 EXT. MAUSOLEUM - DAY

APOLLODORUS lets the sling drop to the ground. If possible - perhaps using a nearby implement - he destroys the hoisting device. He then either smashes the sling, or hurls it into the harbor.

In the midst of his exertions, he pauses and stares down at:

451-A CLOSE - CLEOPATRA'S KERCHIEF

On the ground, below the window, where it had fallen unnoticed as Antony was being hoisted up..

APOLLODORUS stoops to pick it up. He looks up at the window..

451-B HIS P.O.V. - THE WINDOW

Empty

451-C CLOSE - APOLLODORUS

He smiles wryly. He puts the kerchief to his nose. Then tucks it away exactly where Antony wore it. He turns and walks toward the deserted palace...a lonely figure.

452 INT. MAUSOLEUM - DAY

CLEOPATRA, with the help of CHARMIAN and EIRAS - and ANTONY'S own weak efforts - has managed to bring him through the window aperture. A trail of blood bears witness to the struggle. He lies on the floor of the upper gallery, his head cushioned on Cleopatra's lap.

He breathes heavily, fitfully, his eyes glazed by semi-consciousness. Cleopatra strokes his head gently. Charmian crouches to whisper to her:

CHARMIAN

(in whisper)

Perhaps, my Lady, if we were to bind his wounds tightly -

Cleopatra shakes her head, smiles sadly..

CLEOPATRA

It would only bring him pain.  
Let him sleep..

Charmian and Eiras bow, and leave. Cleopatra is alone with Antony. He stirs slightly; his semi-consciousness has been penetrated by the word 'sleep'..

ANTONY

Sleep...will you come tonight - so that I can sleep - the dark sleep..?  
(he looks up at her)  
They did meet after all - the lovers..?

CLEOPATRA  
They will always meet..

ANTONY  
Be lonely for me..

CLEOPATRA  
(nods)  
But not for very long, I promise..

Antony smiles. He seems to grow weaker - he struggles to speak..

ANTONY  
I thought always that - I would die so well. As becomes - a soldier...a soldier's death..

CLEOPATRA  
At the very end - men die, not soldiers. And women, not queens..

ANTONY  
I - I lived always as I saw fit -  
(an attempt at  
a smile)  
- unfittingly. I would make it up - I thought - in death. I - I expected too much of me - in death as in life..

Cleopatra holds her arms closer about him. She closes her eyes, as if actually sensing what she relates to him:

CLEOPATRA  
How strange to feel - as if it were my blood - not only all of my love, but my power to love and desire to love - drain out of me to rest in you, and remain with you..

ANTONY  
Have you - are you holding me..?

CLEOPATRA  
Never so closely..

ANTONY  
Even closer..

Cleopatra bends her head to his. Their lips nearly touch..

ANTONY

You and I - we will prove death -  
so much less than love. You and  
I - we will make of dying nothing  
more - than one last embrace...

(Cleopatra nods)

A...kiss. To take my breath away..

Gently, firmly, her lips close on his. They remain for a  
moment. Then, slowly, she lifts her head. Antony is dead.

She stares down at him, knowing - and yet not wanting to  
know..

CLEOPATRA

(softly)

There has never been such a  
silence..

Then - OFFSCENE - the DISTANT TRUMPETS heralding Octavian's  
approaching army. Cleopatra gathers Antony once more in  
her arms, as though to shelter him from the enemy..

DISSOLVE:

452-A EXT. PALACE - COLONNADES - DAY - (TORRE ASTURA)

320.  
16/4/62

The arrival of Octavian's troops into the Royal Enclosure! Passing the line of Ram Statues, through the arch and the entire area - come cavalry and foot soldiers, war machines, etc..

The procession has been on for some time. Neither Octavian, Agrippa, nor any of the previously established officers are to be seen...

453 INT. CLEOPATRA'S APARTMENT - DAY - FULL

Led by OCTAVIAN and AGRIPPA, the ROMANS swarm into the deserted apartment - boldly, and curiously - CAMERA PANNING..

Octavian comes to a halt in Cleopatra's bedroom. Sprawled at the foot of her bed, his head resting on it as if in sleep, is APOLLODORUS..

453-A CLEOPATRA'S BEDROOM - CLOSER - DAY

Octavian looks curiously down at Apollodorus..

OCTAVIAN

Turn him over..

Agrippa does so. Apollodorus stares up lifelessly. Within the crook of his arm, one of the strangely-shaped little flasks. Octavian lifts it to his nose, sniffs at it..

OCTAVIAN

Strange people. Poisons that smell like perfume..

(he hands it to  
an officer)

See if you can find more. Have it analysed - test it on one of the badly wounded..

The officer salutes and leaves, CAMERA PANNING with him. As he goes out of FRAME, TWO OTHER OFFICERS hurry in. CAMERA PANS THEM to Octavian:

1ST OFFICER

My Lord, they have found Queen Cleopatra! She is locked in a building - that is to say, a tomb..

Octavian whips around to Agrippa..

OCTAVIAN

Hurry..

Agrippa hurries off with the First Officer. The Second Officer follows at the heels of Octavian..

SECOND OFFICER

(matter-of-factly)

Mark Antony is with her, they say. He is dead.

Octavian stops abruptly.

OCTAVIAN

What?

SECOND OFFICER

(as before)

Lord Antony - is dead.

OCTAVIAN

(softly)

Is that how one says it? As simply as that...

(imitating)

Mark Antony - is dead. Lord Antony - is dead. The soup is hot, the soup is cold - Antony is living, Antony is dead..

(suddenly, fiercely)

Shake with terror when such words cross your lips, lest they be untrue and Antony cut your tongue out for the lie! And if true, for your lifetime boast that you were honored to speak his name even in death! The dying of such a man must be shouted, screamed - it must echo back from the corners of the Universe - Antony is dead! Mark Antony of Rome lives no more!

He stands now before the library - roughly where Cleopatra stood to call Antony's name the night of her rejection by him. Octavian's officers stare silently at him. Lost in his own thoughts, he moves into the library, sits moodily in Cleopatra's chair..

OCTAVIAN

(quietly)

How can I not have sensed the precise moment, the instant of his dying? The earth should have moved. The singing of birds, the clanking of swords, the noises of mankind should have stopped for that precise moment, that instant..

OCTAVIAN (Cont'd)  
(he sits, stares  
unseeingly at the  
table)

For so long he was so much of my  
life. To be gone so swiftly,  
and his going so little noticed -  
he is dead, it is over, I have  
won it all. Antony is dead, so  
much of my life is over, I have  
won it - all. Suddenly, there  
is nothing to fear - and nothing  
to think about...

With a swift movement, he buries his face in his hands..

DISSOLVE TO:

454

EXT. MAUSOLEUM - LATE AFTERNOON321.  
15/5/62

AGRIPPA, accompanied by TWO OFFICERS and some LEGIONNAIRES. OTHER LEGIONNAIRES in the b.g., patrolling, etc..

Agrippa pounds on the closed doors of the mausoleum with the hilt of his sword. As he shouts, A SQUAD OF LEGIONNAIRES carrying grappling hooks can be seen approaching quickly...

## AGRIPPA

Your Majesty! You have nothing to fear from Caesar Augustus! Permit me to escort you to him - he wishes to receive you not as a defeated enemy but as an equal, an ally of Rome!

The squad with the grappling hooks arrives. CAMERA MOVES with them as they turn the corner and go along the wall of the mausoleum facing the sea. They start throwing the hooks up at the window above..

455

INT. MAUSOLEUM - LATE AFTERNOON

CLEOPATRA, CHARMIAN and EIRAS. Standing near Caesar's statue, they face the door and listen. ANTONY'S BODY - covered by one of Cleopatra's robes - lies below the statue, on the block where he had lain earlier...

The pounding of Agrippa's sword-hilt, and his muffled shouts drown out the noise of the grappling hooks being thrown against the other wall..

## AGRIPPA'S VOICE

(through the door)

August Caesar is ready to return to you your country and your throne! He wants only to discuss the terms of peace - he desires you to hear from his own lips the extent of his generosity and good will!

The three women remain motionless. Cleopatra smiles grimly at the thought of Octavian's 'generosity and good will'..

455-A

EXT. MAUSOLEUM WALL - LATE AFTERNOON

The GRAPPLERS have their hooks fast. Silently, they start to climb up the wall - and into the window..

456

EXT. MAUSOLEUM DOORS - LATE AFTERNOON

AGRIPPA presses against the doors, shouts even more urgently:

## AGRIPPA

My lady, Caesar wishes to speak with you particularly about your son! He will confirm his rule over Egypt! Is your son with you? Will you both meet with Caesar? Give me some answer - come close to the doors so that I may hear it!

457

INT. MAUSOLEUM - LATE AFTERNOON

The mention of Caesarion has stirred CLEOPATRA. As Agrippa continues to speak, she moves slowly toward the doors - CHARMIAN and EIRAS remaining where they were..

In the b.g., the GRAPPLERS noiselessly descend the stairs..

## AGRIPPA'S VOICE

He intends to agree, on behalf of Rome, that King Caesarion is the legitimate son of Julius Caesar - that Egypt and Rome, united by blood, shall remain one forever..!

Cleopatra listens attentively - less-than-believing, but intrigued..

Eiras, turning away casually, sees:

The grapplers - almost upon them. Eiras screams. She and Charmian attempt to run to Cleopatra. They are seized, held fast..

Cleopatra whirls at the scream - whips out her dagger, attempts to stab herself - but one of the men grabs her wrist. She, too, is held..

Other grapplers hurry to the doors, unbolt and swing them open. Agrippa enters, followed by his officers. As he enters:

## AGRIPPA

(to one of the officers)

Tell my Lord Caesar we have Cleopatra -

(the grappler presents him with Cleopatra's dagger)

- as he wanted her. Alive..

The officer hurries out. Agrippa studiously avoids looking at Cleopatra. He regards the tomb curiously..

OCTAVIAN, followed by some OFFICERS, hurrying toward the open doors of the mausoleum. He goes in alone..

459-  
462INT. MAUSOLEUM - LATE AFTERNOON

As OCTAVIAN enters..

There are GUARDS on either side of the doors. EIRAS and CHARMIAN stand together, not far from CLEOPATRA who is seated dejectedly. She does not look up as Octavian enters..

AGRIPPA stands by ANTONY'S BODY. Two LEGIONNAIRES nearby.

Octavian ignores Cleopatra as he comes in. He crosses immediately to Antony's corpse. Agrippa uncovers his face. Octavian stares down impassively..

AGRIPPA

She covered him with this. Shall I have him buried in a Roman cloak?

Octavian looks over at Cleopatra. She doesn't stir..

OCTAVIAN

(for Cleopatra's benefit)

No. Rome must no longer intrude itself upon Antony..

Agrippa gestures to the Legionnaires. They place Antony's body on a shield, carry it out..

As Antony's body passes Cleopatra, she raises her eyes briefly for one last look - then drops them again..

Octavian, his hands folded absently behind his back, crosses to stand before her. She does not look up..

OCTAVIAN

You needn't lower your head before Caesar -

CLEOPATRA

(wearily)

I never did. But if he were here, I would be happy to..

OCTAVIAN

I am Caesar.

CLEOPATRA

If it pleases you, Octavian..

OCTAVIAN

Look at me - !

CLEOPATRA

If it pleases you..

She lifts her head to look at him.

OCTAVIAN

After all this time - and all that has happened - I suppose you are still beautiful - in a way..

CLEOPATRA

You flatter me.

OCTAVIAN

My interest is impersonel. Should you have any intention -

CLEOPATRA

Now you flatter yourself.

She drops her head once more.

OCTAVIAN

The fighting is over. Your country, your possessions - and you - are mine by right of conquest. I will permit you to rule Egypt - as a Roman province - and return your possessions. There is one condition. You will first accompany me to Rome.

CLEOPATRA

Behind your chariot - ?

OCTAVIAN

Look at me!

(she does so)

You make it difficult for me to be generous..

CLEOPATRA

I do not like the workmanship of your Roman chains. Too heavy - and too vulgar..

OCTAVIAN

You will go anywhere I say - however I say..

CLEOPATRA

(smiles)

Would the proud citizens of Rome wait for hours in the hot sun - to see my dead body dragged through the Forum..?

OCTAVIAN

I will have you closely watched -

CLEOPATRA

(evenly)

Octavian, when I am ready to die -  
I will die.

She drops her head once more..

Octavian studies her for an instant. He moves closer,  
absently bringing his hands from behind his back..CLOSE - CLEOPATRA'S P.O.V. The lower part of Octavian's  
body comes into view. His hands come to rest. Pompey's  
ring is prominently seen..CLOSE - CLEOPATRA. As she sees it. As she realizes the  
import. Her eyes close in a spasm of sudden, private  
grief..MEDIUM - OCTAVIAN AND CLEOPATRA.

OCTAVIAN

And if I promise that no harm  
will come to you? That you will  
be returned safely to Alexandria?  
(Cleopatra doesn't  
answer)Look at me - !  
(she lifts her head)  
What more could you ask?

CLEOPATRA

You have not spoken of my son..

OCTAVIAN

Your son. I had forgotten him.  
Where is he - ?

CLEOPATRA

Safe. If - if I go with you to  
Rome - would you permit my son  
to rule Egypt? And his sons?  
And - theirs?

OCTAVIAN

I will do everything I can..

CLEOPATRA

Do I have your word - as a Roman  
Emperor and God?

OCTAVIAN

(after the barest  
hesitation)

Yes.

Continued

CLEOPATRA

When will you require me to go?

OCTAVIAN

As soon as possible..

CLEOPATRA

At the moment, I am very tired -  
and would like to rest. If you  
will leave me now..

OCTAVIAN

(reluctantly)

Do I have your word that you  
will not - harm yourself in  
any way?

CLEOPATRA

I swear it - on the life of my  
son..

Once more, she drops her head. Octavian hesitates, then  
turns to go..

CLEOPATRA

Must the guards remain - inside?  
I do not expect much privacy  
between here and the Roman  
Forum - but just for tonight...  
(sensing Octavian's  
rejection, she lifts  
her head)

I have sworn, after all, on the  
life of my son..

Octavian gestures to the guards. They go out. He follows  
them. The doors close..

CLOSE - CLEOPATRA. For an instant she stares at the closed  
doors. Then, as if she had been holding it in, she  
releases her breath in hatred for Octavian. Followed  
immediately by the abject weariness of her grief at  
Caesarion's death..

From the b.g., Charmian and Eiras draw closer to her..

EIRAS

Will he keep his word? Will  
Caesarion be permitted -

CHARMIAN

(quietly)

How could you not see Caesarion's  
ring - Pompey's ring - on Octavian's  
finger...?

EIRAS

But the prophecy of Isis - that  
Caesar's son and yours would  
one day find his destiny here -  
in Alexandria..

CLEOPATRA

My poor little son - found it  
so soon. The destiny of us all..  
(she rises)  
And now, I must make ready -  
to go..

CHARMIAN

There's little to do. Your boxes  
are still packed -

EIRAS

(sensing something)  
Will Charmian and I be permitted  
to go along - ?

CLEOPATRA

This once, it is perhaps better  
that I travel - unattended..  
(the girls exchange  
a look)  
First - I shall want something to  
eat..  
(a strange smile)  
Something to sustain me on my way..

CHARMIAN

(quietly)  
Some fruit - perhaps?

CLEOPATRA

(nods)  
I have a sudden craving for - fresh  
figs. Do you have them - ?

CHARMIAN

Prepared - as you wanted..

CLEOPATRA

Bring them to me..  
(Charmian doesn't  
move)  
Charmian!  
(Charmian looks away.  
Cleopatra turns to  
Eiras)  
Then you, Eiras..

EIRAS

(stubbornly)  
You have never been without us.  
You cannot leave us behind..

CLEOPATRA

(gently)

Perhaps - there may be enough  
for us all..

(Charmian smiles, and  
leaves. Cleopatra  
continues - to Eiras)

Bring me a tablet for writing.  
I want a message brought to  
Octavian..

Eiras crosses to fetch the tablet..

EIRAS

Words are wasted on such a man -

CLEOPATRA

I've wasted so many - on so many  
men. A few more - one last request..

EIRAS

(handing her the  
tablet)

Will he grant it, do you think?

CLEOPATRA

(smiles)

I may never know..  
(she writes, then  
stops)

In this case - I think I shall..

She finishes writing. Charmian returns, carrying a  
covered straw basket. Eiras crosses to take it from her..

EIRAS

I will serve her Majesty - as always..

CHARMIAN

It is I who have always served her!

EIRAS

(stubbornly)

Then I must be the first to taste -

CLEOPATRA

You will both wait - to dress me  
for my travels. I will wear - I  
want to be as Antony first saw me..

EIRAS

The dress of gold..

CLEOPATRA

(nods)

He must know at once - even from  
a great distance - that it is I..

(she crosses to  
Charmian, gives  
her the tablet)

This will be the last thing you  
do. Drop this to one of the guards  
outside - for Octavian. But be  
sure to wait...

Charmian, tears in her eyes, nods. Cleopatra kisses her.  
She crosses to sit on the large center slab..

CLEOPATRA

And now let me see - if the figs  
are as they should be..

Eiras crosses to place the basket beside Cleopatra. She  
kneels, kisses Cleopatra's hands. Cleopatra leans forward  
to kiss her cheek. Eiras, crying quietly, remains at  
Cleopatra's feet..

Now Cleopatra lifts the cover from the basket..

CLOSE INSERT - BASKET OF FIGS. They are ripe, luscious,  
beautifully arranged. Under them, something moves, perhaps  
a flash of sinuous colored skin can be seen...

CLOSE - CLEOPATRA. She smiles gently..

CLEOPATRA

The taste of these, they say, is  
sharper than most figs - and  
swiftly over...

(she reaches her hand  
into the basket,  
CAMERA moving in)

How strangely awake I feel. As  
if living had been just a long  
dream - someone else's dream -  
now finished at last..

(A sharp intake of  
breath, as the asp  
strikes. CAMERA  
continues in)

And that now will begin - a dream  
of my own. Which will never end...

CAMERA is now in EXTREME CLOSE-UP. Slowly, Cleopatra nods -  
as if in confirmation. Her eyelids begin to droop sleepily...  
she looks out, as if to a great distance - then she whispers:

CLEOPATRA

Antony - wait...

Her eyes close gently..

It is being methodically stripped of everything precious. MEN come and go, carrying in various treasures ransacked from the Palace rooms. They are piled in the garden area, where CLERKS sort and record the treasures..

A) THE BATH. Three or four - maybe more - OFFICERS bathing in it. Much clowning, splashing - parading about with remnants of bathmaidens' costumes, props, etc..

B) THE BED. All - or most of it - gone. The drapings, too. Cleopatra's dressing table - bare of ornament. Antony's clothes - gone.

C) THE TEMPLE. The golden gods being dragged out as loot. Some of them wear Roman helmets - they've been desecrated in various ways..

D) OCTAVIAN watches the activity - without much interest - from the Royal Throne (brought up from the Throne Room). He looks at, and discards into a large basket, various jewelled trinkets..

AGRIPPA brings him - the necklace of gold Caesar coins. Octavian examines it curiously at first. Then he strips the coins from the chain - throws the coins into a chest, and the chain into the large basket. It lands quite near the ZOETROPE..

A MESSENGER - one of the Mausoleum guards - comes in. He carries Cleopatra's ribbon-bound wax tablet. He presents it to Agrippa:

MESSENGER

From the Egyptian Queen, my Lord.  
A message for Caesar..

OCTAVIAN

(occupied)

Read it, Agrippa..

(Agrippa starts)

Whatever she wants - will be granted upon her arrival in Rome..

(He smiles)

We will discuss it as she walks - beside my chariot..

He pauses as he senses Agrippa's preoccupation. He looks over. Agrippa is staring at the tablet..

OCTAVIAN

(sharply)

What is it - ?

AGRIPPA

(reading)

"My one wish - which I implore  
you to grant - is to be buried  
at the side of Antony. To  
remain there until all things  
end..."

Octavian has not waited beyond the word "buried". He  
hurries out of the apartment. Agrippa discards the  
tablet, and follows..

DISSOLVE TO:

EXTREME FULL SHOT - toward the doors - as they are thrown open. OCTAVIAN, followed by AGRIPPA, rushes in. They stop to stare at:

CLEOPATRA, in all her golden glory, lying in state upon the stone slab in the center. The effect must be reminiscent of Alexander's Tomb..

EIRAS lies where she was - but now sprawled in death..

Near her, the basket lies tipped over - the figs spilled..

CHARMIAN, dying, struggles to remain erect as she arranges her mistress' costume for the last time..

465 OCTAVIAN AND AGRIPPA - CLOSER

As they stare. Agrippa seizes Octavian's arm; he points:

465-A THEIR P.O.V.

THE ASP - near the basket of fruit. It glides away...

465-B CLOSE - CLEOPATRA

CAMERA PANNING SLOWLY along her golden brilliance. As it comes to rest upon her face, Charmian staggers and sinks to her knees BELOW CAMERA...

465-C CLOSE - OCTAVIAN AND AGRIPPA

Tight-lipped with fury, Octavian turns and strides out...

Agrippa moves a step toward Charmian..

AGRIPPA

(angrily)

Was this well done of your Lady?

466 CLOSE - CHARMIAN

Dying, crouched below Cleopatra...she turns to Agrippa -

CHARMIAN

(with difficulty)

Extremely well. As befitting  
the last of so many noble rulers...

She dies..

CAMERA PULLS BACK from the tableau - past Agrippa who remains to stare at it - THROUGH the open doors of the tomb...

THE ACTION FREEZES TO A STOP. The colors begin to fade - the effect of aging until it seems to be an ancient frieze upon a forgotten wall...

Once more, a title superimposed - in Greek. And the voice narrating in English:

NARRATOR

"...and the Roman asked, 'was this well done of your Lady?' And the servant answered, 'Extremely well. As befitting the last of many noble rulers...'"

FADE OUT

T H E   E N D